



21.0 MUSIC (511)

In the year 2007, the music examination comprised three papers as shown below:

- Paper 511/1: Practical performance.
- Paper 511/2: Aural skills.
- Paper 511/3: Basic skills, History, Analysis and General Music Knowledge.

21.1 CANDIDATES' GENERAL PERFORMANCE

The table below shows the candidates' performance in music for the last four years. *Paper one (511/1)* and *two (511/2)* have been combined to form paper I since they are both practical papers. *Paper three (511/3)* therefore becomes paper 2 in the table.

Table 24: Candidates' Overall Performance in Music for the last four years.

Year	Paper	Candidature	Mean Score	Standard deviation
2004	1		54.93	14.25
	2		43.20	12.34
	Overall	1,479	98.03	22.00
2005	1		54.36	13.70
	2		49.05	13.43
	Overall	1,478	103.40	24.00
2006	1		55.78	15.11
	2		47.62	14.72
	Overall	1,299	103.40	27.00
2007	1		55.54	13.87
	2		50.57	13.33
	Overall	1,301	106.12	24.00

From the table above, the following observations can be made:-

- 21.1.1 Candidates increased from *1,299* in the year 2006 to *1,301* in the year 2007. It is therefore evident that the subject is again regaining popularity.
- 21.1.2 There was slight improvement in the candidates' performance in both papers in the year 2007 when compared to the year 2006.
- 21.1.3 The overall mean for the music examination improved from *103.40* in the year 2006 to *106.12* in the year 2007, which happens to be the best performance in the four year period.

This improvement in performance may be attributed to the workshops and symposiums organized by the Ministry of Education at provincial level and the availability of textbooks authored by practicing teachers.

21.2 PAPER 1 (511/1): PRACTICAL

Each candidate was expected to perform items in four areas as prescribed in the syllabus as follows:-

- Set piece (instrumental or vocal).
- African piece (instrumental, folk song or folk dance).

- Sight reading/singing.
- Technical exercises.

21.2. 1 Set Piece

Each candidate was required to perform one set piece either in voice or instrument from choices prescribed in the syllabus.

Weaknesses

Some candidates performed pieces that were not within their voice range. A few other candidates made careless mistakes which included the following:

- Not singing in the prescribed key.
- Ignoring instructional marks such as dynamic marks, tempo.
- Poor voice projection and articulation.

Advice to Teachers

Teachers should guide the candidates to perform the set pieces as required. They should interpret the instructions on the set pieces. Choice of the set pieces is very important and teachers should therefore guide the candidates in selecting the right piece. Candidates should perform the piece observing all the tempo and dynamic instructions.

21.2. 2 African Pieces

Each candidate was required to perform an African piece of his/her own choice in any of the following areas: *folk song, folk dance, drum-set or instrumental*. The piece selected for performance in this case was expected to be indigenous and synonymous with a specific African community. This area was well performed.

Weaknesses

A few candidates chose Christian songs which did not have clear characteristics of indigenous traditional African folk songs. There were a few centers where candidates were not ready for this performance. Such candidates had been left to prepare on their own without the guidance of the teacher.

Advice to Teachers

Teachers should give clear guidance to the preparation of the African piece to candidates.

21.2.3 Sight Reading/ Sight Singing

Candidates were required to read and perform a four bar melody at first sight, that is, without preparatory study of the piece. Most of the candidates who presented voice had difficulties in sight singing the four bar melody. This area (topic) of the syllabus had not been covered well. In some cases this reflected the incompetence of a few teachers who have problems in sight singing as such teachers may not be able to impart the skills to the learners as required.

Advice to Teachers

This practical area should be introduced to the learner early enough. The teachers should ensure that the candidate is given regular exercises. There should be adequate preparation on the part of the teacher before conducting sight singing lessons.

21.2.4 Technical Exercises

Candidates were required to perform technical exercises as prescribed in the syllabus. These include *scales arpeggios, sequence*. This area was well performed by candidates except for isolated cases where a few candidates were not able to sing the minor scale. Such candidates were not able to differentiate between minor and major scales.

Advice to Teachers

Teachers should use ear training exercises relating to minor scales to enable candidates become proficient in this area.

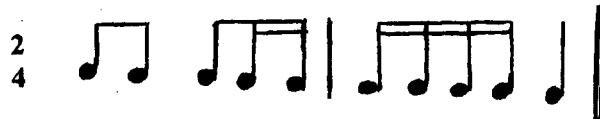
21.3 PAPER 2 (511/2)

Candidates were tested in five areas, namely: - *Rhythm, Melody, intervals, Cadences and Modulation*. The tests were administered on a pre-recorded cassette. This was to ensure that there was consistency and uniformity relating to duration of the examination recorded, sounding of the items and the instructions given to candidates.

21.3.1 Rhythm

Candidates were required to write rhythms, provide time signature, group notes and add bar lines on the following items which were played in the test.

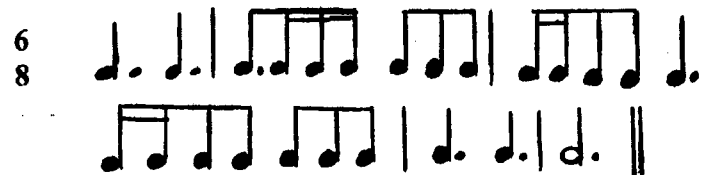
(a)



(b)



(c)



Weaknesses

Candidates had problems in identifying the time signatures and providing the bar lines. This was an indication that adequate practice had not given to the candidates in this area.

21.3.4 Cadences

Candidates were required to identify four cadences from a passage. The passage was played four times.

Weaknesses

The candidates seemed to rely on guesswork since most of them wrote all the four cadences as known to them. They did not identify the cadences from the passage. The students therefore were not able to discover that final cadence (Perfect) was a repetition of the second one at the end.

Advice to Teachers

This area requires more practice in ear training. Students should be trained to listen to the chord progression of and passages especially Hymn tunes.

Expected Responses

The cadences in the passage appeared in the following order: *Plegal, Perfect, Imperfect, Perfect*.

21.3.5 Modulation

Two melodies were sounded and the candidates were required to identify the key in which each of them was modulated to. This test was well done.

Weaknesses

A few candidates did not have any idea on key relationships.

Expected Responses

Eb major (Dominant)
F major (relative major)

Advice to Teachers

Teachers should involve students in performing and listening to melodies which modulate to related keys

21.4 PAPER 3 (511/3)

The candidates performed better in this paper when compared with their performance in the year 2006.

However, the following questions posed certain challenges to the candidates:

- Basic skills.
- Set Composers.
- Prescribed Western Music.
- General Music Knowledge.

The actual questions were question 1, 2, 4, 6 and 7.

Question 1(a)

Continue the following opening to make a melody of sixteen bars for voice, incorporating appropriate dynamics and tempo directions. Modulate to the relative minor before returning to the tonic key.

Advice to Teachers

Candidates need to do a lot of exercises in harmonization. Making use of common scales upto 4 sharps and flats as a start. Candidates harmonized passages need to be marked thoroughly by the teacher. In so doing, the teacher will be able to advice accordingly.

Question 4

WESTERN MUSIC

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

(a) HENRY PURCELL

- (i) State any **two** appointments that influenced Purcell's music.
- (ii) Define **Anthem** in relation to Purcell's music.
- (iii) State any **one** feature that differentiates the Verse Anthem from the Full Anthem.
- (iv) In what medium are Purcell's suites?
- (v) What type of work is Dido and Aeneas?
- (vi) Quote the rhythmic figure often used by Purcell to express joy, triumph or allelujah.

(b) LUDWIG van BEETHOVEN

- (i) Name Beethoven's opera.
- (ii) State any **three** contributions by Beethoven to the development of the Sonata form.
- (iii) What feature makes Beethoven's 9th Symphony unique?
- (iv) Outline any **two** stylistic features of Beethoven's music.

(c) FELIX MENDELSSOHN

- (i) State **three** ways through which Mendelssohn shared his musical experience with other people.
- (ii) Name the famous work by J. S. Bach which Mendelssohn revived in 1829.
- (iii) What choral work by Mendelssohn reflects the style of G. F. Handel?
- (iv) Name any **two** orchestral works by Mendelssohn.

(d) AARON COPLAND

- (i) State any **two** reasons why Copland modified his style of composition in the late 1930s.
- (ii) Outline any **three** features Copland adopted into the modification of his musical style.
- (iii) State any **two** contributions by Copland to the development of music in the United States of America.

Candidates were expected to choose **two** composers out of the **four** set composers.

Weaknesses

The following weaknesses were noted in the candidates' responses:

- Some candidates answered questions on all the four set composers.
- Candidates also gave wrong responses: many factual errors. Some of the answers were also mixed up.
- Some candidates did not answer all the questions set for the particular composer.

Expected Responses

- (a)
 - (i)
 - Choir boy in the Chapel Royal Choir.

- Organist at Westminster Abbey (1679).
- Official Court Composer.

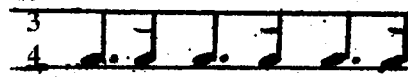
(ii) Musical Composition usually for choir and Organ to be sung in church.

(iii) Use of soloists and strings for accompaniment.

(iv) Harpsichord.

(v) Opera.

(vi)



(dotted rhythm)

(b)

(i) Fidelio.

(ii)

- Expanded the classical sonata form.
- Introduced new material in development and/or in recapitulation.
- Used variation form in opening movement.
- Transformed 3rd movement minuet into brisk scherzo.
- Gave coda greater importance.

(iii) It has a choral finale.

(iv)

- Profound emotional content.
- Profound sense of humour.
- Impulsive and sudden change of emotion.
- Elements of surprise.

(c)

(i)

- Directing performance of his works.
- Teaching at Leipzig conservatoire.
- Travelling extensively to perform his works.
- Writing music for institutions.
- Established the Leipzig conservatoire.

(ii) St. Mathew Passion.

(iii) Oratorio (Elijah).

(iv)

- Symphonies.
- Concertos (Piano, Violin e.t.c).
- Concert Overtures.

(d)

(i)

- To reach a larger audience or public.

- Communicate to his audience in a simpler way.
 - To attract the less technically expert audience.
 - Concert goers could not grasp the complex and highly dissonant music.
- (ii)
- Use of Jazz idiom.
 - American folklove.
 - Inclusion of American folk tunes.
 - Drawing on Revival hymns.
 - Use of American popular music.
 - Use of diatonic harmonies.
- (iii)
- Directed composers' groups.
 - Organized concerts of American music.
 - Lectured around the country.
 - Taught young composers every summer.
 - Wrote books and magazine articles.
 - Numerous compositions.

Advice to Teachers

There was evidence of lack of preparedness by some candidates. Answers given were not convincing or did not address the question. There is need for candidates to read widely and at the same time read different types of books. Candidates also need to choose two (2) composers and study all aspects of their music thoroughly. It is only by so doing that the answers given to various sections of the question will be correct. It is also advisable to select composers who have a lot of information which can also be downloaded from the internet.

Question 6

PRESCRIBED WESTERN MUSIC SET WORK

D. Scarlatti: *Sonata in C*.

(a) Describe the following chords:

- (i) Last chord in bar 8
- (ii) First chord in bar 18.

(b) Name the key into which the music modulates in each of the following sections:

- (i) Bars 3–5
- (ii) Bars 16–35.

(c) Name the ornament used in this work.

(d) Explain the meaning of each of the following:

- (i) [\downarrow = c.69]
- (ii) Curved line over or under the notes in the presto section.

(e) With reference to bar numbers, give an example of:

- (i) Scalic movement of an octave in the upper part.
- (ii) Parts moving in parallel 4ths in the upper part.

(f) What term can describe the semiquaver movement of the upper part in the Presto section (bars 50–53)?

(g) In how many sections is this work?

The candidates were expected to analyze – Sonata in C major D. Scarlath. This was a prescribed Western set work accompanied with an audio cassette.

Weaknesses

A lot of candidates did not appear to have listened, studied and analyzed the set work. The answers given in many cases were wrong or irrelevant.

Expected Responses

- (a)
 - (i) II b (supertonic chord, 1st inversion).
 - (ii) I c (Tonic chord, 2nd inversion).
- (b)
 - (i) B flat major.
 - (ii) G major (Dominant).
- (c) Upper mordent.
- (d)
 - (i) Approximately 69 dotted crotchets in a minute.
 - (ii) Tie or bind: Joins two notes of same pitch.
- (e)
 - (i) Bars 14, 15, 29 – 30, 28 – 29
 - (ii) Bar 6
- (f) Arpeggio (in sequential movement).
- (g) Three.

Advice to Teachers

It is important to analyze all aspects of the set work. There is need to revisit certain concepts in Basic skills such as scales, triads, note values etc. Other concepts may be of general nature. Very many candidates did not get the right answers for 6(a), (b), (d), (e) and f. The set work should be purchased early enough – preferably 2nd or 3rd term in Form 3 so that there is ample time for analysis.

Question 7

- (a) (i) Name the **four** sections of the Classical orchestra.
- (ii) Name any **two** transposing instruments used in the orchestra.
- (iii) Name **two** traditional African musical instruments that use the reed as part of the mouth piece.
- (iv) Name the community that traditionally plays any **one** of the instruments in (iii) above.

- (b) State any **three** characteristics that make hymns suitable for congregational use.
- (c) State the meaning of any **four** of the following terms.
- (i) Antiphonal
 - (ii) Dynamics
 - (iii) Libretto
 - (iv) Ostinato
 - (v) Overture
 - (vi) Virtuoso
- (d) For each of the following dances name the community that traditionally performs it.
- (i) *Kishawi*
 - (ii) *Mbeni*
 - (iii) *Mũthuũ*
 - (iv) *Chepkong'o*.

This covered General Music Knowledge (both African and Western).

Weaknesses

Many candidates gave wrong or irrelevant responses. Certain terms did not seem to be well understood e.g. 7(a) ii, iii, (b), (c).

Expected Responses

- (a)
- (i)
 - String.
 - Woodwind.
 - Brass.
 - Percussion.
 - (ii) Clarinet in A/Clarinet in BP, Horn, Trumpet in Bb, Correct.
 - (iii) Nzumari, Bung'o.
 - (iv) Digo.
- (b)
- Simplicity in melody.
 - Simplicity in harmony.
 - Strophic in nature.
 - Simple language.
- (c)
- **Antiphonal:** a method of performance in which one group answers another.
 - **Dynamics:** variation of loudness and softness.
 - **Libretto:** text for a musical stage work.
 - **Ostinato:** short melodic figure persistently repeated, most often in the bass.
 - **Overture:** introduction to stage work.
 - **Virtuoso:** musician who excels in technical ability.

(d)

- Kishawi: Taita men and women.
- Mbeni: Kamba.
- Muthuu: Kikuyu.
- Chepkongo: Nandi.

Advice to Teachers

Candidates need to read widely and also do more research in practically all types of music. Participation in various music activities e.g. Music Festivals, visits would also be an added advantage.