**MOKASA 2 JULY 2024**

**Kenya Certificate of Secondary Education**

**MUSIC 511/3**

**MARKING SCHEME**

**SECTION A: BASIC SKILLS (30 Marks)**

1. Melody

(a)

* **16 bars 1 mark**
* **Lyricism (Singability) – within voice range 1 mark**
* **Modulation to the subdominant (well-established) 2 marks**

**- 1 mark for the new key**

**- 1 mark for the return to the tonic**

* **Cadences any two including the final and any other (½ mark each)1 mark**
* **Articulation mark 1 mark**
* **Melodic curve (½ mark) and climax (½ mark) 1 mark**
* **Phrasing (2 bar phrasing - mark as a whole) 1 mark**
* **Rhythm – correct use of duplet 1 mark**

**Total** **09 marks**

(b) Composing a melody to given lyrics.

* **Text setting to music (speech rhythm/accents - ½ mark for each phrase) 2 marks**
* **Syllabic division (½ mark – as a whole) ½ mark**
* **Lyricism/logical flow of melody (mark as a whole) 1 mark**
* **Cadences (½ mark each 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, phrase marks ) ½ mark**

**Total** **06 marks**

1. **Harmony**

Award marks as follows

* Chords ½ mark for each correct chord x 15 chords 6½ marks
* Voice leading (½mark for each voice; Alto, Tenor, Bass) 1½ marks
* Correct cadences at the end of each phrase @½ mark 1 mark
* Voice range (mark as a whole) 1 mark
* Passing six-four 1 mark
* Dominant 7th 1 mark
* Progression (devoid of harmonic faults) 3 marks

Deduct ½ mark each for any of the following faults (maximum of 4½ marks)

* Consecutive perfect 5ths ½ mark each
* Parallel octaves ½ mark each
* Crossing of parts ½ mark each
* Voice overlapping ½ mark each
* Spacing ½ mark each
* Doubled 3rds in major chords ½ mark each
* Doubled leading note ½ mark each
* Wrong use of 64 or 2nd inversion chords ½ mark each
* Wrong rhythms/note values (mark as a whole) ½ mark
* Stems (mark as a whole) ½ mark
* Hidden/Direct/Exposed 5ths or 8ves ½ mark each
* From unison to 5ths or 8ves and vice versa ½ mark each
* Others –missing key signature, missing double bar lines ½ mark each

**If all the chords are wrong, then no harmony.**

**Total 15 marks**

**If half of the chords are wrong, no marks for Voice Leading and Progression**

**SECTION B: HISTORY OF MUSIC (48 MARKS)**

**3. AFRICAN MUSIC**

1. Outline any **two** of themain performance styles of African folksongs. (4marks)

**Call and response**

**Overlaps**

**Polyrhythmic**

**Solo singing**

1. Identify the instrument and answer the questions that follow.
2. Name and origin **Adeudeu of the Iteso of Western Kenya** (1 mark)
3. Method of tuning

* **Has 5 strings which are stretched to a wooden neck. Each string is tuned by adjusting the tension by loosening or tightening the tuning pegs**  (1 mark)

1. Name **two** parts and their roles in sound production (4 marks)

* **Strings- Plucked to vibrate resulting into sound**
* **Tuning Pegs- Loosened or tightened to adjust the pitch of the sound produced**
* **Resonator- Amplify the sound**

1. State how each of the following dances acquire their names. (2marks)
2. Owalo **A Luhya dance that acquires its name from the costume which is a sisal skirt**
3. Mabumbumbu **A Mijikenda dance that acquires its name from the Mabumbumbu set of drums that accompany this dance**
4. State any **two** rolesof a Chapuo in an African dance performance. (2marks)

**Chapuo is a drum from the Mijikenda community. It is used to**

* **accompany the singing in a Sengenya dance**
* **Provide the basic rhythmic foundation for the dance**
* **Signal or cues the dancers to new rhythmic or tempo changes, transitions etc**
* **Identify the community/ cultural significance**
* **Compliment other instruments**

**WESTERN MUSIC.**

1. **Thomas Talis**
2. State **two** responsibilities Tallis had while at Dover Priory. (2 marks)

* ***Playing the organ***
* ***Directing chants from the organ***
* ***Composing music***

1. Outline **three** benefits of the patent Tallis and Byrd were granted by Queen Elizabeth in the year 1575. (3 marks)

* ***They had the monopoly of printing music therefore preservation was ensured***
* ***More music was printed and published so it encouraged more people to compose***
* ***He ensured the growth of music in different languages- English, Latin, French and Italian***
* ***Any other correct answer***

1. List **two** influences on Talis’ music career. (2 marks)

* ***His appointments in the chapels led him to compose more music for the church***
* ***The patent he received with Byrd encouraged the composition of more polyphonic music***
* ***His contemporaries like William Byrd influenced his compositional style***
* ***Being a singer in the Chapel Royal as a child grew his interest in music***
* ***Appointments as court composer grew his composition repertoire***

1. **G.F. Handel**
2. Outline **two** characteristic features of Handel’s Oratorio (2 mark)

* **Are highly dramatic dealing with themes of heroism,sacrifice and redemption.**
* **Frequent changing of textures**
* **Most are based on stories from the Old Testament**
* **His librettos were in English**
* **Typically begin with overtures to set the mood**
* **The chorus and orchestra are treated with flexibility and imagination**
* **Reinforces an idea in the text by interrupting a polyphonic flow of music  with chords**

1. State **two** reasons that led to Handel shifting from composing Operas to Oratorios.

(2marks)

* **The popularity of opera in England as Oratorio became popular**
* **Handel suffered competition from other opera composers and opera houses in London**
* **The rising middle class considered Italian Opera immoral and preferred the moral tales from the Bible, thus favoured oratorio**

1. Name **two** Operas Handel composed for the Royal Academy of Music to be staged at the Kings theatre in London. (2marks)

* **Floridante**
* **Ottone**
* **Rodelinda**
* **Scipione**
* **Giulio Cesare**

iv. Name the last Oratorio composed by Handel. (1marks)

* **Jephtha**

1. **C. P.E. Bach**

i. C.P.E Bach’s style of composition was described as *‘Sensitive style’*. What were the two characteristics of this style of composition? (2 marks)

***- emphasis on expression of a variety of deep emotions***

***- simplicity and naturalness in the melody***

***- exaggerated and expressive character in music***

ii. Which media were the following works by C.P.E Bach composed for? (3 marks)

* *-Sei concerti per il cembalo concertato****- keyboard***
* *-Magnificat in D-* ***voices and orchestra***
* *-Sonata in A minor-* ***solo flute***

iii. List any **two** contributions of C.P.E Bach to music during his musical career. (2 marks)

* ***Composed many pieces for voice***
* ***Composed a lot of works for the orchestra***
* ***Developed the sonata form***
* ***Emphasized on expressive solo writing in his compositions***
* ***He influenced other major composers like Mozart, Haydn, Mendelsohn etc***

1. **F. Schubert** 
   * 1. Outline any **two** characteristics features of Schubert’s lieder. (2 marks)

* **Have beautifully lyrical melodies that capture the poems emotion.**
* **The piano parts are rich and complex, playing an equal role with the voice in conveying the song's mood.**
* **Many are through composed, some are in strophic form, while others are modified strophic(blend between strophic and through composed**
* **Use unexpected modulations and key changes to heighten emotional impact of the song**
* **They employ word painting with the music reflecting the literal meaning of the text**
  + 1. State **two** roles Schubert played in the student’s orchestra at Stadt Konvikt boarding school. (2 mark)
* **As a student, Schubert served as the orchestra's first violinist**
* **Member of the choir**
* **Composer**
  + 1. Name Schubert’s most popular chamber work. (1 mark)

**String Quintet in C major, D. 956**. (Cello quintet)

* + 1. Name one of each of the following works by Schubert. (2 marks)

-Incidental music

* **Rosamunde, D. 797**
* **Die Zauberharfe" (D. 644(overture to The Magic Harp)**

-Overture

* **Overture in the Italian Style in C major, D. 591**
* **Overture to Die Zauberharfe, D. 644" (also known as "The Magic Harp**
* **Overture in D major, D. 590**

**5.PRESCRIBED TRADITIONAL AFRICAN MUSIC**

***Kipsigis Planting/Harvest song- Tenwek Primary (KMF)***

1. In what three ways has consistency been achieved in the recording? (3 marks)

* ***The call and response style of singing is used throughout the recording***
* ***The drum used has the same beat throughout the performance***
* ***There is a single soloist throughout the performance***

1. List two styles of performance in the recording. (2 marks)

* ***Call-response***
* ***Chanting***
* ***Overlapping***

1. Describe the ending of the performance. (3 marks)

* ***The soloist makes a call that is short***
* ***The chorus responds with a longer response***
* ***The same call and response are repeated***
* ***Ululations are heard in the background***
* ***The performance stops suddenly***

1. Outline two roles of the vocal ornaments used in the performance. (2 marks)

* ***Indicate the climax***
* ***Act as an indicator of transitions***
* ***Adds to the texture***
* ***Identifies the mood of the performance***

1. **PRESCRIBED WESTERN MUSIC**

***Aria: O Rest in the Lord: Mendelssohn***

1. Analyse the vocal part from bar 11-20 in terms of the following: - (3marks)
2. Tonality
   * **Bar 11 – 131 G major (Dominant of C major)**
   * **Bar 132 – 201 E minor ( Relative minor of G major)**
   * **Bar 202 C major**
3. Melodic devices used

* **Scalic motion -bars 12,14-151 ,16**
* **Repetition- Bar 15 repeated at bar 16, Bar 18 repeated at bar 19**
* **Sequence - Bar 112 – 121 is sequenced at Bar 132 – 141**

1. Notate the commonly used rhythmic motif
2. Describe the dynamic range of this work. (1mark)

* ***pp-p***

1. Name the 2nd chord formed at bar 32. (1mark)

* **Dominant 7th chord / V7 chord**

1. Describe the form of this work citing bar numbers. (2marks)

**The form is Ternary ABA**

* **Section A Bar. 1 – 111**
* **Section B Bar 112- 201**
* **Section AI  Bar 202 – 281**
* **Codetta Bar 282-34**

1. Citing bar numbers, identify any three ways through which variation has been achieved. (3marks)

* **Tonality variation**

**Bar 11 – 131 G major (Dominant of C major)**

**Bar 132 – 201 E minor ( Relative minor of G major)**

**Bar 202 C major**

* **Dynamic variation**

***p***

***pp***

***Cresc***

* **Rhythmic variation**

**Syncopation bar 4, 8 and 10 in the vocal part ( accept any other in voice or piano part)**

* **Ornamentation**

Trill Bar 32

Appoggiatura Bar 34

**7. Unprepared Analysis**

1. State the tonic key of this music. (1mark)

**C minor**

1. What is this music scored for? (1mark)

**Piano**

1. What term would be used to describe the dynamics in this music? (1mark)

**Terraced**

1. Citing bar numbers identify a chromatic scalic passage. (1mark)

**92 -111 in the right-hand 2nd part**

**112 -131 in the right-hand 1st part**

1. In which period was this music composed? (1mark)

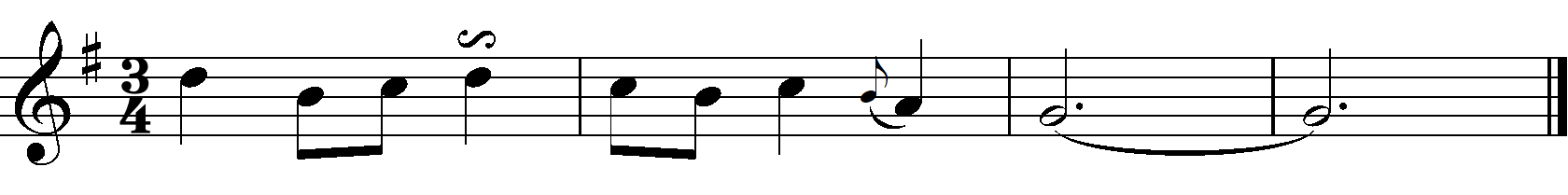
**Classical Period**

1. Identify the tempo of this music and give its meaning. (1mark)

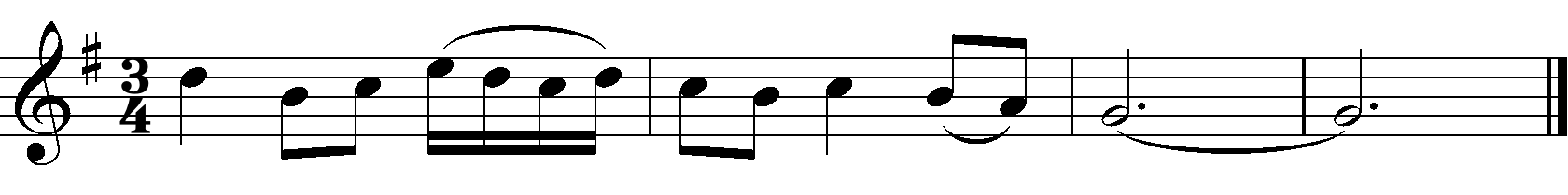
**Molto Allegro- Swift and Lively tempo**

**8. SECTION C: GENERAL MUSIC KNOWLEDGE (16 MARKS)**

a) Rewrite the following music as it would be played. (4marks)

Written 

**Played**



b) Outline any **four** characteristics of the music of the Romantic Period. (4marks)

* **Much longer works**
* **Wide dynamic contrasts (pppp to ffff)**
* **More flexible rhythms ("rubato", sudden changes in meter/tempo)**
* **Passionate melodies**
* **Greater contrast between themes**
* **Colorfully daring harmonies**
* **More exploration of distant key centers in modulation**
* **More powerful and unique instrumental tone colors**
* **Freer form designs**

1. State any **two** considerations in the adjudication of each of the following: (4marks)
2. Western choral music

* **Intonation and Pitch Accuracy**
* **Rhythm and Timing**
* **Tone Quality and Blend**
* **Diction and Articulation**
* **Dynamics and Expressiveness**
* **Balance and Voicing**
* **Interpretation and Musicality**
* **Stage Presence**
* **Conductor’s Role**

1. Western instrumental music

* **Accuracy in pitch and rhythm**
* **Articulation in terms of clarity in note execution and variety**
* **Finger technique and hand coordination**
* **Musicality in terms of expression, dynamics, phrasing**
* **Stylistic appropriateness and personal interpretation**
* **Stage presence and connection with the audience**
* **Blend and balance**
* **Consistency**

d) i. Outline one positive and one negative effect of social media on the Music industry in Kenya. (2 marks)

***- the musicians can sell their music faster due to available platforms on social media***

***- musicians get more publicity on social media and this may lead to them being invited to perform at concerts***

***Negative:***

* ***Piracy is possible if the music has not yet been copyrighted***

ii. Give two important roles played by a manager in a musician’s career. (2 marks)

* ***Organizes studio sessions***
* ***Books shows for the musician***
* ***Looks for suitable musicians to do collaborations with***
* ***Negotiates recording deals***
* ***Financial management for the artist***