

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

Candidates Signature.....

Date.....

Kenya Certificate of Secondary Education

511/3

MUSIC

Paper 3

December 2021

2 ½ hours.

MOKASA 2 JOINT EXAMINATION**Instructions to Candidates**

- i) Write your name and index number in the spaces provided above
- ii) Sign and write the date of examination in the spaces provided.
- iii) Answer all questions in this paper
- iv) In question 4 choose any two of the questions numbered (a), (b), (c) and (d)
- v) **DO NOT** remove any pages.
- vi) This paper consists of **11 printed** pages
- vii) **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) Copy and continue the given opening to make a melody of 16 bars for voice. Modulate to the sub-dominant before returning to the tonic. Incorporate a triplet. Add phrase marks.

(9 marks)



Handwriting practice area consisting of 10 sets of five-line musical staves. A diagonal watermark reads "for free revision content visit www.freeksepastpapers.com".

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

*'Kwa maisha ya kufana, Tuheshimu wazazi,
Amri tulopewa, Na Mungu Mwenyezi.'*

Blank musical staves for writing answers.

2. Harmonize the given melody for Soprano, Alto, Tenor and Bass (SATB). Choose appropriate chords from the following; **I, ii, IV, V** and **vi**. Use a **passing tone** at bar three and a **cadential six four**. Indicate the chords that you use. (15 marks)

Musical notation for a melody in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The melody consists of 8 measures: 1. G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter); 2. Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter); 3. E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter); 4. A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter); 5. D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter); 6. G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter); 7. C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter); 8. F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter).

Blank musical staves for writing answers.

SECTION B: HISTORY AND ANALYSIS (48 marks)

3. AFRICAN MUSIC

a) (i) Identify each of the following Kenyan dances: (4 marks)

- Entabanana
- Otenga
- Kuayika.....
- Ngucu.....

(ii) Name **three** importance of the *Ngelem* dance to its performers. (3 marks)

.....

.....

.....

b) Outline any **three** effects of formal education on traditional African music. (3 marks)

.....

.....

.....

c) Outline any **four** factors one would consider when selecting costumes and décor for a traditional African performance. (4 marks)

.....

.....

.....

.....

4. WESTERN MUSIC

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

(a) William Byrd

i) State **four** musical achievements of William Byrd. (4 marks)

.....

.....

.....

.....

ii) Give **three** examples of vocal music by William Byrd. (3 marks)

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

b) Haydn Franz Joseph

i) What was Haydn’s nationality? (1 mark)

.....

ii) Outline **three** roles Haydn played while working with the Esterhazy family. (3 marks)

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

iii) In what **two** ways did Haydn’s father influence his musical career? (2 marks)

.....
.....

iv) Identify the following works by Joseph Haydn (1 mark)

- *Gypsy Rondo* -
- *Fifths* -

c) Franz Liszt

i) Describe any **three** Franz Liszt’s contribution to piano music (3 marks)

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

ii) State **two** examples of Franz Liszt’s piano works. (2 marks)

.....
.....

iii) What is an etude? (2 marks)

.....
.....

d) Bela Bartok

i) Name **two** people who gave Bela Bartok his earliest piano training. (1 mark)

ii)

iii) Outline any **two** of Bela Bartok's styles of composition. (2 marks)

.....

iv) Give any **two** of Bela Bartok's contributions to music. (2 marks)

.....

v) What type of works are the following? (2 marks)

- Mikrokosmos -
- Kosuth -

5. Prescribed Traditional African Music *Chivoti by Diwani Nzaro from Youtube.*

i) Outline **three** roles played by the main medium in the performance. (3 marks)

.....

ii) State **three** key characteristics of African music evident in the recording. (3 marks)

.....

iii) Explain the relationship between the percussion instruments and the Chivoti. (2 marks)

.....

iv) Describe the ending of the recording. (2 marks)

.....

6. Prescribed Western: Too Much I Once Lamented: by Thomas Tallis

a) i) Identify the chord used at bar 77. (1 mark)

.....

ii) Name and explain the technique used at the last chord of the music. (2 marks)

.....

.....

b) What type of textures have been used at: (2 marks)

● Bar 24 - 34

● Bar 59 – 63.....

c) Define a ballet. (2marks)

.....

.....

d) Citing bar numbers, identify where the following techniques have been used: (3 marks)

● Word painting

.....

● Conjunct motion

.....

● Imitation

.....

for free revision content visit www.freeksepastpapers.com

7. Unprepared Analysis

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

Clarinet in B \flat

Piano

This system contains the first four measures of the music extract. The Clarinet in B \flat part is written on a single staff with a treble clef and a key signature of two flats. The Piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two flats. The music consists of a melodic line in the clarinet and a harmonic accompaniment in the piano.

5

This system contains measures 5 through 8 of the music extract. It features the piano accompaniment on two staves (treble and bass clefs) with a key signature of two flats. The melodic line from the clarinet is not present in this system.

9

This system contains the final four measures (measures 9-12) of the music extract. It includes both the Clarinet in B \flat part on a single staff and the Piano accompaniment on two staves (treble and bass clefs) with a key signature of two flats.

i) Name the concert pitch of the music above. (1 mark)

.....

ii) Citing bar numbers, explain the form of the music above. (2 marks)

.....
.....

iii) Name the last cadence of this music. (1 marks)

.....

iv) Rewrite bar **five** of the clarinet in B flat for a violin. (2 marks)

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

SECTION C: GENERAL MUSIC KNOWLEDGE (16 marks)

8. a) Rewrite the following melody as it should be performed. (4 marks)

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

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

b) Define any **three** of the following musical terms. (6 marks)

i) Conductus

.....
.....

ii) Royalty

.....
.....

iii) Copyright

.....
.....

iv) Embouchure

.....
.....

v) Signature tune

.....
.....

c) (i) Outline any **two** ways in which music piracy may occur. (2 marks)

.....
.....

(ii) List any **two** roles of a manager in a musician's career. (2 marks)

.....
.....

d) Identify any **two** parts on an Ong'eng'o and state their role in sound production. (2 marks)

.....
.....