

4.5 MUSIC (511)

4.5.1 Music Paper 2 (511/2)



TEST ONE: RHYTHM ON MONOTONE

Test 1 (a) **Drum Rhythm**

You are to write on monotone the rhythm of the following repetitive drum pattern. You are required to add time signature and bar lines and also group the notes. The rhythm pattern will be played four times.

Here is the crotchet pulse, followed by the first play through.
(Pause 2 seconds)

(♩ = 80) ♩ ♩ ♩ ♩ ♩ ♩ (tapped)



(Silence: 30 seconds)

Here is the second play through

(Silence: 30 seconds)

Here is the third play through

(Silence: 30 seconds)

And now, the fourth and last play through.

(Silence: 60 seconds)

Test 1(b) **Rhythm of a melody in simple time.**

You are to write the rhythm of this melody on monotone, adding the time signature. It begins on the first beat of the bar. The melody will be played four times.

Here is the crotchet pulse, followed by the first play through.
(Pause: 2 seconds)

(♩ = 80) ♩ ♩ ♩ ♩ ♩ ♩ (tapped)



Here is the second play through

(Silence: 30 seconds)

Here is the third play through

(Silence: 30 seconds)

And now, the fourth and last play through.

(Silence: 60 seconds)

Test 1 (c) **Rhythm of a melody in compound time.**

You are to write the Rhythm of this melody on monotone. It begins on the first beat of the bar. The melody will be played four times.

Here is the dotted crotchet pulse, followed by the first play through.

(Pause: 2 seconds)

(♩ = 56) ♩ . ♩ . ♩ . ♩ . ♩ . ♩ . (tapped)



(Silence: 30 seconds)

Here is the second play through

(Silence: 30 seconds)

Here is the third play through

(Silence: 30 seconds)

And now, the fourth and last play through

(Silence: 30 seconds)

TEST TWO: MELODY

Test 2 (a): **Melody in a major key**

You are to write the following melody in the key of F major. The melody will be played through once, then the first phrase will be played twice and the second phrase twice. Finally the whole melody will be played right through once again. Write the treble clef and the key signature of F major now.

(Silence: 10 seconds)

The melody is in time. Write the time signature now.

(Silence: 10 seconds)

The melody begins on the last beat of the bar. Here is the crotchet pulse.

(Pause: 2 seconds)

(♩ = 80) ♩ ♩ ♩ ♩ ♩ ♩ (tapped)

Here is the tonic chord of F major and the key note, followed by the whole melody.

(Pause: 2 seconds)



(Silence: 40 seconds)

And now, here is the tonic chord and key-note again, followed by the first phrase.

(Silence: 40 seconds)

Here is the first phrase again

(Silence 40 seconds)

Now here is the keynote and the second phrase.

(Silence: 40 seconds)

Here is the second phrase again.

(Silence: 40 seconds)

Finally here is the tonic chord followed by the whole melody.

(Silence: 60 seconds)

Test 2 (b) Melody in a Minor key

You are to write the following melody in the key of F sharp minor. The melody will be played through once, then the first phrase will be played twice and the second phrase twice. Finally the whole melody will be played right through once again. Write the treble clef and the key signature of F sharp minor, now.

(Silence: 10 seconds)

The melody is in $\frac{6}{8}$ time. Write the time signature now.

(Silence: 10 seconds)

The melody begins on the last beat of the bar. Here is the crotchet pulse.

(Pulse: 2 seconds)

Here is the tonic chord of F sharp minor and the key note, followed by the whole melody.

(Pause: 2 seconds)

♪ ♪ ♫ ♫ ♫ ♫ (tapped)

♪ = 56



(Silence: 40 seconds)

And now, here is the tonic chord and key-note again, followed by the first phrase.

(Silence: 40 seconds)

Here is the first phrase again.

(Silence: 40 seconds)

Now here is the keynote and the second phrase.

(Silence: 40 seconds)

Here is the second phrase again.

(Silence: 40 seconds)

Finally, here is the tonic chord and the keynote, followed by the whole melody.

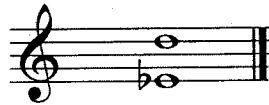
(Silence: 60 seconds)

TEST 3: INTERVALS

Two intervals will be sounded harmonically. Each interval will be sounded twice. You are to describe each of the intervals.

(Pause: 2 seconds)

- (i) Here is the first interval.



(Silence: 20 seconds)

Here is the first interval again.

(Silence: 20 seconds)

- (ii) Here is the second interval.



(Silence: 20 seconds)

Here is the second interval again.

(Silence: 20 seconds)

TEST 4: CADENCES

There are four cadences in this passage which will be played with a pause at each cadential point. You are required to name the cadences in the order in which they occur in the passage.

Here is the tonic chord followed by the first play through.

(Pause: 2 seconds)

The image shows two systems of musical notation. The first system begins with a treble clef, a bass clef, and a key signature of one flat (B-flat major). The time signature is 3/4. The first measure contains a tonic chord (F2, A2, C3). The subsequent measures show a melodic line in the treble clef and a bass line in the bass clef. The second system continues the melodic and bass lines, ending with a final chord in the treble clef.

(Silence: 15 seconds)

Here is the second play through.

(Silence: 15 seconds)

Here is the third play through

(Silence: 15 seconds)

And finally the fourth and last play through

(Silence: 20 seconds)

TEST FIVE: MODULATION

Test 5 (a)

The following melody is in the key of A flat major. It modulates once away from the tonic key. You are required to name the key to which the melody modulates before returning to the tonic. The melody will be played three times.

Here is the tonic chord of A flat major, followed by the first play through.
(Pause: 2 seconds)

♩. = 56

The musical notation consists of three staves in treble clef, key signature of two flats (B-flat major), and 8/8 time signature. The first staff begins with a tonic chord (A-flat major) and is followed by a melodic line. The second and third staves continue the melodic line with various rhythmic patterns and phrasing, all under a single slur.

(Silence: 15 seconds)

Here is the second play through.

(Silence: 15 seconds)

And now the third and final play through.

(Silence: 30 seconds)

Test 5 b

The following melody is in the key of G minor. The melody modulates once away from the tonic key. You are required to name the key to which the melody modulates before returning to the tonic. The melody will be played three times. Here is the tonic chord of G minor, followed by the first play through.

(Pause: 2 seconds)

The musical notation consists of three staves in treble clef, key signature of two flats (B-flat major), and 4/4 time signature. The first staff begins with a tonic chord (G minor) and is followed by a melodic line. The second and third staves continue the melodic line with various rhythmic patterns and phrasing, all under a single slur.

(Silence: 15 seconds)

Here is the second play through

(Silence: 15 seconds)

And now, the third and final play through.

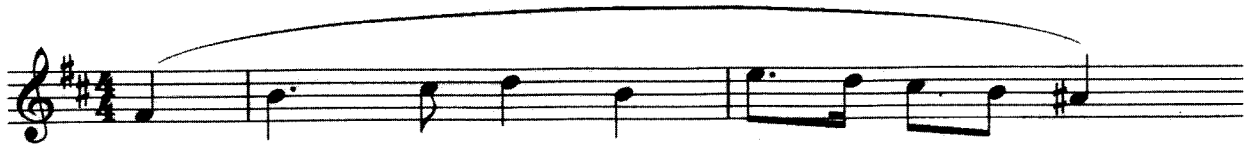
(Silence: 30 seconds)

That is the end of the Aural test of the Kenya Certificate of Secondary Education. Music examination for the year 2012.

You now have three minutes in which to check your answers before handing in your paper.

SECTION A: BASIC SKILLS (32 marks)

- 1 **Either:** (a) continue the following opening to make a melody of sixteen bars for voice introducing a sequence. Modulate to the relative major and then to the tonic. Add phrase marks. (12 marks)



- or (b) using staff notation, write a melody and set to it the text below. Add phrase marks. (12 marks)

*Usafi utakujaza
Raha tele za dunia
Usafi jambo muhimu
Popote unapokuwa*

- 2 Harmonize the following melody for Soprano, Alto, Tenor and Bass (SATB). Choose appropriate chords from the following: I, II, IV, V, VI. (20 marks)

**SECTION B: HISTORY AND ANALYSIS (48 marks)****3 African Music**

- (a) Identify melodic instruments from the list below: (3 marks)
- (i) *Kigamba;*
 - (ii) *Marimba;*
 - (iii) *Muriempe;*
 - (iv) *Mulele;*
 - (v) *Chepkong'o.*
- (b) State **five** roles of a melodic instrument in the performance of an African traditional folk song. (5 marks)

- (c) State **three** effects of formal education on the performance of African traditional music. (3 marks)
- (d) Which **three** of the Kenyan dances listed below are traditionally performed during marriage ceremonies? (3 marks)
- (i) *Ndumo*;
 - (ii) *Chella*;
 - (iii) *Chepketilet*;
 - (iv) *Chakacha*;
 - (v) *Embegete*.

4 Western Music

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

(a) **Domenico Scarlatti**

- (i) What was Scarlatti's nationality? (1 mark)
- (ii) Name **two** great musicians known to have trained Scarlatti. (1 mark)
- (iii) Outline **two** musical duties of Scarlatti in Madrid from 1729. (2 marks)
- (iv) State any **three** contributions that Scarlatti made to the keyboard playing technique. (3 marks)

(b) **Carl Philip Emmanuel Bach**

- (i) To which period of music history does CPE Bach belong? (1 mark)
- (ii) Outline any **two** sources that influenced Bach's music education. (2 marks)
- (iii) Name Bach's appointment in Hamburg and state two of his duties. (3 marks)
- (iv) Name any other appointment in his musical career. (1 mark)

(c) **Claude A. Debussy**

- (i) Name the period of music history in which Debussy lived. (1 mark)
- (ii) "Debussy had a tendency to rebel against established rules of harmony". Give **three** characteristics of his music that confirm this statement. (6 marks)

(d) **Richard Strauss**

- (i) What was Strauss' nationality? (1 mark)
- (ii) Trace Strauss' musical career in relation to the following dates and places: (3 marks)
 - 1886 - Munich
 - 1898 - 1910 Berlin
 - 1919 - 1924 Vienna
- (iii) Outline any **three** features that characterize Strauss' musical style. (3 marks)

5 Prescribed Traditional African Music

Nyatiti by Ogwang' Lelo

- (a) Apart from the *nyatiti*, name **two** other instruments played in this performance. (2 marks)
- (b) Describe the performance in the introductory section. (1 mark)
- (c) State **four** role relationships between the voice and the *nyatiti* in the performance. (4 marks)
- (d) Describe the tempo variations in the music. (2 marks)
- (e) Describe the ending of the performance in terms of intensity. (1 mark)

6 Prescribed Western Music

Gloria by Antonio Vivaldi

- (a) What type of work is Gloria? (1 mark)
- (b) For what medium is Gloria scored? (1 mark)
- (c) What is the English name for the instrument indicated *Tromba (in Do)*? (1 mark)
- (d) With reference to bar numbers, identify where:
 - (i) the music modulates to the relative minor. (1 mark)
 - (ii) the music modulates back to the tonic. (1 mark)
- (e) Describe the cadence in bar 69. (1 mark)
- (f) (i) With reference to bar numbers, give an example of a melisma. (1 mark)
(ii) Apart from melisma, name **two** other compositional devices used in the work. (1 mark)
- (g) In the absence of tempo marks, how does the composer achieve tempo variations? (2 marks)

SECTION C: GENERAL MUSIC KNOWLEDGE (20 marks)

- 7. (a) State how each of the following instruments is played: (5 marks)
 - (i) *Mchirima*;
 - (ii) *Shiriri*;

- (iii) *Asili*;
- (iv) *Iritungu*;
- (v) *Chemonge*.
- (b) State the meaning of each of the following terms in relation to music performance: (5 marks)
- (i) Recital;
- (ii) refrain;
- (iii) consort;
- (iv) choir;
- (v) unison.
- (c) (i) Give **three** reasons why it is important for a music student to participate in the Kenya Music Festival. (3 marks)
- (ii) What is airplay? (1 mark)
- (iii) Give **two** advantages of airplay to a musician. (2 marks)
- (d) Using examples, explain the difference between a melodic minor scale and a harmonic minor scale. (4 marks)