

Name:.....

Index No:

School:.....

Candidate's Sign:.....

Date:

MUSIC PAPER 3
TIME: 2 ½ HOURS



Atika School

F r e e O n l i n e A c a d e m y

MUSIC Paper 3
2 ½ HOURS

INSTRUCTIONS TO CANDIDATES:

- ◆ Answer *all* questions in this paper
- ◆ In question 1, choose either (a) or (b)
- ◆ In question 4 choose any two of the question numbered (a), (b), (c) and (d)

NO.	SCORE

SECTION A: BASIC SKILLS (32 MKS)

Either

1. (a) Continue the following opening to make a sixteen bar melody for voice, incorporating a Sequence and syncopation. Modulate to the subdominant before returning to the tonic

(12mks)



A series of 16 empty musical staves for writing the continuation of the melody.

(b) Basing on the text below, write a melody using notation. Add phrase marks (12 mk)

My lute awake perform the last
Labour that thou and I shall waste
And end that I have now begun.
For when this song is said and past.

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



SECTION B: HISTORY AND ANALYSIS

3. AFRICAN MUSIC

(a) Explain the role of words in an African folksong (4mks)

(b) How is sound produced on a single stringed fiddle.? (2mks)

(c) Describe adongo as musical instrument. (4mk)

(d) Mukanda is one of the Kenyan membranophones.

- (i) Name the community which traditionally plays the instrument (1mk)

- (ii) How is the instrument tuned (1mk)

- (iii) How is it held and played.? (2mks)

4. WESTERN MUSIC

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

- (a) Thomas Morley.
- (i) Morley specialized in three areas of music. Name the three areas (3mks)

- (ii) Differentiate ballet from madrigal (2mks)

Ballet	Madrigal

- (iii) Outline four characteristics of Morley’s Madrigals. (2mks)

- (b) Antonio Vivaldi

- (i) Outline two musical roles of Vivaldi at Ospedale della pieta (2mks)

(ii) A part from Ospedale della Pieta, name three other centres where Vivaldi worked. (3mks)

(iii) What type of work are the four seasons? (1mk)

(iv) Name Vivaldi nationality (1mk)

(c) **Ludwig Van Beethoven**

(i) Outline four factors favouring Beethoven as a musician (4mks)

(d) **Igor Stravinsky composed**

(i) Outline three styles in which Stravinsky composed (3mks)

(ii) Give three reasons for the uproar during the first performance of the Rite of spring (3mks)

(iii) A part from the Rite of spring, name any other major ballet by Stravinsky. (1mk)

5. **PRESCRIBED TRADITIONAL AFRICAN MUSIC**

Permanent Presidential Music Commission (PPMC) Recordings

Teso folksong

(i) Outline vocal and instrument features which precede the first melody

(ii) Outline four relationships between the soloist and the chorus (4mks)

(iii) Outline musical elements of the final section (2mks)

6. **PRESCRIBED WESTERN MUSIC**

Sonata in F minor

Beethoven OP.2 No.1

(a) (i) On which beat of the bar does the sonata start (1mk)

(ii) What is the musical term given to the rhythm for the music which begins on the beat in question

(i) above? (1mk)

(iii) Name four keys through which the development goes (2mks)

(b) By bar numbers given an example of where each of the following occur (4mks)

- (i) Inversion: _____
 - (ii) Sequence _____
 - (iii) Syncopation: _____
- (c) Analyze the first subject when it appears for the first time in terms of dynamics (2mks)

7. **SECTION C: GENERAL MUSIC KNOWLEDGE** (20MKS)

- (a) Vunja Mkebe is one of the Kenyan dances
- (i) Name the community which traditionally perform the dance (1mk)
 - (ii) Name the membranophone used in the dance (1mk)
 - (iii) Outline three ways in which African dances have changed by this century. (3mks)

- (b) Transpose this melody down into alto clef. Prefix the new key signature (5mks)



- (c) Mention four components of a song (2mks)

- (d) Write the passage below in an open score (4mks)

(i)

(ii) Describe the second chord in the passage in question (i) above

(1mk)

MUSIC MARKING SCHEME PP3

<p>1.(a) 16 bar melody 1mk</p> <p>Sequence 1mk</p> <p>Syncopation 1mk</p> <p>Phrase marks 1mk</p> <p>Modulation 2mks</p> <p>Cadences ½ mk each = 2mks</p> <p>Lyricism 2mks</p> <p>Variety of rhythm 1mk</p> <p>Melodic shape 1mk</p> <p>TOTAL 12 MARKS</p>	<p>(b) Syllabic division (½ mk per line). Mark as whole = 2 mks.</p> <p>Text setting including accentuation = 2mks (½ mk) per phrase as a whole</p> <p>Melodic shape (form) = 1mk</p> <p>4Cadences ½ each = 2mks</p> <p>Lyricism = 3mks</p> <p>Rhythm variety = 2mks (½ per line marked as whole)</p> <p>TOTAL 12 MARKS</p>
<p>2. ½ mk for each correct chord = 7 mks (Accept passing notes)</p> <p>Voice leading (ATB) ½ mk each = 1½ mks</p> <p>Cadences (2cadences) = 2mks</p> <p>Voice range ½ mk each = 1½ mks</p> <p>Progression = 8mks</p> <p>Deduct 1mk from the progression for each of the following faults:-</p> <ul style="list-style-type: none"> - Parallel 5th and octaves - Unison to octave or fifth and vice verse - Exposed octaves/fifths. 	<ul style="list-style-type: none"> - Stems (mark as a whole = 1mk) - Crossing of parts - Overlapping of parts - Spacing between the inner voices - Wrong note values (1mk as a whole = 1mk) - Missing double bar line - Wrong use of 6 chord - Missing brace - Doubled 3rd in primary chord - Hidden octave - Doubling of the leading note <p>Maximum deductions = 8 mks.</p>

Section B History and Analysis

3. African Music

- (a) Role of words in an African folksong
- Tell us what the song is about
 - Tell us the community to which the song belongs
 - The words are to determine the mood of performance.
 - Words are used to communicate message of warning, teaching etc.
 - Words can be used to signal the end of a performance etc. 4 roles 4mks
- (b) By rubbing the fibre part of the bow on the string the string vibrates. 2mks
- (c) - Adongo is a plucked idiophone 4mks
- Made of wooden box on which metallic keys (lamellae) are fixed.
- it has a u-shaped bridge.
- It has another hole in the bottom of the sound box which is opened and closed to modify the sound.
- It has another hole in the large end of the sound box which is closed and opened by pushing it on the player's belly and away from the belly to modify sound. 4 points.
- (d) (i) Akamba
(ii) Warming at fire or in sun (1mk)
(iii) Suspended around the waist and hang's in front, tapped on both sides with hands (2mks)

4.(a) Thomas Marley

- (i) Composing 1mk
Organ playing 1mk
Music theory 1mk

- (ii) **Ballet** **Madrigal**
- Strophic - Through composed
 - A work in - A short unaccompanied
Dancing style with secular vocal work for 2 or more voices which enter
Fa – la – la in imitation (2mks)

- (iii) - In free rhythm
- based on modes
- are secular
- are unaccompanied choral compositions
- have limitations
- through composed (½ mk for 4 points = 2mks)

- (b) (i) - A violin master.
- chapel, master
- choir trainer
- orchestra trainer
- Composing for orchestra and choir (Any 2 points = 2mks)

- (ii) - Teatro Sant Angelo an Opera theatre
- Court of landgrave Philips van Hessen – Darmstadt (Mantua)
- Rome city

- Prague (Any 3 centres = 3 mks)
 - (iii) Concerto (1mk)
 - (iv) Italian (1mk)
- (c)(i) - His grandfather was a court director of music and his father a singer in choir, this exposed him to music early.
- was taken to court at early age learned organ, viola and to compose.
 - Other musician from whom he learned i.e Neef, Mozart, his father ,Haydn – influence the type of music which he wrote
 - Deafness hindered him to hear the music composed’ 4 points = 4 mks
- (ii) -Wrote Opera “Fidelio”
- wrote masses e.g the 49 folksong (arrangements); song cycle; 3 cantatas
 - oratorios eg “Christ on the Mount Olives:.. (Any 3 = 3 mks)
- (d) (i) - Styles
- tonal style – the use of the scale which has key centre
 - uses serial
 - uses neo - classification i.e use of few instruments (3mks)
- (ii) - Hash harmonies
- contrapuntal clashes
 - complex rhythm (3mk)
- (iii) - the fire bird
- Petrushka (1mk)
5. (i) - Talking
- ululations
 - shouts
 - membranophone playing (4mks)
- (ii) - The chorus echoes what the soloist sings
- Occasionally – the solo parts are different from the soloist parts
 - The soloist sets pitch for the chorus.
 - The soloist sets pace for the chorus. (4mks)
- (iii) - Consists of a brief song
- Jingles and drums are played
 - The soloist sings and is responded to 2 points = (2mks)
- 6.(a) (i) Fourth or upbeat last (1mk)
- (ii) Anacrusis (1mk)
- (iii) A flat, B flat minor, C minor
A flat minor and F minor (½ mk for any 4 = 2mks)
- (b) (i) bar 20 – 25, 55 – 60, 64 – 67, 119 – 123: any one relevant area. (1mk)
- (ii) inversion: Bar 39 - 40 (1mk)
- (iii) sequence: 61 - 62 (1mk)
- (iv) syncopation: bar 2 left hand, 33 right hand, 78 left hand etc. (1mk)
- (c) It starts soft at bar 1

Crescendo appears at bar 5

At bar 7 is fortissimo

The diminuendo at bar 7 leads to piano (soft) at bar 8

(½ each = 2mks)

7. (i) Duruma (1mk)
- (ii) Mabumbumbu
- Ngoma
- Chapuo (Any 1mk = 1mk)
- (iii) Shapes of the letters of alphabet are adopted for dancing patterns.
- Dancing styles are integrated from other communities due to exposure of many dances on television.
- Use of costumes made from Western materials e.g lesos instead of the authentic African materials.
- Use of foreign tunes for the dance songs, etc 3 points = 3 mks

Each correct note a half marks. Total (5mks)

- (c) (i) - Melody
- Harmony
- Rhythm
- Form (½ mark each = (2mks)
- (ii) **Iritungu** is a Kuria eight stringed type (1mk)
A duplet refers to 2 notes grouped and played in time of three of their kind (1mk)
String quartet - A performance consisting of 2 violins, viola and cello (1mk)

- (ii) Each part 1 mark, marked as a whole (4mks)
chord 1 second inversion (1c) (1mk)