

3.28.2 Music Paper 2 (511/2)

Music paper 2 (511/2) - Aural Test. Refer to the KCSE 2020 examination CD for questions.

3.28.3 Music Paper 3 (511/3)

SECTION A: BASIC SKILLS (30 marks)

Answer *all* the questions in this section.

1. Melody

- (a) Starting with the given opening phrase, compose a sixteen bar melody for voice. Modulate to the subdominant and return to the tonic. Incorporate a triplet. (9 marks)

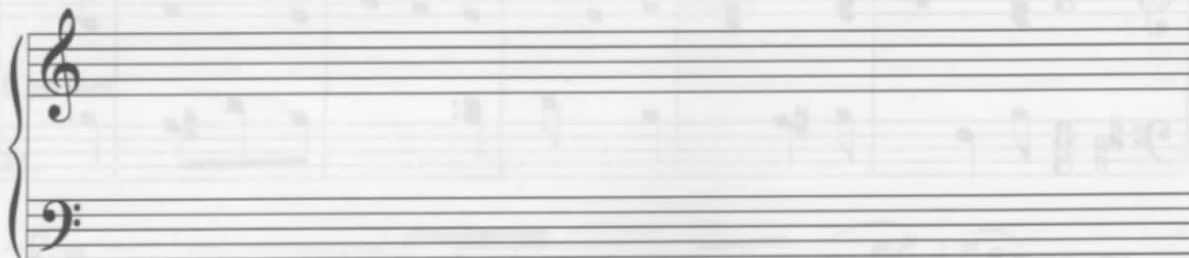


- (b) Compose a melody and set to it the text given below. Use the treble stave and a key of your choice. (6 marks)

Uzalendo tudumishe, siku zote ngao kwetu
Uzalendo uwe lisho, tuijenge nchi yetu

2. Harmony

Harmonise the melody below for soprano, alto, tenor and bass (SATB). Choose appropriate chords from I, ii, IV, V and vi. (15 marks)



SECTION B: HISTORY AND ANALYSIS (54 marks)

Answer **all** the questions in this section except in question 4 where you should choose **any two** parts of the question numbered (a), (b), (c), (d).

3. African Music

(a) Name the community that performs each of the following dances:

- (i) *Isururu* (½ mark)
- (ii) *Kilumi* (½ mark)
- (iii) *Bukhulu* (½ mark)
- (iv) *Mumburo* (½ mark)
- (v) *Lokilel* (½ mark)
- (vi) *Gonda* (½ mark)

(b) Outline **five** factors that influence the quality of sound produced in a traditional African fiddle. (5 marks)

(c) State **four** roles of body decor in the performance of African traditional song and dance. (4 marks)

(d) (i) What is Music Therapy? (1 mark)

(ii) Name **two** Kenyan traditional dances used in therapy. (1 mark)

4. Prescribed Western Composers

(a) Thomas Morley

(i) State **three** church appointments held by Morley. (3 marks)

(ii) Outline **one** way in which William Byrd directly influenced Morley's style. (1 mark)

(iii) Name **three** titles of Morley's publications of his own works. (3 marks)

(b) Domenico Scarlatti

(i) State **two** of Scarlatti's duties at the King's palace in Lisbon from 1720 to 1728. (2 marks)

(ii) Outline **three** technical features reflected in the work "*Essercizi per gravicembalo*" by Scarlatti. (3 marks)

(iii) Name **two** sacred music works by Scarlatti. (2 marks)

(c) Felix Mendelssohn

(i) Outline **three** ways in which Mendelssohn contributed to the development of the Leipzig Conservatoire. (3 marks)

(ii) Outline **three** ways through which Mendelssohn's family contributed to his musical background. (3 marks)

(iii) Name J.S. Bach's work that was first revived by Mendelssohn. (1 mark)

(d) Ralph Vaughan Williams

(i) For each of the following compositions by Vaughan Williams, state the source that directly influenced its creation and style.

I. Fantasia on a Theme of Thomas Tallis (1 mark)

II. The Pastoral Symphony (1 mark)

III. Pilgrim's Progress Opera (1 mark)

(ii) Name **three** honours bestowed upon Vaughan Williams during his career in music. (3 marks)

(iii) What type of work is "*Old King Cole*"? (1 mark)

5. Analysis of Prescribed African Music

Siiriri – From *Folk Music of East Africa*

(a) Describe this performance in relation to:

(i) Tempo (1 mark)

(ii) Melodic range (1 mark)

(b) State **two** roles of the shakers in the performance. (2 marks)

(c) State **two** ways in which harmony is achieved in this performance. (1 mark)

(d) Differentiate between the two sections of the voice part. (1 mark)

(e) Outline **four** features that characterise the performance of the lead instrument. (4 marks)

6. Analysis of Prescribed Western music

Septet Op. 20 – Movement 4 *Tema con variazioni* (Ludwig van Beethoven)

- (a) Identify the composition device used in the clarinet and bassoon parts between bar 65 and 72. (1 mark)
- (b) With reference to bar numbers, identify the instruments carrying theme material in the coda. (3 marks)
- (c) Outline **two** ways through which the effect of detached notes has been achieved in this music. (2 marks)
- (d)
 - (i) Name the variation in which the theme is more concealed compared to others. (1 mark)
 - (ii) Identify the tonality in this variation. (1 mark)
 - (iii) Name the leading instrument in this variation. (1 mark)
 - (iv) Identify the texture in this variation. (1 mark)

7. Analysis of Unprepared Work

Refer to the music “*La Bamba*” (Tranc. by B. Dewagtere) and answer the questions that follow.

The musical score for 'La Bamba' is presented in two systems. The first system shows the Violin and Guitar parts. The Violin part begins with a whole rest, followed by eighth notes. The Guitar part starts with a quarter note, followed by a series of eighth notes and chords. The second system continues the Violin and Guitar parts, showing more complex rhythmic patterns and syncopation. The Violin part has a series of eighth notes, and the Guitar part has a series of chords and eighth notes.

- (a) Identify **three** ways through which syncopation has been achieved in this music. (3 marks)

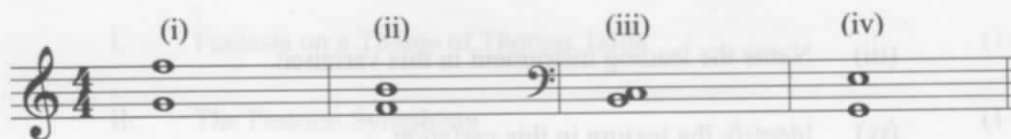
- (b) State **two** roles played by the guitar. (2 marks)
- (c) Write out the pitch range of this music. (1 mark)

SECTION C: GENERAL MUSIC KNOWLEDGE (16 marks)

8. (a) Define each of the following terms:

- (i) Motet (1 mark)
- (ii) Chorale (1 mark)
- (iii) Concerto grosso (1 mark)
- (iv) Serenade (1 mark)

(b) Describe each of the following intervals.



- (i) (1 mark)
- (ii) (1 mark)
- (iii) (1 mark)
- (iv) (1 mark)

(c) Name **four** pop music styles common in Kenya during the post-colonial early 1960s. (2 marks)

(d) (i) Outline **three** ways through which music is used in advertisement. (3 marks)

(ii) Give **three** reasons why music is used in advertisement. (3 marks)