

### 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 rhythmic pattern will be played **four** times.

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

(Pause: 2 seconds)

(♩ = 78 ) ♩ ♩ ♩ ♩ ♩ ♩ ( 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 and bar lines.

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)



(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 time signature and bar lines. 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: 60 seconds)

**TEST TWO: MELODY**

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

You are to write the following melody in the key of G 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 G major now.

(Silence: 10 seconds)

The melody is in  $\frac{4}{4}$  time. Write the time signature now.

(Silence: 10 seconds)

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

(Pause: 2 seconds)

(♩ = 84) ♩ ♩ ♩ ♩ ♩ ♩ (Tapped)

Here is the tonic chord of G 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 first phrase again.

(Silence: 40 seconds)

Now, here is the keynote and the second phrase.

(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 A 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 A minor now.

(Silence: 10 seconds)

The melody is in  $\frac{4}{4}$  time. Write the time signature now.

(Silence: 10 seconds)

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

(Pause: 2 seconds)

(♩ = 84) ♩ ♩ ♩ ♩ ♩ ♩ (Tapped)

Here is the tonic chord of A minor 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 and the keynote, followed by the whole melody.

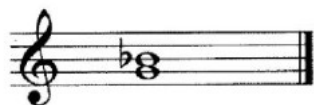
(Silence: 60 seconds)

### 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.

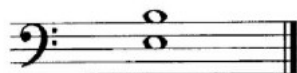


(Silence: 20 seconds)

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.

(a)

(b)

(c)

(d)

(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 **D 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 **D Major**, followed by the first play through.

(Pause: 2 seconds)

$\text{♩} = 86$

The musical notation shows a D major chord (D4, F#4, A4) in treble clef. The melody is in 3/4 time and consists of 12 measures. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), D4 (half). The melody modulates to G major (F#4, A4, B4) in the 7th measure and returns to D major in the 12th measure.

(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 C Major. 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 C Major, followed by the first play through.

(Pause: 2 seconds)

♩ = 56

(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 2015.

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

**SECTION A: BASIC SKILLS (32 marks)**

Answer questions from *all* sections.

- 1 **Either** (a) Continue the following opening to make a melody of sixteen bars for voice with a modulation to the subdominant before returning to the tonic key. Incorporate tempo variations and a triplet. (12 marks)



- Or (b) Compose a melody and set it to the text below. Add phrase marks to indicate cadential points. (12 marks)

*Oo! safari ya Mombasa  
huvutia watu hasa  
Oo! Mombasa ni Mombasa,  
ulo mji wa fanaka.*

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



**SECTION B: HISTORY AND ANALYSIS (48 marks)**

**3 AFRICAN MUSIC**

- (a) (i) Name **three** Kenyan traditional drum ensembles and match each of them with the community that plays it. (3 marks)
- (ii) Several factors influence the naming of traditional dances in the African society. Apart from the accompanying instruments, state **three** other factors. (3 marks)
- (b) Outline **three** roles of music in communal work. (3 marks)



- (c) (i) Outline **two** roles of props as a visual display in the performance of African traditional dances. (2 marks)
- (ii) Name any other visual display used in African traditional dances. (1 mark)
- (d) Name **two** African traditional melodic idiophones. (2 marks)

#### 4 WESTERN MUSIC

Answer **any two** of the following questions (a), (b), (c) and (d)

(a) **Claudio Monteverdi**

- (i) What was Monteverdi's nationality? (1 mark)
- (ii) State **three** characteristic features of *The Coronation of Poppea* opera? (3 marks)
- (iii) Name **two** other operas by Monteverdi. (1 mark)
- (iv) Why were Monteverdi's works regarded as revolutionary? (2 marks)

(b) **George Frederick Handel**

- (i) What type of work is *Music for the Royal Fireworks*? (1 mark)
- (ii) For what purpose was *Music for the Royal Fireworks* written? (1 mark)
- (iii) State **two** reasons why the *Messiah* was well received by the public in London. (2 marks)
- (iv) Name **two** contemporaries of Handel. (1 mark)
- (v) With reference to Handel's style of composition, outline his treatment of:
- I melody; (1 mark)
- II harmony. (1 mark)

(c) **Edward Elgar**

- (i) What was Elgar's nationality? (1 mark)
- (ii) Name his choral work which was based on the Roman Catholic text. (1 mark)

- (iii) For what medium was *Enigma Variations* written? (1 mark)
  - (iv) Explain how Elgar embraced the use of technology in the presentation of his music between 1914 and 1925. (2 marks)
  - (v) Outline any **two** stylistic features of Elgar's music. (2 marks)
- (d) **Sergei Prokofiev**
- (i) Name Prokofiev's first symphony? (1 mark)
  - (ii) What is a symphonic poem? (1 mark)
  - (iii) Name the most popular symphonic poem by Prokofiev. (1 mark)
  - (iv) Outline **four** characteristic features of Prokofiev's piano music (4 marks)

**5 PRESCRIBED AFRICAN TRADITIONAL MUSIC**

*Mijikenda Ensemble* from Folk Music of East Africa.

- (a) Outline **four** features that characterise the singing. (4 marks)
- (b) Describe the performance in relation to the following.
  - (i) Texture; (2 marks)
  - (ii) Call and response; (1 mark)
- (c) Outline **two** roles of the *Upatu* in the performance. (2 marks)
- (d) Describe the ending of the performance. (1 mark)

**6 PRESCRIBED WESTERN MUSIC**

**Recitative:** "*Behold I Tell You a Mystery*"

and

**Air:** "*The Trumpet Shall Sound.*"

From the *Messiah* by George F. Handel.

- (a) Identify the chord formed in bars 1 and 2 of the voice part in the recitative. (1 mark)
- (b) With reference to bar numbers, describe the form of the *Air*. (4 marks)
- (c) State how imitation has been used from Bar 1 to 28 of the *Air*. (1 mark)

- (d) State the meaning of the following devices used in the music, citing specific examples from the score.
- (i) Word painting; (2 marks)
- (ii) Melisma. (2 marks)

**SECTION C: GENERAL MUSIC KNOWLEDGE (20 marks)**

- 7 (a) Explain how each of the following factors influence the performance of African traditional music.
- (i) Modern technology; (2 marks)
- (ii) Religion; (2 marks)
- (iii) Rural/Urban migration. (2 marks)
- (b) State the meaning of each of the following:
- (i) Motif; (1 mark)
- (ii) Rondo; (1 mark)
- (iii) Ululation; (1 mark)
- (iv) The '48'. (1 mark)
- (c) State the meaning of each of the following in relation to the music industry.
- (i) Copyright; (1 mark)
- (ii) Royalties; (1 mark)
- (iii) Piracy. (1 mark)
- (d) (i) State **two** roles of music in advertising. (2 marks)
- (ii) The following melody is written for the clarinet in B flat. Write it in concert pitch. (5 marks)

