

### 4.10 MUSIC (511)

#### 4.10.1 Music Paper 1

##### Voice

1.



2.



##### Descant Recorder

3.



4.



##### Violin

5.



##### Viola

6.





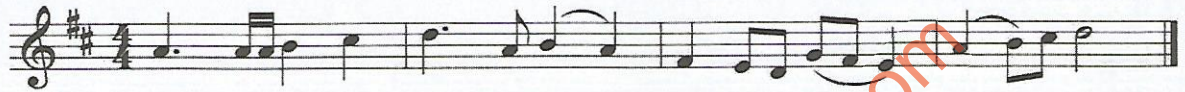
**Cello/Double bass**

7.



**Trumpet/Cornet**

8.



**Trombone/Tuba/Euphonium**

9.



**Flute**

10.



**Clarinet**

11.





**Saxophone**

12.



**Horn**

13.



**Guitar**

14.



**Piano**

15.





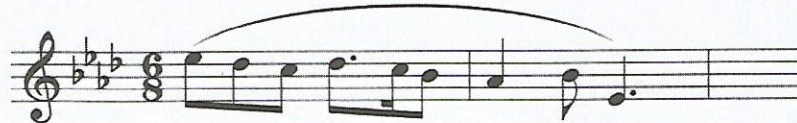
## 4.10.2 Music Paper 3 (511/3)

## SECTION A: BASIC SKILLS (30 marks)

Answer *all* questions in this section.

## 1. Melody

- (a) Copy and continue the following opening to make a 16 bar melody for voice, introducing a duplet. Modulate to the dominant and return to the tonic. (9 marks)

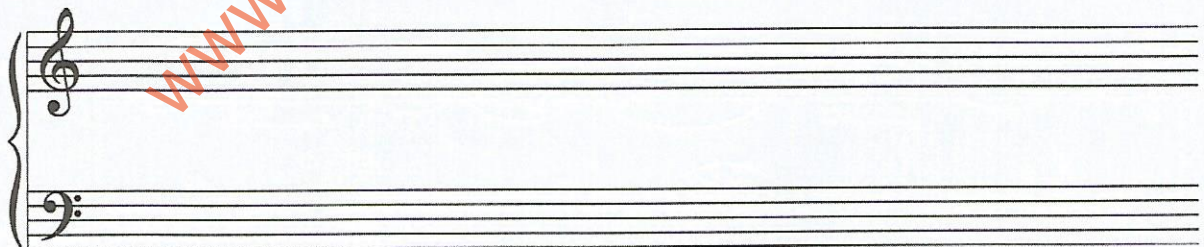


- (b) Compose a melody and set to it the text given below. Use the treble staff and a key of your choice. (6 marks)

*Maji kweli ni uhai, uyanywapo unaishi  
Yatupasa kuhifadhi, hata kesho tukaishi*

## 2. Harmony

- Harmonise the melody below for SATB. Choose appropriate chords from I, ii, IV, V and vi. (15 marks)





**SECTION B: HISTORY AND ANALYSIS (54 marks)**

*Answer **all** 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) Complete the table below by categorising each of the traditional flutes as either oblique or transverse. (3 marks)

Flute Name	Type
(i) <i>Mulele</i>	
(ii) <i>Ebune</i>	
(iii) <i>Muturiru</i>	
(iv) <i>Chivoti</i>	
(v) <i>Asili</i>	
(vi) <i>Ekeronge</i>	

- (b) Outline **five** effects of formal education on performance of African traditional dances. (5 marks)
- (c) Identify **three** types of improvisation in African traditional vocal music performance. (3 marks)
- (d) State **three** skills involved in playing a Kenyan traditional fiddle. (3 marks)

**4. Prescribed Western Composers**

*Answer **any two** parts of the question numbered a, b, c, d.*

- (a) William Byrd

- (i) Outline **five** major events that influenced Byrd's musical career. (5 marks)
- (ii) Name the types of works represented by the following titles:
- I. Sweet and Merry Month of May ..... (1 mark)
- II. *Suscepimus Deus* ..... (1 mark)

- (b) Haydn Franz Joseph

- (i) Give **two** reasons why Haydn is referred to as "The Father of The Symphony". (2 marks)



- (ii) Outline **four** circumstances that influenced Haydn's musical skill development during his childhood. (4 marks)
- (iii) Name **two** operas by Haydn. (1 mark)
- (c) Franz Liszt
- (i) Identify **five** sources that motivated Liszt's piano virtuosity. (5 marks)
- (ii) Outline **two** features that characterise Liszt's piano performance style. (2 marks)
- (d) Bella Bartok
- (i) State **two** trends of Bartok's music that changed the sound of music in the 20th century. (2 marks)
- (ii) Outline **five** contributions that Bartok made to the field of ethnomusicology. (5 marks)

#### 5. Analysis of Prescribed African Music

*Chivoti* by Diwani Nzaro

- (a) Outline the sequence of entry of instruments in the performance. (2 marks)
- (b) Explain how each instrument contributes to the creation of polyrhythm in the opening section of the performance. (3 marks)
- (c) State the character of the melody featured in the first section of the performance. (1 mark)
- (d) Describe the ending of this performance. (4 marks)

#### 6. Analysis of Prescribed Western music

*Too Much I Once Lamented* – Thomas Tomkins

- (a) Outline the sequence of entry of the voice parts in the opening section of this music. (2 marks)
- (b) With reference to bar numbers, outline the key scheme of the *Fa-la* section from bar 24 to 35. (4 marks)
- (c) (i) Identify the **two** chords that form the cadence stated in bar 22 and 23. (2 marks)
- (ii) Name the cadence in 6(c)(i). (1 mark)



(d) What is the texture of the music between bar 60 – 63?

(1 mark)

7. Analysis of Unprepared Work

Refer to the excerpt from 'Polonaise' and answer the questions that follow.

### Polonaise

Ludwig van Beethoven  
arr. Teken F. Aigle

Tempo de polonaise (♩ = 68)

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Clarinet in Bb 1, and Clarinet in Bb 2. The brass section includes Trumpet in Bb, Horn in F 1, and Horn in F 2. The string section includes Double Bass. The percussion section includes Snare Drum and Bass Drum. The score is marked with a tempo of 68 beats per minute and a dynamic range from forte (f) to piano (p). A large red watermark 'www.freeksepastpapers.com' is overlaid diagonally across the score.



- (a) Identify the bar with the following:
- (i) a syncopation (1 mark)
- (ii) a sequence in the brass section (1 mark)
- (b) Name the instrument that plays *tremolos* in this excerpt. (1 mark)
- (c) Describe the 1st chord of bar 2. (1 mark)
- (d) Explain the pitch relationship between:
- (i) Flute and Oboe I. (1 mark)
- (ii) Horn in F1 and Horn in F2 in bar 1 and 5. (1 mark)

**SECTION C: GENERAL MUSIC KNOWLEDGE (16 marks)**

8. (a) Outline **four** functions of the music used in weddings. (4 marks)
- (b) Outline **five** effects of the introduction of the radio to the music industry in the 20th century. (5 marks)
- (c) (i) Name the standard dances of the *Baroque Suite*. (2 marks)
- (ii) Outline the tempo structure of each of the following Baroque Overtures:
- I. French Overture  
 ..... (1 mark)
- II. Italian Overture  
 ..... (1 mark)
- (d) Identify **three** qualities of song that make it suitable for use in story telling. (3 marks)