

3.28 MUSIC (511)

3.28.1 Music Paper 2 (511/2)

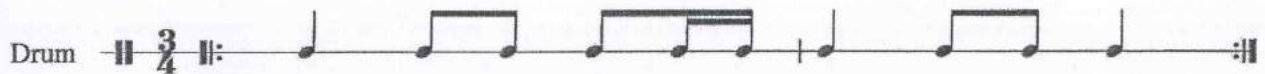
TEST ONE: Rhythm ON MONOTONE

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)

(♩ = 92) ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ (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 the following 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)

(♩ = 84) ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ (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(c) Rhythm of a melody in compound time.

You are to write the rhythm of the following melody on monotone adding the time signature and bar lines. It begins on the last 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)

($\text{♩} = 60$) $\text{♩}.$ $\text{♩}.$ $\text{♩}.$ $\text{♩}.$ $\text{♩}.$ $\text{♩}.$ $\text{♩}.$ $\text{♩}.$ $\text{♩}.$ $\text{♩}.$ (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 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 4 time. Write the time signature now.

4

(silence: 10 seconds)

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

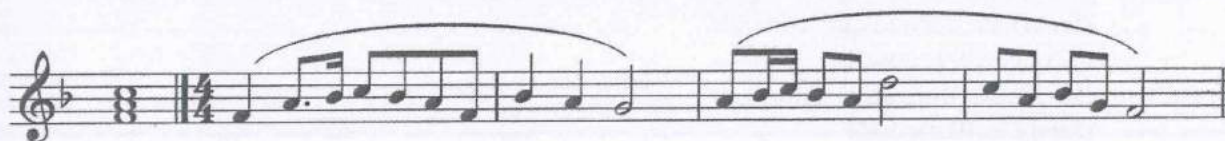
(Pause: 2 seconds)

(♩ = 88) ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ (Tapped)

(Pause: 2 seconds)

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 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.

(Silence: 10 seconds)

The melody is in 4 time. Write the time signature now.

4

(Silence: 10 seconds)

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

(Pause: 2 seconds)

(♩ = 88) ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ (Tapped)

(Pause: 2 seconds)

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

(Pause: 2 seconds)

♩ = 88



(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)

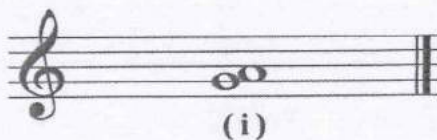
Finally, here is the tonic chord and the keynote, followed by the whole melody.
(Silence: 60 seconds)

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)

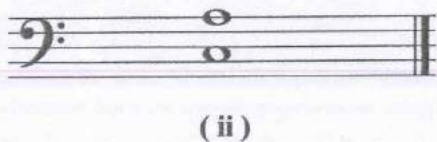
- (i) Here is the first interval.
(Pause: 2 seconds)



(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)

(♩ = 60)

The first system of musical notation shows a tonic chord in the bass clef (F major, F-A-C) and a melodic line in the treble clef. The melodic line consists of quarter notes: F4, A4, C5, B4, A4, G4, F4. A bracket labeled (a) is placed under the final two notes, G4 and F4.

The second system of musical notation shows a tonic chord in the bass clef and a melodic line in the treble clef. The melodic line consists of quarter notes: F4, A4, C5, B4, A4, G4, F4. A bracket labeled (b) is placed under the notes G4 and F4. A bracket labeled (c) is placed under the notes A4 and G4.

The third system of musical notation shows a tonic chord in the bass clef and a melodic line in the treble clef. The melodic line consists of quarter notes: F4, A4, C5, B4, A4, G4, F4. A bracket labeled (d) is placed under the final two notes, G4 and F4.

(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 G major. The melody modulates once way 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 key note of G major followed by the first play through.

(Pause: 2 seconds)

(♩ = 60)

The musical notation consists of four staves of music in G major (one sharp). The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody starts on G4, moves to A4, B4, and C5, then descends to B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The second staff continues the melody, modulating to D major (two sharps) at the beginning of the second measure. The third staff continues the melody, modulating back to G major (one sharp) at the beginning of the third measure. The fourth staff concludes the melody with a final G2 note.

(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 F 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 key note of F minor followed by the first play through.

(Pauses: 2 seconds)

(♩ = 88)

(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 Tests of the Kenya Certificate of Secondary Education. Music examination for the year 2014.

You now have **five** 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 16 bars for voice, incorporating a sequence and a duplet. Modulate to the relative minor before returning to the tonic key. (12 marks)



Or

- (b) Using the text below, compose a melody in staff notation. Add phrase marks to indicate cadential points. (12 marks)

*Mambo hayaji kwa nguvu
Wala kwa hila, sikia
Vumilia ule mbivu
Omba Mungu na ngojea*

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



SECTION B: HISTORY AND ANALYSIS (48 marks)

3 **AFRICAN MUSIC**

- (a) (i) Identify the community that plays each of the following traditional instruments. (2 marks)
- *Ibirandi*
 - *Kigamba*
 - *Nzuga*
 - *Chimbengele*
- (ii) Name the scientific classification of the instruments in (i) above. (1 mark)

- (b) Outline **four** functions of song text in African traditional dances. (4 marks)
- (c) *Ramogi* is a Kenyan traditional dance from the Luo community.
- (i) Name the occasion when the dance is performed. (1 mark)
- (ii) Name **three** instruments used in the dance. (3 marks)
- (d) For each of the following dances, name the community that performs it. (3 marks)
- (i) *Lelemama*
- (ii) *Hella*
- (iii) *Kiveve*

4 WESTERN MUSIC

- (a) *William Byrd*
- (i) In which period of music history did William Byrd live? (1 mark)
- (ii) Outline **three** of his achievements jointly with Thomas Tallis. (3 marks)
- (iii) How did Byrd manage to hold on to his Catholic faith in an environment that was against it? (2 marks)
- (iv) What does “*My Ladye Novelles Booke*” contain? (1 mark)
- (b) *Alessandro Scarlatti*
- (i) What was Alessandro Scarlatti’s nationality? (1 mark)
- (ii) Outline two sources that influenced Scarlatti’s music education background. (2 marks)
- (iii) What is an *Overture*? (1 mark)
- (iv) With reference to tempo, state the plan of Scarlatti’s *Overture*. (1 mark)
- (v) Describe the form of *Arias* in his Opera. (2 marks)
- (c) *Joseph Haydn*
- (i) What is an *Oratorio*? (1 mark)
- (ii) Name the titles of Haydn’s two most popular Oratorios? (1 mark)
- (iii) What inspired Haydn to write the two Oratorios? (1 mark)
- (iv) Explain the significance of patronage in the success of Haydn’s musical career. (4 marks)

(d) *Antonin Dvorak*

(i) What type of work is “*From the New World*”? (1 mark)

(ii) State **four** characteristic features that give the work in (i) above its popularity. (4 marks)

(iii) Outline Dvorak’s career appointments during the following periods:

• 1892 - 1895

• 1901 - 1904

(1 mark)

5 PRESCRIBED TRADITIONAL AFRICAN MUSIC

Borana Folk Dance by Gitabini Secondary School(KMF Recording).

(a) Describe the sequence of activities in the introductory section. (2 marks)

(b) Describe the singing style in the performance. (3 marks)

(c) Name **two** vocal ornaments employed in the performance. (2 marks)

(d) State how the rhythm is marked and sustained throughout the performance. (2 marks)

(e) Describe the ending of the performance. (1 mark)

6 PRESCRIBED WESTERN MUSIC

Contrapunctus 4 from The Art of Fugue By J. S. Bach

(a) With reference to bar numbers, give examples of:

(i) Tonic pedal (1 mark)

(ii) Scalic movements that form a complete scale. (2 marks)

(iii) *Tierce de Picardie*. (1 mark)

(b) Which fugal device describes the entry in bar 5? (1 mark)

(c) Describe the key scheme in reference to the following sections:

(i) Bars 44 to 52. (2 marks)

(ii) Bars 125 to 130. (2 marks)

- (d) Which device has the composer used to create syncopation throughout the work? (1 mark)

SECTION C: GENERAL MUSIC KNOWLEDGE (20 marks)

7 (a) Define each of the following

(i) Symphony (1 mark)

(ii) Piano Quintet (1 mark)

(iii) Word Painting (1 mark)

(iv) Gregorian chant (1 mark)

(b) Identify each of the following as either transverse or oblique flute.

(i) *Muturiru* ($\frac{1}{2}$ marks)

(ii) *Auleru* ($\frac{1}{2}$ marks)

(iii) *Ekibiswi*..... ($\frac{1}{2}$ marks)

(iv) *Biringi*..... ($\frac{1}{2}$ marks)

(v) *Ndurerut*..... ($\frac{1}{2}$ marks)

(vi) *Chivoti*..... ($\frac{1}{2}$ marks)

(c) (i) State **two** elements of a song. (2 marks)

(ii) Identify **three** features that distinguish *Adeudeu* from *Litungu*. (3 marks)

(d) Refer to the melody below and describe its general features listed.

Kamba melody

Nzi - e Mu - twa wo - i ka - na ka ta - ta - i we, Ka wee ma - na - i we, Ka -
tu - li kya nde - to - i nda - ke na ma wo - i nzi - e Mu - twa wo - i nda twa i - we.

- (i) Rhythm
..... (1 mark)
- (ii) Tonality
..... (1 mark)
- (iii) Phrasing
..... (1 mark)
- (iv) Texture
..... (1 mark)
- (v) Range
..... (1 mark)
- (vi) Meter
..... (1 mark)
- (vii) Dynamics
..... (1 mark)
- (viii) Ending
..... (1 mark)