

511- MUSIC

GENERAL OBJECTIVES

By the of the course, the learners should be able to;-

1. read and write music;
2. use musical instruments, costumes and decorations;
3. express own ideas, emotions and experiences through composing music and dance;
4. appreciate and contribute to development of different types of music;
5. acquire a sense of co-operation by participating in musical activities;
6. promote and enhance national unity by identifying through exploration, appreciation and performance of indigenous music from all parts of Kenya;
7. contribute to the world of music through study and participate in the country's music and that of other nations;
8. use acquired music skills for his/her well being and others in society;
9. use music to acquire better mental and physical health;
10. compose music to educate society on issues affecting them;
11. perform and enjoy song, deince and instrumental music;
12. develop/improve own creative skills/talents through the composition of music and dance.

1.0.0 BASIC SKILLS

By the end of the topic, the learner should be able to:

- (a) sight read music;
- (b) sight sing music;
- (c) translate music from staff to solfa notation and vice versa;
- (d) transpose music;
- (e) compose melodies;
- (f) interpret pitch, rhythm, terms and signs;
- (g) compose rhythms;
- (h) harmonize melodies melodies;
- (i) compose melodies for given lyrics.

1.2.0 Content

1.2.1 Time

- (i) Note values and

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- (ii) Time signatures: 424488842 8

- (iii) Grouping of notes and rests

1.2.2 Melody: All major and minor keys, solfa notation, transposition. Terms and Signs ornaments, modulation, writing a melody of up to 16 beirs and writing melodies to given lyrics.

1.2.3 Harmony: S. A. T. B.

1.2.4 Aurals

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- (i) Rhythms in: 424488842 8

incorporating triplets, duplets and syncopation.

- (ii) Melody in major and minor keys and modulation to related keys.
- (iii) Harmonic intervals: - major, minor and perfect.
- (iv) Cadences:- Perfect, plagal, imperfect and interrupted cadences in major and minor keys.

2.0.0 HISTORY AND ANALYSIS

2.1.0 Specific Objectives

By the end of the topic, the learner should be able to;

- (a) analyse different types of music;
- (b) appreciate different types of music;
- (c) trace the growth of music from Renaissance to the 20th century period;
- (d) trace the development of African music since 1900.

2.2.0 Content

2.2.1 History

- (i) African Music: Traditional and contemporary vocal music: A study of membranophones idiophones, aerophones and chordophones
A study of instrumental music of Kenya.
Study the growth of traditional and contemporary vocal music of Kenya
- (ii) Western music: Growth of music from Renaissance to 20th century.
- (iii) Oriental music.

2.2.2 Analysis:

Analysis of vocal and instrumental music selected from any two of the following:-

African music: Traditional and contemporary

Western music

Oriental music.

3.0.0 PRACTICALS

3.1.0 Specific Objectives

By the end of the topic, the learner should be able to:

- (a) perform a variety of songs and dances;
- (b) develop and maintain a sense of self discipline and co-ordination in a musical performance;
- (c) acquire and display proficiency in musical performance;
- (d) develop an appreciation of folk music;
- (e) play a musical instrument;
- (f) organize and participate in music making activities
- (g) enhance growth of music through positive contribution in composition performance and research;
- (h) develop respect for and positive reaction to other peoples' cultures;
- (i) pursue music as a profession;
- (j) develop and display sense of rhythm and pitch.

Content

3.2.1 Performance of any two items each selected from any two of the following sections;

- African (voice, dance and instrument)
- Western (voice, woodwind, keyboard, string, brass and percussion).
- Oriental (string, wind and percussion)

4.0.0 GENERAL MUSIC KNOWLEDGE

4.1.0 Specific Objectives

By the end of the topic, the learner should be able to:

- (a) compare songs, dances and instruments in traditional, popular and contemporary styles;
- (b) collect and preserve traditional songs, dances and musical instruments;
- (c) make use of the existing music industry.
- (d) explain musical forms;
- (e) describe types of musical instruments;
- (f) define musical terms;
- (g) study the factors that bring about changes in musical styles;
- (h) analyse unprepared musical works.

4.2.0 Content

4.2.1 Field work;- collecting folk songs and dances, collecting musical instruments and composing songs and dances, visits to and/or participation in national days, cultural festivals, music centres and recording industries.

4.2.2 Score reading

4.2.3 The orchestra of the Classical and Romantic orchestra.

4.2.4 African instruments that are often played together in a musical performance

4.2.5 Forms:- Binary, Ternary, Rondo, Theme and Variation, Minuet and Trio and polyphonic forms.

5.0.0 PRESCRIBED WORKS FOR 2008 AND 2009

Composers - candidates will be expected to study the following composers and their works.

- (a) Prescribed composers for 2008
 - (i) Renaissance - Byrd William
 - (ii) Baroque - Handel George Frideric
 - (iii) Classical - Haydn, Franz Joseph
 - (iv) 20th Century - Vaughan Williams, Ralph
- (b) Prescribed Composer for 2009
 - (i) Renaissance - Claudio Monteverdi
 - (ii) Baroque - Rameau Jean - Philippe
 - (iii) Classical - Gluck, Christoph Willibald
 - (iv) Romantic - Johannes Brahms

(c) Prescribed African music analysis: Candidates will be required to study Prescribed African music from the Kenya Music Festival Recording as shown below:-

2008; Gusii Folksong by Nyangage Primary School

2009; Mserigo by Likoni Primary School.

(d) Prescribed Western music Analysis:-

Candidates will be required to study prescribed Western Music as shown below:

2009; Mozart W. A.: Symphony No. 40 in G Minor K550

2008; Henry Purcell: Dido and Aeneas. End of Act 1 (1689)

NB: The recordings for prescribed African and Western music are available at the Kenya Institute of Education.

6.0.0 PRACTICAL EXAMINATIONS

6.1.0 Paper 511/1

The candidate will be required to perform before a

Panel of examiners. The candidate's performance will take a duration of 10 minutes. The practical performance will consist of an African piece/ Oriental piece, a Western set piece, technical exercises and sight reading as explained below:-

(a) AFRICAN TRADITIONAL/ORIENTAL MUSIC: The candidate will be required to prepare and perform one item of his/her own choice from any one of the following categories:

- Folk song
- Cultural Group Dance
- String instrument
- Melodic Wind Instrument
- Melodic Idiophone
- Dram-set

(b) WESTERN MUSIC

The candidate should select one piece from either in voice of instrument from the choices given below. In each case, two pieces will be set for the candidate to choose one.

NB: The recordings for prescribed African and Western Music are available at the Kenya Institute of Education.

Set Pieces For 2008

(a) Voice: The candidate should select a piece from only one of the voices.

Soprano: (i) Giovarmi Pergolesi: Nina, (Key B Flat Major)

(ii) Giovanni Bottista Bononcini: For the Love My heart doth prize

Alto: (i) G. F. Handel: Sweet Contentment (Key - F Major).

(ii) L. Van Beethoven: I Love thee

Tenor: (i) T. A. Ame: Water Parted (Key - F Major)

(ii) Cyril Winn: Song of the Music Makers

Bass: (i) Arthur Somervell: The Gentle Maiden (Key - F Major)

(ii) T. A. Ame: Why so pale and wan, Fond Lover.

(b) Instruments: Each candidate presenting instrument should select one piece from only one instrument area.

(ii) Pietro Locatelli: Minuetto

Clarinet:

Saxophone (Aalto):

Trumpet/Comet:

Trombone/Euphonium:

Tuba:

Guitar:

Viola;

Piano:

- (i) G. Braga: Angel's Serenade (Key: F. Major).
- (ii) Muchael Rose: Song and Dance

- (i) I. V. Weise: Landonderry Air.
- (ii) Jacques Offenbach: Barkarole.

- (i) Giusseppe Giordani: Dearest, Believe (Caro mio ben) in B.
- (ii) Allan Haughton: Dance.

- (i) A. Halbome: The Fruits of Love.
- (ii) F. Mendelssohn: Song without words

- (i) W. A. Mozart: II Marche. (ii) J. B. Lully: Gavotte.

- (i) F. Carulli: Moderato. (ii) Peter J. Harris:
- (ii) The Ashgroove.

- (i) Andrew: Lullaby.
- (ii) W. A. Mozart: Deuscher Tanz (Germcin Dancer).

- (i) Beethoven: Allemande in A.

- (ii) J. C.F. Bach: Polonaise

NB: The above set pieces are available at the Kenya Institute of Education.

Set Pieces For 2009

(a) Voice:

Soprano:

Alto:

Tenor:

The candidate should choose a piece from only one of the Areas

- (i) Giovanni, Battista Bononcini:
Per La Gloria d'adorarui, For the Love my heart doth Prize. (Key A major)
- (ii) Henry Purcell: I attempt from Love's sickness to fly (Key A major)

- (i) L. Van Beethoven: I Love thee
- (ii) Dr. Baker am Rhein: Sunday on the Rhine.

- (i) Cyril Winn: Song of the music makers (Key A major)
- (ii) G. F. Handel: Lascia Chio Pianga

Bass: (i) T. A. Ame; Why so pale and wan. Fond Lover

(ii) Semele; Leave me. Loathsome light.

Instruments: The candidate should choose only one set piece from instrument area:

Descant recorder:

(i) Jean Baptiste Locatelli: Sarabanda

(ii) George Philipp Telemann: Siciliana

Treble recorder:

(i) Michael Praetorius; Bransles De La royne II

(ii) Raphael Cramer: Largo (from sonata in C).

Tenor recorder;

(i) Patrick Enfield: Horn Pipe

(ii) Benjamin Britten: Waltz Variation-

Bass recorder: (i) G. P. Telemann: Carillon.

(ii) G. P. Telemann: Polonaise.

Flute: (i) Pietro Locatelli: Minuetto

(ii) G. F. Handel: Bourree

Clarinet(B?): (i) Michael Rose: Berceuse

(ii) Allan Rose: Song and Dance

Saxophone(Alto) F?:

(i) Jacques Offenbach: Barkarole

(ii) George Gershwin: I got Rhythm

Trumpet(Bb)/Cornet:

(i) Allan Haughton: Danse

(ii) Allan Haughton: Little Girl.

Trombone/Euphonium:

(i) F. Mendelssohn: Song without words

(ii) Pamela Wedgwood: Tequila sunrise

Horn: (i) Michael Rose: Ballade

(ii) Michael Rose: Scherzo

Violin: (i) Corelli OP 5 No.8: Preludio from Sonata in E. mi

(ii) Herbert Kinsey: Pastorale

Tuba: (i) W. A. Mozart: II Marche

(ii) Jean B. Lully: Gavotte.

Guitar:

Viola:

Cello;

Piano:

- (i) F. Cumlli: Moderato
- (ii) Peter J. Harris; The Ashgroove

- (i) Alfred Moffat: Sarabande
- (ii) H.Purcell; Air,

- (i) Andrew; Lullaby.
- (ii) W.A. Mozart: Deuscher Tanz (German Dance).

- (i) J.C.F. Bach: Polonaise

- (ii) William Alwyn Light; No.4 of odd moments.

NB: The above set pieces are available at the Kenya Institute of Education.

c) **TECHNICAL EXERCISES**

All candidates presenting voice and recorder will be required to prepare and perform the following technical exercises which may be transposed to keys convenient to the performer as part of the examination:

Voice and Recorder (descant and treble)

(i)

To be sung to any vowel sound.

(ii) EITHER

OR

To be sung to any vowel sound.

Piano

The candidate will be required to prepare and perform the following scales and arpeggios.

- (i) Scales: two octaves with both hands an octave apart in similar motion, ascending and descending in the following keys:

Major Keys C, G, D, A, F, B, E, A"

Minor Keys A, E, D, G, F", C

- (ii) Arpeggios will be played in the keys given above but should be played with hands separately and with both hands together.

- (iii) Scales in contrary motion 2 octaves only on C major

- (iv) Chromatic scale hands separately starting on C and 2 octaves.

Woodwind, Brass and Strings

The candidates will be required to prepare and perform the following scales and arpeggios as part of the examination:

C,G,F,D³?E?A,A"
a,e,g,d,b,c,f

The scales should be played to the 9?"• ascending and descending two times. The first time loud (f) second time soft (p).

Arpeggios - For all the scales suggested above, these should be played to the 10" of the scale first time loud (f) second time soft (p).

Sequence - This should be done in any key chosen by the candidate

Guitar

Scales and Arpeggios

The candidate will be required to prepare and perform the following scales and arpeggios as part of the examination:

(i) Scales

(ii) Arpeggios

(d) SIGHT SINGING/READING

The candidate will be required to sing or play at sight an unprepared piece of music of the standard of the set sample.

Sample exercises

Voice:

(i)

(ii)

Piano

(i)

(ii)

Con moto

Tempo lie valst

Handel

Scluihcr1

Woodwind Brass and Strings:

Each instrument has its own range of notes within which it can play
The sample below illustrates the average difficulty level.

Moderato

6.2.0 PAPER 511/2

This examination will be conducted in an examination room. It is pre-recorded cassette to be played on a cassette player. There will be five compulsory tests. Manuscript paper will be provided for answering the tests. For each test, the examiner will give instructions on the procedure.

TEST ONE: RHYTHM ON MONOTONE

The candidate will be required to demonstrate skill in recognition of note values, grouping notes and time. Where the passage is anacrusic, this will be stated. The test will consist of three parts each of which will be played four times. The three parts are as follows;

- (a) A repetitive rhythmic pattern of up to four bars will be played on a drum. The candidate will be required to write the rhythm on monotone and insert the time signature and bar lines. The pulse will be stated at the beginning.
- (b) A passage of 4 to 8 bars in simple time will be played on a melodic instrument. The candidate will be required to write the rhythm on monotone and insert the time signature and bar lines. The pulse will be stated at the beginning.
- (c) A passage of 4 to 8 bars in compound time will be played on a melodic instrument. The candidate will be required to write the rhythm on monotone and insert the time signature and bar lines. The pulse will be stated at the beginning.

TEST TWO; MELODY

The candidate will be required to demonstrate skill in note values, pitch, key and time signature. The test will consist of two melodies, (a) and (b), each of which will be played four times. The two melodies each of up to eight bars in simple or compound time will be played. The clef, key and pulse will be stated at the beginning of each melody. The tonic chord and the tonic will be sounded. Where a melody has an anacrusic beginning this will also be stated. The candidate will be required to insert the key and time signature and then write each melody. The two melodies will be as follows:

- (a) A melody in a major key
- (b) A melody in a minor key.

TEST THREE: INTERVALS

The candidate will be required to demonstrate skill in recognising an interval of two notes played harmonically. Two intervals will be sounded. The candidate will be required to describe each interval as major, minor or perfect. Each interval will be played twice.

TEST FOUR: CADENCES

The candidate will be required to demonstrate skill in recognising cadences as imperfect, interrupted, plagal and perfect contained in a passage played harmonically in a major or minor key. The passage will be played four times with a pause at each cadential point. The candidate will be required to name the cadences in the order in which they occur. In each passage four cadences will be tested.

TEST FIVE: MODULATION:

The candidate will be required to demonstrate skill in recognising and naming modulation to closely related keys.

The test will be as follows:

Two melodies each of up to 16 bars will be played. Each melody will modulate to a closely related key before returning to the tonic. Each melody will be played three times. The candidate will be required to name the key to which each melody modulates before returning to the tonic. For each melody the key note will be sounded at the beginning.

6.3.0 511/3 MUSIC (WRITTEN PAPER)

This paper shall consist of 7 compulsory questions distributed in 3 sections as shown below:

SECTION A: BASIC SKILLS

- Q. 1. Melody
- Q. 2. Harmony

SECTION B: HISTORY AND ANALYSIS

- Q. 3. African Music; Four structured questions
- Q. 4. Western Music: Four essay questions based on four composers out of which candidates will answer two
- Q. 5. Prescribed African Music
- Q. 6. Prescribed Western Music

SECTION C: GENERAL MUSIC KNOWLEDGE

- Q. Four structured questions on general music knowledge.

(ii) SECTION A: BASIC SKILLS

(a) Melody Writing; This will test Either (a) completing a melody of up to 8 to 16 bars the beginning of which is given Or (b) Writing a melody to given words. In each case the candidate will be required to demonstrate knowledge of and skills in all or any of the following:-

- | grouping of notes,
- | note values and rests,
- | sequence,

| modulation to closely related keys and back to the tonic,

(b) Harmony

Harmony for unaccompanied voices (S.A.T.B) in either major or minor key. This will test the candidate's knowledge, understanding and skills in harmonic progression, cadences voice leading in S.A.T.B to a given melody by using: Chords I, II, IV and VI and their inversions in major and minor keys.

SECTION B: HISTORY AND ANALYSIS

(a) African Music:

This will test the candidate's knowledge of all or any of the following:-

Performances:- Organisation, role of the performer, preparation of performance performing, leader, an ensemble of instruments, analysis of African music.

Instruments;- Distribution, description and playing methods and performance.

The candidate will be required to answer all the 4 structured questions set.

(b) Western Music:

This year 4 composers will be selected and questions set. Each of the composers will represent a different historical period. Questions will test the candidate's knowledge of or any of the following:

| composers and their contributions,
| instrumental music,
| vocal music
| Form.

NB: Candidates will be required to have studied the following composers:

(i) Renaissance: Tallis, Morley, William Byrd,
C. Monteverdi, Giovanni Palestrina,

(ii) Baroque:

(iii) Classical:

(iv) Romantic:

Rameau, J.S. Bach, A. Scarlatti, G. F. Handel,
Henry Purcell, Antonio Vivaldi.

Joseph Haydn, Gluck, C. P.E. Bach, W. A. Mozart,
Ludwig Van Beethoven.

F. Schubert, Chopin, Franz Liszt, Brahms,

Tchaikovsky, Dvorak, Elgar, Felix Mendelssohn,
Richard Wagner.

(v) 20 Century: Debussy, Sibelius, Vaughan Williams, Schoenberg,
Stravinsky, Prokofiev, Copland, Benjamin Britten,

B, Batok.

(iv) PRESCRIBED AFRICAN MUSIC:

This will test the candidate's knowledge of and skills in all or any of the following:

Instrumentation,

- form,

rhythmic and melodic structure

phrasing

style

A recording of the prescribed African music will be made available for study each year.

(v) PRESCRIBED WESTERN MUSIC

This will test the candidate's knowledge of and skills in all or any of the following:-

form, orchestration, rhythmic structure, phrasing, modulation, cadences, transposition, clefs, ornaments and terms and signs.

NB: - A recording of the prescribed western music together with the score will be made available for study each year. Only one movement will be prescribed. The school is required to ensure that each candidate is provided with a clean unmarked score for use in the examination. Supervisors are requested to ensure that the scores have no additional marks or notes other than bar numbers and any other marks made by the publishers.

SECTION C: GENERAL MUSICAL KNOWLEDGE

This will test the general knowledge of and skills in all or any of the following:-

- | African;- instruments, folk songs, costumes, make up and folk dances.
- | Western;- instruments, voice and ornaments
- | Music in society
- | Music Industry

There will be four structured questions and the candidate will be required to answer all of them.

