

511/3

MUSIC

Paper 3

YEAR 2021

MARKING SCHEME



SAMIA SUBCOUNTY JOINT EXAM

MUSIC THEORY

PAPER 3

MARKING SCHEME

SECTION A: BASIC SKILLS

1 a)

16 bars	1 mark
Lyricism (singability) – within voice range	1 mark
Modulation and back (well established modulation)	2 marks
- 1 mark for the new key	
- 1 mark for the return to the tonic	
Cadences (½ mark each – any two including the final and any other)	1 mark
Dynamics	1 mark
Melodic curve (½ mark) and climax (½ mark)	1 mark
Phrasing mark as a whole)	1 mark
Rhythm (variation and conformity)	1 mark

Total 09 marks

b) Text setting to music (speech rhythm/accents - ½ mark for each phrase)	2 marks
Syllabic division (½ mark – as a whole)	½ mark
Lyricism of melody (mark as a whole)	1 mark
Cadences (½ mark for final and any other)	1 mark
Suitable time signature	½ mark
Melodic curve /climax/shape	½ mark
Musicianship/creativity (choice of key, performance instructions, Word painting, phrasing)	½ mark

Total 06 marks

2. Award marks as follows

Chords ½ mark for each correct chord x 12 chords	6 marks
Voice leading (½mark for each voice; Alto, Tenor, Bass)	1½ marks
Correct cadences at end of each phrase @½ mark	2 mark
Voice range (mark as a whole)	11/2 mark
Progression (devoid of harmonic faults)	3 marks
Passing 6/4 chord	1mark
Deduct ½ mark each for any the following faults (maximum of 5½ marks)	
Consecutive perfect 5ths	½ mark

<i>Parallel octaves</i>	<i>½ mark</i>
<i>Crossing of parts</i>	<i>½ mark</i>
<i>Voice overlapping</i>	<i>½ mark</i>
<i>Spacing</i>	<i>½ mark</i>
<i>Doubled 3rds in major chords</i>	<i>½ mark</i>
<i>Doubled leading</i>	<i>½ mark</i>
<i>Wrong use of 2nd inversion chords</i>	<i>½ mark</i>
<i>Wrong rhythms/note values (mark as a whole)</i>	<i>½ mark</i>
<i>Stems (mark as a whole)</i>	<i>½ mark</i>
<i>Exposed 5ths or 8ves</i>	<i>½ mark</i>
<i>From unison to 5ths or 8ves and vice versa</i>	<i>½ mark</i>
<i>Hidden 5ths to octaves and vice versa</i>	<i>½ mark</i>
<i>Others –missing key signature, missing double bar lines</i>	<i>½ mark</i>

If all the chords are wrong, then no harmony.

Total 15 marks

If 7 chords wrong, no marks for Voice Leading and Progression

3. a) Ohangla-Luo

Gitiiro-Gikuyu

- entabanana- gusii

1 x 3 (3 marks)

b) It facilitates the distribution of roles

- Makes mastery of text easier
- Involves the whole group-full participatin of all members.
- Keeps participants alert incase of key change and entries
- Greater variety of texture
- Pitching is easily set by the soloist
- Makes the performance interesting
- Allows soloist a break before the next section
- Allows for spontaneous improvisation/creativity by soloist

1 x 4 (4mks)

c) These are idiophones that produce sound through vibration of the whole body. (2mk)

(d) -oral transmission of song

- adjudicators comments

-use of stage

-interaction of communities/ intermarriages 1x2

e)

- Making work easy
- To mock the lazy workers
- To thank god for a good harvest
- To encourage / congratulate the hard workers 1x3

4. William byrd

i. State any two factors that influenced byrd as a composer (2 mks)

- His association with Thomas tallis
- Was made a gentleman of the royal chapel
- His association with catholic and Anglican church
- Licenced by queen to print and sell music
- Studie at the musical establishment of the chapel royal

ii. State any three of his contribution to instrumental music (3 mks)

- Fantasies
- Variation
- Dances
- Consort for viols
- Grounds for virginals

iii. Name any two of his contemporaries (2 mks)

- Thomas tallis
- Lassus
- Victoria
- Thomas morley
- Weeklies

JOSEPH HAYDN

i. Why is hayden refers to as fathe of symphony. Give three reasons (3 mks)

- Composed 104 symphonies
- Established general layout of symphony orchestra
- Standardized the sonata forms the first movement of the symphony
- Identified his symphonies with nicknames
- He added minuet as the dance in the 3rd movement of the symphony
- Increases the size of the orchestra in his symphonies by adding more instruments e.g the wood winds and brass
-

ii. Name the title of Haydn's two most popular oratorios (2 mks)

- The seasons
- The creation

iii. Name two limitations of patronage to Haydn's music career (2 mks)

- Haydn felt very restricted
- He was cut off from the world

iv.

a) FRANZ LISZT

I. State the nationality of Liszt (1mk)

- Hungarian

II. Describe Les Préludes (2 mks)

- The basic motive is treated as a majestic melody in one section as a march, including section.

III. Name any two examples of Liszt's piano works (2 mks)

- Sonata in B minor
- Hungarian dances
- Two piano concertos
- Arrangement of songs and operatic arias

IV. Name any two contemporaries of Liszt

- Wagner
- Chopin
- Berlioz
- Mendelssohn
- Dvorak
- Smetana

b) BELLA BARTOK

i. In which period of Western music history did he compose (1mk)

- 20th C

ii. State any three factors that influenced Bartok's music compositions (3 mks)

- Other composers like Berlioz, Liszt
- The second Viennese music school influenced him
- Hungarian and Rumanian folk music
- His parents, his father was a lover of music
- His mother worked as a piano teacher

iii. What is Night Music? (2 mks)

- An evocation of night sounds of the central European countryside

iv. Which instrument is Bartok associated with? (1 mk)

- piano

1. PRESCRIBED AFRICAN MUSIC. (10 mks)

(Chivoti by Diwani Nzaro from you tube)

- i. **What type of african performance is this recording? (1mk)**
 - Solo instrumental accompanied
- ii. **Explain three roles of the main medium (3mks)**
 - Carry the main melodic line
 - Play the role of call and response
 - Pitch the performance
 - Identify the community
 - Plays the ornament
- iii. **Identify the two styles of performance evident in the recording (2 mk)**
 - Call and response style
 - Solo accompanied
- iv. **Explain how climax has been achieved in the performance (2 mks)**
 - Ornaments at the end and abrupt ending
 - The high pitch of the chivoti at the end
- v. **- The ending is abrupt**
 - High pitched ascending glissando by chivoti

6. PRESCRIBED WESTERN WORK

- The presence of the falalala refrain which is repeated
-

1 mark

ii) Identify the melodic devices used in the following sections in the music
Bars 53-56 in the tenor voice.

Melisma

Bar 75 in the Bass and Alto voices.

Unison

1 x 2 = 2 marks

iii) State THREE contrasting features between the first and second refrains of the work.

1 ST REFRAIN	2 ND REFRAIN
12 bars long	15 bars long
Ends on A major chord	Ends on A major chord
Homophonic in texture	Polyphonic in texture
Has mostly dotted rhythms	Has mostly simple rhythms
Starts <i>mp – cresc – f – dim</i>	Starts <i>mp – cresc – f – dim</i>
Uses imitation	Uses imitation

iv. Binary form A/B. bar 1-35 section A. Bar 36-77. Section B.

v. Cut common time 2/2 time

(3mks)

7.(a). For what medium is this piece written? **Piano (1mk)**

(b) . Using bar numbers outline the form of the music. (2 marks)

Rondo form A bar 1-8**B bar 9-16****A bar 17-24****C bar 25-32****A bar 33-40 (mark as a whole)**

(C). Outline the key scheme of the music.

Bar 1-24 C major**Bar 25-30 A minor****Bar 31-40 C major (½ a mark each total 1 ½ marks)**

(d). Using bar numbers and parts, identify where the following compositional devices have been used:

(i) Sequence 1-4, 5-8 ,9-14**(ii) Scalic motion - Bar 1, 2, 3, 17, 18,19 in the bass stave (½ a mark each total 1 mark)**

(e) Describe the range of the music. (½ mark)

Compound sixth/ E-upper C**SECTION C: GENERAL MUSIC KNOWLEDGE**

(a) (i) Differentiate between a whole consort and a broken consort (2 marks)

Whole consort- When the instruments in the ensemble are all of the same family**Broken consort- When the the instruments in the ensemble belong to more than one family**

1 x 2 (2mks)

(ii) Outline **three** ways through which hip-hop music has influenced the performance of traditional dances in Kenya.**Incorporation of modern dance styles into Kenyan dances hence affecting originality****Use of modern costumes in the Kenyan dances.****-Modernization of instruments used****-Modern Dance patterns and formations now used in Kenya dances 1 x 3 (3mks).**

(b) Outline four factors that influence the quality of sound produced on a traditional African fiddle. (4 marks)

- Fingering technique**-Type of string****-Length of string****-Type of resonator e.g wooden and metallic.****- Bowing technique****-Type of bridge.****1 x 4****- Material of bow****(4mks)**

(iv) (a) The following melody is written for a trumpet in B flat. Rewrite it in its concert pitch.



Rewrite the melody in the key of G major.

1 mark for every correctly written bar plus key signature 1 x 4 (4mks)

(d) Name any three composers of the Kenya national anthem. (3 marks)

- **Peter Kibukosya**
- **George Senoga Zake**
- **Graham Hyslop**
- **Thomas Kalume**
- **Washington Omondi**
1 x 3 (3mks)

