SECTION A: BASIC SKILLS (30 marks)

Answer all questions in this section

1. Melody

(a) Starting with the given opening, compose a melody of sixteen bars for voice, modulating to the dominant and returning to the tonic. Incorporate a sequence. (9 marks)

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

Kenya yetu nchi nzuri, ni lazima tutinonde
Tupendane kama ndugu, tujenge nchi yetu.

2. Harmonise the soprano melody below for SATB. Choose appropriate chords from I, II, IV, V and VI. (15 marks)
SECTION B: HISTORY AND ANALYSIS (54 marks)

3. African Music

(a) Explain three main performance styles of traditional African folksongs. (4½ marks)
(b) Identify each of the drums below as either single-headed or double-headed. (3½ marks)
   (i) Mukanda .................................................................
   (ii) Chapuo .................................................................
   (iii) Efumbo .................................................................
   (iv) Atenusu .................................................................
   (v) Kithemebe .................................................................
   (vi) Kalapapla .................................................................
   (vi) Ngutha .................................................................

(c) State four characteristics of African traditional vocal ornaments. (4 marks)
(d) Identify two ways through which a player of Nyatiti accompanies himself. (2 marks)

4. Western Music

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

(a) Henry Purcell
   (i) State three factors that influenced Purcell to compose many works for the church. (3 marks)
   (ii) State two ways in which Purcell’s music has been used by other musicians. (2 marks)
   (iii) Identify the medium for which Dido and Aeneas was written. (2 marks)

(b) Christoph Willibald Gluck
   (i) Identify four sections of the opera that were affected by Gluck’s reforms. (4 marks)
   (ii) Identify two important events for which Gluck was commissioned to compose opera. (2 marks)
   (iii) Name the honour bestowed upon Gluck by Pope Benedict XIV. (1 mark)
(c) Frederic Chopin

(i) Chopin’s music had a unique sound. Outline five features that contributed towards this uniqueness. (5 marks)

(ii) Name Chopin’s contemporary with whom he was credited for developing the Romantic piano technique. (1 mark)

(iii) Name Chopin’s country of birth (1 mark)

(d) Jean Sibelius

(i) State three ways in which Sibelius helped Finland develop a national identity during its struggle for independence from Russia. (3 marks)

(ii) Identify the type of work represented by the following: (3 marks)

I. ‘Tapiola’ ........................................................................

II. ‘Kullervo’ ....................................................................

III. ‘Jungfrun I tornet’ ........................................................

(iii) What is ‘The Silence of Jarvenpad’? (1 mark)

5. Analysis of Prescribed African Music

Isururu Dance (Kuria) by Ntimaru Traditional Dancers (PPMC Recording)

(a) Complete the table below naming the instrument used in the recording and stating the role of each one of them. (5 marks)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>INSTRUMENTS</th>
<th>ROLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percussion</td>
<td>........................................</td>
<td>..................................................</td>
</tr>
<tr>
<td>Strings</td>
<td>........................................</td>
<td>..................................................</td>
</tr>
<tr>
<td>Wind</td>
<td>........................................</td>
<td>..................................................</td>
</tr>
</tbody>
</table>

(b) State five ways through which call and response style of singing is manifested in this recording. (5 marks)
6. Analysis of Prescribed Western Music

‘Danny Boy’ (TTBB) Arranged by Jameson Marvin

(a) Outline five ways through which contrast has been created in this music. (5 marks)

(b) Give the name used to refer to the general form of this music (1 mark)

(c) Identify the following chords in relation to the tonic:

(i) Final chord in bar 34 (1 mark)

(ii) Final chord in bar 38 (1 mark)

(d) Describe the performance medium for this music. (2 marks)

7. Analysis of Unprepared Work

Refer to the music “Minuet” (W. A. Mozart) and answer the questions that follow:

Minuet

W A Mozart (1756–1791)
(a) With reference to bar numbers, identify the form of this music (2 marks)
(b) Name the melodic development device used in bar 1. (1 mark)
(c) Describe the key scheme of the music between bars 11 and 22. (1½ marks)
(d) Identify the relationship between bars 15–16 and bars 17–18. (1 mark)
(e) Name the ornament used in the music. (½ mark)

SECTION C: GENERAL MUSIC KNOWLEDGE (16 marks)

8. (a) Outline five ways through which a traditional musician can earn a living from music. (5 marks)
(b) The passage below contains two ornaments. Rewrite the melody, spelling out how each of the ornaments should be performed. (4 marks)

(c) Give the meaning of the following terms as used in music
(i) Cadenza (1 mark)
(ii) Motif (1 mark)
(iii) Etude (1 mark)
(iv) Libretto (1 mark)

(d) Outline three ways through which cross-cultural marriages have influenced the performance of traditional dances in Kenya. (3 marks)