

Kenya Certificate of Secondary Education

The Big Six Joint Examination 2, Taita Taveta.

511/3

Paper 3

MUSIC

JULY 2023. 2 hours 30 minutes

MARKING SCHEME

1a)

- 16 bars – 1 mk
- Lyricism – 1mk
- Modulation and back – 2 mks
- Cadences (any two including the final cadence) – 1mk
- Duplet – 1mk
- Arpeggio - 1mk
- Melodic curve and climax – 1mk
- Rhythmic variation – 1mk

b)

- Syllabic division 1mk
- Accentuation 1mk
- Speech rhythm 1mk
- Lyricism 1mk
- Cadences 1mk
- Phrasing 1mk

2

- 15 chords (consonant) – 7½ marks
- Voice leading 3mks
- Dominant seventh chord 1mk
- Voice range -1mk
- Chord progression- 2½ mks

Punishable faults (deduct ½ mark for each, to a maximum of six)

- Consecutive perfect 5ths
- Parallel octaves
- Crossing of parts
- Wrong spacing
- Doubled 3rds in major chords
- Doubled leading notes
- Wrong use of 2nd inversion chords
- Wrong rhythms
- Wrong stemming
- Exposed 5ths or octaves
- Overlapping
- Missing clefs, wrong key signature, wrong note values, missing bar lines and double bar, missing brace

3 a)

- Dance is an organized movement in reference to music
- Music supplies rhythm and melody to a dance
- Music cues dance performances, adds harmony and gives meaning to the dance
- Instrumental music accompaniments assist in offering contrast, quality, speed and add texture

b)

- Through live performances for payment
- Through making and selling traditional music instruments
- Offering lessons (teaching others) and getting paid
- Acting as resource persons to provide information about traditional performances
- As accompanists to other musicians

c)

- Help to boost the morale of workers
- To mock the lazy workers
- To encourage working together
- To make work appear easy
- To praise those who work hard

d)

- A song whose melodies and rhythms are derived from African folk tunes and arranged in western style

e)

- They derive their melodies and rhythms from folk tunes
- They are written in staff notation
- They may be strophic or through composed
- They are usually harmonized for several voices (SATB, SSA, TTBB etc)
- They are developed using classical compositional techniques

f)

- Litungu
- Chisasi
- Chimbengele
- Shiriri

4 a)

i) Written in 1607 for a court performance during the annual carnival at Mantua

ii) He composed music for the cathedral e.g vespers for the feast of St Mark

He provided music for special occasions of the cathedral

iii) His music is considered to be some of the earliest examples of opera, that have survived to this day

iv) Canon Artusi. According to him, Monteverdi's new music had harsh modernism (unconventional treatment of dissonance) which he called sinful and going against rules of music

v) A motet

b)

i) It won him the protection of Queen Christina of Sweden

ii)

- A piece of orchestral music that opened operas
- Comic opera
- Serious opera

iii)

- Naples/Napoli
- Rome
- Florence
- Venice

iv) The Naples became tired of his music

c) i

- There was no unity of mood in classical compositions. Changes of mood were heard gradually or suddenly
- Classical texture was mainly homophonic. This made music lighter, clearer and less complicated
- Melodies were tuneful and easy to remember, thematic and short, balanced and symmetrical
- There was flexibility of rhythm which included unexpected pauses and syncopations
- Dynamic changes were gradual
- The orchestra was standardized into four families namely: strings, woodwinds, brass and percussion
- The piano replaced the harpsichord
- There was decline in use of basso continuo
- Alberti bass was widely used
- Sonata form was used to build movements of works
- String quartets were widely used in chamber music

ii)

- Orpheus and Euridice
- Alceste (French)
- Hellen

iii) Knight of Golden spur

d) i)

- A style that avoided traditional harmony, and sought to invoke the impressions of the composer

ii)

- Maurice Ravel
- John Ireland
- Vaughan Williams
- Manuel de Falla
- Ottorino Respighi
- Lill Boulanger
- Isaac Albeniz
- Ernest Fanelli
- Frederick Delius
- Igor Stravinsky
- Bela Bartok
- Jean Sibelius etc

iii) The prodigal son

iv)

- Use of whole-tone scales
- Use of overtones and parallel discords
- Much use of piano pedal
- Unresolving harmonies
- Evoked fleeting moods and misty atmosphere
- The entire orchestra seldom plays together
- Brief but frequent solos
- Woodwinds prominent, strings and brass often muted
- Turned to medieval church modes and pentatonic scales

5 a)

- Shouts are heard
- Intense drumming towards the end
- Speed is fast

b)

- Voice accompanies the drums
- A whistle and the membranophones cues the voice in the first section
- The drums marks the tempo/ set the pace of voice
- Instruments play preludes and interludes when singing is not on
- Drumming is silent during group shouts to give room for shouts to be heard

- Some shouts tend to imitate the rhythm of the drums

c) Call and response style

d)

- Tell us what the song is about
- Reveals the community to which the song belongs
- Reveals the purpose of the song
- Contains the message of teaching
- Influences the mood of performance

6 i)

- A work in several movements for one or two instruments only. For example, piano sonata or violin and piano

ii)

- Imitation- bars 1-3 of first and 2nd violin, bar 20-24 of all parts, bar 11-13
- Modulation to dominant – bar 9-21, bar 32-33

(award a mark for any correctly stated bar)

iii)

- Section A starts in D major while section B starts in A major (dominant)
- The imitative entries at the start of section B are closer compared to those of section A
- The melodic material introduced by violin 1 at the beginning of section B is an inversion of the theme introduced at the beginning of section A
- In section A there is modulation to a major key while in section B, there is a modulation to both major and minor keys
- Section A ends in A major while section B ends in D major (tonic)
- In section B, the violone no longer imitates violins as in section A but provides a clear bass accompaniment to the end.
- Section B has syncopation which is not seen in section A
- Section B is longer than A because of the codetta part added to it

iv) Violin 1

v) A major

vi) codetta- brings a section to a close (bars 41-43)

7. a) Jean Philippe Rameau

b) Piano/ keyboard

c)

- Sequence- bar 2 of the right hand is a sequence of bar 1 of the right hand
- bar 6 of the right hand is a sequence of bar 5 of the right hand
- bar 10 of the right hand is a sequence of bar 9 of the right hand
- bar 14 of the right hand is a sequence of bar 13 of the right hand
- bar 18 of the right hand is a sequence of bar 17 of the right hand
- bar 2 of the right hand is a sequence of bar 1 of the right hand
- bar 22 of the right hand is a sequence of bar 21 of the right hand
- Scalic- bars 3, 4, 11, 15, 19 and 20 of the treble staff
- Second beat of bar 16 to first beat of bar 17 on the bass staff

d) G major (dominant)

e) soft to loud / *p* to *f*

8 a)

i) Perfect 4th

ii) Minor 2nd

iii) Perfect 5th

iv) Major 2nd

v) Perfect 4th

b)

- Exposes the student to performances of various types of music items
- Provides opportunity to apply what has been learnt in class
- The student gains musical knowledge from adjudicators comments
- Improvement of performance standard (and any other relevant answer)

c)

- Administers economic rights for authors, composers, arrangers and publishers of musical works
- Collects royalties on behalf of authors, composers, arrangers and publishers of musical works whenever their songs receive airplay

d

