

REVISION
MUSIC
PAPER 3 (511/3)

SAMPLE PAPER 1

511/3

MUSIC PAPER 3

SECTION A: BASIC SKILLS (32 MARKS)

1. Either (a) continue the following to make a melody of sixteen bars for voice, introducing a triplet. Modulate to the dominant and then back to the tonic. Add phrase marks.

(12mks)



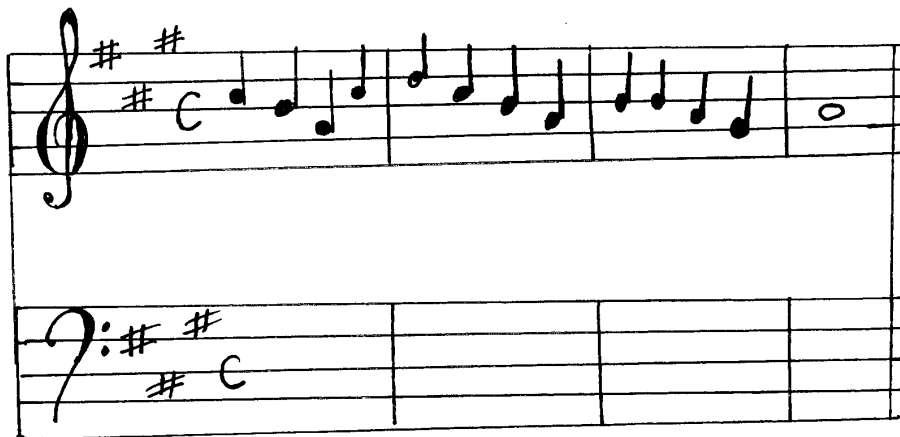
- Or (b) Using staff notation, write a tune and fit the following words.

(12mks)

As I sat under, a Holy tree, on Christmas day in the morning.

2. Harmonise the following melody for Soprano, Alto, Tenor and Bass. Use the appropriate chords.

(20mks)



SECTION B: HISTORY AND ANALYSIS:-

3. a) How is Entono held and played?
(2mks)
- b) (i) Differentiate between melodic music instruments and rhythmic music instruments in traditional African communities.
(2mks)
- (ii) Give two examples of each.
(4mks)

c) Describe the performance of the Sengenya dance.

(4mks)

d) Give two features of traditional African folk songs.

(2mks)

4. **WESTERN MUSIC**

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

a) Henry Purcell

(i) When was he born and where?

(1

mk)

(ii) Purcell's works can be divided in four areas. Name them.

(4mks)

(iii) Give two examples of his anthems.

(2mks)

b) L.V. Beethoven

(i) What enabled Beethoven be welcomed into great houses of Vienna?

(1mk)

(ii) Why is the 9th symphony called a choral symphony?

(1mk)

(iii) What were the characteristics of his music in the third period?

(5mks)

c) F. Mendelssohn

(i) Name an institution he started in England.

(1mk)

(ii) Why is Mendelssohn not a typical Romantic composer?

(1mk)

(iii) How does Mendelssohn treat his overture in composing?

(5mks)

d) A. Copland

(i) Which period of music did he exist?

(1mk)

(ii) How did he build his episodes?

(1mk)

(iii) Why did he aim at simplifying the new music?

(1mk)

(iv) What are the works he wrote for high school students the “play opera”?

(2mks)

(v) Give 2 examples of his piano music.

(2mks)

5. PRESCRIBED TRADITIONAL AFRICAN MUSIC

Emborogo – Kuria – Muziki wa Kiasili

a) In what ways does section two differ from section 3.

(2mks)

b) Describe an emborogo as a musical instrument.

(2mks)

c) Give a summary of the second section.

(6mks)

6. PRESCRIBED WESTERN MUSIC

D. Scarlatti: Sonata in C Pastorale KP513

a) In what form is the Sonata written?

(1mk)

b) Illustrate 2 signs used in the music.

(2mks)

c) Describe the melody in section B.

(5mks)

d) Give the bars in which the homophonic and polyphonic texture has been used.

(2mks)

SECTION C

GENERAL MUSIC KNOWLEDGE

7. a) Describe any of the following:

i) Affetuoso

ii) Sogora

iii) Mudzumbano

iv) Nguli

v) Metre

vi) Idiom

(4mks)

b) Illustrate how the following ornaments will look like when played.

(2mks)



c) Define the term 'syncopation'.

(1mk)

MARKING SCHEME

SAMPLE PAPER 1

511/3

SECTION A BASIC SKILLS (32 MARKS)

1.	a)	16 Bars	1mk
		Triplet	1mk
		Modulation and back	2mks
		Lyricism(singability)	2mks
		4 cadences ½ mark each	2mks
		Rhythm (variety, grouping e.t.c.)	2mks
		Melodic curve	1mk
		Phrasing.	1mk
		TOTAL	12=12mks
	b)	Syllabic division (mark as a whole)	1 mk
		speech rhythm (acceleration)	2mks
		rhythm	1mk
		lyricism	3mks
		2 cadences	2mks
		Time signature	1mk
		Phrase balance	1mk
		Melodic curve	1mk
		TOTAL	12=12mks
2.	a)	Correct chords (13 chords)	6½mks
	b)	Voice leading (ATB, 1 mk per voice)	3mks
	c)	Voice range (mark as a whole)	1mk
	d)	Appropriate harmonic progression	9½ mks
		TOTAL	20 mks

- Penalties (a maximum of 8 marks)
- Progression is only accepted when more than ½ of the chords are correct.

SECTION B:- HISTORY AND ANALYSIS:-

3.	a)	It is held in the player's right hand and a small metal rod used in striking it to produce sound.	2mks
	b	.i) Melodic music instruments are those that play a melody while rhythmic music instruments keep rhythm beat / pulse.	2mks
		ii) Melodic	
		-i) Fiddles	
		-ii) Flutes	
		-iii) Idiophones (marimba)	

Rhythmic -i) Drums

-Percussive music instruments e.g shakers,rattles, jingles,
gongs e.t.c **Any 2 of melodic & rhythmic (4mks)**

- c) i) Men jump vigorously rhythmically and hard stamping with the right foot.
ii) Girls move gracefully shaking their shoulders and bottoms.
iii) The girls' feet hardly leave the ground.
iv) At times they go down onto their knees and continue shaking while crawling. **4mks**
- d) i) Community
ii) Language
iii) Purpose
iv) Creating the songs. **Any 2 of the above = 2mks**

WESTERN MUSIC.

a) Henry Purcell

- i) 1659 in London **1mk**
- ii) 1. Music for the English church.
2. The odes and welcome songs.
3. music for the stage
4. instrumental music **4mks**

iii) Anthems.

1. Rejoice in the Lord Always.
2. O praise God in his holiness.
3. They that go down to the sea in ships.

L.V Beethoven. **2mks**

- b) i) His great powers on piano performance and virtuosity. **1mk**
ii) he used a chorus and four vocal soloists who sing, yet a symphony was supposed to be purely orchestral without voice. **1mk**
- iii) 1. Themes worked out to their limits.
2. Had variation.
3. Elements merged into another.
4. Passage improvised in formal movements.
5. had contrapuntal textures.
6. Sonority in piano sonatas – extreme piano ends used without the middle part. **Any 5 = 5mks**

b) F. Mendelssohn.

- i) Conservatory of Leipzig
- ii) He did not expose his feelings in the music as the other Romantic composers instead he preserved the classical tradition. He was more of the classicist composer.
- iii)
 - a) Exposition starts violins in high register in staccato rhythm.
 - b) 1st melody goes to ff in energetic manner and used as bridge passage.
 - c) Second theme is lyric, legato in strings contrasted to the first one.
 - d) Third theme is a dance like rhythm with wide leaps.
 - e) Next would be development section where themes are developed and even changed slightly. 5mks
- d) **A copland.**
 - i) 20th century era. 1mk
 - ii) From quiet to fff climax 1mk
 - iii) In order to communicate to a large public. 1mk
 - iv)
 - 1. Second Hurricane 1937
 - 2. Outdoor overture 1938 2mks
 - v)
 - 1. Variations 1930
 - 2. sonata 1941
 - 3. Fantasy 1957
 - 4. Night thoughts 1972. *Any two = 2mks*

5. **PRESCRIBED TRADITIONAL AFRICAN MUSIC.**

- a) Section two has the vocal chorus with melodic figure. In section three no voice is used to perform the melody. Section two has rattles while section has only emborogo. **2mks**
- b) It is a short transverse flute made out of a swamp reed or bamboo. It has four finger holes and a mouth hole. **2mks**
- c)
 - i) Emborogo makes calls with its 2nd melody.
 - ii) Vocal chorus responds to emborogo with a melodic figure as
Ah.....Ah.....Ah.....
 - iii) Shouts
 - iv) shouts again.
 - v) Emborogo, with third melody.
 - vi) Vocal chorus continues.
 - vii) Emborogo back to melody 2.
 - viii) Vocal chorus continue responding.
 - ix) Shouts
 - x) Prominent series of talking.

xi) Female voices echoes vocal chorus melodic figure

Ah.....Ah.....Ah.....

xii) Chorus response.


xiii) Performance diminishes, ends, then brief silence.


6mks


6. PRESCRIBED WESTERN MUSIC

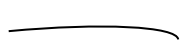
a) Binary form.

1mk

b) Mordent. 

 Pause (sustain the note)

The tie  joins same pitch notes.

Slur  joins different pitch notes.

Any 2 = 2x1 = 2mks

- c) - The melody consists of a group of six semiquavers. It is stated in the right hand in bar 36 and 37 then repeated in bar 38 and 39. it is imitated in the left hand in Bar 40 and 41 and repeated in bar 42 and 43.
- The melody in the right hand runs from bar 43 and ends with the dotted crotchet in bar 54.
- The figure in the right hand in bar 56 which repeats at 58 consists of tonic chord. The figure in bar 59 is itself a sequence. An inversion is used in bar 61 and 62 in the right hand.
- Bar 56 to 62 is repeated as bar 64 to 70 with a variation in 70.
- From bar 69 to 76, the six semiquaver figure runs in scalic manner in the right hand except in bar 73. Between bar 77 to 80 the semiquaver figure runs in sequential manner. Bar 71 to 73 repeated as 75 to 77. Bar 78 repeated as 79, and then repeated with variation as bar 80.

5mks.

d) Homophonic bar 6 and bar 9

Polyphonic bar 1 and bar 5.

2mks

SECTION C.

7. a)

i) Affetuoso..... Affectionate

ii) Sogora..... Drummer in the sengenya dance.

iii) Mudzumbano..... Dance from the Digo.

iv) Nguli..... A small blowing horn made from a horn of a goat or a dikdik used by the Kamba community.

- v) Metre..... Regular succession of RHYTHMICAL PULSES or beats.
- vi) Idiom..... A characteristic style or form of musical composition. *Any 4 = (4mks)*



(1)

(2)

(2mks)

- c) Syncopation- This is the varying of the position of accents on notes.

END

MUSIC PAPER 3

Answer questions from all the sections.

SECTION A: BASIC SKILLS (32 MARKS)

1. **EITHER** (a) Continue the following to make a melody of sixteen bars for voice, introducing a sequence and a duplet. Modulate to the back to Relative Minor and then back to the tonic. Add the phrase curves as appropriate. (12marks)



OR

- (b) Using staff notation, write a tune and fit in the following words: (12marks)
- Do something, get moving,
Be confident risk new things,
Stick with it then
Be ready for big surprises

2. Harmonize the following Melody for soprano, Alto, Tenor and Bass (SATB). Choose appropriate chords from the following. 20mks

SECTION B: HISTORY AND ANALYSIS (48 MARKS)

3. **AFRICAN MUSIC**

- a) State any three factors that seem to have undermined the popularity of traditional musical instrument. (3mks)
- b)(i) Identify the fiddles from the list of instruments below:
- (i) Mwazigizi
 - (ii) Nyatiti
 - (iii) Adendeu

- (iv) Litungu
- (v) Onge'ng'o
- (vi) Wandindi

(3mks)

(ii) Give an equivalent tonic solfa tuning of the strings of any ONE of the lyres featured in the List. (2mks)

c) Akisuk is a dance traditionally performed in Kenya. State:

(i) The community that performs it. (1mk)

(ii) The occasion on which it is performed. (1mk)

(iii) The age-group that performs it. (1mk)

d) Explain the following functions of African music in society:

(i) Communication role.

(ii) Economic role.

(iii) Unity role.

4. WESTERN MUSIC

Answer any two of the following questions.

(a), (b), (c) and (d)

(a) Thomas Morley

(i) What type of work were each of the following: (3mks)

- It was a lover and his Lasse
- The Lord's prayer
- April is in my Mistress Face.

(ii) What instrument did he play at St. Pauls Cathedral? (1mk)

(iii) Name any two contemporaries of Morley. (1mk)

(iv) State two characteristic features of Morley's vocal music (2mark)

(b) C.P.E Bach

(i) Who gave C.P.E bach a musical base? (1mk)

(ii) Give three work forms that best demonstrate the departure of C.P.E Bach 's style from J.S Bach's to Mozart's and haydn's (3mks)

(iii) State three contributions of C.P.E Bach to the classical sonata (3mks)

(c) Robert Schumann

(i) What kind of health defect did Schumann develop in 1854? (1mk)

(ii) Name the instrument that his wife, Josephine Clara Wieck, had specialized in (1mk)

(iii) What works were the following:

- 'ABEGG' Variations
- Poet's love
- Paradise and the peri
- Genoveva

(iv) State one periodic feature that characterized Schumann's works

(d) Jean Sibelius

- (i) In what music period did he live? (1mk)
- (ii) What was his real first names? (1mk)
- (iii) (a) State the first two dance components of a suite. (2mks)
- (b) Name one suite that Sibelius wrote. (1mk)
- (iv) Where did he find texts for his symphonic poems? (1mk)
- (v) What do we find strange about Sibelius' Seven symphonies? (1mk)

5. PRESCRIBED TRADITIONAL AFRICAN MUSIC

"Adongo of the Teso"

- (a) What happens in the introduction of this recording? (½ mk)
- (b) What type of Idiophone is Adongo?
- (c) Name at least two instruments in this work (3mks)
- (d) Describe any two functions of the voice in the recording (3mks)
- (e) What is Ostinato? (1mk)
- (f) Identify any two characteristics of African music dominant in this recording (2mks)

6. PRESCRIBED WESTERN MUSIC.

"Hear My Prayer" by Felix Mendelssohn.

- (a) Re write the tenor part of Bars 34 and 35 using Bass clef. (2mks)
- (b) (i) What is a recitative? (1mk)
- (ii) Suggest the type of Recitative found in this composition. (bars 131-137) (1mk)
- (c) What is the form of the first section? (1mk)
- (d) Giving the bar numbers, name the four possible sections' of this composition. (2mks)
- (e) State the suggested chord in bar 33 (1mk)
- (f) What does 'Con un Poco Pin Moto' mean in bar 146? (1mk)
- (g) Name the last cadence composition. (1mk)

SECTION C: GENERAL MUSIC KNOWLEDGE (20MARKS)

7. (a) (i) Translate the following Melody into tonic solfa notation.



- (ii) State any two differences between a major and a minor scale. (2mks)
- (b) Classify the following orchestral instruments as woodwind, string, percussion Brass and Keyboard as appropriate (5mks)
- (i) Timpani
 - (ii) Tuba
 - (iii) Harpsichord
 - (iv) Cor Anglais
 - (v) Viola
- (c) (i) Identify any two parts of Ekegogo and state the function of each (2mks)
- (ii) State two techniques of producing difference pitches on a horn (2mks)
- (iii) What is a singing game. (1mk)
- (d) List five stages you would go through in making a Chapuo (5mks)

MARKING SCHEME

SAMPLE PAPER 2

511/3

1a) i) 16 bar melody

1mk

ii)	Sequence	1mk
iii)	Modulation to G minor	1mk
iv)	Back to tonic Bb major	1mk
v)	Lyrism (steps / leaps / climax)	1mk
vi)	A duplet	1mk
vii)	Cadences	1mk
viii)	Phrase marks	<u>1mk</u>
		<u>12mks</u>

OR

b)	i)	Suitable division of syllables	
		(1/2 mk x each phrase)	02 mks
	ii)	Appropriate text – setting in relation to rhythm (1mk per phrase)	04 mks
	iii)	Melody lyrism – steps, leaps (1mk per phrase)	04 mks
	iv)	Cadences (1mk for 2 inc. final one)	02 mks
			<u>12mks</u>
2	i)	Suitable chords with root, 3 rd and 5 th (1/2 each)	06mks
	ii)	Two cadences (1mk each)	02mks
	iii)	Voice leading (ATB) – 1mk each part	03mks
	iv)	Range of voice parts (as a whole)	01mk
	v)	Spacing (mark as a whole)	01mk
	vi)	Progression	07mks
			<u>20 mks</u>

Penalise the following

-	Parallel give and consecutive 5ths	1mk each
-	Exposed octave	1mk each
-	Wrong stemming (as a whole)	1mk
-	Crossing of parts	1mk
-	Wrong use of 1 st and 2 nd inversion	1mk
-	Inappropriate rhythm	1mk
-	Double in primary chords – doubled leading note	1mk each
-	Union to give, 5 th of vice versa	1mk each

Maximum deductions

8mks

3. a) – Competition from the higher western instruments
- Inclined attitude towards the western instruments
 - Associated with primitivity and backwardness.
 - The makers are few

- No industry established for making traditional instruments

Maximum 3x1 =3mks

- b) i) Ong'eng'o
Wadindi
Mwazigizi

3x1 = 03mks

- c) (i)
(ii)
(iii)

d) (i) Music is used as a medium to pass messages to the society e.g. condolences advice to couples etc.

(ii) Performers earn money to support their living

(iii) Togetherness in performance bring people of different regions together – give a Sense of blenging and identity.

3x1 = 03mks

4. a) **Thomas Morley**

- (i) – Solo song 1mk
– Psalms setting 1mk
–A madrigal 1mk
- (ii) Organ
- (iii) Thomas Weelkes / John Lowland/
William Byrd any two (½ x2) 1mk
- (iv) - Lightness of touch and texture
- Vivid pictorialism
- Vitality and grace of rhythm
- Sharpness of details
- a sunny warmth of feeling
- effectiveness of declaration
- Modal in performance
- Polyphonic
- Mostly sacred
- Pithy and forcefully expressive melodies
- Almost a capella unaccompanied

Max. 2x1 mk= 02mks

Total 07 mks

b) **C.P.E Bach**

(i) His father Johann Sebastian Bach 01mk

(ii) Keyboard concertos

Sonatas

Symphonies

Chamber Music

Oratorio and church Music

Max. 3x1 mk= 03mks

(iii) - Fashioned his sonatas: Quick, Slow, Quick

- Wrote clarier sonatas – influenced Haydn

- Didn't incorporate a dance movement in sonata.

- Extended cadence figure in sonata form

- Kept a single, ornate melody + simple harmonic accompaniment.

Max. 3x1 mk= 03mks

Total 07mks

c) **Robert Schumann**

(i) Mental instability 1mk

(ii) Piano 1mk

(iii) - Piano 1mk

- Song 1mk

- Cantata 1mk

- Opera 1mk

(v) – Show Romantic outlook

- Shows literacy associations

- Fanciful in titles

Max. 3x1 mk= 03mks

Total 07mks

d) **Jean Sibelius**

(i) 20th Century 1mk

(ii) Johan Julian Christian 1mk

(iii) a) Allemande✓1

Courante✓1 2mks

b) A Saga

Karelia Max. 1x1 mk= 01mks

(iv) Finish Legends 1mk

(v) His 7 Symphonies are very different from each other, yet all having a bold, stark quality, reminiscent of the frozen North.

Total 07mks

- 5a) Tuning of Adongo ½ mk
- b) Lamellaphone / plucked idiophone ½ mk
- c) Adongo
Drum
Shakers 3mks
- d) Singing voice melody
Praising / cueing / parlants
Ullulation / yelling / decorating 3mks
- e) Ostinata (from 'obstinate) means
A persistently repeated musical
Figure or rhythm
- f) - Short melody
- Repetitive melody
- Heavy instrumental accompaniment
- Vocal ornamentation

Max. 2x1 mk= 02mks

Total 10mks

6a)



(1)

(1)

(02mks)

- b) (i) Type of speech- Like singing which is written in ordinary notation but in which a certain freedom in rhythm is allowed in performance.. 1mk
- (ii) Recitative accompagnato / stromentation 1mk
- c) Ternary form 1mk
- d) 1-35: Soprano solo section
accompanied by orchestra (½)
- 36-130: Solo / Chorus section (½)
- 131-145: Recitative (½)

146- End : Solo / chorus section (½)

2mks

- (e) Dominant 7th Chord 1mk
(f) With a little more movement 1mk
(f) perfect Cadence 1mk

Total 10mks

7.a) (i) E^b = doh

D: m. ra/ m: s . f / s: t_I / d:-// x 1/3 =03

- (ii) - A major begins on ‘dohs; a minor begins on ‘Iah’
- A major toned 1½ 11½ ; a minor 1½ 11½ 1½ ½
(TT½ TTT½) (TSTTS1½S)

- A major sounds brighter than a minor key . Max 2x1 = 02

b) (i) Percussion

(ii) Brass

(iii) Keyboard

(iv) Woodwind

(v) String

Total 05mks

- (c) (i) - Bowing stick (bow) – bowing the string
- Resonator – Amplifying the sound
- String – Bowed to produced sound
- Bridge – Raises the string to allow free vibration
- Peg- produce tension to the string / tuning

1mk each for relevant points 02mks

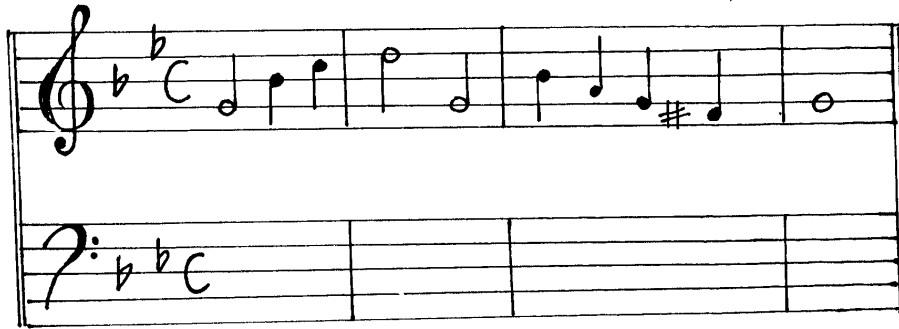
- (ii) – Over blowing
- Shaping of the lips
- Alternate opening and closing of the open end.
- Tightening and loosening of the muscles of the lips

1mk each for relevant points 02mks

- (iii) Songs sung by children to accompany the game activities performed by children at the age of lower schooling. 1mk

- d) – Tanning the membrane / drying the skin appropriately.
- Soaking the skin and finding appropriate Hollowed wood or tin.
- Cutting the membrane to the size of the hollowed material, place tree gum for tuning

2. Harmonize the following melody for soprano, Alto, Tenor and Bass. (SATB)



3. **SECTION B: HISTORY AND ANALYSIS (48 MARKS)**

AFRICAN MUSIC

- (a) Outline any five roles of music in the society. (5mks)
- (b) Mention any three roles played by the musical instruments in a performance. (3mks)
- (c) Give two similarities and differences between Adeu deu and Obokhano. (4mks)
- (d) Write any two other uses of drums. (2mks)

4. **WESTERN MUSIC**

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

(a) **HENRY PURCELL**

- (i) In which era of music did Purcell live. (1mk)
- (ii) Name any two semi Operas by Purcell (2mks)
- (iii) List any four divisional areas of his works. (4mks)

(B) LUDWIG VAN BEETHOVEN

- (i) Name the two great composers who met Beethoven in his early days. (2mks)
- (ii) How does Beethoven build up tension and excitement in his music? (2mks)
- (iii) Write down any three improvisations that he mastered in the sonatas. (3mks)

C) FELIX MENDELSSOHN BARTHOLDY

- (i) Name a musical work that Mendelssohn never composed in (1mk)
- (ii) Why is Mendelssohn not a typical Romantic composer? (1mk)
- (iii) Explain how he treated his overture in composition. (3mks)
- (iv) Name his two composed vocal music. (2mks)

D) AARON COPLAND

- (i) Outline any four musical characteristics of the period in which Copland lived. (4mks)
- (ii) State any three contributions by Copland to the development of music compositions. (3mks)

5. PRESCRIBED TRADITIONAL AFRICAN MUSIC

Emborogo – Kuria-Muziki wa Kiasili

- (i) Explain the role of words in the recording. (4mks)
- (ii) State three ornaments that have been used in recording. (3mks)
- (iii) Describe three characteristics of the melodies in the recording. (3mks)

6. PRESCRIBED WESTERN MUSIC

D. SCARLATTI: SONATA IN C. PASTORALE

KP 513

- (i) Describe the composition in terms of form (3mks)
- (ii) Compare bars 56 & 58 (1mk)
- (iii) Explain $d = C.76$ in Bar 36. (1mk)
- (iv) Compare the first section from the second section. (5mks)

SECTION C

GENERAL MUSIC KNOWLEDGE (GMK) (20MKS)

- 7. a) Name any three basic textures in western music. (3mks)
- b) State the meaning of any four of the following terms. (4mks)
 - (i) Simple time
 - (ii) Syncopation
 - (iii) Triplet
 - (iv) Orchestral score
 - (v) Rondo form
 - (vi) Atonality
- c) (i) Name the communities that traditionally played the following musical instruments. (5mks)
 - (i) Adet
 - (ii) Mutturiru
 - (iii) Kyaa

- (iv) Vidundu
- (v) Bukandit

(ii) State any three effects of formal education on African music. (3mks)

(d) Transcribe this passage into closed score. (5mks)

The image shows a handwritten musical score for a piece in D major, common time. The score consists of four staves. The first staff is in treble clef, the second and third are in alto clef, and the fourth is in bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The melody is written across all four staves, with various note values including quarter, eighth, and sixteenth notes, as well as rests and slurs.

MARKING SCHEME

SAMPLE PAPER 3

511/3

EITHER

1. - 16 bars

END

- Modulation and back **2mrs**
- Lyricism (singability) **2mrks**
- 4 cadences **½ mark**

each 2mrks

- Rhythm (variety, grouping e.t.c) **2mrks**
- Melodic curve **1mrk**
- Phrasing **1mrk**
- Climax **1mrk**

OR

- Syllabic division **1mrk** *mark as awhole*
- Speech rhythm(acceleration) **2mrks**
- Rhythm **1mrk**
- Lyricism **3mks**
- 2 cadences **2mks**
- Time signature **1mrk**
- Phrase Balance **1mrk**
- Melodic curve **1mrk**

2. a) Correct chords (10 chords.) **5mks**
- b) Cadences at the end of each phrase **2mks**
- c) Voice leading ATB, **3mrks** *1 mk per voice*
- d) Voice range **mark as**

whole 4mrks

- e) Appropriate harmonic progression **8mks**

3. a) Roles of music in the society. **5mks**

- To express happiness/ sorrow
- To assist people to work together.
- To advice people
- To praise
- Educate people
- Performed as lullabies
- Performed for entertainment.

- b) Roles played by musical instrument in a performance. **3mks**

- i) Keeping time
- ii) Maintaining rhythm
- iii) Enriching texture

- iv) Pitching the singing
- v) Accompaniment
- vi) Melodic support.

c) **Similarities and Differences between Adeu deu and Obokhano.** **4mks**

Similarities

- Both are chordophones
- Resonator – wooden and covered with skin membrane.

Difference:

- Adeu deu – is a harp – Obkhano – lyre
- Adeu deu – has five strings Obkhano – eight strings
- Adeu deu – has arched neck- Obkhano too straight
- Adeu deu – No cross bar – Obkhano – cross bar.

d) **Other uses of drums.** **2mks**

- As a table
- As a signal, passing message.
- Speech surrogates
- As decorations
- In ritual- driving away evil spirits.

4a) i) **He lived in Baroque period (era) of music.** **1mrk**

ii) **Name any two semi operas by Purcell** **2mks**

- Ring Arthur
- The fairy Queen.
- The Indian Queen
- Drydenss Diocletian.

iii) **Four divisional areas of his works.** **4mks**

- Music for the English church.
- The Odes and welcome songs.
- Music for the stage
- Instrumental music.

b) i) **Two great composers who met Beethoven in his early days are:-**

2mks

- Mozart
- Haydn

ii) **He built tension by:-**

- Use of Syncopation

- Use of dissonances.
- He also varied range in pitch and dynamics to create contrasts of mood.

iii) Improvisations he mastered in the sonatas. 3mks

- Extreme dynamic contrasts. He exploited the full range of dynamics from soft to the very loud.
- Explosive accents
- Crashing chords. Uses dissonant chords.

c) **i) Opera 1mrk**

ii) He did not expose his feelings in the music as the other Romantic composers instead

he preserved the classical tradition. He was more of the classical composer.

iii)

- Exposition starts, violins in high register in staccato rhythm.
- 1st melody goes to ff in energetic manner and used as bridge passage.
- Second theme is lyric, legato in strings contrasted to the first one.
- Third theme is a dance like rhythm with wide leaps.
- Next would be development section where themes are developed and even changed slightly. 1 x 3 =

3mks

iv) His two vocal compositions are:- 2mks

- Oratorios e.g st paul ,or Elijah
- Sacred music e.g Anthem like the Hear my prayer.

d) **Musical characteristics of the period in which Copland lived. 4mks**

- 20th Century styles are so diverse and profuse each individual composer has its own characteristics.
 - An age of experimentation.
 - New tonal organizations replaced major and minor scales – A tonality, poly tonality.
 - New rhythmic practice – poly metrical rhythm, mixed metre, poly rhythm.
 - New attitudes- primitivism (uncivilized cultures for extra musical ideas) futurism (replacement of traditional instruments with noise makers). Expressionism (for subjective emotions)
- ii) Contribution by Copland to the development of music compositions.

3mks

- He was active to support his fellow composers, joined with other composers to sponsor a series of concert to promote New American music.
- He directed composers groups.
- He wrote many books and magazines articles on music.
- He lectured around the country.
- He acted as a musical ambassador to South America, where he talked with many composers and listened to their works.
- For 25 years, He taught young composers at the Bershire music centre in Tanglewood
- He conducted over fifty orchestras throughout the world

5. i) **The role of words in recording.** **4mks**

- Tells us what the music is about
- Reveals the community to which the music belong.
- Influences intensity i.e music is performed vigorously since it is for encouragement (circumcision) or wedding.
- Conveys message to the audience.

ii) **Three ornaments used in recording are:-**

- i) Shouts
- ii) Talking
- iii) Ululation.

iii) **The three characteristics of the melodies in the recording are:-**

3mks

- The melodies are short and repetitive.
- The melodies have very short notes.
- The melodies have very high pitches.

6. i) **Composition in terms of form:-** **3mks**

- The music is divided into two sections which can be abbreviated as A://B://
- Each of the section is repeated.
- This form is called Binary.

ii) **Bar 58 is a repeat of Bar 56** **1mrk**

iii) **Explain** ● = c.76 in Bar 36

1mrk

- It means about 76 dotted crotche beats be performed in one minute.

iv) Comparison of 1st section from 2nd section. 5mks

1st Section	2nd Section
- Varying rhythmic patterns	- Almost similar rhythmic pattern thought
- Music is in 6 time 8	- The music in 3 time 8
- Music run through different keys, starts & end in different keys modulations are significant	- One key prevails, No significant modulations
- Ornaments present	- Ornaments absent
- Speed range from moderate to	- Only one speed i.e presto motto, Allegro

7. a) Basic Textures in western music are:- 3mks

- **Monophony** – one melodic line.
- **Polyphony** – two or more melodic lines to which accompaniment may or may not be added.
- **Homophony** – Voice parts moving in step with one another instead of exhibiting individual rhythmic independence and interest

b) Meaning of any four of line following terms. 4mks

i) Simple time:-

- Each beat often divides into two half beats:
 - A minim best may divide into two crotchet beats.
 - A crotchet beat may divide into two quaver beats.
 - A quaver beat may divide into two semi quaver beats.

ii) Syncopation:-

- Means transfer of the accent from the first beat (or the third beat in quadruple time) to a normally unaccented beat.

iii) Triplet:-

- An irregular group of three notes used in a simple time.

iv) Orchestral score:-

- Means open score for instruments only.

v) Rondo form:-

- This is considered an extension of ternary form. One theme “A” keeps recurring with varied episodes B,C,D, e.t.c ABACADA

vi) **Atonality:-**

- This is the total absence of tonality or key. A tonality includes avoiding key or mode by utilizing all 12 notes of the chromatic scale.

c) i) **Communities that traditionally played the following musical instruments.**

5mks

- Adet – Turkana
- Muturiru – Gikuyu (flute)
- Kyaa – Akamba
- Vidundu – Iugha
- Bukandit – Sabaot

ii) **State any three effects of formal education on African music.**

3mks

- Decline on African music in favour of Western music.
- Change of scales of African music since it is played on Western instruments.
- Harmonization in Western style i.e the four part Harmony.
- Preservation of African music through its notation e.t.c.

d) **Transcribed passage into closed score (5mks)**



SAMPLE PAPER 4

511/3

MUSIC PAPER 3

SECTION A : BASICI SKILLS (32 MARKS)

1. Either (a) Continue the following opening to make a 16 bar melody for voice introducing tempo variation and a triplet. Modulate to the dominant and then back to the tonic. Add phrase marks.

(12mks)



- Or (b) Using staff notation, write a tune and fit in the following words:

(12mks)

I was walking in the bush

When I met a big long snake

Quickly noticed danger to move

Ran very fast back to the car.

2. Harmonize the following melody for Soprano, Alto, Tenor and Bass (SATB). Choose suitable chords from the following:

(20mks)

I, II, IV and VI

The image shows a musical score for a melody in G major, 4/4 time. The melody is written on a treble clef staff. It consists of 12 measures. The first measure is a quarter rest. The second measure has a quarter note G4. The third measure has quarter notes A4 and B4. The fourth measure has quarter notes C5 and B4. The fifth measure has quarter notes A4 and G4. The sixth measure has quarter notes F#4 and E4. The seventh measure has quarter notes D4 and C4. The eighth measure has quarter notes B3 and A3. The ninth measure has quarter notes G3 and F#3. The tenth measure has quarter notes E3 and D3. The eleventh measure has a half note C3. The twelfth measure has a whole note B2. There are two slurs over the melody: one from the second measure to the sixth measure, and another from the seventh measure to the eleventh measure. The bass clef staff is empty.

SECTION B: HISTORY AND ANALYSIS (48 MARKS)

3. AFRICAN MUSIC.

(a) Classify the following instruments e.g Aerophones.

(4mks)

(i) Pukan.

(ii) Ebune

(iii) Indumba.

(iv) Gara.

(b) State three roles of music in a folk song or dance.

(3mks)

(c) Name the communities that traditionally performed each of the following dances.

(4mks)

(i) Bukhulu.

(ii) Kigaru.

(iii) Gitiiro.

(iv) Iong'ilo.

(d) Mention three roles of ulutation in a song.

(3mks)

4. WESTERN MUSIC.

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

(a) BYRD WILLIAM

(i) Give the title for his motet volume published in 1975.

(1mk)

(ii) Name any three of his vocal works

(3mks)

(iii) State any three factors influencing him as a composer.

(3mks)

(B) GEORGE FREDERIC HANDEL

(i) Outline any three characteristic feature of Handel's oratorios.

(3mks)

(ii) What is an Opera?

(1mk)

(ii) Give three examples of Handel's operas

(3mks)

(c) FRANZ JOSEPH HAYDN

(i) State any three contributions that Hydn made to the development of the Orchestra.

(3mks)

(ii) For each of the following symphonies by Hydn, Identify the features which justifies the title.

(3mks)

Clock symphony

Military symphony

(iii) For what medium was Emperor quartet composed?

(1mk)

(d) VAUGHAN WILLIAMS RALPH

(i) Outline any four musical characteristics of the period in which Vaughan lived.

(4mks)

(ii) Name any two operas by Vaughan Williams.

(2mks)

(iii) What type of work is the wasps?

(1mk)

5. PRESCRIBED TRADITIONAL AFRICAN MUSIC

Kisii folk-song by Nyangoge High School.

(i) Describe the relationship between the Obokane and the singing.

(4mks)

(ii) Describe the introduction section.

(3mks)

(iii) State three ways in which variations have been portrayed in the recording.

(3mks)

6. PRESCRIBED WESTERN MUSIC

Henry Purcell: Dido and Aeneas, Act III, Scene 2

(a) (i) What type of work is Dido and Aeneas?

(1mk)

(ii) In which key does the recitative end?

(1mk)

(b) State any three differences between “Thy Hand Belinda” and “When I am laid in Earth”.

(3mks)

(ii) Name the cadence at bar 13 and 14 of the chorus.

(1mk)

(c) (i) Name the sections in which this work is divided.

(3mks)

(ii) In what form is Dido's lament?

(1mk)

7. SECTION C: GENERAL MUSIC KNOWLEDGE (20MARKS)

(a) Name any three instruments used in Sengenya dance.

(3mks)

(b) Name two Kenyan transverse flute and two Kenyan Vertical wood-wind instruments.

(4mks)

(c) Translate the following into staff notation.

Doh is A flat

(5mks)

:S,/ m:-:de/f:-re/d:-:t,/d:-//

(d) Name any three instruments of the wood-wind section of the orchestra.

(3mks)

(e) Transpose the following melody a minor third down in bass clef.

(5mks)



MARKING SCHEME

SAMPLE PAPER 4

511/3

1. (a) writing a melody of 16 bars with a modulation

16 bars	1 mk
Tripletet	1 mk
Modulation and back	2 mks
Lyricism (singability)	3 mks
Cadence ½ marks each	2 mks
Rhythm	2 mks
Phrase marks (mark as a whole)	1 mk
Total	12 marks

(b) Writing a melody to fit the given words

Syllabic division (mark as a whole)	1 mk
Speech rhythm (acceleration)	2 mks
Rhythm variety	1 mk
Cadence (any two)	2 mks
Lyricism	4 mks
Time signature	1 mk
Balance of phrase	1 mk
Total	12 marks

2. Harmony SATB

Correct chords	6 mks
----------------	-------

Cadence (1 marks for each)	2 mks
Voice leading (alto, tenor, bass)	3 mks
Voice range (mark as whole)	1 mk
Appropriate harmonic progression	8 mks

Penalties (maximum of 8 marks)

Appropriate harmonic progression

Devoid of the following

- Parallel octaves and consecutive 5th 1 mk each
- Leaping from unison to 5th or octave & vice versa 1 mk each
- Exposed octave and 5th 1 mk each
- Spacing 1 mk each
- Stems (mark as whole) 1 mk
- Crossing part 1 mk
- Wrong chord inversion especially 2nd inversion 1 mk each
- Double 3rd of primary chord 1 mk each

NB: penalise any other not mentioned here progression is only marked if more than ½ of chords are correct

3.

(a)

- (i) Pukan – chordophone
- (ii) Ebune – Aerophone
- (iii) Indumba – Membranophone
- (iv) Gara – Idiophone

4 marks

(b) Role of music in a folk song or dance

- To keep the rhythm & beat
- To make the performance colourful
- To motivate the performers
- To send the message
- For identification of the ethnic group performing
- For accompaniment etc

3 marks

(c) Bukhulu – tiriki (luhya)

Kigaru – meru

Gitiiro – Gikuyu

Longilo – Nandi (kalenjin)

4 mks

(d) Role of ululation in a song

- Shows the climax of the song
- Indicates an excitement
- To colour the performance
- Can start or end a song
- For enjoyment etc

3 marks

4. (a) WILLIAM BYRD

(i) Cantiones sacrae

1 mks

(ii) His vocal works

- Elegy for tallis
- Masses – Latin masses
- Motets called cantiones sacrae
- Madrigals
- Services eg magnificats
- Consort songs

3 mks

(iii) Factors influencing him as a composer

- Music education
- The post of organist in a cathedral
- Other composers eg tallis
- Religion music based on catholic and Anglican denominations

3 marks

(b) GEORGE FREDERIC HANDLE

(i) Characteristics feature of handlers oratorios

- They are fugal
- Have double choruses
- Have expanded scene and emotions
- They are choral drama overpowering vitality and grandeur
- Have soaring arias and dramatic recitatives

3 mks

(ii) An opera is a dramatized large composition for voice accompanied with orchestra

1 mk

(iii) Examples of Handle's operas

- Rinaldo

- Berenice
- Xerxes
- Orlando
- Julius Caesar etc

3 mks

(c) FRANZ JOSEPH HAYDN

(i) Contributions by Haydn in development of orchestra

- He standardize the orchestra
- He experimented on extended dynamic range
- He established the string section as the most important part of the orchestra
- He developed the orchestra for the symphony
- He devised a specific system of orchestration featuring different sections of the orchestra
- He enhanced the orchestral tone colour by experimenting with various instrument combinations

3 mks

(ii) Surprise symphony

- The sudden fortissimo crash on a weak beat in the slow movement of the symphony

Clock symphony

- The ticking accompaniment in the andante section of the symphony

Military symphony

- The Turkish band effect (Triangle , cymbals , bass drum) and the trumpet fanfare in allegretto part of the symphony

3 mk

(iii) Emperor quartet was composed for strings

1 mk

(d) VAUGHAN WILLIAMS RALPH

(i) Characteristics of the period (20th century)

- Highly diversified i.e. takes many forms
- Less tuneful
- Not usually in easy to – follow
- Makes use of much dissonance
- Use of whole tone scale
- Use of 12 note technique etc

4 mks

(ii) Operas by Vaughan Williams

- The riders to the sea

- High and doves
- Sir John in love
- The pilgrims progress
- The poisoned kiss

2 mks

(iii) Wasps is an overture

1 mk

5. PRESCRIBED TRADITIONAL AFRICAN MUSIC

Kisii fork song

(i) Relationship between Obokano and singing

- There is imitation of rhythm
- The instrument generally plays throughout while the singing occasionally is silent
- Obokano ostinato cues in the voice at the end of the interludes
- The voice gets the pitch from the obokano etc

4 mks

(ii) Introduction section

- Music introduced by talks by one performer as “Bamuta”
- Chorus responds as “oh” repeatedly
- The one performer continues with the talks
- As he finishes the talks obokano starts playing
- Then a performer makes stylistic shout

3 mk

(iii) Variations in the recording

- The melody changes
- There is tempo change
- Use of male and female voice to act as call and response
- Variation of text on similar melody
- Variation of melody on similar text

3 mks

6. PRESCRIBED WESTERN MUSIC

Henry Purcell: Dido and Aeneas Act, III, scene 2

(a) (i) Dido and Aeneas is an opera

1 mk

(ii) Key G minor

1 mk

(b)

Thy hand Belinda	When lam laid in earth
------------------	------------------------

<ul style="list-style-type: none"> - Time signature 4 <li style="padding-left: 100px;">4 - Shorter notes - The speed is grave - Absent cadential point - Too short 8 bars long - No repetitions - Treble and bass clefs only used 	<ul style="list-style-type: none"> - Time signature 3 <li style="padding-left: 100px;">2 - Longer notes - Speed larghetto - Numerous cadential point - Too long 47 bars long - There is repetitions - Treble bass and alto clefs used
---	---

3 mks

(ii) The cadence at bar 13 and 14 is Imperfect cadence

1 mk

(c) (i) The sections in which the work is divided are three

- The recitative entitled – Thy hand Belinda (bar 1 to 8)
- The air when I am laid in earth (bars 1 to 47)
- The chorus entitled with dropping wings

3 mks

(ii) Dido's lament is in binary form

1 mk

7. SECTION C GENERAL MUSIC KNOWLEDGE

(a) Instruments used in sengenya dance

- Mabumbumbu (Drums)
- Pastu
- Nzumari
- Leg jingle
- Chapuo

3 mks

(b) Transverse flutes

Mūtūrūrū , Emborogo chivoti , umwere, ekerogwe , mwariri , Ekibiswi .

2

mks

Vertical flutes (wood – wind)

Ebune, mulele, Odundu, Biringi, Ndaruret, murenge

2 mks

(c) Staff notation

5 mks



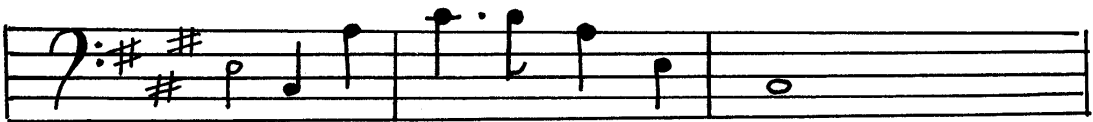
Key signature	1 mk
8 notes @ ½ mark each = 5 mks	
Total	5 mks

Wood – wind instruments of the orchestra

- | | |
|-------------|----------|
| Trombone | Oboe |
| Tuba | Bassoon |
| Saxophone | Trumpet |
| French horn | Recorder |
| Flute | Clarinet |
| Piccolo | Bugle |

Any three correct answer 3 mks

(e)



Clef	½ mk
Key signature	½ mk
8 notes ½ mark each	4 mks
Total	5 marks

SAMPLE PAPER 5

511/3

MUSIC PAPER 3

SECTION A: BASIC SKILLS

- Q1 Either (a) continue the following to make a melody of sixteen bars. Introduce a sequence. Modulate to the relative minor and then back to the tonic. (12mks)



- Or (b) Using staff notation write a tune fit the following words. (12mks)

All children bring their broken toys.
With fears for us to mend.
I brought my broken dreams to God.
Because He is my friend.

- Q2 Harmonize the following melody for Soprano, Alto, Tenor and Bass (SATB).
Choose appropriate chords from the following i,ii,iv,v,and vi.

A musical staff in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The melody consists of the following notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The staff ends with a double bar line. Below the staff, there are handwritten chord symbols: 'b 3' and 'A' above the first measure, and 'b 3' and 'A' below the first measure.

SECTION B: HISTORY AND ANALYSIS

Q3: AFRICAN MUSIC.

- (a) identify any three of the following (3mks)
- (i) Emuo
 - (ii) Mukanda.
 - (iii) Mwazigizi.

(iv) Olituala.

(v) Nyatiti

- (b) Explain the role of costumes and décor in a musical performance (3mks)
- (c) Name any two parts of a lyre and explain how each contributes to sound production. (4mks)
- (d) Classify each of the following musical instruments e.g. mulele-Lugha Aero phone (4mks)

Adet

Onge'ng'o

Chapuo

Kayamba.

Q4: **WESTERN MUSIC.**

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

(a) **Henry Parcell**

- (i) Name the era he lived and nationality (2mks)
- (ii) Name his real opera. (1mk)
- (iii) How does parcel bring out the true English inflection and meaning of text in his vocal music? (1mk)
- (iv) Name the type of texture used in his choruses. (2mks)
- (v) What is a ground bass? (1mk)

(b) **Ludwig van Beethoven**

- (i) Name two great composers that he met (2mks)
- (ii) What enabled Beethoven be welcomed into great houses of Vienna? (1mk)
- (iii) How does Beethoven build up tension and excitement in his music? (1mk)
- (iv) Why is the 9th symphony called a choral symphony? (2mks)
- (v) What was the other name of opera Fidelio? (1mk)

(c) **Felix Mendelssohn.**

- (i) Name his favourite composers. (2mks)

- (ii) Name the works he wrote while in Scotland that he dedicated to Queen Victoria (1mk)
- (iii) Name a musical work that Mendelssohn never composed (1mk)
- (iv) What was his contribution to orchestral music (1mk)

(d) **Aaron Copland.**

- (i) Name the Era he lived and nationality (1mk)
- (ii) Who were his music teacher? (2mks)
- (iii) Name any of the characteristics his era that he used in the piano concerto. (1mk)
- (iv) How does he show a nationalistic love? (2mks)
- (v) Name any one his ballets. (1mk)

Q5 **PRESCRIBED TRADITIONAL AFRICAN MUSIC**

Embroggo from Muziki wa Kiasili.

- (a) Briefly describe the introductory part of the performance. (3mks)
- (b) Into how many sections can the performance be divided. (1mk)
- (c) Brief explain the relationship between the voice and instruments. (3mks)
- (d) State three roles of the voice. (3mks)

Q6 **PRESCRIBED WESTERN MUSIC.**

D. Scarlath: Sonata in C-Pastorate kp 513.

- (a)
 - (i) In which form is the piece? (1mk)
 - (ii) For which medium is the work composed? (1mk)
 - (iii) In which key is the piece? (1mk)
- (b) Name the keys at bars.
 - (i) 5 (1mk)
 - (ii) 8 (1mk)
- (c) Name the cadence at the end of the music. (1mk)
- (d) What is the relationship between bars 57-61 and 65-69? (2mks)
- (e) Brief explain the music device used in bars 55-58 (2mks)

SECTION C: GENERAL MUSIC KNOWLEDGE (20MARKS)

- Q7 (a) Study the following melody and answer the question that follow:

The image shows a 16-bar melody in 2/4 time, written in treble clef with a key signature of one flat (Bb). The melody is divided into two systems of eight bars each. The first system is numbered 1-8, and the second system is numbered 9-15. Annotations include: (A) marking the interval between bars 4 and 5; (B) marking the interval between bars 7 and 8; and (C) marking the interval between bars 14 and 15. Brackets above the staff group bars 1-4 and 5-8, and bars 9-12 and 13-15.

- (i) Name the cadences marked (a) and (b). (2mks)
- (ii) Name the chord displayed at bars 12-13. (1mk)
- (iii) Describe the interval marked (c) (1mk)
- (iv) State the melodic devices used at bars. 9-12 and 14-16. (1mk)

The image shows a 4-bar melody in 2/4 time, written in treble clef with a key signature of one flat (Bb). The melody starts with a 2nd measure indicated above the staff. The melody consists of quarter notes in the first two bars and a half note in the last two bars. A dynamic marking 'p' is present at the end of the fourth bar.

- (c) Describe the following and give an example in each case:
 - (i) Xylophone (3mks)
 - (ii) Lamellaphone (3mks)
- d) State the differences between opera and symphony. (2mks)

MARKING SCHEME

SAMPLE PAPER 5

511/3

- 1. a) Sixteen bar melody 1mk
- Sequence 1mk

Modulation and back to tonic	2mks
Lyrism (Singability, melodic curve)	3mks
Cadences	2mks
Rhythm organization / grouping /variety	2mks
Phrasing	1mk
Total	12mks

b) Syllabic division -	2mks
Text setting & accentuation	2mks
Lyricism (choice of melody and singability	4mks
2 Cadences including the final	2mks
Phrasing	1mk
Rhythmic / organization /grouping	1mk
Total	12mks

2. Harmonising for SAT.B Marks to be awarded as follows.

- Appropriated of chords I, ii, iv, v and vi and their inversions.
½ mk for each correctly written chord (5mks)
Accept correct use of passing notes and award marks fully and accordingly.
 - Appropriate vocal range (3mks)
 - Voice leading for ATB (2mks)
 - Correct cadences at each phrase end (2mks)
 - Appropriate progression – maximum (8mks)
- Penalise marks as follows
- 1mk for each of the following up to a maximum of 8
- Consecutive and parallel 5^{ths} and octaves.
 - Overlapping :spacing and crossing of parts
 - Exposed (Bare) 5ths and octaves
 - Incorrect rhythms
 - Wrong stems
- Total (20mks)**

3. SECTION B: HISTORY AND ANALYSIS.

AFRICAN MUSIC.

a)

- i) Emuo – Maasai Horn.
 - Maasai Aeroplane / wind instrument played by blowing
- ii) Mukanda – Kamba double headed drum
 - Kamba membrano phone

- iii) Mwazigizi – A Taita fiddle.
 - A Taita one stringed musical instrument played by bowing
- iv) Olutuala –Maasai leg rattles / idiophone
- v) Nyatiti – Luo Eight stringed musical instrument played by plucking the strings
 - Luo lyre / chordphone

1mk each = Total 4 mks

b) Role of i) de cor

- Portray the theme of performance
- Enhances performance of performer
- Portays cultural identity /cultural identification
- Summarises story lines
- Attract
- Decorate
- Beauty

ii) Costumes

- Beauty
- Portray culture / cultural identification
- Easy body movements
- Magnification of body
- Attraction / Aesthetic value
- Give confidence to the performers
- Enhance dance or song.

Any 3 correct points =

3mks.

- 3. c) i) **String** – When plucked vibrates to produce sound**
- ii) **Sound box / resonantor** –amplifies the sound produced by strings**
- iii) **Tuning knobs** – on which the strings are fastened.**

- For tuning to give correct tension to the strings for required pitch.

- iv) **Bridge** – raises the strings to avoid contact with membrane**

- For clarity of the sound. ***Any two correctly points =***

4mks

- d) **Adet** – A Turkana horn / Aerophone.**

****Ong'eng'o** – A Gusii fiddle / one stringed musical instrument**

Chapuo- Mijikenda double headed drum / membrane phone

Kayamba – Mijikenda hand shaken Idiophone. *1mk each = Total 4mks*

4. a) **Parcel II**

- i) Baroque and England (2mks)
- ii) Dido and Aeneas (1mk)
- iii) Through word painting (1mk)
- iv) Simple Homophonic and complex polyphony(2mks)
- v) A musical idea in the bass that is repeatedly played as the melodies above it change. (1mk)

Total 7mks

b) **Ludwig Beethoven.**

- i) Mozart and Haydn (2mks)
- ii) His great powers on piano performance and virtuosity (1mk)
- iii) By use of syncopation and dissonances (1mk)
- iv) He used chorus and vocal soloists who sing , yet a symphony was supposed to be purely orchestra without voice. (2mks)
- v) Leonova. (1mk)

Total
(7mks)

c) **Felix Mendelssohn.**

- i) Bach, Mozart and Beethoven (2mks)
- ii) Hebrides overture. (2mks)
–Scottish symphony (1mk)
- iii) Opera
- iv) He composed orchestral music under the following: (2mks)
 - Symphony e.g. Italian
 - Overtures e.g A mid summer nights dream.

- | | | |
|------|--|-------|
| - | Concerts e.g. No in G minor.
(7mks) | Total |
|
 | | |
| | d) Aaron copland | |
| | i) 20 th century
- America
(1mk) | |
| | ii) R. Gold mark
- Nadia Boulanger | |
| | iii) Borrowed syncopated rhythms from jazz music | |
| | iv) He set the words of various America poets to his chora / pieces and songs | |
| | v) Billy the kid, Rodeo, Appalachman spring | |
| 5. | a) - Emburogo starts with shakers
- It plays repeated melodic figure which is varied
- Ululation is heard
- Talking is heard
- Shouts heard. Any3 correct points = 3mks | |
| | b) Three(1mk) | |
| | c) - They set the pace for the voice
- Emborogo calls and the voice responds
- Emborogo occasionally imitates the melodic figure of the voice
- Emborogo acts as a cue to the voice. Any 3 correct points = 3mks | |
| | d) - Ethnic identity / cultural identity
- Filling the texture of the performance
- Ornamentation of the performance
- Enhance (strengthen) the performance | |
| 6. | a) i) Binary (1mk)
ii) Keyboard / harpschord (1mk)
iii) C Major m(1mk) | |
| | b) Bar 5 – F Minor (1mk)
Bar 8 – D major (1mk) | |
| | c) Perfect cadence (1mk) | |

- d) The music is the same
 - e) The main device employed is exact repetition ie bars 55-56 is repeated exactly from 57 – 58 (2mks)
- 7.a)
- i) Imperfect
-Perfect (2mks)
 - ii) Tonic 2nd Chord (1mk)
 - iii) Minor 2nd (1mk)
 - iii) Exact repetition.
- Scalic / stepwise movement(2mks)
 - iv) Binary (AB)(1mk)
- b)



Notes moved up a 3rd = $(\frac{1}{3} \times 10) = 3 \frac{1}{3}$

Accidental correctly written = $\frac{2}{3}$ mks

Correct new key signature = 1m

Total = 5mks

- C i)** A wooden box open at one end with wooden slaps(keys of different sizes mounted at the end which produce different pitches when played.

A melodic phone e.g. marimba of the mijekenda of the Coast.

Correct description (2mks) I Correct example (1mk) Total 3mks

- ii) Lamellaphone-A wooden box open one end with bicycle spokes (Keys) of different sizes mounted at the open end which are played by plucking the keys using hand thumbs.

Correct description (2mks)

Correct Example (1mk)

Total 3mks

- d) Opera – vocal composition
Symphony – Instrumental composition.

SAMPLE PAPER 6

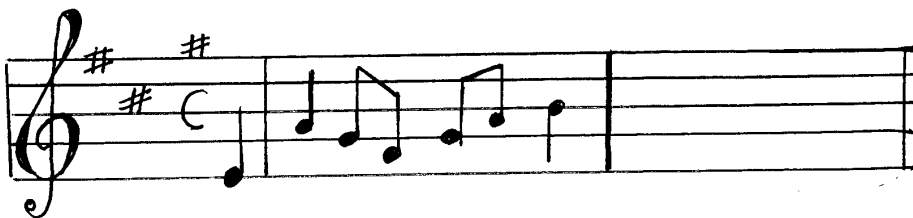
511/3

MUSIC PAPER 3

SECTION A: BASIC SKILLS (32 MARKS)

1. Either (a) continue the following to make a melody of sixteen bars for voice, introducing a triplet. Modulate to the dominant and then back to the tonic. Add phrase marks.

(12mks)



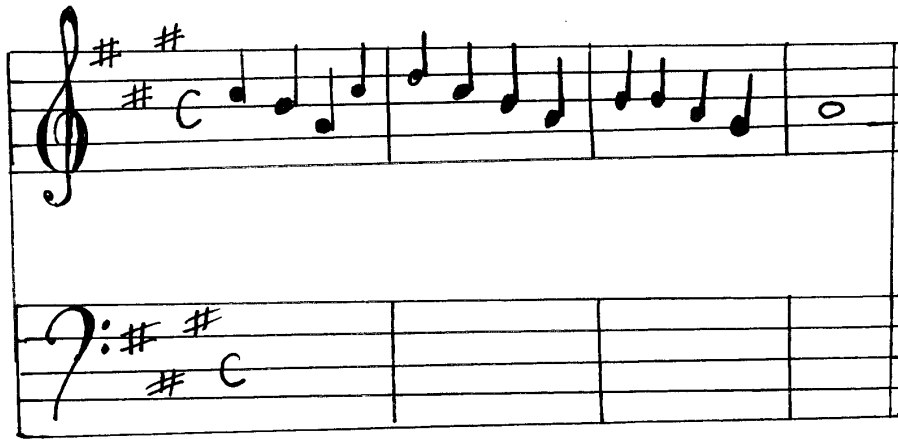
- Or (b) Using staff notation, write a tune and fit the following words.

(12mks)

As I sat under, a Holy tree, on Christmas day in the morning.

2. Harmonise the following melody for Soprano, Alto, Tenor and Bass. Use the appropriate chords.

(20mks)



SECTION B: HISTORY AND ANALYSIS:-

3. a) How is Entono held and played?

(2mks)

b) (i) Differentiate between melodic music instruments and rhythmic music instruments in traditional African communities.

(2mks)

(ii) Give two examples of each.

(4mks)

c) Describe the performance of the Sengenya dance.

(4mks)

d) Give two features of traditional African folk songs.

(2mks)

4. **WESTERN MUSIC**

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

a) Henry Purcell

(i) When was he born and where?

(1

mk)

(ii) Purcell's works can be divided in four areas. Name them.

(4mks)

(iii) Give two examples of his anthems.

(2mks)

b) L.V. Beethoven

(i) What enabled Beethoven be welcomed into great houses of Vienna?

(1mk)

(ii) Why is the 9th symphony called a choral symphony?

(1mk)

(iii) What were the characteristics of his music in the third period?

(5mks)

c) F. Mendelssohn

(i) Name an institution he started in England.

(1mk)

(ii) Why is Mendelssohn not a typical Romantic composer?

(1mk)

(iii) How does Mendelssohn treat his overture in composing?

(5mks)

d) A. Copland

(i) Which period of music did he exist?

(1mk)

(ii) How did he build his episodes?

(1mk)

(iii) Why did he aim at simplifying the new music?

(1mk)

(iv) What are the works he wrote for high school students the “play opera”?

(2mks)

(v) Give 2 examples of his piano music.

(2mks)

5. PRESCRIBED TRADITIONAL AFRICAN MUSIC

Emborogo – Kuria – Muziki wa Kiasili

a) In what ways does section two differ from section 3.

(2mks)

b) Describe an emborogo as a musical instrument.

(2mks)

c) Give a summary of the second section.

(6mks)

6. PRESCRIBED WESTERN MUSIC

D. Scarlatti: Sonata in C Pastorale KP513

a) In what form is the Sonata written?

(1mk)

b) Illustrate 2 signs used in the music.

(2mks)

c) Describe the melody in section B.

(5mks)

d) Give the bars in which the homophonic and polyphonic texture has been used.

(2mks)

SECTION C

GENERAL MUSIC KNOWLEDGE

7. a) Describe any of the following:

i) Affetuoso

ii) Sogora

iii) Mudzumbano

iv) Nguli

v) Metre

vi) Idiom

(4mks)

b) Illustrate how the following ornaments will look like when played.

(2mks)



c) Define the term 'syncopation'.

(1mk)

MARKING SCHEME

SAMPLE PAPER 6

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SECTION A BASIC SKILLS (32 MARKS)

1.	a)	16 Bars	1mk
		Triplet	1mk
		Modulation and back	2mks
		Lyricism(singability)	2mks
		4 cadences ½ mark each	2mks
		Rhythm (variety, grouping e.t.c.)	2mks
		Melodic curve	1mk
		Phrasing.	1mk
		TOTAL 12=12mks	
	b)	Syllabic division (mark as a whole)	1 mk
		speech rhythm (acceleration)	2mks
		rhythm	1mk
		lyricism	3mks
		2 cadences	2mks
		Time signature	1mk
		Phrase balance	1mk
		Melodic curve	1mk
		TOTAL 12=12mks	
2.	a)	Correct chords (13 chords)	6½mks
	b)	Voice leading (ATB, 1 mk per voice)	3mks
	c)	Voice range (mark as a whole)	1mk
	d)	Appropriate harmonic progression	9½ mks
		TOTAL 20 mks	
		• Penalties (a maximum of 8 marks)	

- Progression is only accepted when more than ½ of the chords are correct.

SECTION B:- HISTORY AND ANALYSIS:-

3. a) It is held in the player's right hand and a small metal rod used in striking it to produce sound. 2mks
- b .i) Melodic music instruments are those that play a melody while rhythmic music instruments keep rhythm beat / pulse. 2mks
- ii) **Melodic** -i) Fiddles
 -ii) Flutes
 -iii) Idiophones (marimba)
- Rhythmic** -i) Drums
 -Percussive music instruments e.g shakers,rattles, jingles, gongs e.t.c *Any 2 of melodic & rhythmic (4mks)*
- c) i) Men jump vigorously rhythmically and hard stamping with the right foot.
 ii) Girls move gracefully shaking their shoulders and bottoms.
 v) The girls' feet hardly leave the ground.
 vi) At times they go down onto their knees and continue shaking while crawling. 4mks
- d) i) Community
 ii) Language
 v) Purpose
 vi) Creating the songs. *Any 2 of the above = 2mks*

WESTERN MUSIC.

- d) **Henry Purcell**
- i) 1659 in London 1mk
- ii) 1. Music for the English church.
 5. The odes and welcome songs.
 6. music for the stage
 7. instrumental music 4mks
- iv) **Anthems.**
1. Rejoice in the Lord Always.
 2. O praise God in his holiness.
 3. They that go down to the sea in ships.
- L.V Beethoven. 2mks
- b) i) His great powers on piano performance and virtuosity. 1mk

- ii) he used a chorus and four vocal soloists who sing, yet a symphony was supposed to be purely orchestral without voice. 1mk
- iii) 1. Themes worked out to their limits.
 7. Had variation.
 8. Elements merged into another.
 9. Passage improvised in formal movements.
 10. had contrapuntal textures.
 11. Sonority in piano sonatas – extreme piano ends used without the middle part. *Any 5 = 5mks*

e) **F. Mendelssohn.**

- i) Conservatory of Leipzig
- ii) He did not expose his feelings in the music as the other Romantic composers instead he preserved the classical tradition. He was more of the classicist composer.
- iii) a) Exposition starts violins in high register in staccato rhythm.
 b) 1st melody goes to ff in energetic manner and used as bridge passage.
 c) Second theme is lyric, legato in strings contrasted to the first one.
 d) Third theme is a dance like rhythm with wide leaps.
 e) Next would be development section where themes are developed and even changed slightly. 5mks

d) **A copland.**

- i) 20th century era. 1mk
- ii) From quiet to fff climax 1mk
- iii) In order to communicate to a large public. 1mk
- iv) 1. Second Hurricane 1937
 2. Outdoor overture 1938 2mks
- v) 1. Variations 1930
 2. sonata 1941
 3. Fantasy 1957
 4. Night thoughts 1972. *Any two = 2mks*


5. **PRESCRIBED TRADITIONAL AFRICAN MUSIC.**

- a) Section two has the vocal chorus with melodic figure. In section three no voice is used to perform the melody. Section two has rattles while section has only emborogo. *2mks*
- b) It is a short transverse flute made out of a swamp reed or bamboo. It has four finger holes and a mouth hole. *2mks*
- c) i) Emborogo makes calls with its 2nd melody.


- ii) Vocal chorus responds to emborogo with a melodic figure as
Ah.....Ah.....Ah.....
- iii) Shouts
- iv) shouts again.
- v) Emborogo, with third melody.
- vi) Vocal chorus continues.
- vii) Emborogo back to melody 2.
- viii) Vocal chorus continue responding.
- ix) Shouts
- x) Prominent series of talking.
- xi) Female voices echoes vocal chorus melodic figure
Ah.....Ah.....Ah.....
- xii) Chorus response.
- xiii) Performance diminishes, ends, then brief silence. **6mks**

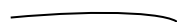
6. **PRESCRIBED WESTERN MUSIC**

- a) Binary form.

- b) Mordent. 

1mk

 Pause (sustain the note)

The tie  joins same pitch notes.

Slur  joins different pitch notes.

Any 2 = 2x1 =2mks

- f) - The melody consists of a group of six semiquavers. It is stated in the right hand in bar 36 and 37 then repeated in bar 38 and 39. it is imitated in the left hand in Bar 40 and 41 and repeated in bar 42 and 43.
- The melody in the right hand runs from bar 43 and ends with the dotted crotchet in bar 54.
- The figure in the right hand in bar 56 which repeats at 58 consists of tonic chord. The figure in bar 59 is itself a sequence. An inversion is used in bar 61 and 62 in the right hand.
- Bar 56 to 62 is repeated as bar 64 to 70 with a variation in 70.
- From bar 69 to 76, the six semiquaver figure runs in scalic manner in the right hand except in bar 73. Between bar 77 to 80 the semiquaver figure runs in sequential manner. Bar 71 to 73 repeated as 75 to 77. Bar 78 repeated as 79, and then repeated with variation as bar 80. **5mks.**
- d) Homophonic bar 6 and bar 9

Polyphonic

bar 1 and bar 5.

2mks

SECTION C.

7. a)

- i) Affetuoso..... Affectionate
- ii) Sogora..... Drummer in the sengenya dance.
- iii) Mudzumbano..... Dance from the Digo.
- iv) Nguli..... A small blowing horn made from a horn of a goat or a dikdik used by the Kamba community.
- v) Metre..... Regular succession of RHYTHMICAL PULSES or beats.
- vi) Idiom..... A characteristic style or form of musical composition. *Any 4 = (4mks)*



(1)

(2)

(2mks)

c) Syncopation- This is the varying of the position of accents on notes.

END

SAMPLE PAPER 7

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MUSIC PAPER 3

Answer questions from all sections

SECTION A: BASIC SKILLS

(32 marks)

1. Either (a) Continue the following opening to make a melody of sixteen bars for voice, introducing a duplet. Modulate to the subdominant and then back to the tonic. Add phrase marks. (12mks)



- Or (b) Using staff notation, write a melody and set to it the text below. Add phrase marks.

Uchafu si kitu chema,
tena waleta madhara
kasha wadhuru uzima, kwa mwili una hasara

(12mks)

2. Harmonize the following melody for Soprano, Alto, Tenor and Bass (SATB). Choose suitable chords from the following: I, II, IV, and VI. (20mks)

SECTION B: HISTORY AND ANALYSIS (48 MARKS)

3. AFRICAN MUSIC

(a) Which three of the following musical instruments are idiophones. (3mks)

Adet
Marimba
Abu
Adongo
Kigamba
Emborogo

- b) State any three ways through which people acquire musical skills in African society. (3mks)
- c) State any four roles of costumes and décor in the African traditional music and dance performance. (4mks)
- d) Identify any two of the following (4mks)
- (i) Bukandit
 - (ii) Chinchingiri
 - (iii) Muturiru
 - (iv) Bubumbu

4. WESTERN MUSIC

Answer any TWO of the questions (a), (b), (c) and (d)

(a) WILLIAM BYRD

- (i) Name any two keyboard musical instruments for which some of his music was intended? (2mks)
- (ii) What is Elegy? (1mk)
- (iii) State three characteristics of the elegy for Tallis that Byrd composed. (3mks)
- (iv) Give the title for his motet volume published in 1575. (1mk)

(b) G.F HANDEL

- (i) Outline any THREE styles in which Handel composed. (3mks)
- (ii) For whom did he write Chandos Anthem? (1mk)
- (iii) What is an oratorio? (1mk)
- (iv) Give two examples of oratorios by Handel. (2mks)

(c) FRANZ JOSEPH HAYDN

- (i) Name Haydn's nationality. (1mk)
- (ii) Outline three factors which influenced Haydn as a composer. (3mks)
- (iii) For what purpose did he write each of the following. (2mks)
- Emperor quartet
 - Creation oratorio
- (iv) Why is he called the father of symphony? (1mk)

(d) **VAUGHAN WILLIAMS**

- (i) What type of work is the wasp? (1 mk)
- (ii) Outline any four musical characteristics of the period in which Vaughan Williams lived.
- (iii) Name two operas by Vaughan Williams.

5. **PRESCRIBD TRADITIONAL AFRICAN MUSIC**

Kisii folk song by Nyangoge High School

- (a) Explain the relationship between the male and the female singing. (4mks)
- (b) Outline THREE ways through which development has been built in the recording. (3mks)
- (c) Name THREE vocal ornaments that are heard in the recording. (3mks)

6. **PRESCRIBED WESTERN MUSIC**

DIDO AND AENEAS ACT III, SCENE 2

(I) DIDO: THY HAND BELINDA / WHEN I AM LAID IN EARTH

- (a) What type of composition in “Thy Hand Belinda” (1mk)
- (b) State THREE differences between “Thy Hand Belinda and “when I am laid in Earth” (3mks)
- (c) On the manuscript paper, copy out the part that forms the ground bass in “when I am laid in Earth. (1mk)

(II) CHORUS: WITH DROPPING WINGS

- (a) Give the musical term that describes the entry in turns at the start of the chorus. (1mk)
- (b) With reference to bar numbers define word painting. (2mks)
- (c) Name the cadence at Bar 13/14 of the chorus. (1mk)
- (d) Give the meaning

1

2

 at the end of the chorus. (1mk)

7. **SECTION C: GENERAL MUSIC KNOWLEDGE**

- (a) Name any THREE differences between Litungu and Nyatiti. (3mks)
- (b) Name any THREE instruments used in Sengenya dance. (3mks)
- (c) Name the community that traditionally performs each of these dances: (4mks)
 - (i) Kishawi
 - (ii) Ohangla
 - (iii) Kilumi
 - (iv) Gitiiro
- (d) State the meaning of any four of the following terms. (4mks)
 - (i) String quartet
 - (ii) Dynamics

(iii) Overture

(iv) A capella

(v) Antiphonal singing

(vi) Conductor

(e) Transpose the following melody a minor third down in bass clef and write the ornamented note in full. (6mks)



MARKING SCHEME

SAMPLE PAPER 7

511/3

1. (a)

- 16 bars	1 mark
- Duplet	1 mark
- Modulation and back	2 marks
- Lyricism (sing ability)	3 marks
- Cadence ½ mark each	2 marks
- Rhythm	2 marks
- Phase mark (mark as a whole)	<u>1 mark</u>

Total

12 marks

(b)

- Syllabic division (mark as a whole)	1 mark
- Speech rhythm (accentuation)	2 marks
- Rhythm variety	1 mark
- Lyricism	4 marks
- Cadences (any two)	2 marks
- Time signature	1 mark
- Balance of phrase	1 mark

Total

12 mark

2.

Correct chords (12 chords)	6marks
Cadences (1 mark for each)	2marks
Voice leading (Alto, tenor, bass)	3marks
Voice range (mark as a whole)	1 mark
Appropriate harmonic progression	<u>8 marks</u>

Total

20 marks

Penalties (maximum of 8 marks)

Appropriate harmonic progression

Devoid of the following

- Parallel octaves and consecutive 5 th	
- Leaping from unison to 5 th or octave and vice versa	1 mark
- Exposed octaves and 5 th	1 mark
- Spacing	1 mark
- Stems (mark as a whole)	1 mark
- Crossing of parts	1 mark
- Wrong rhythm (mark as a whole)	1mark
- Wrong chord inversion especially 2 nd inversion	1 mark
- Doubled 3 rd of a primary chord	1mark

Penalize any other not mentioned here.

Progression is only marked if more than ½ of chords are correct

3. AFRICAN MUSIC

(a) Which three of the following musical instruments are idiophones?

Adet

Marimba – idiophone

Abu

Adongo - idiophone

Kigamba - idiophone

Emborogo

1 mark each =(3

mark)

(b) State any three ways through which people acquire musical skills in African society

- Observation

- Brief instruction from specialists
- Music is a family affair hence a musician hands over to the descendants
- Self taught / struggle or self discovery
- Availability of the family instruments

Any 3 relevant point 1 mark each = (3 marks)

(c) State any 4 role of costumes and décor in the African traditional music and dance performance

- Identification of special characters in the performance
- Enhance the body movement
- Enhance uniformity in group performance
- Identify the participants and their roles
- Communication of special messages/ theme
- Decorate the performance (aesthetics)
- Display cultural identity / authenticity

1 mark each for any four relevant point

=(4mark)

(d) Identify and two of the following

- (i) Bukandit - A kalenjin six stringed lyre
- It is played by plucking (2 marks)
- (ii) Chichingiri – Gusii leg rattle
- Belongs to the class of the idiophones (2 marks)
- (iii) Muturiru – Agikuyu transverse flute
- Produces sound by blowing a column of air through it (2marks)
- (iv) Bubumbu – midzichenda single headed drum
-produces sound when the membrane is vibrated by hitting (2marks)

4. WESTERN MUSIC

(a) WILLIAM BYRD

(i) Name any two keyboard musical instrument for which some of Byrd's music was intended
- Harpsichord virginals spinet, organ

One each mark for any two = (2marks)

(ii) What is Elegy?

- Elegy is a song for lamentation especially for the dead. (1 mark)

(iii) State the characteristics of the elegy for tallis that Byrd composed

- Had fresh melody and euphonious (heavy) harmony
- Set for tenor and a consort of viols
- Had contrapuntal texture
- Had word painting
- Had three rhythms

Mark each for any 3 relevant point =(3 marks)

(iv) Give the title for his motet volume published in 1575

- Cantiones sacrae (1mark)

(b) G.F.HANDEL

(i) Outline any THREE styles in which Handle composed

- Used homophonic style
- Used monody i.e. solo parts
- Used contrapuntal style
- Used melismatic style
- Used coloratura i.e ornaments on vocal passage to show off the singer's power

(ii) For whom did handel write Chandos Anthem?

- For the king of Chandos (1mark)

(iii) What is an oratorio?

- An oratorio is a large composition for solo singers' choruses and orchestra with the biblical history

(1 mark)

(iv) Give two examples of oratorio by Handel

- Saul - Samson
- Israel in Egypt - Judas Maccabaeus
- Messiah - Joshua
- Solomon

1 mark each for any two = (2 marks)

(c) FRANZ JOSEPH HAYDN

(i) Name Haydn's nationality

- Austria

(1 mark)

(ii) Outline three factors which influenced Haydn as a composer

- Participation in St Stephen cathedral choir as a singer
- People he interacted with i.e. Nicola Porpora from whom he learned
- Knowledge of local folk music
- Booklet on keyboard by C.P.E Bach and another one centered by John Fux
- Employment at Esterhazy court where he composed and performed music.
- Visit to London where he listened to Handel's music.

(iii) For what purpose did Haydn write each of the following?

- Emperor quartet

- Written for the Birthday of the Emperor

(1 mark)

- creation oratorio

- written as a contribution to that tradition and as a work by which Haydn wished to be remembered

(iv) Why is he called the father of symphony?

- Because he developed the classical forms and style of the symphony as well as string quartets, sonatas and piano trios

(3 marks)

(d) VAUGHAN WILLIAMS

(i) What type of is the wasps?

- overture

(1 mark)

(ii) Outline any four musical characteristics of the period in which Vaughan Williams lived

Twentieth century (20th)

- Highly diversified i.e. takes many forms
- Less tuneful
- Not usually in easy to flow
- Makes use of much dissonance
- Use of whole tone scale
- Use of 12 note technique etc

(4 marks)

(iii) Name two operas by Vaughan Williams

- King and the Balloon
- Sir John in Love
- The Pilgrims Progress
- The Poisoned Kiss

- The riders to the sea 1 mark each for any 2 operas = (2marks)

5. PRESCRIBED TRADITIONAL AFRICAN MUSIC

Kisii folk sung by Nyangoge high school

- (a) Explain the relationship between the male and Female singing
- At the start only male voices are heard female voices are heard during the second response of the first melody
 - Male and female singer respond together to majority of the calls of the solo
 - Female voices sound an octave higher than male voices
 - In the eighth melody female voices respond alone with three phrases. Then the male singers who act as response to females sing two phrases alone
 - Towards the end the male singers respond to the soloist twice then females respond twice after which both respond together.

1 mark each for any 4 relevant point = (4 marks)

- (b) Outline THREE ways through which development has been built in the recording

- Melodic changes
- Tempo changes
- Use of male and female voices together and sometimes separately
- Variation of text on similar melody or variation of melody on similar text.

1 mark each for any 3 relevant point = (3marks)

- (c) Name three vocal ornaments that are heard in the recording

- Whistling
- Talkings
- shouts

1 mark each for 3 point = (3 marks)

6. PRESCRIBED WESTERN MUSIC

Dido and Aeneas Act III, scene 2

I Dido: Thy hand Belinda / when I am laid on Earth

- (a) What type of composition is Thy Hand Belinda? (1 mark)
- Recitative

- (b) State three differences between “Thy Hand Belinda “and “when I am laid in Earth”

Thy Hand Belinda	when I am laid in Earth
<ul style="list-style-type: none"> ▪ Time signature 4/4 ▪ Diminuted rhythm i.e. shorter note ▪ Absent cadential points ▪ Too short 8 bars long ▪ No repetitions ▪ Treble and bass clefs only used 	<ul style="list-style-type: none"> - Time signature 3/2 - Augmented rhythm i.e. longer notes - Numerous cadential points - Too long 47 bars long - Repetitions - Treble , bass and alto clefs used

(3 marks)

- (c) On the manuscript paper, copy out the part that forms the ground bass in when iam laid in earth

(II) CHORUS: WITH DROOPING WINGS

(a) Give the musical term that describes the entry in turns at the start of the chorus

- Fugal
- Polyphonic
- Imitation
- canonical

(1 mark)

(b) With reference to bar numbers define word painting

- The setting of a word to a melody so that melody reflects the meaning of the word

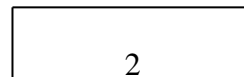
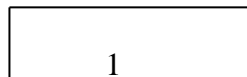
(1 mark)

(c) Name the cadence at bar $\frac{13}{14}$ of the chorus

- Imperfect cadence

(1 mark)

d) Give the meaning



at the end of the

- The two brackets the first end is at the figure marked
1. During the repeat the notes under figure 1 bracket are omitted and the performer performs notes under the second bracket

(1 mark)

SECTION B

7. GENERAL MUSIC KNOWLEDGE

(a) Name any THREE differences between Litungu and Nyatiti

- | | | |
|-----|------------------------------|---------------------------|
| (i) | Litungu | Nyatiti |
| ▪ | Has 7 strings | - Has 5 strings |
| ▪ | Play melodies | - Play ostinato |
| ▪ | Rectangular resonator | - Spherical resonator |
| ▪ | Sound hole on the membrane | - Sound hole on the side |
| ▪ | Almost parallel arms | - Wide arms |
| ▪ | Can be played while standing | - Played while crouching |
| ▪ | Scale d r m f s l d | - Scale r d t, s, s f r d |

Any 3 contrast 1 mark each =

(3 MARKS)

(b) Name any THREE instruments used in Sengenya dance

- Drums (mabumbumbo , mchirima , chapuo , mshondo)
- Patsu
- Nzumari
- Leg rattle

1 mark for any 3 point =

(3 marks)

(c) Name the community that traditionally performs each of these dances:

- | | | |
|-------|---------|-------------------|
| (i) | Kishawi | - Taita |
| (ii) | Ohangla | - Luo |
| (iii) | Kilumi | - Akamba |
| (iv) | Gitiiro | - Agikuyu / Aembu |

1 mark each =

(4 marks)

(d) State the meaning of any four of the following terms

- | | |
|-------|---|
| (i) | String quartet – performance by two violins one viola and cello |
| (ii) | Dynamics |
| (iii) | Overture - |

- (iv) A capella – An own accompanied choral / vocal composition / performance
- (v) Antiphonal singing – singing that alternates between groups
- (vi) Conductor – the director of an orchestra or choral group by means of hand / baton and body motions

(e) Transpose the following melody a minor 3rd down in bass clef and write the commented note in full

-Clef	½ mark	
- Key signature	½ mark	
- Time signature	½ mark	
- 9 note each note	<u>½ mark each</u>	(4 ½ marks)
Total	<u>= 6 marks</u>	

SAMPLE PAPER 8

511/3

MUSIC PAPER 3

SECTION A: BASIC SKILLS (32 MARKS)

1. Either (a) continue the following opening to make a **16** bar melody for voice introducing a leap of an octave and a sequence. Modulate to the minor and then back to the tonic. Add phrase mark. (12mks)



Or (b) Using staff notation, write a tune and fit in the following words: (12mks)

K'lababuri
 N, dawa ya ajabu
 Kwa bongo na kwa moyo
 Pamoja tralala.

2. Harmonize the following melody for soprano, Alto, Tenor and Bass (**S, A, T, B,**) choose suitable chords from the following: **1, 11, IV, V** and **VI.** (20mks)



SECTION B: History and analysis (48 mks)

3. **AFRICAN MUSIC**

(a) Identify the lyres from the list of instruments below. (3mks)

- | | |
|--------------------------------|--------------------------------|
| <input type="radio"/> Wandindi | <input type="radio"/> Adeudeu |
| <input type="radio"/> Mukanda | <input type="radio"/> Nyatiti |
| <input type="radio"/> Litungu | <input type="radio"/> Obokano. |

(b) **Identify any 3** of the following dances. (6mks)

- | | |
|--------------|-------------|
| (i) Nturu | (iv) Gonda |
| (ii) Mayenga | (v) Gitiiro |
| (iii) Nzulya | |

(c) **Explain** the role of each of the following in a musical performance. (3mks)

- (i) Kayamba
- (ii) Make up
- (iii) Emouo

- (d) **Outline any two** factors that determine sound production on an African fiddle. (2mks)

4. **WESTERN MUSIC.**

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

(a) **WILLIAM BYRD.**

- (i) **How** did William Byrd gain his experience in musical composition? (2mks)
(ii) **Name any four** compositions by William Byrd. (4mks)
(iii) **What** is a Motet? (1mk)

(b) **GEORGE FREDRICK HANDEL.**

- (i) **Where** was G. F. Handel born? (1mk)
(ii) **Describe** the style of composition by G. F. Handel. (2mks)
(iii) **Name any four** works by G. F. Handel. (4mks)

(c) **FRANZ JOSEPH HAYDN.**

- (i) **Outline any four** contributions that Haydn made to the development of the orchestra. (4mks)
(ii) **What** was Haydn's nationality? (1mk)
(iii) **Name any two** symphonies by F. J. Haydn. (2mks)

(d) **VOUGHAN WILLIAM**

- (i) **Name any six** works by Vaughan William. (3mks)
(ii) **What** is ballet? (2mks)
(iii) **Give** the main characteristics of Vaughan Williams compositions. (2mks)

5. **PRESCRIBED TRADITIONAL AFRICAN MUSIC.**

Gusii folksong by Nyangage primary school.

- (i) **Name** the prominent instrument that you can hear in the performance. (2mks)
(ii) **Describe** the performance. (8mks)

6. **PRESCRIBED WESTERN MUSIC.**

Henry Purcell: Dido and Aeneas. End of act II (1689).

- (a) **Name any three** prominent stringed musical instruments used in the work. (3mks)
(b) **What** do you understand by the term melisma? (2mks)
(c) **Name** the ornament used in the composition. (3mks)
(d) **Why** is the music kept almost always in the minor Key? (2mks)

SECTION C:

GENEGRAL MUSIC KNOWLEDGE

(20mks)

7. (a) **Give three** examples of idiophones of Kenyan origin. (3mks)
(b) **Describe any five** of the following. (5mks)

- (i) Full close
- (ii) A cappella
- (iii) Oratorio
- (iv) Fugue
- (v) Orchestra
- (vi) Timbre
- (vii) Piano duet.

- (c) (i) **What** is indevendev? (2mks)
- (ii) **Outline five** features of children's songs. (5mks)

- (d) **Write** the following melody in staff notation on treble cleff. (5mks)
- Don is F

Time sig $\frac{3}{4}$

m: re: m | d. d: m: r | d: - : -||

MARKING SCHEME

SAMPLE PAPER 8

511/3

SECTION A: BASIC SKILLS.

1(a)

❖ 16 bars	(1mk)
❖ rhythm (variety, appropriateness, grouping)	(2mks)
❖ melodic curve (shape) (including climax)	(1mk)
❖ phrase marks	(1mk)
❖ lyricism(sing ability)	(2mks)
❖ leap and appropriate resolution	(1mk)
❖ sequence	(1mk)
❖ modulation to minor	(1mk)
❖ back to tonic after modulation	(1mk)
❖ cadence at end (perfect)	(1mk)
Total	(12 mks)

(b)

❖ syllabic division (mark as whole)	(1mk)
❖ speech rhythm (accentuation)	(2 mks)
❖ lyricism (sing ability)	(1mk)
❖ cadences	(1mk)
❖ rhythmic variety creativity	(1mk)
❖ time signature	(1mk)
❖ balance of phrases	(1mk)
❖ melodic shape(plan /form)	(2mks)
❖ melodic curve (including climax)	(1mk)
Total	(12mks)

2

❖ correct chord (10 chords ½ mk each)	(5mks)
❖ Cadence at and of the music.	(2mks)
❖ voice leading (Ab to, Tenor, Bass)	(3mks)
❖ range (mark as whole)	(2mks)
❖ appropriate harmonic progression	(8mks)
Total	(20mks)

Penalties (a maximum of 7 marks)

(Appropriate –harmonic progression devoid of the following)	
❖ Double 3rds of primary chords.	(1mk)

- ❖ Parallel octaves and consecutive 5th (1mk)
- ❖ Leaping from anison to 5th or 8^{ve} and vise versa. (1mk)
- ❖ Exposed octaves. (1mk)
- ❖ Spacing (gaps between voices) (1mk)
- ❖ Stems (mark as a whole) (1mk)
- ❖ Choosing parts (1mk)
- ❖ Wrong rhythm (mark as whole) (1mk)
- ❖ Wrong use of cord inversions (1mk)
(especially 2nd inversion) (1mk)

NB when chords are wrong then everything is wrong because other details cannot be exposed.

SECTION B: HISTORY AND NALYS

3. AFRICAN MUSIC

- (a) Identify lyres (3mks)
- ❖ Litungu
 - ❖ Nyatiti
 - ❖ Obokano
- (b) Identify dances any 3- (6mks)
- (i) Ntiru – Meru dance performed by uncircumcised boys and girls.
 - (ii) Mayenga – Gusii dance at beer parties.
 - (iii) Nzulya – Akamba dance by young men and girls
 - (iv) Gonda –Giriama dance by men and un married girls.
 - (v) Gitiiro –Kikuyu dance by married men and women.
- (c) Roles of the following in musical performance. (3mks)
- (i) Kayamba –rhythm
-percussive effect.
 - (ii) Make up-beauty
-refrigeration
 - (ii) remono –signal change over
-high light climax.
- (d) Factors that determine sound production on an African fiddle. (2mks)
- (i) Size of resonator
 - (ii) Length of string
 - (iii) Frequency of bowing
 - (iv) Placement of the bridge.

(v) Thickness of membrane. (any 2mk)

4(a)(i) he gained experience from the appointment hence became the singer at Royal chapel and soon Afterwards became its composer and organist.
-shared with predecessor or (Thomas Tallis) (2mks)

(iii) motets- cantiones sacra
Madrigal –fancies and in Nominees for strings.
-songs of sundries natures.
Instrument – (keyboard my ladye nevels book.
-parthenia.

NB (a ward for any other composer.) (4mks)

(iii) A form of short unaccompanied choral composition which eventually superseded conduct us although both were in use from 13th to early 16th century they were exclusively sacred. We later had secular motets. (1mk)

(b)(i) Born in Halle- 1685-in Saxony in central Germany. (1mk)

(ii) Used homophonic style, this is chorded harmonized manner.
❖ Used monody i.e. the solo parts in his works these include recitatives and arias.
❖ Used contrapuntal style.
❖ Melismatic style e.g. on the word glory in messiah.
❖ Coloratura i.e. ornaments on vocal passage to show off the singers' power. (2 mks)

(iii) Works:
Oratorios –soul Alexander's feast
Anthems – zadok the priest.
Secular choral work- Acis and Galatea
Opera – Orlando (award for any other) (4mks)

(c)(i)
❖ He standardized- the orchestra.
❖ He developed the orchestra for the symphony which means the sounding together of instruments.
❖ He established the string section as the most important part of the orchestra.
❖ He devised a specific system of orchestration featuring different sections of the orchestra.
❖ He experimented on an extended dynamic range.
❖ His large output of symphonies exploits the capabilities of the instruments of the orchestral.
❖ He enhanced the orchestral tone colour by experimenting with various instrumental combinations. (4mks)

(ii) Austrian (1mk)

(iii)

- ❖ farewell
- ❖ the oxford
- ❖ surprise
- ❖ military
- ❖ the clock
- ❖ the drum roll
- ❖ London
- ❖ Miracle (NB. Award for any other) (2mks)

(d)(i) Symphonies sea symphony pastoral symphony informal Antarctica.

Operas- Hugh the drover

-sir John in love

-the pilgrims progress

Ballets-Job

-old king Cole. (Award for any other) (3mks)

(ii) An Italian dance –in which dancers mime as they perform to music when telling a story or express mood. Common in France and Italy during the 16th and 17th century. (2mks)

(iii)

- ❖ Highly diversified
- ❖ Makes many forms experiments of all kinds have been made.
- ❖ Less tuneful largely because the melody is in short figures instead of the long regular phrases tunes.
- ❖ Not in easy- to follow clear cut forms such as the sonate form.
- ❖ Makes use of dissonance.
- ❖ Use of whole tone of scale
- ❖ Parallel motion
- ❖ Modal harmony
- ❖ Unresolved dissonances. Etc. (2mks)

5(i)

- ❖ Voice
- ❖ Obokano (2mks)

(ii) It has the introductory, middle sections and the final section.

- ❖ There is call response
- ❖ There are many melodies
- ❖ Solo does more work than response.
- ❖ Bokano plays the obstinate

NB (consider other points)

(8mks)

- 6(a)
- ❖ Violin I, violin II
 - ❖ Viola
- (3mks)
- (b) -a group of notes sung to a single syllable. (2mks)
- (c) -trill- in the last bar of the ritornello. (3mks)
- (d) -to bring out the mood of the act.
 -Dido is lamenting.
 -intense love affairs with Aeneas but commits suicide because she feels abandoned and betrayed. (4mks)

SECTION C
 GENERAL MUSIC KNOWLEDGER (20mks)

- 7(a) examples of idiophones of Kenyan origin. (3mks)
- ❖ Kayamba
 - ❖ Marimba
 - ❖ Rod and ring
 - ❖ Leg rattles
 - ❖ Ton ring in Nyatiti performance. (any 3mks)
- (b) Prescription of any 5 of the following. (5mks)
- ❖ Full close- a cadential point marking end of music.
 - ❖ Acappella- a performance of vocal music only No accompaniment.
 - ❖ Oratorio – a sacred work telling a story e.g. from the bible.
 - ❖ Fugue – a contrapuntal work in 3 sections exposition middle and end.
 - ❖ Orchestra –a work played by a group of instruments at the same time has 4 families string brass wood wind and percussion.

- ❖ Timbre :- quality of sound
- ❖ Piano duet-work played by two pianists. (any five)

(c)(i) Defining Indevendeve (2mks)
A ground bow from the Luhya.

(ii) Outlining 5 features of children’s songs. (5mks)

- ❖ Short in length
- ❖ Repetitive
- ❖ Intervals up to a 3rd e.g. s-m
- ❖ Designed to accompany a game.
- ❖ Many in round form.
- ❖ Simple rhythms. (any five) (5mks)

(d) Translation form solfa to staff notation. (5mks)

m: re: m / d. d: m: r/ d:- - ||

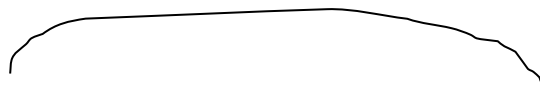
SAMPLE PAPER 9

511/3

MUSIC PAPER 3

Answer all questions from the sections SECTION A BASIC SKILLS (32MARKS)

1. Either (a) continue the following to make a melody of sixteen bars for voice introducing a triplet. Modulate to the dominant and then back to the tonic. Add phrase marks. (12mks)





Or

(b) using staff notation, write a tune and fit in the following words. (12mks)

Pokeeni Salamu zetu,
Mwanamziki hongera.

2. Harmonize the following melody for soprano, Alto, Tenor, Bass (SATB). Choose appropriate chords from the following.

I, II, IV, V and VI (20mks)



SECTION B: HISTORY AND ANALYSIS (48 MARKS)

3. AFRICAN MUSIC

- (a) State any three criteria for classification of traditional African Musical Instruments into various categories. (3mks)
- (b) (i) Name any four categories of rhythmic idiophones. (2mks)
- (ii) Differentiate between Adongo and Adeudeu. (1mk)
- (c) Identify each of the following traditional dances stating the community and occasion of the dances.
 - i) Kiguru
 - ii) Chakacha
 - iii) Mugoioyo (6mks)
- (d) Identify and briefly discuss any two ways in which modern technology has affected the performance of traditional African Music. (2mks)

4. WESTERN MUSIC

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

(a) Thomas Morely

Give an account of Thomas Morely under the following;

- a) His musical life (2mks)
- b) Contributions to vocal music. (2mks)
- c) Contributions to instrumental music. (2mks)
- ii) Name any contemporaries of T. Morely. (1mk)

b) C.P.E BACH

- (i) State C.P.E Bach's contributions to music. (4mks)
- (ii) List two contributions towards vocal music by C.P.E BACH. (1mk)
- (iii) Name other works by C.P.E Bach. (2mks)

c) ROBERT SCHUMANN

- (i) Name three piano works that Schumann describes as "a labour of Hercules"(3mks)
- (ii) How did Schuman acquire his music knowledge? (1mk)
- (iii) "Schumann's songs and song cycles are among the glories of Romantic lieder" (1mk)
 - What is a song cycle? (1mk)
 - Name any two of his song cycles. (2mks)

SIBELIUS JEAN

- i) State his nationality. (1mk)
- ii) Name any two symphonic poems by Sibelius. (2mks)
- iii) State what type of work each of the following music is e.g. The ocean sides symphonic work.
 - a) The Tempest
 - b) Voces Inmae (op. 56)
 - c) Finlandia. (3mks)
 - iv) For what media is much of Sibelius's works. (1mk).

5. PRESCRIBED TRADITIONAL AFRICAN MUSIC

'Adongo' from Muziki wa Kiasili.

- (i) Describe the introduction. (3mks)
- (ii) What is the role of
 - Voice
 - Instruments (6mks)
- (iii) Discuss the treatment of the melody. (1mk)

6. PRESCRIBED WESTERN MUSIC.

'Hear my prayer" by Felix Mendelssolin

- (a) For what media is the work. (1mk)
- (b) Identify any two stylistic features in this music that characterize the period in which it was written. (2mks)
- (c) Using bar numbers indicate where the melody has been repeated. (2mks)
- (d) How is the solo and choir treated in this work. (1mk)
- (e) Identify any three key to which this music modulates. Use bar numbers to support your answer. (3mks)
- (f) Give the meaning of the following terms as used in the score. (1mk)
 - Tutii
 - Sempre f

SECTION C: GENERAL MUSIC KNOWLEDGE (20MKS)

- 7. (a) Name any two parts of a guitar (2mks)
- (b) Describe any five of the following:- (5mks)
 - (i) Madrigal
 - (ii) Opera
 - (iii) Requiem

- (iv) Game Songs
 - (v) Piano Quintet
 - (vi) Sonata
 - (vii) Cadenza
- (c) Differentiate a folksong and dance in African Music. (2mks)
- (d) Classify each of the following as idiophone, chordophone, aerophone and membranophone.
- i) Mchirima
 - ii) Mulele
 - iii) Kithembe
 - iv) Rimba
 - v) Gichande (5mks)
- (e) What is a transposing instrument and name an example. (2mks)
- (f) Translate the following to solfa notation. (4mks)



MARKING SCHEME

SAMPLE PAPER 9

511/3

MELODY

1. (a) Award
 - 16 bar melody. (1mk)
 - Sequence. (2mks)
 - Modulation. (2mks)
 - Back to tonic (1mk)
 - Cadences. (*1mk each for any 2 including the final one.* (2mks))
 - Variety of rhythm, (1mk)
 - Lyricism (check leaps and steps). (2mks)
 - Appropriate phrasing. (mark as a whole). (1mk)

	Total 12mks
(b) Division of syllables. (<i>1/2 mark each phrase</i>)	(2mks)
- Appropriate text setting in relation to rhythm. (1mk each phrase)	(4mks)
- Melody (Lyricism) Check on steps and leaps. (1mk each phrase)	(4mks)
- Cadences (1mk each for any 2 including the final one)	(2mks)
2. Suitable chords (with root, 3 rd and 5 th). (<i>1/2 mark each</i>)	(5mks)
Two cadences (1mk each phrase).	(2mks)
Voice leading (Alto, Tenor, Bass). 1mk for each voice part	(3mks)
Range of voice parts (mark as a whole).	(1mk)
Spacing (mark as a whole)	(1mk)
Progression of chords.	(8mks)
	Total (20mks)

Penalize the following:-

- Parallel octaves and consecutive 5 ^{ths}	(1mk each)
- Exposed octave	(1mk each)
- Wrong stemming	(1mk each)
- Crossing of parts	(1mk each)
- Wrong use of 1 st and 2 nd inversions.	(1mk each)
- Inappropriate rhythm.	(1mk each)
- Doubling in primary chords and doubled leading note.	(1mk each)
- Unison to octave, 5 ^{ths} , and vice versa	(1mk each)

Maximum penalties (6mks)

SECTION B: HISTORY AND ANALYSIS

3. AFRICAN MUSIC.

- | | | |
|----|--|---------------------------------|
| a) | - mode of sound production. | |
| | - external and internal / basic shape. | |
| | - Function of the instrument. | |
| | - Tuning. | |
| | - Way of holding and playing. | (3mks for any 3 correct) |
| b) | (i) - struck | |
| | - stumped | |

- friction
- scraped
- concussion.
- Shaken

1mk x 2 = 2mks)

(ii) Adongo

- Idiophone
- Has spokes
- Fixed tuning

Adeudeu

- Chordophone
- has strings
- Using tuning pegs

(1/2 mark for any 2 points given)

(1/2 x 2 = 1mk)

- c) (i) Kiguru – a dance from the Meru community for boys and girls from 7 – 14 and danced on moonlight nights. It is for leisure.
- (ii) Chakacha – A dance from the Lamu community strictly for women and not performed in the presence of men. It is a wedding dance.
- (iii) Mugoioyo – A dance from the Kikuyu community performed by boys and girls near the firelight during the months of July and August – for manhood.

(2mks each = 6mks)

- d) - Dancing style borrowed from visual media.
- Home entertainment (T.V, radio etc) taken the place of traditional entertainment.

(1mk each for any correct answer = 2mks)

4. **WESTERN MUSIC**

a) Thomas Morley.

(i) (a) - **Learned music under William Byrd.**

- Took a music degree in July 1588 at Oxford University.
- Church musician
- was an organist at St. Giles

(1mk for any 2 = 2mks)

b) – **Madrigals** e.g. Now is the month of Maying.

- Get up
- My dear

- Arise etc
- **Motets** e.g. – Guade Maria Virgio
 - O amica mea
 - In Manus tuas.
- **Church music** e.g. – Responses
 - Burial Anthems
 - First service of 4 and 5 parts.
- **Anthems** e.g. – how long
 - O Jesu meek
 - Out of the deep

(1mk for any 2 = 2mks)

b) C.P.E BEACH

(i) - Creator of Clavier technique.

- Composes 200 keyboard pieces and 50 keyboard concertos.
- A talent in thematic development, passionate and sensitive expression on piano sonatas.
- A great performer on harpsichord, clavichord and organ.
- A founder of sonata form.
- Chief founder of symphony.
- Wrote Oratorios, cantatas, motets, keyboard concertos and sonatas, chamber music.

(1mk for any 4 correct points = 4mks)

(ii) - Motets e.g 2 litanies for double chorus.

- Secular cantatas e.g philis, thirsis.
- 3 soprano Arias
- 4 Easter Cantatas.

(1mk for any 2 = 2mks)

(iii) - Fifty clavier concertos e.g No. 18 in D.

- No 23 in D minor.
- 5 keyboard sonatas.
- 6 sonatinas.
- Fantasias

- Rondos. *(1 mk for any 2 correct = 2mks)*

(c) (i) – Studies on a theme of Paganini I and II (1832 – 1833)

- Intermezzi.

- Impromptu on air by Clara Wieck. *(1mk for any 3 = 3mks)*

(ii) - Was taught musician lyrics and literature.

- Was taught piano lessons by Wieck.

- Was well educated & studied law at the University of Leipzig.

- Had a knowledge of literature and philosophy.

- Combined his study of music with classics.

(1mk for any one point = 1mk)

(iii) - A set of songs grouped into artisticity by a composer in a particular order, having common theme e.g love, death etc. (1mk)

- Fraunliebe }
- Dichterliebe } *(1mk for each 2 = 2mks)*

- Eichendorff, Chamisso.

(d) (i) Finish- Finland (1mk)

(ii) - En saga (OP.9)

- Finlandia (OP.26)

- Lemminkaune's Homefaring (OP 22)

- Symphonic fantasia " Pohjola's Daughter" (OP 49). *(1mk fo any 2 = 2mks)*

(ii) - incidental music in Shakespeare's. (1mk)

- Symphonic music. (1mk)

- chamber music. (1mk)

(iv) Instrumental. (1mk)

(i) - **A scalic form**

- May be tuning

- playing single note ascending and descending .

- The ascending plays 6 (six) hexatonic scale.

- The descending plays 5 (five) pentatonic scale.
- A very short silence or pause in seconds then comes now the Adongo.

(1mk any 3 points = 3mks)

(ii) Role of voice

- Supplements the melodic idiophone.
- Enriches the texture of the recording.
- Performs role of solo-response.
- Paves way for instrumental interludes.
- Heightens the performance.
- Pronounce sections of the recording.
- Marks the climax e.g ulalation. *(1mk for any 3 points = 3mks)*

Role of Instruments

- Reinforces the rhythm of the recording.
- Gives / maintains the pitch.
- Colours /enrich the performance.
- Gives preludes and interludes.
- Fill gaps in response to the vocal line.
- Ushers new sections.
- Maintains /marks the tempo. *(1mk for any 3 = 3mks)*

(iii) - Performed by a male solo which is repeated 6 (six) times.

- The melody is repeated throughout.
- The text varies at various sections.

(1mk – repetition of melody) (1mk)

6. (a) Orchestra and choir. *(¹/₂ for the 2 = 1mk)*

(b) Many adventurous modulations.

- Chromaticism
- Use of a large dynamic spectrum.

(any two features of romantic period 1mk each = 2mks)

- (c) - bar 7-8 same as bar 3 –6
 - bar 26-34 same as bar 8-12
 - bar 78 – 120 same as 36 - 63

- bar 105 – 112 same as bar 99 - 103
- (d) - more of solo response
- the choir repeats exact phrase of the solo
- choir sings in unison. *(1/2 mk for any 2 = 1mk)*

- (e) - bar 36 – 51 – E minor
- bar 51 – 79 - B major
- bar 81 – 96 – E major
- bar 131 – 145 D major
- bar 146 – 178 – G major
- bar 179 – 200 D major
- bar 201 – 232 – G major. (1mk x 3) (3mks)
- (f) - Tutti – all to perform at once. (1/2mk)
- Sempre f – always loud. (1/2mk)

SECTION C.

7. (a) - sound box
- strings
 - frets
 - tuning pegs
 - bridge *(1 mk for any 2 = 2mks)*
- (b) (i)a choral piece of music for one, two or more voices set to a short poem. (1mk)
- (ii) Opera - music in drama.
- a large secular work for solos, chorus and the orchestra. (1mk)
- (iii) Requiem – Music composed for the funeral. (1mk)
- (iv) Game songs – songs sung by children while performing some activities. (1mk)
- (v) Piano Quintet – A musical work with five instruments usually strings and piano. (1mk)
- (vi) Sonata – an instrumental composition for solo instrument with the orchestra. (1mk)

(vii) Cadenza – when a solo instrumentalist is left alone to play to show virtuosity.

(1mk)

(1mk for any 5 correctly = 5mks)

c)	Folk song	dance
	- Doesn't have formations - Doesn't require costumes and makeup - Must have a song - Entry and exit not part of performance	Must have formations. are important. can do without are part of performances <i>(¹/₂ mk to any 4 = 2 mks)</i>

- (d) (i) Mchirima - membranophone
(ii) Mulele - Aerophone
(iii) Kithembe – membrano- phone
(iv) Rimba – idiophone.
(v) Gichande – idiophone.

(1mk each = 5mks)

e) - Instruments which have their parts written at different level of pitch from the sound of notes at concert e.g – Oboe, clarinet, horn trumpets.

(1mk definition) }
(1mk example) } **2mks**

- (f) Key is F major. (¹/₂mk)
2 d. , r : m \ fe : s \ ma : r \ de : - \\
4

(¹/₂mk for time signature)

(¹/₄ mk any 8 correct solfa = 2mks)

(¹/₂ for punctuation.)

SAMPLE PAPER 10

511/3

MUSIC PAPER 3

Answer questions from all sections

SECTION A: BASIC SKILLS (32 MARKS).

1. Either a) continue the following to make a melody of sixteen bars for voice, introducing a sequence. Modulate to the relative major and then back to the tonic. Add phrase marks. (12mks)



- Or b) Using staff notation, write a melody and fit in the following words: (12 mks)

Where charity and love prevail,

There God is ever found

2. Harmonize the following melody for soprano, alto, tenor, bass (SATB). Choose appropriate chords from the following: I, II, IV, V and VI. (20 mks)

SECTION B: HISTORY AND ANALYSIS (48 MKS)

3. AFRICAN MUSIC

a) Identify the communities that traditionally perform the following dances. (3 mks)

Madzumbano

Ohangla

Kamabeka

Kilumi

Mwomboko

Cheptilet

b) Outline any four roles of music and dance during traditional African worship. (4 mks)

c) State three different ways in which the solo-choral response style is used in the performance of an African traditional folk song. (3 mks)

d) List any four vocal techniques used to embellish a traditional folk performance. (4 mks)

4. WESTERN MUSIC

Answer any two of questions a), b), c), and d)

a) THOMAS MORLEY

i) Name his nationality. (1mk)

ii) State any three characteristics of the Renaissance ballet (3mks)

iii) What types of compositions are the following works by Morley? (3 mks)

Now is the month of maying_____

April is my mistress face_____

Sing we and chant it_____

b) C.P.E BACH

i) Name the three instruments he devoted himself to. (3 mks)

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

iii) Name his main contemporary. (1 mk)

c) R.A. SCHUMANN

i) State two experiences that influenced the nature of his musical output. (2 mks)

ii) List any three chamber works composed by Schumann. 3 mks)

iii) Name Schumann's opera. (1 mk)

iv) What type of works were the Frauenliebe und-Leben (a woman's life and loves) and the Dichterliebe (the poets loves)? (1 mk)

d) JAN SIBELIUS

- i) Name three composers who greatly influenced Sibelius' style. (3 mks)
- ii) State three features depicting nationalism in Sibelius' symphonies. (3 mks)
- iii) What is a tone poem? (1 mk)

5. PRESCRIBED TRADITIONAL AFRICAN MUSIC

("Adongo" from Muziki wa Kiasili)

- a) Name any three instruments in the recording. (3 mks)
- b) State two roles of any three instruments in the performance. (3 mks)
- c) Briefly state the features that characterise the progress of the performance in the recording. (4 mks)

6. PRESCRIBED WESTERN MUSIC

"Hear my prayer" by Felix Mendelssohn.

- a) State any four characteristic features that identify this work with its period of composition. (4 mks)
- b) List the classification of orchestral instruments used in this work. (4 mks)
- c) With reference to bar numbers or specific instruments, define the following: (4 mks)
 - i) Chromaticism
 - ii) Transposing instruments
 - iii) Pedal point
 - iv) Antiphonal

7. GENERAL MUSIC KNOWLEDGE

- a) Define any five of the following terms: (5 mks)
 - i) Concerto grosso.
 - ii) Cadence
 - iii) Oratorio
 - iv) Kimeng'eng
 - v) Coro
 - vi) Symphony

- b) Transpose the following a major 3rd lower Insert the new key signature. (7 mks)



c) Briefly describe the role of each main section in the classical orchestra. (4 mks)

d) Refer to the music score below and answer the questions that follow:

iv) Name the cadence at bars 7-8. (2 mks)

v) In which key is the music at bars 15-16? (1mk)

iii) In what form is the piece of music written? (1mk)



MARKING SCHEME

SAMPLE PAPER 10

511/3

1. Either (a) continue the following to make a melody of sixteen bars for voice, introducing a sequence. Modulate to the relative major and then back to the tonic. Add phrase marks (12mks)

Award marks as follows

16 bar melody

1mk

Modulation

2mks

Back to tonic

1mk

Sing ability / melodic curve

3mk

2 cadences including the final cadence

2mk

Rhythmic variety and grouping

1mk

Phrasing

1mk

Sequence

1mk

Total

12mks

Or

- b) Using staff notation, write a melody and fit in the following words.(12mks)

Where charity and love prevail, there God is ever found

Syllabic divisions

2mks

Text setting / accentuation

2mks

Lyricism (singability, melodic curve)

4mks

2 cadences
2mks

Phrasing
1mk

Rhythmic variety and grouping
1mk

Total

12mks

2. Harmonize the following melody for soprano, Alto, Tenor and Bass(SATB) choose appropriate chords from the following :I, II, IV, V and VI

(20mks)

Appropriate choice of chords I, II, IV, V VI and their inversions ½ a mark for each correctly written chord (accept correct use of passing notes and award full marks accordingly) (6mks)

Appropriate progression (9mks)

Voice leading for A.T.B (3mks)

Appropriate cadences (1mk for each) (2mks)

Total

20mks

Penalize progression as follows up to a maximum of (9mks)

Consecutives and parallel 5ths and 8ves

Overlapping, wrong spacing, crossing of parts.

Exposed (bare) 5ths and 8ves, unison to 8ves and vice versa, wrong rhythms, wrong stems

(mark as a Whole)

SECTION B: HISTORY AND ANALYSIS (48mks)

3. AFRICAN MUSIC

- a) Identify the communities that traditionally perform the following dances (3mks)

Madzumbano – Digo dance (½ mk)

Ohangla - Luo (½ mk)

Kamabeka - Luhya (½ mk)

Kilumi	- Kamba	(½ mk)
Mwomboko	- Kikuyu	(½ mk)
Cheptilet	- Nandi	(½ mk)

Total 3mks

b) Identify any four roles of music and dance during traditional African worship (4mks)

- i) Enhances communication with God
- ii) Establishes the appropriate mood
- iii) Provides a medium for thanksgiving
- iv) Reiterates theme of worship
- v) Encourages participants / worshippers
- vi) Attracts new converts

1 mk each for any four correctly written roles (Total = 4mks)

c) State three different ways in which the solo-choral response style is used in the performance of an African traditional folk song (3mks)

- i) One person (soloist) leads then respondents / group answer after soloist has finished.
- ii) Overlapping: Respondents join in before soloist completes his or her part
- iii) A section of the singers lead as the rest respond
- iv) An instrument takes the lead, answered by the singers

1 mk each for any three correct responses (Total = 3mks)

d) List any four vocal techniques used to embellish a traditional folk performance **4mks**

- i) Ululation
- ii) Whistling
- iii) Guttural accompaniment
- iv) Shouts

1 mk each for each correct response

4. WESTERN MUSIC

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

(a) THOMAS MORLEY

- i) Nationality – English (1mk)
- ii) State any three characteristics of the Renaissance ballet (3mks)
- a light choral piece (1mk)
 - Strophic form (1mk)
 - Contains a fa-la-la refrain (1mk)

1 mk for each characteristic :

Total 3mks

- iii) What type of compositions are the following works by Morley? (3mks)
- (Mark as follows:
- Now is the month of maying – Ballet (1mk)
 - April is my mistress face – Madrigal (1mk)
 - Sing we and chant it – Ballet (1mk)

1 mk for each correctly named composition

Total= 3mks

(b) C.P.E BACH

- i) Name the three instruments he devoted himself to (3mks)
- . Harpsichord . Clavichord . Piano

1 mk for each correctly named instrument

Total = 3mks

- ii) His contributions to music
- His keyboard compositions represent the German expressive (empfindsamer) style, which influenced later composers.
 - Wrote a book on how to play keyboard instruments
 - Was a music director of several churches at Hamburg
 - Was a key board player.

1 mk for each correctly stated contribution . 3 contribution =

Total 3mks

- iii) - Christof Willibald Gluck (1mk)

c) R.A SCHUMANN

- i) State any two experiences that influenced the nature of his musical output (2mks)

- His father, a dealer in books exposed him to literary works thus influenced his compositions.

- Marriage to Clara Wieck – released in him a flood of lyric song writing

- Daughter's birthday – led him to gather together the pieces 'Album for the Young' (Jugendalbum)

1mk for each relevant

experience

Any 2; Total 2mks

ii) Three chamber works composed by Schumann:

List any three chamber works composed by Schumann

- String quartets

- Piano quartet

- Piano quintet *1 mk for each for any 3 chamber works. Total =*

3mks

iii) Name Schumann is opera

Answer: GENOVEVA (1mk)

iv) What type of works were the Frauenliebe und- Leben(A woman's life and loves) and the Dichter liebe (The Poet's loves)?

Answer – Song Cycles (1mk)

d) **JAN SIBELIUS**

i) Name any two composers who greatly influenced Sibelius style (2mks)

- Borodin, Grieg and Tchaikovsky *1mk for any two composers Total*

2mks

(3mks)

ii) State three aspects of nationalism depicted in Sibelius' works

- His works reflect the sombre vastness of Finland's forests and lakes

- He uses a collection of folk tales known as the Kalevala

- Works depict people's desire for independence from the Russians

Award 1 mk for each, Total

= 3mks

- iii) Tone poem – a type of music in which an extra musical idea serves as the basis of a composition (1mk) *Any one = (1mk)*

5. **PRESCRIBED TRADITIONAL AFRICAN MUSIC**

“Adongo” from Muziki wa Kiasili.

- a) Name any three instruments in the recording (3mks)

- Adongo drum (atenusu), shakers, voice.

1 mk each for any three correctly named instruments . Total (3mks)

- b) State two roles of each instrument in the performance

- i) Adongo – keeps the singer in pitch

- Plays the interlude

- Motivates the singer

- Sets the pace

- Enriches the texture

- ii) Drums } Maintains the tempo

Shakers – Adds to the texture(enriches it)

- Marks the climax

- Portrays authenticity(authenticates the performance)

- iii) Voice- Sings the words / text in the performance

- Enriches the texture

- Embellishes the performance (ululation)

- Provides variety (talking) *½ a mk for each correctly stated*

role.

Two roles each for any three instruments = 3mks

- c) Briefly state the features that characterise the progress of the performance (4mks)

- Instrumental introduction where the notes of the instrument are played ascending then descending in pitch.

- Melody played by the adongo

- Drums and shakers join in

- Singer joins to the end *1 mk for each clearly stated feature, Total = (4mks)*

6. **PRESCRIBED WESTERN MUSIC**

a) “Hear my prayer” by Felix Mendelssohn

State any four characteristic features that identify this work with its period of composition.

(4mks)

a) i) Expressive tone colour

ii) Expanded range of dynamics

iii) Colourful harmony

iv) Expressive aims and subjects

v) Emotional themes

1 mk each for any appropriate characteristics features 1x4 Total = 4mks

b) List the classification of the orchestral instruments used in this work (2mks)

i) Strings (½ mk)

ii) Wood winds (½ mk)

iii) Brass (½ mk)

iv) Percussions (½ mk)

½ a mk for each

Total 2 mks

c) i) Chromaticism – a succession of notes in semitone intervals e.g.

Bar10(violino1)

Bars 11-12 (clarinetti in B),

Bar 12 (Violino 1)

ii) Transposing instruments – Music written not in actual pitch but in a different key, e.g. Clarinetti in B, Corni in C and Timpani in E

iii) Pedal point- A note sustained below changing harmonies

e.g. bars 1-3 (corni)

bars 1-4 (contrabasso)

218 – 220 (oboi & fagotti)

- iv) Antiphonal – singing by alternating phrases, call and response e.g. bars 36 to 37 answered by 38 to 39.

Award ½ mk for each definition and an appropriate example given ½

mk definition

½ a mk – example

Total = 4mks

7. GENERAL MUSIC KNOWLEDGE

a) Define any five of the following terms (5mks)

- i) Concerto grosso- contrast between a small group of solo instruments (concertino) and the full orchestra(ripieno, tutti, concerto)
- ii) Cadence- A progression of two chords used at the end of a section or a phrase to convey a feeling of temporary or permanent repose.
- iii) Oratorio- A musical setting for solo voices chorus and orchestra of an extended religious story performed in a concert hall or a church, without scenery, costumes or physical action.
- iv) Kimen'geng – Kipsigis one or two stringed instrument/ chordophone
- v) Coro- a kikuyu aerophone
- vi) Symphony – An orchestral composition in several movements (usually 4), each of which has contrasting tempo markings, character and form

1 mk each for any five correctly defined terms, Total =

5mks

b) Transpose the following a major 3rd lower. Insert the new key signature.



Award mks as follows

New Key signature = 1mk

1/2 a mk for each correct note

12 notes correctly written = 6mks

Total = 7 mks

c) Briefly describe the role of each main section in the classical orchestra
(4mks)

- i) Strings – Most important section with first violin's mainly taking the melody; lower strings providing an accompaniment
- ii) Woodwinds – add contrasting tone colors, often taking melodic solos.
- iii) Brass – Add power to loud passages filling out the harmony
- iv) Percussion – provided rhythmic bite and emphasis

*1 mk for each correctly stated role Total
= 4 mks*

d) i) Refer to the music score and answer the questions that follow:

- i) Name the cadence at bars 7-8 (2mks)

Award:- perfect cadence (2mks)

- ii) In which key is the music at bars 15 – 16? C major (Ans) (1mk)

iii) In what form is the piece of music written? Answer – Ternary or A B A form(1mk)