

4.10.2 Music Paper 2 (511/2)

Music paper 2 (511/2) - Aural Test. Refer to the KCSE 2019 examination cassette for questions.

4.10.3 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, compose a melody of sixteen bars for voice, modulating to the relative major and returning to the tonic. Introduce dynamics. (9 marks)

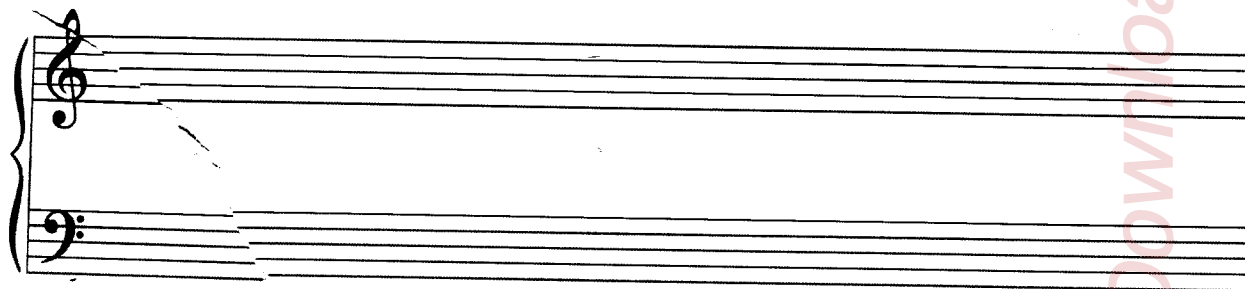


- (b) Compose a melody and set to it the text given below. Use the treble staff and a key of your choice. (6 marks)

*Hivi leo natangaza, mimi nitatenda wema
Sitaacha mila zetu, ili niitwe mtumwa.*

2. Harmony

Harmonise the soprano melody below for SATB. Choose appropriate chords from I, II, IV, V and VI. Passing tones are marked with (+) underneath. (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) *Kilumi* is a traditional dance from Kenya.
- (i) Identify **two** occasions during which it is performed. (2 marks)
 - (ii) Name **two** instruments used in this dance. (2 marks)
- (b) Modern technology has significantly influenced the making of traditional African instruments. Outline **four** such influences on chordophones. (4 marks)
- (c) Outline **four** ways through which the skill of playing instruments was acquired in the traditional African society. (4 marks)
- (d) Explain how a player of *Obokano* accompanies himself. (2 marks)

4. Prescribed Western Composers

(a) Orlando di Lasso

- (i) State how each of the following personalities honoured Orlando di Lasso during his time:
- I. Pope Gregory XIII (1 mark)
 - II. Emperor Maximilian II (1 mark)
 - III. French King Charles IX (1 mark)
- (ii) State **three** features that characterise his music. (3 marks)
- (iii) What type of work is '*Lagrime di San Pietro*' (*Tears of St. Peter*)? (1 mark)

(b) Johann Sebastian Bach

- (i) Give **four** reasons why Leipzig was a significant city for Bach as a musician. (4 marks)
- (ii) For what medium was 'The 48' written? (1 mark)
- (iii) Outline **two** reasons why 'The 48' was written by Bach. (2 marks)

- (c) Ludwig van Beethoven
- (i) What was Beethoven's nationality? (1 mark)
 - (ii) Name the period of music history in which Beethoven lived. (1 mark)
 - (iii) Outline **three** stylistic features of Beethoven's music. (3 marks)
 - (iv) Give the titles of **four** sacred music works by Beethoven. (2 marks)
- (d) Giuseppe Verdi
- (i) What is Verdi's nationality? (1 mark)
 - (ii) What type of work is *Aida*? (1 mark)
 - (iii) For what purpose was *Aida* composed? (1 mark)
 - (iv) State **four** sources that influenced Verdi's musical life and style. (4 marks)

5. Analysis of Prescribed African Music

Ameru Folksong by Nkubu High School (PPMC Recording of KMF 2014)

- (a) Outline the order of events that mark the introduction in this performance. (2 marks)
- (b) Describe the composition of the singing group in this performance. (1 mark)
- (c) State **three** roles of jingles as featured in this performance. (3 marks)
- (d) State **four** ways through which the call and response style of singing is treated in the performance. (4 marks)

6. Analysis of Prescribed Western music

Chorus No. 3: 'From Harmony' from '*Ode for St. Cecilia's Day*' – by George Frederic Handel

- (a) State the tonal relationship between the music in bars 1–3 and bars 4–7. (2 marks)
- (b) Name **two** compositional devices used in the violin 1 and violin 2 parts in bars 7–13 and 65–71. (1 mark)
- (c) Explain how the composer has employed word painting in setting the following text to music:
 - (i) 'harmony' (1 mark)
 - (ii) 'the compass of the notes' (1 mark)

- (d) With reference to bar numbers, identify **three** phrases with scalic movements in the voice part. (3 marks)
- (e) State the relationship between the male voices and the double bass. (1 mark)
- (f) Describe the texture of this music. (1 mark)

7. **Analysis of Unprepared Work**

Below is an excerpt from *Sonata K. 545* by W.A. Mozart. Refer to it to answer the questions that follow:

- (a) With reference to bar numbers, identify the following features in this music:
- (i) Broken chord of the dominant in root position (1 mark)
- (ii) A four-bar sequence (1 mark)
- (iii) Scalic motion spanning an octave (1 mark)

- (b) Name the style of accompaniment used in bar 1 to 4. (1 mark)
- (c) Using roman numerals, state the chords used in the following: (2 marks)
- (i) Bar 3
- (ii) Bar 1

SECTION C: GENERAL MUSIC KNOWLEDGE (16 marks)

8. (a) Outline two ways of tuning the *Chapuo*. (2 marks)
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- (b) The music below is in closed score. Rewrite it in open score. (6 marks)

- (c) Complete the table below with the correct information about the *Sonata-Allegro* form. (5 marks)

Section	Form	Key
Exposition		
Development		
Recapitulation		

- (d) Name **three** double reed instruments of the western classical orchestra. (3 marks)