

Name

INDEX NO.

511/3

DATE:

MUSIC

SCHOOL:

Paper 3

SIGN. :.....

TIME: 2 ½ HRS

BURAMU II JOINT EXAMINATIONS – SEPT. 221

Kenya Certificate of Secondary Education.

Instructions to candidates

- a) Write your name and index number in the spaces provided above.
- b) Answer all the questions in this paper.
- c) In question 4 choose **any two** of the questions numbered (a,) (b), (c) and (d)
- d) All the answers **must** be written in the spaces provided.
- e) This paper consists of **11** printed pages.
- f) Check the question paper to ensure that all pages are printed as indicated and that no questions are missing.
- g) Answer the questions in English

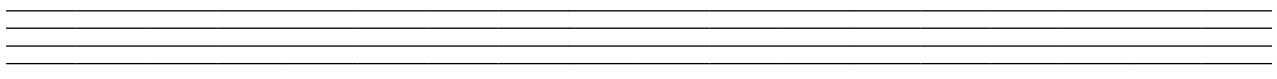
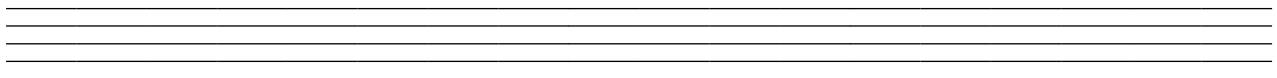
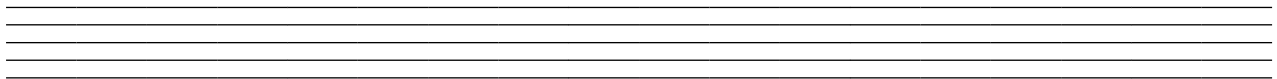
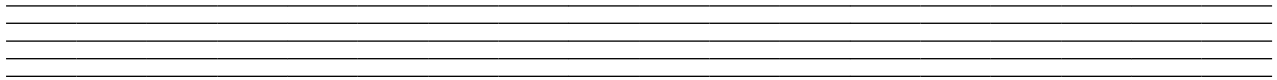
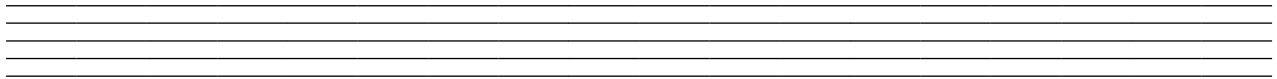
For Official Use Only

QUESTION		MAXIMUM SCORE	CANDIDATE'S SCORE
1	a	9	
	b	6	
2		15	
3		14	
4		14	
5		1	
6		1	
7		6	
8		16	
TOTAL		1	

SECTION A: BASIC SKILLS (3 marks)

Answer questions from all sections.

1. a). Copy and continue the following opening to make a melody of 16 bars for voice introducing articulation marks. Modulate to the **sub-dominant** before returning to the tonic. Add phrase marks. **(9 marks)**



b). Use the text below to compose a melody in staff notation. Add phrase marks. (6 marks)

*Soon we will close school,
Mother take me back home.*

Three sets of empty musical staves for composing a melody.

2. Harmonize the following melody for Soprano, Alto, Tenor and Bass (SATB). Choose appropriate chords from the following: I, ii, IV, V and vi. Use a Passing note at Bar 3 (15 marks)

V⁷ I

Two sets of empty musical staves for harmonizing the melody.

SECTION B: HISTORY AND ANALYSIS (54 marks)

3. AFRICAN MUSIC.

a. . i) What is a membranophone?

(1 mark)

.....
.....

ii). Give the name of the Single-headed membranophone from the following communities.

(2 marks)

- Luhya
- Luo
- Mijikenda
- Meru

iii).State **two** techniques of pitch variation in a traditional membranophone.

(2 marks)

.....
.....
.....

b. . Outline **three** factors that influenced the naming of traditional African Dances. .

(3 marks)

.....
.....
.....
.....
.....

c. State **three** ways in which Modern Technology has influenced the construction of Traditional African Aerophones.

(3 marks)

.....
.....
.....

d. State **three** roles of songs and dances during child birth in African Society.

(3 marks)

.....
.....
.....

4. **WESTERN MUSIC**

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

(a) WILLIAM BYRD

(i) In which period of music history did Byrd live? *(1 mark)*

.....

(ii) State **three** of Byrd's contribution to sacred music. *(3 marks)*

.....

.....

.....

.....

(iii) Describe **three** characteristics of Byrd's music. *(3 marks)*

.....

.....

.....

.....

(b) JOSEPH HAYDN

i. What was Haydn's nationality? *(1 mark)*

.....

.....

ii. Explain **four** of Haydn's contribution to the development of the orchestra. *(4 marks)*

.....

.....

.....

.....

iii. Give **two** nicknames given to some of of Haydn's symphonies. *(2 marks)*

.....

.....

.....

.....

(c) FRANZ LISZT

(i) To which period of music history does Liszt belong? *(1 mark)*

.....

(ii) Outline any **three** sources that influenced Liszt as a music *(3 marks)*

.....
.....

(iii) Describe **three** characteristics of Liszt’s piano music. *(3 marks)*

.....
.....
.....

(d) BELLA BARTOK

(i) What was Bartok’s country of birth? *(1 mark)*

.....

(ii). Which instrument is Bartok associated with? *(1 mark)*

.....

(iii) State **three** of Bartok’s contribution to the development of folksongs. *(3 marks).*

.....
.....
.....

(iv.) Outline any **two** characteristic features of Bartok’s style. *(2 marks)*

.....
.....

5. PRESCRIBED TRADITIONAL AFRICAN MUSIC

Chivoti by Diwani Nzaro from YOUTUBE

i. Classify the instruments in the recording. (2 marks)

.....
.....
.....
.....

ii. Outline **two** ways in which climax has been achieved in the recording. . (2 marks)

.....
.....
.....
.....

iii. State **three** roles of the rhythmic instruments in the recording. (3 marks)

.....
.....
.....
.....

iv. Describe the following elements of the performance. (3 marks)

- Texture

.....
.....

- Melody

.....
.....

- Rhythm

.....
.....

6. PRESCRIBED WESTERN MUSIC

Too Much I once Lamented by Thomas Tomkins

(a) State the meter of the music. (1 mark)

.....
.....

(b) Describe the form of the piece of music. (1 mark)

.....
.....

(c) Explain how the composer employed word-painting in setting the following text to music. . (3 marks)

- *Too much* Bar 1-2 of Soprano I

.....
.....

- *Tormented* at Bar 23

.....
.....

- *Lamenting at* Bar 4-6 of Tenor

.....
.....

(d) Identify any **three** compositional techniques used to achieve the mood of the song. (3 marks)

.....
.....
.....
.....

(e) Give the range of Tenor. (2 marks)

7. ANALYSIS OF UNPREPARED WORK.

The musical score is for a piano piece in 3/4 time, featuring terraced dynamics. It consists of three systems of music. The first system (bars 1-8) starts with a piano (*p*) dynamic and transitions to a forte (*f*) dynamic. The second system (bars 9-16) starts with a mezzo-forte (*mf*) dynamic. The third system (bars 17-24) starts with a piano (*p*) dynamic and transitions to a forte (*f*) dynamic. Fingerings are indicated by numbers 1-5 above notes in the treble clef. The piece concludes with a repeat sign.

a. With reference to bar numbers, identify the form and structure of this extract. (3 marks)

.....

.....

.....

b. What is the suitable medium of the piece of music? (1 mark)

.....

.....

c. Explain how terraced dynamics has been achieved in the piece of music. : (1 mark)

.....

.....

d. What are the numbers on top of notes of the treble clef indicate? (1 mark)

.....

.....

d. Define the following terms:-

(5 marks)

- Control Room

.....
.....

- Embouchure

.....
.....

- Diction

.....
.....

- Lamellaphone

.....
.....

- *Adeudeu*

.....
.....

THIS IS THE LAST PAGE PRINTED