**Name………………………………………………………………..IndexNo…………………………**

**Candidates Signature……………. Date………………………………**

**511/3**

**MUSIC**

**Paper 3**

**2 ½ hours.**

**MOKASA JOINT EXAMINATION**

Kenya Certificate of Secondary Education

MUSIC

Paper 3

2 ½ hours.

**Instructions to Candidates**

1. *Write your name and index number in the spaces provided above*
2. *Sign and write the date of examination in the spaces provided.*
3. *Answer all questions in this paper*
4. *In question 4 choose any two of the questions numbered (a), (b), (c) and (d)*
5. ***DO NOT*** *remove any pages.*
6. *This paper consists of* ***11 printed*** *pages*
7. ***Candidates should check the question paper to ensure that all the pages are printed as indicated and no questions are missing.***

**For Examiners Use Only**

|  |  |  |  |
| --- | --- | --- | --- |
| **Section** | **Question** | **Maximum Score** | **Candidate’s Score** |
| A | 1a | 09 |  |
| 1b | 06 |  |
| 2 | 15 |  |
| B | 3 | 14 |  |
| 4 | 14 |  |
| 5 | 10 |  |
| 6 | 10 |  |
| 7 | 06 |  |
| C | 8 | 16 |  |
| **Grand Total** | | **100** |  |

**SECTION A: BASIC SKILLS**

1. (a) Continue the following to make a melody of sixteen bars for voice introducing a Duplet. Modulate to the Dominant before returning to the tonic. Add phrase marks. (9marks)











(b) Using staff notation, compose a tune to the following words. Add phrase marks. (6marks)

***‘Singing, playing and dancing together***

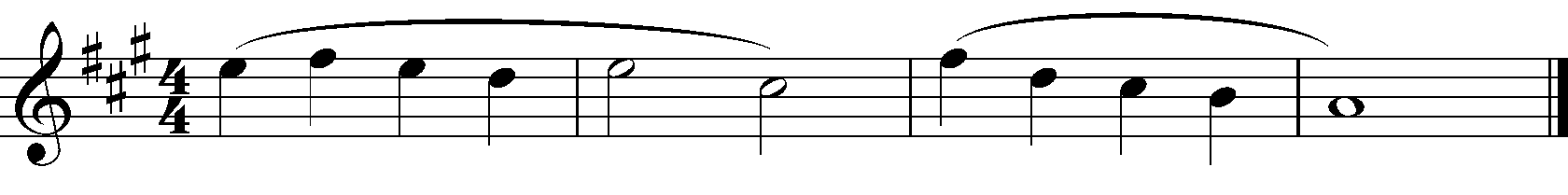
***Keeps the children united and happy’***







1. Harmonize the following melody for Soprano, Alto, Tenor and Bass (SATB). Choose appropriate chords from I, ii, IV, V and vi. Incorporate a passing six-four in the first bar. **(15marks)**







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

**3. AFRICAN MUSIC**

a) Identify each of the following Kenyan dances: (3 marks)

Entabanana ………………………………………………………………………………………

Akisuk ………………………………………………………………………………………

Cheptilet ………………………………………………………………………………………

b) State any **two** roles of Chisasi in a Kamabeka dance. (2 marks)

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c) State any **three** qualities of a good soloist.in a Kenyan folk dance. (3 marks)

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d) Identify the following Kenyan traditional instruments. (4marks)

i) Nzumari……………………………………………………………………………………..

ii) Kalapapla…………………………………………………………………………………...

iii) Karing’aring’a………………………………………………………………………………

iv) Pukan………………………………………………………………………………………..

**4. WESTERN MUSIC**

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

**(a) Thomas Morley**

i) State any **three** characteristics of Morley’s madrigals. (3 marks)

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ii) Name the theory book that Morley published (1mark)

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iii) List any **three** of Morley’s sacred vocal works (3 marks)

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**b) Domenico Scarlatti**

1. What was Domenico Scarlatti’s nationality? (1 mark)

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1. Explain **three** key factors that influenced Domenico Scarlatti’s musical career. (3marks)

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iv) Identify the following works by Scarlatti. (1 mark)

*Esercizi per gravicembalo*………………………………………………………………….

*L’Ottavia restituita al trono* ………………………………………………………………..

**c) Felix Mendelsohn**

1. Name any **two** of Mendelsohn’s symphonies (2 marks)

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1. State any **two** characteristics of music of the period in which Mendelsohn lived

(2 marks)

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1. What is unique about St. Mathews passion by Mendelsohn. (1 mark)

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1. Outline any **two** contributions Mendelsohn made to the music of his period. (2marks).

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**d) Vaughan Williams**

i) Name any **two** appointments of V. Williams? (2marks)

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ii) Give the exact names of Vaughan’s **1st 3rd** and **7th** symphony respectively. (3 marks)

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iii) Identify the following works by Vaughan Williams: (2 marks)

*Hugh the Drover* ………………………………………………………………………………..

*Benedicite……………………………………………….*……………………………………………

*The poisoned kiss*…………….…………………………………………………………………

*Linden Lea ………………………………………………………………………………………………...*

5. **Prescribed Traditional African Music**  *Siriri from folk music of East Africa*

1. Describe the progress of the **introductory** section of the recording? (3 marks)

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1. What is the **medium** of this work? (2 marks)

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1. State any **two** characteristics of African music evident in this work? (2 marks)

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……………………………………………………………………………………………………… d) Describe the relationship between the high pitched Siriri and the voice (2 marks)

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e) State the style of the music of the low pitched siriri (1 mark)

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**6. Prescribed Western:**

**Ludwig Van Beethoven:** *Septet Op. 20 Movement 4(Tema Con Variazioni)***-**

a) State the form of the theme. Cite bar numbers to support your answer. (2marks)

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b) Differentiate between the following: -

* + 1. The theme from bar 0 - 4 in the violin and the coda from bar 112b -116a in the clarinet. (1mark)

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* + 1. Orchestration in variation 1 and variation 2 (1mark)

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………………………………………………………………………………………………c) Identifyany **three** ways in which the theme has been varied in variation 4.

(3marks)

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d) Citing bar numbers, identify any **two** ornaments used in the music. (2marks)

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e) State the tempo of this work. (1mark)

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**7. Unprepared Analysis**

Study the music extract below and answer the questions that follow.



a) Identify the following in this music:- (3marks)

i) Repetition

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ii) Sequence

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iii) The climax

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b) State the form of this music. (1mark)

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c) By use of bar numbers identify the key to which the music modulates. (1mark)

………………………………………………………………………………………………d) Give the term that describes the start of this music. (1mark)

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

**8.** a*)* Name any **three** non-transposing woodwind instruments. (3marks)

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b) Define the following musical terms (5 marks)

1. Music industry  
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2. Ballet

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1. Rondo

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iv) Calando

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v) Ensemble

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c) Enumerate **three** key players in the music industry. (3 marks)

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d) Rewrite the following music in open score, use the treble, alto, tenor and bass clefs. (5marks)









