

KENYA NATIONAL EXAMINATION COUNCIL KCSE, 2014

MUSIC PAPER 3 ANALYSIS

Osiligi House, Opposite KCB, Ground Floor
Off Magadi Road, Ongata Rongai | Tel: 0711 88 22 27
E-mail: infosnkenya@gmail.com | Website: www.schoolsnetkenya.com

3.10.4 Music Paper 3 (511/3): MUSIC THEORY

This paper was divided into 3 sections thus:

Section A: Basic Skills – Melody and Harmony

Section B: History and Analysis of African and Western Music

Section C: General Music Knowledge

A few issues were raised as discussed below:

Question 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*

Observations

- Option (a)-completing a given melody was preferred by majority of the candidates as opposed to (b)-writing a melody to given lyrics.
- Many teachers seem to ignore teaching the concept of writing music to given text, which is an essential creative component of composition.
- Anacrusis in terms of phrase pattern was not well presented by most candidates.
- The technique of modulating to a new key and returning back to the original key is not well grasped by many candidates

Advice to the teachers

- i. Syllabus sub-topic on writing a melody to match given lyrics is fundamental in developing the candidates' creativity as a young composer. This area should be taught as prescribed in the syllabus.
- ii. Candidates should be guided and assisted to write melodies with modulations. Consistent practice will ensure this skill is well understood.

Question 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)



Requirements

This question required the candidates to add the Alto, Tenor and Bass voices above the given Soprano voice. Chords for candential points were provided.

Observations

- i. Various chord choice errors were noted
- ii. There were progression mistakes like consecutive octaves and fifths, missing 3rds of chords, doubled 3rds etc.

Advice to the teachers

- i. The content in this area should first of all be well covered by the teacher and the students
- ii. Harmony exercises should be worked on by candidates in preparation for this test.

Question 5

- Describe the sequence of activities in the introductory section. (2 marks)
- Describe the singing style in the performance. (3 marks)
- Name **two** vocal ornaments employed in the performance. (2 marks)
- State how the rhythm is marked and sustained throughout the performance. (2 marks)
- Describe the ending of the performance. (1 mark)

Candidates were expected to answer questions with reference to the prescribed African music analysis work. It was however noted that many candidates gave very general responses to the questions on this recording. Some responses were not at all related to the prescribed work. Frequent and adequate listening and objective analysis of prescribed work is recommended.

Question 6

- (a) With reference to bar numbers, give examples of:
- (i) Tonic pedal (1 mark)
 - (ii) Scalar 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)

Questions in this part were drawn from a prescribed western work for analysis.

Most candidates were unable to respond to the questions with direct reference to the music score provided in the examination room. There was evidence of candidates having memorized certain analysis styles which inhibited their objectivity here.

It is advised that the skill of score reading and analysis need be developed through adequate exposure to music scores and subsequent analysis of the same.

Analysis of different forms of music should be carried out right from form 1. This will aid in building the right approaches and vocabulary needed in tackling questions of this kind.

Question 7 (d)

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

Kamba melody

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of 10 bars, numbered 1 to 10. The notes are as follows: Bar 1: D4, E4, F#4, G4; Bar 2: A4, B4, C5, B4; Bar 3: A4, G4, F#4, E4; Bar 4: D4, C4, B3, A3; Bar 5: G3, F#3, E3, D3; Bar 6: C3, B2, A2, G2; Bar 7: F#2, E2, D2, C2; Bar 8: B1, A1, G1, F#1; Bar 9: E1, D1, C1, B1; Bar 10: A1, G1, F#1, E1. The lyrics are: 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)

Requirements

This was an analysis question. A music score of “Kamba song” was provided and candidates were expected to refer to the score and answer the questions. The question tested interpretation of basic elements of music with reference to the score provided.

Weakness

Most candidates were unable to carry out the basic analysis of given elements of music with reference to the score.

Advice to the teachers

Score reading and analysis is a very vital skill in music. Candidates should be exposed more to this practice.

GENERAL COMMENTS

- i) Teachers should adopt a practical approach when teaching all basic components of music such as melody, rhythm, harmony etc
- ii) Effective coverage of the syllabus is essential in order to equip the candidates with the relevant knowledge and skills
- iii) Teachers should expose learners to practical music performances in order to develop their musicianship and general knowledge
- iv) Students should be exposed to the current trends in the traditional and contemporary music scene
- v) Teachers should arrange visits to and participation in music performances and performance venues
- vi) Participation in Music seminars/workshops by both teachers and students would be of great benefit to teaching/learning.