

# KAPSABET HIGH SCHOOL

(Kenya Certificate of Secondary Education)

511/3

Paper 3



INTERNAL MOCK EXAM

## MUSIC

Dec. 2020 – 2 ½ Hours

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## MARKING SCHEME

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### Instructions to candidates

- a) Write your Name, Index, Admission number and stream in the spaces provided above.
  - b) Sign and write the examination date on the spaces provided above.
  - c) Answer all the questions in this paper
  - d) In question 4 chose any two of the questions numbered (a), (b), (c) and (d)
  - e) All answers must be written in the spaces provided
  - f) This paper consists of 12 printed pages
  - g) **Candidates should check the question paper to ascertain that all the pages are printed as indicated and that no questions are missing.**
  - h) **Candidates must answer the questions in English.**
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## MARKING SCHEME

1. (a)

- 16 bars 1 mark
- Modulation and back to the tonic 1 mark
- Syncopation 1 mark
- Tempo variations 1 mark
- Phrase marks 1 mark
- Lyricism 2 marks
- Melodic contour 1 mark

(b).

- Speech rhythm 4 marks
- Syllabic division 1 mark
- Lyricism 1 mark
- Melodic shape ½ mark
- Rhythmic variation ½ mark

2.

- 14 chords 7 marks
- Cadences: (½ mark for each cadence). Total 1 mark
- Voice leading (½ marks for each voice). Total 1½ marks
- Voice range ½ mark
- Dominant seventh chord 1 mark
- Deduct 1 mark for each harmonic fault up to a maximum of 4 marks.

### 3. AFRICAN MUSIC

(a)(i) An instrument which produces sound through vibration of a stretched skin membrane.

(ii) – Varying size of resonator.

- Varying playing technique.
- Tuning the drums differently.
- Use of different types of skin membrane

(b)(i) – Culture determines dance steps and styles

- Culture determines gender of the dance
- Culture determines occasions of dance performance

(ii) Type of costume, colour of the costume and décor, dance styles

(c) – For emphasis of the message

- For easy memorability since are not written down
- Melodic passages are shared between soloist and choir

4. (a) (i) Keyboard

(ii) – Were based on Church modes

- Were in free rhythm i.e. no bar lines
- Were secular in nature
- Were unaccompanied choral compositions
- Were highly imitative
- Were light, quick moving and easily singable.

(b) (i) Keyboard

(ii) – Composed 555 sonatas e.g. the cat's fugue

- Composed several choral music such as Stabat mater, salve Regine, oratorios, cantatas e.t.c.

- Composed symphonies

(c) (i) Piano concerto – Instrumental composition for piano and orchestra.

(ii) – Rondo brillante

- Capriccio brillante
- Serenade
- Allegro giocoso

(iii) His work shows an institutive command of form, harmony, counter-point, colour and compositional techniques.

(iv) He changed the structural balance of the formal components of the classical movement. Thus in his movement, the development-recapitulation transition might not be strongly marked, and the recapitulation section would be harmonically or melodically varied so as not to be a direct copy of the opening, exposition, section; this allowed a logical movement towards a final climax.

(d) (i) 20<sup>th</sup> Century

(ii) – Wasps – Overture

- The Poisoned Kiss – Opera

- Old King Cole – Ballet

(iii) – He stopped writing music

- The continual noise of the guns damaged his hearing and led to deafness in his later years.

- After war, he returned to civilian life and took sometimes before feeling ready to compose new works.

## 5. Analysis of Prescribed African Music

(a) (i) The *siiriri* (fiddles) is the first to sound,

(ii) followed by the *chimbengele* (struck idiophone)

(iii) and then the *chisasi* (rattles or shaken idiophone).

(iv) Talking by a man

½ mark each = 2marks

(b)

✓ It is solo voice

✓ It is chant like

✓ It is repetitive

✓ It is in call and response style with the fiddles

1 mark each = 3 marks

(c)

✓ Two fiddles playing at the same time

✓ Singing along as the instruments play

1 mark each = 2 marks

(d)

✓ To provide rhythmic accompaniment

✓ To sustain rhythm

✓ To keep time/pace/tempo

1 mark each = 2marks

(e)

✓ The music fades away/off

1 mark

## 6. Prescribed Western Music

*Septet Op. 20 – Movement 4 (Tema Con Variazioni)* by Ludwig van Beethoven

(a) With reference to bar numbers explain the following terms. (3 marks)

(i) Theme - A melodic figure or phrase that is the basis for a composition or a section of a composition. Bars 1-16

(ii) **Variation** is a formal technique where material is repeated in an altered form.

(iii) A **coda** is a passage that brings a piece (or a movement) to an end.

(b) staccato (½ mark)

(c) polyphonic/contrapuntal texture (½ mark)

(d) They are moving in arpeggios 1 mark

One is the inversion of the other (they move in contrary motion 1 mark

(e) (i) pedal note in viola bars 97 - 112

(ii) terraced dynamics f at bar 10 and p in bar 108

(iii) imitation between bassoon and clarinet bar 105 – 108

(iv) unison in cello and bassoon parts bars 101-104

(v) arpeggios in violin bar 104

(f) V – I – V – I – V-V-V-V

## 7. Analysis of Unprepared Work

(a) compound triple meter 9 8

(b) Chromatic scale

(c) G minor

(d)

(e) It played softly

(f) Alberti bass

## SECTION C: GENERAL MUSIC KNOWLEDGE (16 MARKS)

### 8.

(a) Functions of PPMC

(i) Guiding, coordinating and regulating music and dance activities in the country.

(ii) Identification, nurturing, promotion and development of music and dance talents

(iii) Documentation, conservation, preservation and dissemination of the music and dance heritage of Kenya.

(iv) Preparation and presentation of entertainment during national days, state and other public functions.

(v) Provision of consultancy services in the field of music and dance.

(b) (i) it is monophonic in texture (sang in unison)

(ii) it has sacred text

(iii) it is melismatic

(v) sung *a cappella*

- (vi) sung in Latin
- (vii) non-metric
- (viii) composed in modes, or modal

(c) (i) **Concert etiquette** refers to a set of social norms observed by those attending musical performances.

(ii)

- ✓ Clapping is the appropriate way to show appreciation for the performance rather than whistling or cheering. ·
- ✓ Enter the auditorium quietly. Once you have been seated, be alert to activity on the stage as the musicians take their place for the concert. ·
- ✓ When the conductor enters, it is customary to applaud politely. Whistling, yelling, or screaming is not appropriate at any time before, during, or after a concert. ·
- ✓ Never stand or move around while music is being performed. It distracts listeners around you, as well as the performers. If you must leave for any reason, wait until a piece is finished, and the audience is applauding.
- ✓ Also, return to your seat only between numbers. ·
- ✓ It is impolite to talk, or even whisper, while the music is being performed. Listeners and performers are also distracted by sounds from programs, candy wrappers, jewelry and other objects. Remain still, and be thoughtful of others by talking or making sounds only between numbers. ·
- ✓ It is impolite to wear hats or caps during a concert. ·
- ✓ It is impolite to eat or drink refreshments during a concert. ·
- ✓ Always say “excuse me,” if you must pass in front of someone while going to or from your seat. ·
- ✓ Watch the conductor when the music stops to decide whether or not to applaud. Some musical works have several parts or movements and the audience is expected to applaud only after all movements have been performed. ·
- ✓ Make certain that all pagers and cellphones are turned off prior to the start of any concert

(d)

<b>Section</b>	<b>Theme/Subject</b>	<b>Key</b>
<b>Exposition</b>	<i>1<sup>st</sup> subject</i>	<i>Tonic key</i>
	<i>2<sup>nd</sup> subject</i>	<i>Related key (dominant/relative minor/major)</i>
<b>Development</b>	<i>1<sup>st</sup> and 2<sup>nd</sup> subjects</i>	<i>Modulations to different related keys</i>
<b>Recapitulation</b>	<i>1<sup>st</sup> subject</i>	<i>Tonic key</i>
	<i>2<sup>nd</sup> subject</i>	<i>Tonic key</i>