27.0 MUSIC (511)

The year 2009 KCSE Music examination comprised of three (3) papers as follows:

- **Paper 1:** tested Practical Performance
- **Paper 2:** tested Aural Skills
- **Paper 3:** tested Skills and Knowledge in melody writing, harmony, history, analysis and general music knowledge.

27.1 GENERAL CANDIDATES’ PERFORMANCE

The table below shows the candidates’ performance in music over the last four years, that is 2006, 2007, 2008 and 2009. Paper 1 and 2 which are basically practical papers have been combined in the table to form Paper 1, while the Paper 3 will appear as Paper 2.

<table>
<thead>
<tr>
<th>Year</th>
<th>Paper</th>
<th>Candidature</th>
<th>Maximum Score</th>
<th>Mean Score</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006</td>
<td>1</td>
<td>100</td>
<td>200</td>
<td>55.78</td>
<td>15.78</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>100</td>
<td>200</td>
<td>47.62</td>
<td>14.72</td>
</tr>
<tr>
<td></td>
<td>Overall</td>
<td>1,299</td>
<td></td>
<td>103.40</td>
<td>27.00</td>
</tr>
<tr>
<td>2007</td>
<td>1</td>
<td>100</td>
<td>200</td>
<td>55.54</td>
<td>13.87</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>100</td>
<td>200</td>
<td>50.57</td>
<td>13.33</td>
</tr>
<tr>
<td></td>
<td>Overall</td>
<td>1,301</td>
<td></td>
<td>106.12</td>
<td>24.00</td>
</tr>
<tr>
<td>2008</td>
<td>1</td>
<td>100</td>
<td>200</td>
<td>46.06</td>
<td>10.80</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>100</td>
<td>200</td>
<td>47.39</td>
<td>16.55</td>
</tr>
<tr>
<td></td>
<td>Overall</td>
<td>1,442</td>
<td></td>
<td>93.70</td>
<td>24.77</td>
</tr>
<tr>
<td>2009</td>
<td>1</td>
<td>100</td>
<td>200</td>
<td>46.82</td>
<td>11.05</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>100</td>
<td>200</td>
<td>47.04</td>
<td>14.81</td>
</tr>
<tr>
<td></td>
<td>Overall</td>
<td>1,487</td>
<td></td>
<td>93.83</td>
<td>23.38</td>
</tr>
</tbody>
</table>

From the table above, the following observations can be made:

27.1.1 Candidature in Music has been on the increase since the year 2007.

27.1.2 The performance has remained nearly constant with a slight increase in the mean from 93.70 in the year 2008 to 93.83 the year 2009.

27.2 PAPER 1 (511/1)

Each candidate was required to perform before the panel of examiners item in four areas as follows:

- African piece (either instrumental, folk song or dance)
- Western set piece (either instrumental, or vocal)
- Technical exercises: (as prescribed for the voice or instrument)
- Sight singing/reading: (Unprepared four bar melody)

Despite very good performance in this practical paper, most of the candidates performed very poorly in sight singing.

**Sight singing**

Each candidate was required to sing at sight an unprepared four bar piece of music. Candidates were expected to sing the piece without repeating any section ensuring that pitch and rhythm were correctly interpreted. They were also required to observe the performance direction.
Weaknesses
Candidates did not interpret both pith and rhythm correctly. Performance directions especially the pause and event the time signature were not observed. Most of the candidates were not able to sing even one bar.

Advice to Teachers
Sight singing skills in Music require gradual and consistent development from simple reading exercises to more complex exercises. The teaching/learning of sight singing must start in Form one. Teachers should give regular exercises in this area.

27.3 PAPER 2 (511/2 AURALs)
Examination in Aurals was presented through a pre-recorded cassette which was played on a cassette player. There were five compulsory tests. For each test, the examiner gave instructions on the procedure and requirements. The candidate was required to demonstrate skills in recognition of musical sounds and then transcribing the same on the manuscript paper.

Most candidates were reported to have performed very poorly in tests 2b and 3.

TEST 2b
Candidates were required to write the following melody. The melody was in the key of G minor.

The key signature, time signature and the tempo were given by the instructor to enable the candidate to have a clear listening and understanding of the music played.

Weaknesses
Most candidates were not able to write the key of G minor and therefore most of the pitches were wrong. The rhythms especially the dotted notes and the quavers were wrongly interpreted by the candidates.

It was also evident that the candidates did not listen carefully to the melody as it was being played in the cassette. Instead they tried to write it and listen at the same time.

Advice to Teachers
Teachers should give more practice in the transcription of melodies. They should guide students in developing aural skills through regular ear training activities as early as form one. They should develop the habit of listening to a melody or phrase, internalize it first before writing it instead of writing and listening at the same time.

TEST 3
Candidates were required to identify each of the following two intervals.

The candidates were required to describe each of the intervals in full as (i) minor 3rd and (ii) major 7th.

Weaknesses
Most of the candidates did not write correct description for both intervals. Some candidates were able to write half of the required for each interval as (i) 3rd and (ii) 7th. These were incomplete answer and therefore candidates did not score full marks.

Advice to Teachers
Teachers must train the students to listen to more than one sound at the same. This should start with simple intervals in major keys with the tonic as the bass note. Regular and purposeful practices in this area will help the students to achieve the required skills.
This paper consisted of 7 compulsory questions covering three areas of the syllabus as follows: Basic Skills, History and Analysis and General Music knowledge.

Candidates were reported to have performed poorly in questions 3(a) (d) 6(n)-(f).

**Question 3(a)**
For each of the following dances, name the community and occasion of the performance:
(i) Ramogi  
(ii) Mumburo  
(iii) Mwazindika  
(iv) Ribina.

This was a simple knowledge question in which the candidate was required to name the communities that performed each of the dances and the occasion of the performance.

**Expected Responses were as follows:**

<table>
<thead>
<tr>
<th>Dance</th>
<th>Community</th>
<th>Occasion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ramogi</td>
<td>Luo</td>
<td>Entertainment, Celebrations</td>
</tr>
<tr>
<td>Mumburo</td>
<td>Kikuyu</td>
<td>Initiation</td>
</tr>
<tr>
<td>Mwazindika</td>
<td>Taita</td>
<td>Entertainment, Rainmaking</td>
</tr>
<tr>
<td>Ribina</td>
<td>Kisii</td>
<td>Harvest, Initiation</td>
</tr>
</tbody>
</table>

**Weaknesses**
Most candidates were not able to name the correct communities and also name the occasion when the dances were performed. There was more of guess work answers.

This was a clear indication that the students had not been exposed to the traditional dances of Kenya as required.

**Advice to Teachers**
The topic on African music must be covered exhaustively. The students should be given a chance to observe the Kenyan dances on video, and at performing forums including the annual Kenya Music Festival and the Bomas of Kenya.

Teachers are also advised to research more on the traditional dances of Kenya and their role in the society.

**Question 3(d)**
Outline four ways in which modern technology has influenced the performance of traditional folksongs.

**Expected Response**
- Use of microphones and speakers  
- Use of stage and platform  
- Use of backup pre-recorded accompaniment  
- Use of Industrial manufactured instruments.

**Weaknesses**
Candidates seem to have been thrown off balance by the two key words in the question: Modern technology and performance.

It was clear that candidates did not know technology is related to music and performance. Some candidates explained how the social interactions influenced the folk songs and therefore gave answers like Arrival of Missionaries and Religion.
Candidates may not have taken time to read and analyze the question to understand the requirements.

Advice to Teachers
Apart from teaching correct concepts and information, teachers should guide the students in studying and analyzing questions relating to African Music.

Question 6

PRESCRIBED WESTERN MUSIC SET WORK

(a) Explain how the theme is played at the beginning
(b) With reference to bar numbers, give examples of each of the following:
   (i) Scalic movements of more than an octave by two instruments
   (ii) Whole orchestra playing in unison.
   (iii) Chromatic movement of instruments in the string family.
(c) In which bars is the theme restated and in which key is it?
(d) In which bars has the music modulated to the relative major?
(e) Which device can best explain the playing of bassoon and ‘cello from bars 28-33?
(f) Give the name of one transposing instrument of the brass family used in this symphony

This was the most poorly performed question in Paper 3. Candidates were required to have done a thorough analysis of the prescribe work on symphony no.40 in G minor by Mozart.

All answers were expected to come from the music score of which each candidate had in the examination room.

The question required skills and knowledge in analysis.

Expected Responses
(b) (i) Bars 70-71, 91-92
   (ii) Bars 88-89
   (iii) Bars 44-50, 227-231
(c) Bars 20-27 in B flat major
(d) Bars 20-100
(e) Sequence
(f) Horn

Weaknesses
It was evident that the candidates had not covered the topic on analysis in their four year course. Candidates were not able to give the correct bar references and were also unable to clearly understand the concepts or even identify them from the score i.e scalic movements chromatic movements, theme etc.

Advice to Teachers
Teachers should introduce analysis with simple melodies in form one and develop the skills gradually through forms 2,3 and 4 to enable them to study the KCSE prescribed works in form 4. Candidates must be exposed to various types of music for analysis starting with simple melodies, Hymns to more complex works. The vocabulary used in analysis and music in general must be exposed to the students for example: scalic movements, sequence, chromatic movement, performance in unison, transposing instrument.
29.26  MUSIC (511)

29.26.3  Music Paper 1 (511/3)

Answer questions from all sections.

SECTION A: BASIC SKILLS (32 marks)

1  Either  (a) Continue the following opening to make a melody of sixteen bars for voice, introducing syncopation and tempo variations. Modulate to the dominant and then back to the tonic. Add phrase marks. (12 marks)

\[\text{Allegro}\]

\[\begin{array}{cccccccc}
\text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} & \text{B} & \text{C} \\
\end{array}\]

Or  (b) Using staff notation, write a melody and fit in the following words. Add phrase marks. (12 marks)

\[\text{Success is counted sweetest}\]
\[\text{By those who never succeed}\]
\[\text{To comprehend a nectar}\]
\[\text{Requires a sorest.}\]

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

\[\begin{array}{cccccccc}
\text{F} & \text{G} & \text{A} & \text{B} & \text{C} & \text{D} & \text{E} & \text{F} \\
\end{array}\]

\[\begin{array}{cccccccc}
\text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} & \text{B} & \text{C} \\
\end{array}\]

\[\begin{array}{cccccccc}
\text{D} & \text{E} & \text{F} & \text{G} & \text{A} & \text{B} & \text{C} & \text{D} \\
\end{array}\]

\[\begin{array}{cccccccc}
\text{E} & \text{F} & \text{G} & \text{A} & \text{B} & \text{C} & \text{D} & \text{E} \\
\end{array}\]

\[\begin{array}{cccccccc}
\text{F} & \text{G} & \text{A} & \text{B} & \text{C} & \text{D} & \text{E} & \text{F} \\
\end{array}\]

SECTION B: HISTORY AND ANALYSIS (48 marks)

3  AFRICAN MUSIC

(a) For each of the following dances, name the community and occasion of the performance. (4 marks)

(i) Ramogi

(ii) Mumburo

(iii) Mswazindika

(iv) Ribina

(b) Outline any three skills applied in playing the chivoni. (3 marks)
(c) Give the classification of each of the instruments listed below. The first one has been done as an example.
   (i) Ondr - chordophone
   (ii) acora
   (iii) adonde
   (iv) Mukanda
   (v) Marimba
   (vi) uta
   (vii) ehuwe

   (d) Outline four ways in which modern technology has influenced the performance of traditional folksongs.

4 WESTERN MUSIC

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

(a) CLAUDIO MONTEVERDI
   (i) Name any two operas by Monteverdi.
   (ii) Apart from opera, what other type of work did Monteverdi compose?
   (iii) Describe Monteverdi’s dual style.
   (iv) State any three features that characterise Monteverdi’s music.

(b) RAMSEAU, JEAN-PHILIPPE
   (i) Outline any three sources that influenced Rameau as a composer.
   (ii) State any four ways through which Rameau shared his musical experience with others.

(c) GLUCK, CHRISTOPH WILLIBALD
   (i) Outline any three experiences which influenced Gluck’s musical style and production.
   (ii) State any four contributions by Gluck to the opera reform.

(d) JOHANNES BRAHMS
   (i) Outline any four characteristics of Brahms’ piano music.
   (ii) State any three other types of works by Brahms.

5 PRESCRIBED TRADITIONAL AFRICAN MUSIC

Girama Folksong – Muserige by Likon Primary School.

(a) Describe the opening section of the performance in terms of:
   (i) Instrumentation
   (ii) Voices

(b) Describe any three vocal forms of call and response style that feature in the performance.

(c) Name any two other vocal techniques used to vary the performance.
PRESCRIBED WESTERN MUSIC SET WORK

(a) Explain how the theme is played at the beginning (2 marks)

(b) With reference to bar numbers, give examples of each of the following:
   (i) Scale movements of more than an octave by two instruments (1 mark)
   (ii) Whole orchestra playing in unison (1 mark)
   (iii) Chromatic movement of instruments in the string family (1 mark)

(c) In which bars is the theme restated and in which key is it? (2 marks)

(d) In which bars has the music modulated to the relative major? (1 mark)

(e) Which device can best explain the playing of bassoon and 'cello from bars 28, 33? (1 mark)

(f) Give the name of one transposing instrument of the brass family used in this Symphony. (1 mark)

SECTION C: GENERAL MUSIC KNOWLEDGE

7 (a) (i) State any three roles of folk songs in a marriage ceremony. (3 marks)
   (ii) Name any two traditional dances in which shaking of shoulders is a dominant feature. (2 marks)

(b) State the meaning of any five of the following:
   (i) Baritone.
   (ii) Drone.
   (iii) Programme music.
   (iv) Diminuendo.
   (v) Melisma.
   (vi) Calando.
   (vii) Contrapuntal.

(c) Re-write the following cadence in open score using the treble, alto, tenor and bass clefs. (6 marks)

(d) State:
   (i) two advantages of music in public transport. (2 marks)
   (ii) two disadvantages of music in public transport. (2 marks)
30.25 MUSIC (511)
30.25.1 Music Paper 1 (511/1)
30.25.2 Music Paper 2 (511/2)

Drum Rhythm

1. (a) Rhythm on Monotone

\[
\begin{array}{c}
\text{Time signature 2 or 4} \\
4 \quad 4 \\
\frac{1}{2} \text{ mark for each bar line} \quad (1 \text{ mark}) \\
\frac{1}{2} \text{ mark for each correct beat} \quad (2 \text{ marks}) \\
\text{Total} \quad (4 \text{ marks})
\end{array}
\]

(b) Rhythm of a melody in simple time.

\[
\begin{array}{c}
\frac{1}{2} \text{ a mark for each correct note} \quad (6\frac{1}{2} \text{ marks}) \\
1 \text{ mark each for bar lines (mark as a whole)} \quad (1 \text{ mark}) \\
\frac{1}{2} \text{ mark for time signature} \quad (\frac{1}{2} \text{ mark}) \\
\text{Total} \quad 8 \text{ marks}
\end{array}
\]

(c) Rhythm of a melody in compound time.

\[
\begin{array}{c}
\frac{1}{2} \text{ mark for each correct note} \quad (7 \text{ marks}) \\
\frac{1}{2} \text{ a mark for time signature} \quad (\frac{1}{2} \text{ mark}) \\
\frac{1}{2} \text{ mark for bar lines (mark as a whole)} \quad (\frac{1}{2} \text{ mark}) \\
\text{Total} \quad (8 \text{ marks})
\end{array}
\]

2. (a) Melody in a major key.

\[
\begin{array}{c}
\frac{1}{2} \text{ mark for each correct note (pitch and value)} \quad (8\frac{1}{2} \text{ marks}) \\
1 \text{ mark for correct key signature (correctly placed)} \quad (1 \text{ mark}) \\
\frac{1}{2} \text{ mark for correct time signature (correctly placed)} \quad (\frac{1}{2} \text{ mark}) \\
\text{Total} \quad (10 \text{ marks})
\end{array}
\]

(b) Melody in a minor key

\[
\begin{array}{c}
\frac{1}{2} \text{ mark for each correct note (pitch and value)} \quad (8 \text{ marks}) \\
1 \text{ mark for key signature} \quad (1 \text{ mark}) \\
1 \text{ mark for time signature} \quad (1 \text{ mark}) \\
\text{Total} \quad (10 \text{ marks})
\end{array}
\]

578
3. **Intervals**

   \[ \begin{array}{c|c}
   \text{(i)} & \text{Minor 3\textsuperscript{rd}} \\
   \text{(ii)} & \text{Major 7\textsuperscript{th}} \\
   \end{array} \]

   (1½ marks)

   (1½ marks)

   3 marks

1 ½ marks for each interval
(correct name without quality – 1 mark only)

(1 mark)

4. **Cadences**

(i) Interrupted

(ii) Plagal

(iii) Imperfect

(iv) Perfect

Total

(1 mark)

(1 mark)

(1 mark)

(1 mark)

(4 marks)

5. **Melody is in E flat major.**
Modulates to A major (Sub-dominant) 
1 ½ marks for any correct answer given.  

(b) Melody is in key D minor. 

Modulates to relative major or F major. 
1 ½ marks for any correct answer given.  

30.25.3 Music Paper 3 (511/3)  
1. (a) 
   • 16 bar melody  
   • Syncopation  
   • Tempo variations  
   • Cadences including last cadence  
   • Modulation (well established and back)  
   • Melodic curve (including climax)  
   • Rhythm variety  
   • Lyricism (singability - use of steps and leaps)  
   • Phrase marks (mark as a whole)  
      (1 mark)  
      (1 mark)  
      (1 mark)  
      (2 marks)  
      (2 marks)  
      (1 mark)  
      (1 mark)  
      (2 marks)  
      (12 marks)

(b)  
   • Syllabic division / setting (½ mark per phrase)  
   • Speech Rhythm (½ mark per phrase)  
   • Rhythm variety (Mark as a whole)  
   • Lyricism (singability – use of the steps and leaps)  
   • Melodic curve (including climax)  
   • Cadences including the last cadence  
   • Phrase marks (mark as a whole)  
      (2 marks)  
      (2 marks)  
      (1 mark)  
      (3 marks)  
      (1 mark)  
      (2 marks)  
      (1 mark)  
      (12 marks)
2. Harmonizing for SATB
½ a mark for each correct chord 6 ½ marks

- Voice leading (1 mark for each voice) 3 marks
- Cadences at end of each phrase 2 marks
- Voice range (½ a mark for each voice) 1½ marks
  Total (13 marks)

Appropriate progression (maximum deduction 7½ marks)

- Deduct as follows (1 mark)
  • Consecutive 5ths
  • Parallel octaves
  • Crossing of parts
  • Spacing
  • Double 3rd in primary chords
  • Double leading note
  • Wrong use of 2nd inversion chords
  • Wrong rhythm (mark as whole)
  • Stems (mark as a whole)
  • Exposed 5th or 8ve
  • From Unison to 5th or 8ve and vice versa
  • Brace

Total = 20 marks

3. (a) AFRICAN MUSIC

<table>
<thead>
<tr>
<th>COMMUNITY</th>
<th>OCCASION OF PERFORMANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>LUO</td>
<td>Teroburu ceremony (funeral of an elderly person), Entertainment, celebrations.</td>
</tr>
<tr>
<td>KIKUYU</td>
<td>Circumcision of boys Entertainment, rain making</td>
</tr>
<tr>
<td>TAITA</td>
<td>Entertainment/initiation/Harvest</td>
</tr>
<tr>
<td>GUSII</td>
<td></td>
</tr>
</tbody>
</table>

½ mark each for the relevant community and ½ mark for the relevant occasion of performance. (4 marks)

(b)

- Holding the instrument in transverse position:
- Blowing across mouth hole;
- Breath control;
- Tonguing;
- Fingering.
- Shaping of the lips
1 mark each for any three correct skills. \( (3 \text{ marks}) \)

c.
- Aerophone
- chordophone
- Membranophone
- Idiophone
- Chordophone
- Aerophone

½ mark for each correct classification. \( (3 \text{ marks}) \)

d.
- Harmonization of African Music in Western style
- Use of electronic equipment e.g. microphones, backups tracks.
- Limited live performance.
- Use of stage
- Integration of various cultures/Assimilation/Acculturation.
- Use of foreign instruments in accompaniment of folksongs.
- Modification of materials used in making accompanying instruments.
  1 mark each for any 4 relevant ways. \( (4 \text{ marks}) \)

4.
(a)
- C. Monteverdi
  - Madrigal, Masses, canzonettes, psalms, mottets
  - Orfeo
  - Ariana
  - Return of Ulysses
  - Coronation of Popaea.
  ½ mark each for any 2 relevant operas. \( (1 \text{ mark}) \)

- Retained the old contrapuntal styles/Strict counter point.
  Employed and was master of the new homophonic dramatic style
  1 mark each for any 3 relevant points \( (3 \text{ marks}) \)

(b) J.P. Rameau
- His father who was an organist.
- Formal music education.
- Poupliniere - a leading patron of music in France.
- His visits to various countries.
- Cultural life of France.
- Appointments
  1 mark each for any 3 relevant points. \( (3 \text{ marks}) \)
• Published some cantatas
• Published books of clavicorn pieces
• Teaching
• Advanced a number of theories relating to harmony.
• Published Treatise of harmony.
1 mark each for any 4 relevant points. (4 marks)

(c) C.W. Gluck
• Influence of Hundel's works.
• Studied in Italy under summantini.
• Toured Germany as a conductor of an opera troupe.
• Was a composer to Emperor of Viena.
• Prominent in Paris under patronage of Marie Antoinette.
• Association with Opera houses.
• Wide travels.
  1 mark each for any 3 relevant points. (3 marks)

Simplified the opera by eliminating unnecessary virtuosity created music that emphasized and enhanced the dramatic and emotional complex elements.
  Made dramatic use of the Chorus Laid more emphasis on the recitative
  Developed effective instrumentation to facilitate characterization.
  1 mark each for any 4 contributions. (4 marks)

(d) Johannes Brahms
• Characterized by full sonority
• Broken chord figuration/arpeggios
• Frequent doubling of the melodic line in octaves thirds, or sixths.
• Multiple chord like appoggiaturas.
• Use of cross rhythms.
  1 mark each for any 4 relevant points. (4 marks)

• Symphonies
• Concertos
• Overture
• Serenades.
  1 mark each for any 3 works. (3 marks)

5.
(a) Instruments open the performance, starting with percussions then followed by
  chivoti.
  - Brief instrumental prelude. (1 mark)
• Voices come in immediately in solo and chorus response style. (1 mark)

(b) Solo call-chorus response
• Choral response immutates the call.
• Short choral response to longer solo call/ vice versa.
• Solo reiterates final phrase of the chorus response.
• Call and response in chants.
• Solo short phrase-choral response on single syllable
• Solo call part different from the response/choral
  2 marks each for any three relevant points. (6 marks)
(c) Interjections/shouts
Chanting
Recitation/Talking.
1 mark each for any 2 correct vocal styles.  

(2 marks)

6. (a) Stated by violin I and II in unison an octave apart.
Stated three beats after the opening by violin

(1 mark)

(b) 
- bars 70 – 72: Flute and bassoon 91-92 Oboe/Bassoon
  Violin I and II  88-90 Oboe/Basson
- bar 89 and 92
- bars 67 – 68
- bars 45-50
- bars 227-232

(1 mark)

(c) 
- Bar 20  B flat major
- Bar 164  G minor (Tonic key)
- Bar 183  Eb major
- Bar 103  F# minor/A major
1 mark each for any 2 relevant bars and keys.

(2 marks)

(d) 
- Bars 78 – 82
- Bars 86 – 99
- Bars 20-27

(1 mark)

(e) Playing in unison and in sequences.

(1 mark)

(f) Horn.

(1 mark)

7. (a) Advice the couple on their responsibilities.
Entertainment.
Give moral guidance.
Encouragement to the newly married and congregation.
Communicate cultural values and identity.
1 mark each for any 3 correct points.

(3 marks)

- Dances in which shaking of shoulders in dominant.
  -Kamabeka
  -Oteenga
  -Ribina
  -Ramogi
  -Sengenya
  -Kilumi
  -Entabana
  -Amaveko
1 mark each for any 2 relevant dances.

(2 marks)
(b) Baritone – Male voice range lower than the tenor and higher than the bass.

Drone – Monotone vocal instrumental technique of producing sound.

Pipes sounding continuous low notes of fitted pitch as permanent bass.

Horn

Programme Music - Instrumental music associated with a story, poem or idea.

Sacred preludes.

Dimunendo – Becoming gradually softer.

Melisma - A term describing the setting of one syllable of text to several pitches

- A group of notes sung to a single syllable.

Calando – becoming softer and slower.

Contrapuntul - combination of simultaneous melodies where each melody is

- significant in itself.

- Voices entering in turns imitating each other

- Counter point

1 mark each for any 5 relevant explanations. \((5 \text{ marks})\)

![Musical notation image]

½ mark for each correct note \((4 \text{ marks})\)

½ mark for each correct clef \((2 \text{ marks})\)

Total \((6 \text{ marks})\)

(d) Advantages of music in public transport.

- Entertainment.
- Form of passing messages.
- Education.
- Therapeutic.
- enticing passengers
- attracting passengers
- advertise music

1 mark for any 2 relevant points. \((2 \text{ marks})\)

Two disadvantages of music in public transport.

- Use of vulgar language/lyrics.
- Disturbance to some passengers.
- May detract driver’s attention – leading to accidents.
- Loud music is a health hazard.
- Passengers may not concentrate.

1 mark each for any 2 relevant points. \((2 \text{ marks})\)