

24.17 MUSIC (511)



24.17.1 Music Paper 2 (511/2)

MANYAM FRANCHISE
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1. (a) Time – Signature 2/4
10 notes
2 bar – lines
Grouping of notes

(1 mark)
 $(\frac{1}{2} \times 10 = 5 \text{ marks})$
 $(\frac{1}{2} \times 2 = 1 \text{ mark})$
 $(\frac{1}{2} \times 2 = 1 \text{ mark})$



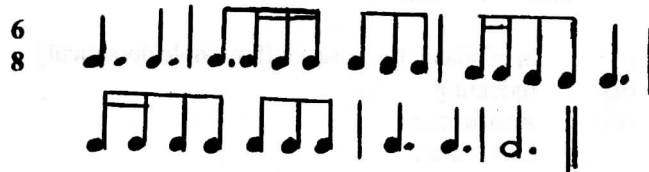
- (b) Time – Signature 3/4
22 notes
8 bar – lines

(1 mark)
 $(\frac{1}{2} \times 22 = 11 \text{ marks})$
 $(\frac{1}{2} \times 8 = 4 \text{ mark})$



- (c) Time – Signature 6/8
24 notes
6 bar – lines

(1 mark)
 $(\frac{1}{2} \times 24 = 12 \text{ marks})$
 $(\frac{1}{2} \times 6 = 3 \text{ mark})$



2. (a) Key – Signature (A major)
Treble Clef
18 notes

(1 mark)
(1 mark)
 $(18 \times 1 = 18 \text{ marks})$



- (b) Key – Signature (B minor)
Treble Clef
18 notes

(1 mark)
(1 mark)
 $(18 \times 1 = 18 \text{ marks})$



3. (a) Perfect 4th
(b) Major 7th

(3 marks)
(3 marks)

4. Cadences :
- Plagal (2 marks)
 - Perfect (2 marks)
 - Imperfect (2 marks)
 - Perfect (2 marks)
5. (a) Eb major (Dominant) (3 marks)
 (b) F major (relative major) (3 marks)

24.17.2 Music Paper 3 (511/3)

1. (a)
- 16 bar melody. (1 mark)
 - Dynamics. (1 mark)
 - Tempo. (1 mark)
 - Cadences. (2 marks)
 - Modulation and back. (2 marks)
 - Melodic curve (including climax). (1 mark)
 - Melodic shape (plan, form). (1 mark)
 - Variety of rhythm. (1 mark)
 - Lyricism. (2 marks)
- (b)
- Syllabic setting/division. (2 marks)
 - Speech rhythm. (2 marks)
 - Variety of rhythm. (1 mark)
 - Lyricism. (2 marks)
 - Melodic curve. (1 mark)
 - Melodic shape. (1 mark)
 - Cadences. (2 marks)
 - Phrase marks. (1 mark)
2. (a) Correct chords (14 chords). ($\frac{1}{2} \times 14 = 7$ marks)
 (b) Cadences at the end of each phrase. (1 x 2 = 2 marks)
 (c) Voice heading (Alto, Tenor, Bass). (1 x 3 = 3 marks)
 (d) Range. (1 mark)
 (e) Appropriate harmonic progression. (7 marks)

Appropriate harmonic progression devoid of the following:

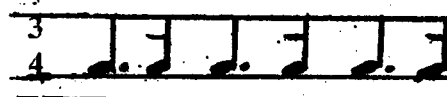
- Parallel Octaves and Consecutive 5ths. (1 mark)
- Leaping from Unison 5th or Octave and vice versa. (1 mark)
- Exposed Octaves. (1 mark)
- Spacing. (1 mark)
- Stems. (1 mark)
- Crossing of parts. (1 mark)
- Wrong rhythm. (1 mark)
- Wrong use of chord inversions (especially 2nd inversion). (1 mark)
- Doubled 3rds or 7ths in primary chords. (1 mark)
- Brace. (1 mark)

When more than half of chords are wrong, do not award for progression.

3. (a)
 - Asili.
 - Emborogo.
 - Mlele. (1 x 3 = 3 marks)
- (b)
 - Maintaining the beats/pulse of the song.
 - Help in sustaining the rhythm during the performance.
 - Assist in pitching the performance.
 - Support the singing as a rhythmic accompaniment.
 - Give melodic support to the singing.
 - Help in cuing and filling interludes. (1 x 3 = 3 marks)
- (c)
 - Bowing.
 - Fingering.
 - Tuning.
 - Holding. (1 x 3 = 3 marks)
- (d)
 - Signify the cultural identity of the dance.
 - Add aesthetic value to the performance.
 - Clearly show body movements during the performance.
 - Distinguish the performers from the audience.
 - Display the roles of different members of the performance. (1 x 3 = 3 marks)
- (e)
 - Announcing the arrival of the wrestlers.
 - Psyching the opponent.
 - Entertaining the spectators.
 - Cheering the wrestlers.
 - Praising the wrestlers.
 - Congratulate the winner.
 - Mocking the loser (1 x 3 = 3 marks)

4. (a) **Henry Purcel**

- (i)
 - Choir boy in the Chapel Royal Choir.
 - Organist at Westminster Abbey om 1679.
 - Official Court Composer. (1 x 2 = 2 marks)
- (ii) Musical Composition usually for choir and Organ to be sung in church. (1 mark)
- (iii) Use of soloists and strings for accompaniment. (1 mark)
- (iv) Harpsichord. (1 mark)
- (v) Opera. (1 mark)
- (vi)



(dotted rhythm)
(1 mark)

- (b) **Ludwing Van Beethoven**
- (i) Fidelio. (1 mark)
- (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. (1 x 3 = 3 marks)
- (iii) It has a choral finale. (1 mark)
- (iv)
- Profound emotional content.
 - Profound sense of humour.
 - Impulsive and sudden change of emotion.
 - Elements of surprise. (1 x 2 = 2 marks)
- (c) **Felix Mendelssohn**
- (i)
- Directing performance of his works.
 - Teaching at Leipzig conservatoire.
 - Travelling extensively to perform his works.
 - Writing music for institutions.
 - Established the Leipzig conservatoire. (1 x 3 = 3 marks)
- (ii) St. Mathew Passion. (1 mark)
- (iii) Oratorio (Elijah). (1 mark)
- (iv)
- Symphonies.
 - Corcertos (Piano, Violin e.t.c).
 - Concert Overtures. (1 x 2 = 2 marks)
- (d) **Aaron Copland**
- (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. (1 x 2 = 2 marks)
- (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. (1 x 3 = 3 marks)
- (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. (1 x 2 = 2 marks)

5. (a)
- The performance starts with the flute and the percussions.
 - There is brief ululation.
 - There are vocal interjections.
 - There is chanting alongside the main melody.
 - Main melody in the flute.
 - There is flute call and combined response from the voices and flute.
 - The percussions consistently mark the beat.
 - There are variations in melody.
 - There are repetitive melodic motifs. *(1 x 5 = 5 marks)*
- (b)
- The entire section is performed on the flute.
 - The voices and the percussion instruments are missing.
 - The melody is different.
 - The melody is more ornamented.
 - The melody is not in strict time. *(1 x 3 = 3 marks)*
- (c)
- Emborogo.
 - Ibirandi. *(1 x 2 = 2 marks)*
6. (a) (i) II b (supertonic chord, 1st inversion) *(1 mark)*
(ii) I c (Tonic chord, 2nd inversion). *(1 mark)*
- (b) (i) Bflat major. *(1 mark)*
(ii) G major (Dominant). *(1 mark)*
- (c) Upper mordent. *(1 mark)*
- (d) (i) Approximately 69 dotted crotchets in a minute. *(1 mark)*
(ii) Tie or bind - Joins two notes of same pitch. *(1 mark)*
- (e) (i) Bars 14, 15, 29 – 30, 28 – 29.
(ii) Bar 6. *(1 mark)*
- (f) Arpeggio (in sequential movement). *(1 mark)*
- (g) Three. *(1 mark)*
7. (a) (i)
- String.
 - Woodwind.
 - Brass.
 - Percussion. *(1 x 4 = 4 marks)*
- (ii) Clarinet in A/Clarinet in BP, Horn, Trumpet in Bb, *(1 x 2 = 2 marks)*
- (iii) Nzumari, Bung'o. *(1 x 2 = 2 marks)*
- (iv) Digo. *(1 mark)*
- (b)
- Simplicity in melody.
 - Simplicity in harmony.
 - Strophic in nature.
 - Simple language *(1 x 3 = 3 marks)*

(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. **(1 x 4 = 4 marks)**

(d)

- Kishawi: Taita men and women.
- Mbeni: Kamba.
- Muthuu: Kikuyu.
- Chepkongo: Nandi . **(1 x 4 = 4 marks)**