

Name: ..... Index No: .....

Candidate's signature.....

Date.....

## Muungano KCSE Trial Exam

511/3  
MUSIC (Theory)  
PAPER 3  
July 2017  
2½ Hours

### INSTRUCTIONS TO CANDIDATES

Answer *all* the questions in this paper.

From question *1* choose either (*a*) or (*b*).

From question *4* choose *any two* of the sections lettered (*a*), (*b*), (*c*) or (*d*).

All answers must be written in the space provided.

### For Examiner's Use Only

Section	Question	Candidates Score
<b>A</b>	1	
	2	
<b>B</b>	3	
	4	
	5	
	6	
	7	
<b>Total Score</b>		

*This paper consists of 8 printed Pages*

*Candidates should check the question paper to ensure that all the pages are printed as indicated  
and no questions are missing*

**Turn Over**

1. a) Continue the following opening to make a melody of sixteen bars for voice introducing modulation to the sub dominant and then back to the tonic. Incorporate dotted rhythm and add phrase marks (9mks)



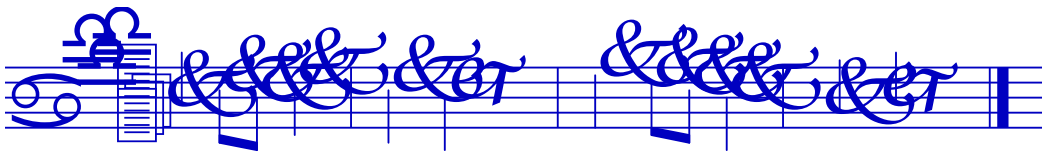
Blank musical staff lines for continuing the melody.

- b) Using staff notation compose a melody and set to it the lyrics below (6mks)

*“Tuimbe sote kwa furaha  
Enyi nyote wanakenya  
Natu cheze ngoma zetu  
Utamaduni tuudumishe”*

Blank musical staff lines for composing a melody and setting the lyrics.

2. Harmonize the following for Soprano, Alto, Tenor and Bass. (SATB). Choose appropriate chords from the following. I, ii, iv, v and vi. Make use of the passing note in bar 3 (15mks)



Blank musical staff lines for harmonizing the melody for SATB.

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**SECTION B: HISTORY AND ANALYSIS**

a) **How is sound** produced on a lamellaphone? (2mks)

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.....

b) **What is** the role of text in a given African folk song? (4mks)

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

c) **Explain three features** of the African traditional folk songs that make them best suited for oral transmission (3mks)

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

d) **Name the instrument** played by each of the following Kenyan traditional musicians. (4mks)

- i. Ogola Opot.....
- ii. Swaleh Mwatela.....
- iii. Tungu Manwancha.....
- iv. David Mwangi.....

e) **What** is a drone? (1mk)

.....  
.....

**4. WESTERN MUSIC**

**a) Henry Purcell**

i. *Name* the only complete opera by H. Purcell (1mk)

.....

ii. *State any one feature* that differentiates the verse Anthem from the Full Anthem (2mks)

.....

.....

iii. *In what medium* are Purcell suites? (1mk)

.....

iv. *Define* the term Anthem in relation to Purcell's music (1mk)

.....

v. *State any two* of Purcell's contributions to choral music (2mks)

.....

.....

**b) CHRISTOPHER WILLBALD GLUCK**

i. *What is* the Nationality of Gluck? (1mk)

.....

ii. *State any three* contributions by Gluck to the Opera reform (3mks)

.....

.....

iii. *Outline any two experiences* which influenced Gluck's musical style and production. (2mks)

.....

.....

iv. *Explain* the term Libretto (1mk)

.....

**c) FREDRIC CHOPIN**

i. *In which period* is Chopin a composer (1mk)

.....

ii. *State one source* that influenced Chopin's musical life and style (1mk)

.....

iii. *Describe any three features* that characterize his style of performance in piano pieces (3mks)

.....

.....

.....

iv. *Identify any two* short pieces by Chopin (2mks)

.....

.....

**d) JEAN SIBELIUS**

i. *Name any two* contemporaries of Jean Sibelius. (1mk)

.....

.....

ii. *Name two* symphonies by Sibelius (2mks)

.....

.....

iii. *State any three factors* that influenced Sibelius musical life and style (3mks)

.....

.....

.....

iv. *Which work* is Finlandia by Sibelius? (1mk)

.....

.....

**5. PRESCRIBED AFRICAN MUSIC**

*(Isururu Dance of the Kuria by Ntimaru Traditional Dancers, PPMC recording)*

a) **Name the main** media in this performance. (1mk)

.....

b) **Identify** the gender of the performers (2mks)

.....

.....

c) **Explain how** variation is used by the instruments (2mks)

.....

.....

d) **Identify** the *prelude* and *interlude* as used in the Isururu dance (2mks)

.....

.....

e) **Why is** it necessary to use vocal ornamentations in the Isururu Dance? (2mks)

.....

.....

f) **Name** the instrument that play the drone in this performance (1mk)

.....

**6. PRESCRIBED WESTERN MUSIC**

*(Danny Boy –Irish folk song arranged by Jameson Marvin)*

a) **Who is** the composer of the piece Danny Boy? (1mk)

.....

b) **Explain how** the following is used in Danny Boy. (3mks)

i. Imitation.....

ii. Divisi.....

iii. Strophic.....

c) With reference to bar numbers, **give an example** of each of the following (3mks)

- i. Homophony.....
- ii. Melsima.....
- iii. Inversions.....

d) **Try to analyze** the music devises used as from bars 13 to bar 17 (2mks)

.....

.....

e) **Which music** term that can be used at bars 17-22 by both Tenor 2 and the upper part of the keyboard

.....

.....

**7. ANALYSIS OF UNPREPARED WORK**

a) **In which key** does the music start? (1mk)

.....

b) **Identify** the form of music (2mks)

.....

.....

c) *Give the meaning* of the terms used in the excerpt above.. (2mks)

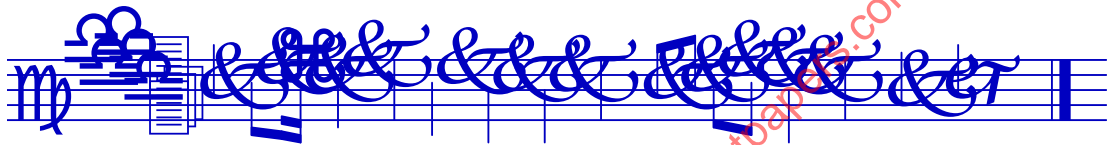
.....  
.....

d) By use of bar numbers *identify* the use of syncopated rhythms. (1mk)

.....  
.....

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

8. a) Transpose this melody a minor 3<sup>rd</sup> up. (5mks)



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

b) *Name one oblique* African flute and transverse flute (2mks)

.....

c) *Identify the instrument* which the named musicians played most (2mks)

- i. William Ingosi.....
- ii. Tariki Osoro Omwenga.....
- iii. Goti Chacha.....
- iv. Kakai Kilonzo.....

d) *Construct the diatonic major* scale of E flat with key signature and in treble clef (5mks)

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

e) *What is the difference* between Isukuti and Litungu? (2mks)

.....  
.....