**NAME\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**CLASS\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_INDEX NO\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**511/3**

**MUSIC**

**Paper 3**

**TERM 2 2021**

**2 Hrs. 30 min**

**MOCK**

**Murang’a Extra- County Secondary Schools**

**MUSIC**

**Paper 3**

**2½ hours**

**Instructions to Candidates**

1. Write your name and index number in the space provided
2. *Answer all the questions in this paper.*
3. *In question* ***4*** *choose* ***any two*** *questions in (a), (b). (c) and (d)*
4. *All answers must be written in the space provided*

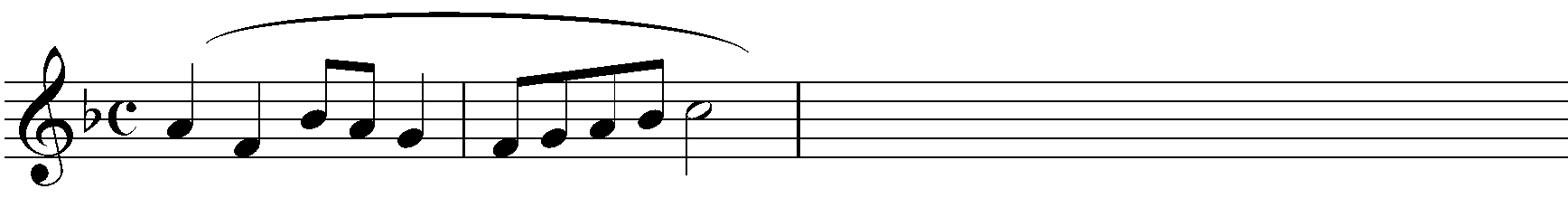
***For Official UseOnly***

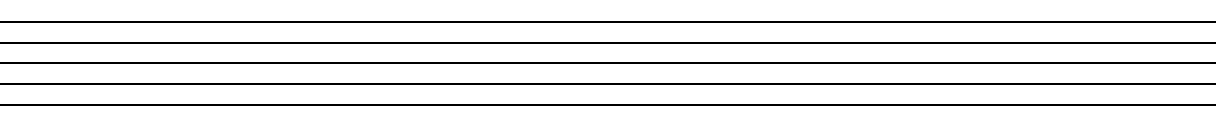
|  |  |  |  |
| --- | --- | --- | --- |
| **SECTION** | **QUESTION** | **MAXIMUMSCORE** | **STUDENT’S SCORE** |
| **A** | 1a | 07 |  |
| 1b | 08 |  |
| 2 | 15 |  |
| **B** | 3 | 14 |  |
| 4 | 14 |  |
| 5 | 10 |  |
| 6 | 10 |  |
| 7 | 6 |  |
| **C** | 8 | 16 |  |
| **TOTAL** | | **100** |  |

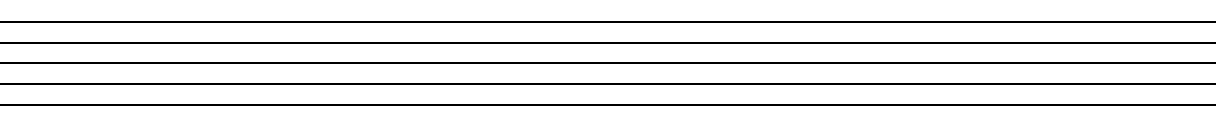
**SECTION A: BASIC SKILLS.(**30 marks**)**

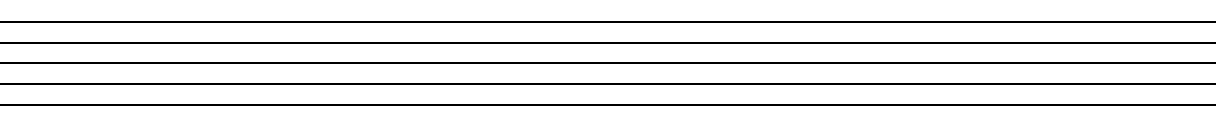
*Answer questions from* ***all*** *sections*

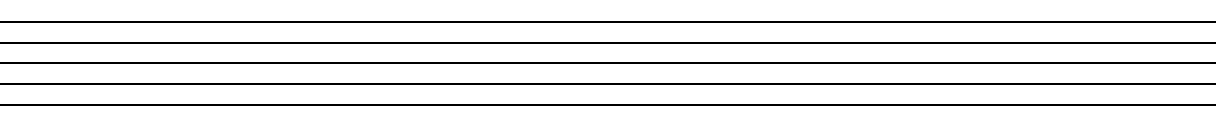
1. a) Continue the following opening to make a melody of 16 bars for voice introducing sequence and triplet Modulate to Relative minor key before returning to the tonic .( 7 marks)







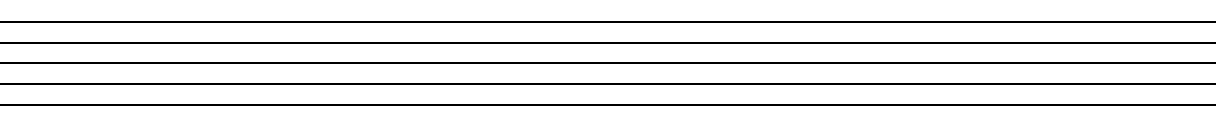


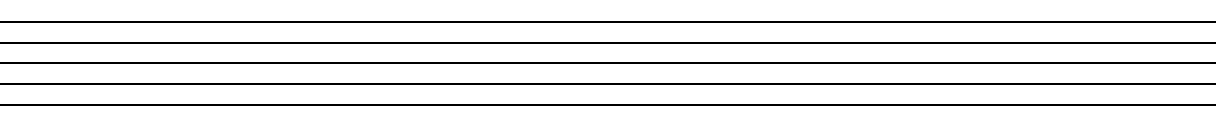


b) Use the text below to compose a melody in staff notation. Add phrase marks (8 marks) .

*Kwa Afya nguvu na chakula*

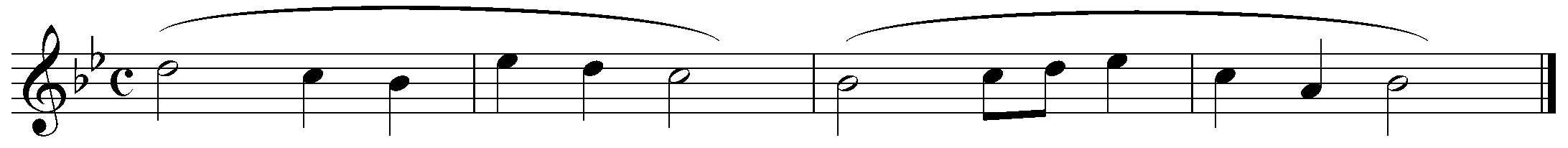
*Twakushukuru ewe Bwana*

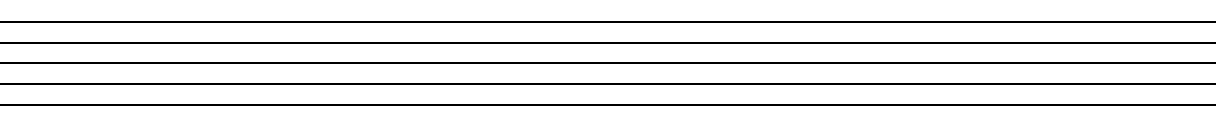


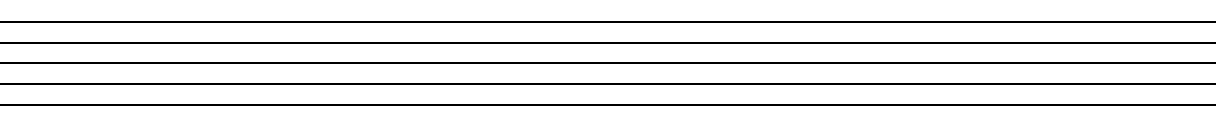


1. Harmonize the following melody for Soprano, Alto, Tenor and Bass (SATB). Choose appropriate chords from the following: I,ii,IV, V and iv.Incoporate Dominant Seventh

.(15 marks)







**SECTION B: HISTORY AND ANALYSIS (**54 marks**)**

**3. AFRICAN MUSIC**

**a)i)** State three most common vocal ornaments used during the performance of African traditional Music (3 marks)

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**ii)** State three functions of Music in a dance. (3 marks)

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**b)** Describe how a Ketubet both percussive and melodic effect in the course of his performance. (4 marks)

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c) Outline four aspects of socio-cultural traditions which are always reflected in an African traditional dance performance. (4 marks)

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**SECTION B: HISTORY AND ANALYSIS (54 Marks)**

1. **WESTERN MUSIC**

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

1. **William Byrd**

i) State the nationality of William Byrd (1 mark)

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ii). State the rights that Byrd and Tallis were given by Queen Elizabet (3 marks)

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iii) Outline three sources that influenced Byrd’s style of Music. (3 marks)

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b) **Bella Bartok**

i) State the period which he lived. (1 mark)

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ii). What is the importance of folk music to Bartok (3 marks)

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iii) Outline any three characterics features of Bartok’s style. (3 marks)

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c**) Joseph Haydn**

i) State Haydn’s Nationality\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (1 Mark)

ii) State any 4 of his contemporaries\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (2 Marks)

iii) Explain Haydn‘s contribution to instrumental music (2mks)

iii) Describe Haydn‘s service of esterhazy (2 Marks)

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1. **Franz Liszt**

i) During which era did Liszt live? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (1 mark)

ii) What is a symphonic poem?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (2 marks)

iii) Name twosymphonic poemsLiszt wrote.

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1. Give examples of Liszt‘s piano works (2 mark)

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**5. PRESCRIBED TRADITIONAL AFRICAN MUSIC**

**CHIVOTI BY DIWANI FROM YOU TUBE**

1. Classify the instruments in this recording, giving names of the used instruments in each classification (3 marks)

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Describe the relationship between instruments in the recording( 3 marks)

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1. State two ways through which contrast has been achieved in the recording. (2 marks)

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1. State the features of African Music in the performance (2 marks)

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1. **PRESCRIBED WESTERN MUSIC-Too much I once lamented by Thomas Tomkins**
2. For what medium is the work scored? (2 mark)

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Describe how voices enter at the beginning of this recording. (2 marks)

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1. Identify two devices the composer has used to decorate the melody (2 marks)

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1. Describe the dynamic range of this music. (1 marks)

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1. Describe three ways through which the composer varies the expression in Singing.

(3 Marks)

1. **ANALYSIS OF UNPREPARED WORK**



1. State the main type of text setting in the above piece of music. (1 marks)

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

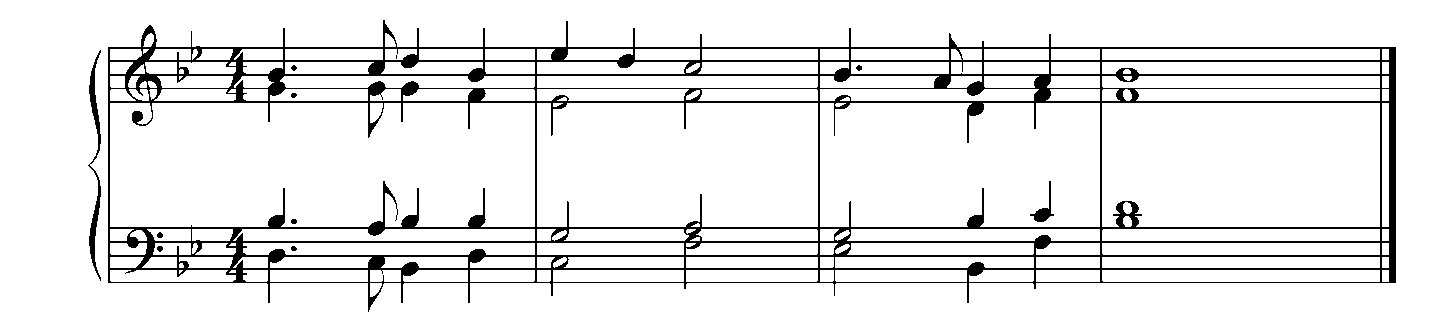
1. Which bar is identical with bar 6? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (1 Marks)
2. Name the cadence in bar 7-8. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (1 marks)
3. What is the texture of the Music?\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ ( 1 mark)
4. Using phrases as sections, identify the general form of the piece of music. ( 2 marks)

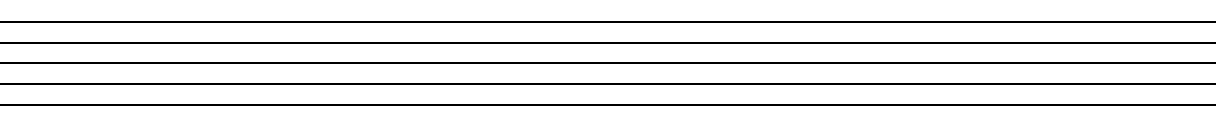
\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

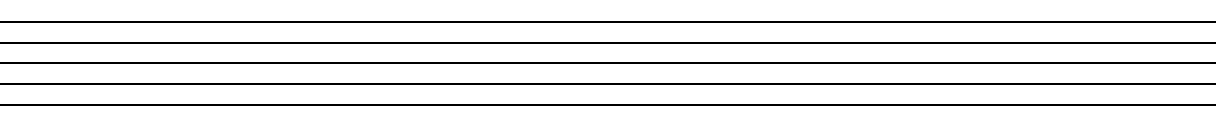
**SECTION C: GENERAL MUSIC KNOWLEDGE (16 MARKS)**

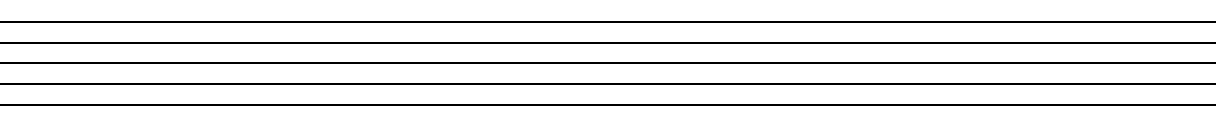
1. a) Write out the following using open score using Treble, Alto, Tenor and Bass Clefs

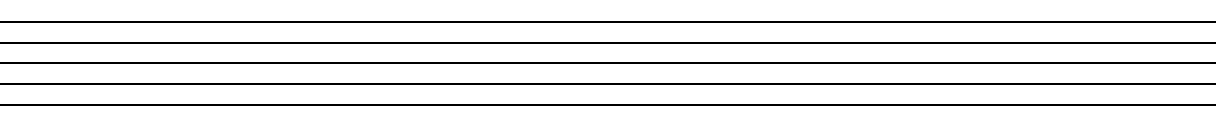
(6 marks)











1. Describe the following terms as used in music. (5 marks)
2. Tetra chord

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Ostinato

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1. Dissonance

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Motif

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1. Ululation

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. State two relationships between Music and language (2 marks)

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1. Give examples of each of the following African traditional Instruments( 3 marks)
2. Plucked idiophone\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
3. Struck\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
4. Double stringed fiddle\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_