



## TEST 2: MELODY

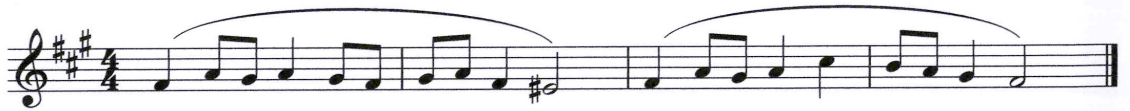
2. (a) Melody in a major key.



( $\frac{1}{2}$  mark for each correct pitch)

(10  $\frac{1}{2}$  marks)

- (b) Melody in a minor key.



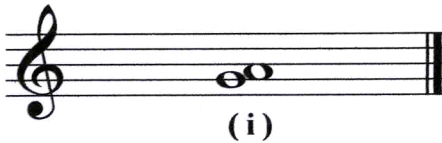
( $\frac{1}{2}$  mark for each correct pitch)

(9  $\frac{1}{2}$  marks)

## TEST 3 : INTERVALS

3.

- (i)

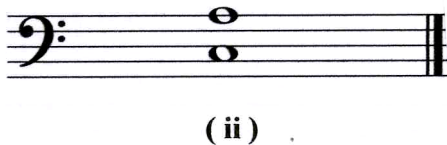


Major 2<sup>nd</sup>

1  $\frac{1}{2}$  marks if fully described

(Give  $\frac{1}{2}$  mark if only named as a 2<sup>nd</sup>)

- (ii)



Major 6<sup>th</sup>

1  $\frac{1}{2}$  marks if fully described

(Give  $\frac{1}{2}$  mark if only named as a 6<sup>th</sup>)

## TEST 4 : CADENCES

4.

( ♩ = 60 )

- |       |             |   |           |
|-------|-------------|---|-----------|
| (a)   | Plagal      | - | (1 mark)  |
| (b)   | Imperfect   | - | (1 mark)  |
| (c)   | Interrupted | - | (1 mark)  |
| (d)   | Perfect     | - | (1 mark)  |
| Total |             | - | (4 marks) |

TEST 5 : MODULATION

5.

(♩ = 60)

Musical score for question 5(a) in C major, 6/8 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is a single melodic line with a long slur over the first six measures. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The second staff continues the melody with notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The third staff continues with notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The fourth staff concludes with notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

- (a) C Major - (1½ marks)

\*Award ½ **mark only** for naming relationship only  
i.e subdominant

(♩ = 88 )

Musical score for question 5(b) in A<sup>b</sup> major, 4/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 4/4 time signature. The music is a single melodic line with a long slur over the first four measures. The notes are: A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter). The second staff continues the melody with notes: B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The third staff concludes with notes: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

- (b) A<sup>b</sup> Major - (1½ marks)

\*Award ½ **mark only** for naming relationship only  
i.e Relative major

## 4.26.2 Music Paper 3

1. (a)

16 bars	1 mark
Lyricism (singability) - within voice range	2 marks
Modulation (well established)	
- 1 mark for the new key	
- 1 mark for the return to the tonic)	2 marks
Cadences (any 2 including the final perfect cadence)	2 marks
Sequence	1 mark
Duplet	1 mark
Phrasing- (2 bar phrasing)	1 mark
Melodic curve and climax	1 mark
Rhythm (variety, conformity)	1 mark
<b>Total</b>	<b>12 marks</b>

(b)

Text setting to music (speech rhythm/accents (½ mark for each line)	2 marks
Rhythm variety (mark as a whole)	1 mark
Lyricism	2 marks
Cadences (1 mark each for any 2 including the final)	2 marks
Suitable time signature	1 mark
Melodic curve/climax/shape	1 mark
Syllabic division (½ mark for 1 <sup>st</sup> two lines, ½ mark for next two)	1 mark
Phrase marks (as a whole)	1 mark
Musicianship/creativity (choice of key, performance instructions, word painting)	1 mark
<b>Total</b>	<b>12 marks</b>

2. Award marks as follows:

Chords - ½ mark for each correct chord	7marks
Voice leading (1 mark for each voice- ATB)	3 marks
Correct cadences at the end of each phrase- 1 mark each	2 marks
Voice range - mark as a whole	1 mark
Progression (devoid of faults)	7 marks

Deduct 1 mark each for any of the following faults (maximum deduction **7 marks**)

Consecutive perfect 5ths	1 mark each
Parallel octaves	1 mark each
Crossing of parts	1 mark each
Spacing	1 mark each
Doubled 3rds in major chords	1 mark each
Doubled leading note	1 mark each
Wrong use of 2 <sup>nd</sup> inversion chords or six- four chords	1 mark each
Wrong rhythms (mark as a whole)	1 mark
Stems (mark as a whole)	1 mark
Exposed 5ths or 8ves	1 mark each
From unison to 5ths or 8ves and vice versa	1 mark each
Overlapping	1 mark
Others – missing clefs, key signature, wrong note values, missing double bar lines, missing brace,	1 mark each
If more than half the chords are wrong then no harmony	
<b>Total</b>	<b>20 marks</b>

## SECTION B: HISTORY AND ANALYSIS (48 MARKS)

### AFRICAN MUSIC

3. (a) (i)
- | <b>Instrument</b> | <b>Community</b> |
|-------------------|------------------|
| Ibirandi          | Kuria            |
| Kigamba           | Kikuyu           |
| Nzuga             | Mijikenda        |
| Chimbengele       | Luhya (Bukusu)   |
- ½ mark each for each correct community = 2 marks
- (ii) Idiophones 1 mark
- (b)
- Used to cue in dancers
  - Enhances the mood
  - Expresses the theme of the dance
  - Facilitates the styles and movements of the dance
  - Facilitates dance formations
  - Communicates messages to dancers and audience
  - Articulates rhythm of the dance/song
- 1 mark each for any four correct functions = 4 marks
- (c) (i) Funeral/Entertainment/commemoration/celebrations 1 mark
- (ii) Bul, Oporo (Tung), Ajawa (Puga), Asili, Gara, Abu, 1 mark each for any 3 relevant instruments 3 marks
- (d) (i) Swahili 1 mark
- (ii) Somali 1 mark
- (iii) Akamba 1 mark

### 4. WESTERN MUSIC

- (a) *William Byrd*
- (i) Renaissance 1 mark
- (ii) - Given monopoly of printing and selling music for 20 years  
- Appointment as organist at Chapel Royal  
- Published a collection of Latin Motets *Cantiones Sacrae*.  
1 mark each 3 marks
- (iii)- His service to the Anglican Church as an organist  
- His closeness to the Queen/Loyalty to the Queen  
- His several English compositions especially for the Anglican Church  
- His being a fine musician made him to be respected  
- Most of the Catholic music was for private use  
2 marks for any relevant point 2 marks
- (iv) A collection of 42 of Byrd's keyboard/virginal pieces produced under his supervision 1 mark

(b) *Alessandro Scarlatti*

- (i) Italian/Sicilian 1 mark
- (ii) - Born in a family of musicians.  
- Studied music in Rome/ studied music with Giocomo Carissimi  
- He was a choir boy at the local church  
- He learnt rudiments of music from Barnardo Pasquini  
1 mark each for any two relevant points = 2 marks
- (iii) Piece of orchestral music preceding an opera or oratorio 1 mark
- (iv) Quick - slow – quick (fast - slow- fast) 1 mark
- (v) In ternary form (ABA) but with the first two sections written out, with the use of D.C. at the end/ Da capo aria 2 marks

(c) *Joseph Haydn*

- (i) Large scale composition for chorus, vocal soloists, and orchestra, set to narrative text based on biblical stories. 1 mark
- (ii) - The Seasons  
- The Creation  
 $\frac{1}{2}$  mark each total 1 mark
- (iii) Handel's oratorios/works 1 mark
- (iv) - Steady income  
- His works were performed regularly  
- Access to music publishing  
- Organization of a workable schedule  
- Availability of performance facilities  
- He received encouragement and approvals  
- He had opportunities to experiment  
- As a composer he became more original  
1 mark each for any 4 relevant points 4 marks

(d) *Antonin Dvorak*

- (i) A symphony 1 mark
- (ii) - Use of syncopation  
- Use of modal scales  
- Use of pentatonic scales  
- Colourful orchestration and thematic material  
- Contrasting movements with the use of thematic material  
- Merging the black American spiritual music and the Czech folk music  
1 mark each for any 4 relevant points 4 marks
- (iii) 1892 - 1895 in New York - Director of National Conservancy of Music 1 mark
- (iv) 1901 - 1904 in Prague - Director of Prague Conservancy 1 mark

## 5. PRESCRIBED AFRICAN TRADITIONAL MUSIC

- (a) - Drumming  
- Ululation  
- Singing  
- Chanting  
- Clapping  
2 marks for the first two in sequence 2 marks
- (b) - Call-response  
- Female soloist with a mixed choral response  
- Male soloist with a mixed choral response  
- Unison singing  
- Overlap between the soloist and choral response  
- Repetition of parts  
- Chanting  
1 mark each for any 3 relevant styles 3 marks
- (c) - Vocal interjections  
- Ululations  
- Stylistic shouts  
1 mark for each ornament 2 marks
- (d) - Dominant drum rhythm  
- Use of clapping  
- Accentuated singing  
2 marks for any one relevant point 2 marks
- (e) - Choral response Female solo with mixed  
- Slowing towards an abrupt ending  
- Short ending  
1 mark for any correct point 1 mark

## 6. PRESCRIBED WESTERN MUSIC

*Contrapunctus* 4 from The Art of Fugue by J. S. Bach

- (a) (i) Bar 135 - 138 1 mark  
(ii) Bars 27, 57, 60, 69, 72  
1 mark for any 2 correct bars 2 marks  
(iii) Bar 138 1 mark
- (b) Answer 1 mark
- (c) (i) Bars 44 - 52: C major to A minor (1 mark for each key mentioned) 2 marks  
(ii) Bars 125 - 130: D minor to G minor (1 mark for each key mentioned) 2 marks
- (d) A tie across bar lines 1 mark



**SECTION C: GENERAL MUSIC KNOWLEDGE (20 MARKS)**

7. (a) (i) Symphony - An instrumental work for orchestra in 4 movements  
 - Sonata for the orchestra 1 mark
- (ii) Piano Quintet- An instrumental work for 2 violins, viola, cello and piano  
 - Piano and string quartet 1 mark
- (iii) Word painting - A technique or style of writing music that reflects the literal  
 meaning of the song. 1 mark
- (iv) Gregorian Chant - A monophonic or unison liturgical music of the Roman  
 Catholic Church used to accompany the text of the mass. 1 mark

- |     |       |          |   |            |   |        |
|-----|-------|----------|---|------------|---|--------|
| (b) | (i)   | Muturiru | - | oblique    | - | ½ mark |
|     | (ii)  | Auleru   | - | oblique    | - | ½ mark |
|     | (iii) | Ekibiswi | - | transverse | - | ½ mark |
|     | (iv)  | Biringi  | - | oblique    | - | ½ mark |
|     | (v)   | Ndurerut | - | transverse | - | ½ mark |
|     | (vi)  | Chivoti  | - | transverse | - | ½ mark |

Total 3 marks


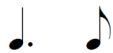
- (c) (i) Elements of a song:

- Pitch
- Rhythm
- Text
- Timbre
- Melody
- Harmony
- Form

1 mark for any 2 correct elements = 2 marks

- |      |  |   |   |
|------|--|---|---|
| (ii) | <b>Adeudeu</b>                                       |   | <b>Litungu</b>  |
|      | -1 curved arm  | - | two straight arms   |
|      | - Curved arm holds pegs/strings                      | - | strings tied on knobs   |
|      | - Pegs used for tuning the strings                   | - | knobs used for tuning the strings                                 |
|      | - Strings run at an angle from resonator to the neck | - | strings run straight from crossbar to the resonator over a bridge |
|      | - Five strings                                       | - | five to eight strings   |

1 mark for any 3 correct points = 3 marks

	Features	Description	
(i)	Rhythm	Repetitive rhythmic figures/motif in: Bars 3,7,8,9 - quaver semiquavers  Bars 1,2,4,6 and 9 - dotted crotchet quaver  Dotted rhythms	1 mark
(ii)	Tonality	Modal and based on pentatonic scale/ natural minor	1 mark
(iii)	Phrasing	Recurring short irregular phrases- 3 phrases	1 mark
(iv)	Texture	Monophonic	1 mark
(v)	Range	Wide- from B below middle C to G above treble stave From <i>me</i> below middle C to <i>doh</i> above treble stave (Interval of a compound 3 <sup>rd</sup> )	1 mark
(vi)	Meter	Duple meter- two crotchet beats in a bar	1 mark
(vii)	Dynamics	Free/none	1 mark
(viii)	Ending	Abrupt; ends on short note values Ends on submediant lah- tonic of E natural minor Ends on E a minor third lower than the tonic major G.	1 mark