

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

Candidate's Signature:.....

Date:.....

511/3  
MUSIC  
Paper 3  
December 2021  
2½ Hours

# SAMIA SUB COUNTY JOINT EXAMINATION

Kenya Certificate of Secondary Education

MUSIC

Paper 3

2½ Hours

## Instructions to candidates

- Write your name and index number in the spaces proved above
- Sign and write the date of the examination in the spaces
- Answer all the questions in this paper
- In question 1 choose either (a) or (b)
- In question 4 choose any two of the questions numbered (a), (b), (c) and (d)
- All answers must be written in the spaces provided
- This paper consists of 9 printed pages
- Candidates should check the question paper to ensure that all the pages are printed as indicated and that no questions area missing
- Candidates should answer the questions in English

## For official use only

Section	Question	Maximum Score	Candidate's Score
A	1a	9	
	1b	6	
	2	15	
B	3	14	
	4	14	
	5	10	
	6	10	
	7	6	
C	8	16	
Grand total		100	

**SECTION A. BASIC SKILLS (30 MKS)**

1. Melody

- a) Starting with the given opening, compose a melody of sixteen bars for voice, modulating to the **relativemajor** and returning to the tonic. Introduce dynamics. (9 marks)

*a f 4 k d k k k k k k j*

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

*Singing, playing and dancing together*

*Keeps the children united and happy*



2. Harmonize the following melody for soprano, alto tenor and bass (SATB). Choose appropriate chords from, I, ii, IV, V and vi. Incorporate a passing **sixfour** in the **firstbar**. (15 marks)

a

Blank musical staves for harmonization.

**SECTION B. HISTORY AND ANALYSIS.**

3. AFRICAN MUSIC (14 MKS)

a) Name three communities that traditionally perform the following dances (3marks)

i. Ohangla

.....

ii. Gitiiro

.....

iii. Entabanan

.....

b) Give any **four** advantages of using call and response style of singing ( 4marks)

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 .....  
 .....  
 .....  
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c) What are self sounding instruments?(2marks)

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 .....

d) The style of performing African folksongs has changed over the years, give any **two** factors that have contributed to this change.(2 marks)

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.....  
.....  
e) State **three** roles of music in harvesting (3marks)

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**4. WESTERN MUSIC**

**a) WILLIAM BYRD**

i. State **two** factors that influence Byrd as a composer (2marks)

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.....  
.....

ii. State any **three** of his contributions to instrumental music (3marks)

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iii. Name any **two** of his contemporaries (2 marks)

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**b) JOSEPH HAYDN**

(i) Why is Haydn referred to as father of symphony. Give three reasons (3 marks)

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.....  
.....

(ii) Name the title of Haydn's most popular oratorios (2 marks)

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.....  
.....

(iii) Name **two** limitations of patronage to Haydn's music career (2marks)

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.....

c) **FRANZ LISZT**

(i) State the nationality of List (1mark)

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(ii) Describe les preludes (2 marks)

.....  
.....

(iii) Name any two examples of lists piano works (2 marks)

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.....

(iv) Name any two contemporaries of liszt (2marks)

.....  
.....

d) **BELLA BARTOK**

(i) In which period of western music history did he compose (1mark)

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(ii) State any three factors that influenced Bartoks music compositions (3 marks)

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

(iii) What is night music? (2 marks)

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.....

(iv) Which instrument is Bartok associated with? (1 mark)

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**5. PRESCRIBED AFRICAN MUSIC. (10 mks)**

*(Chivoti by Diwani Nzaro from you tube)*

(i) What type of african performance is this recording? (1mark)

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(ii) Explain three roles of the main medium (3marks)

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(iii) Identify the two styles of performance evident in the recording (2 marks)

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(iv) Explain how climax has been achieved in the performance (2 marks)

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(v) Describe the ending of the performance (2marks)

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**6. PRESCRIBED WESTERN WORK (10 mks)**

***(TOO MUCH I ONCE LAMENTED)***

a) Give **two** features which identify ‘too much I once lamented’ as a ballet . (2marks)

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.....

b) Identify the following melodic devices used in the following sections in the music

(2marks)

i. Bar 53-56 in the tenor voice

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ii. Bar 75 in the bass and alto voices

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.....

c) State three contrasting features between the first and second refrains of the works

(3marks)

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d) By use of bar numbers , describe the form of this music (2marks)

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e) Describe the metre used in this music ( 1mark)

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**7. UNPREPARED ANALYSIS**

(6 marks)

Study the piece below and answer the questions that follow.

*From The Fairy Queen*

Purcell (1659 - 1695)

9

17

25

33

a) For what medium is this music written?

.....

(1 mark)

b) Describe the form of this music citing bar numbers. (2 marks)

.....  
.....

c) Give the key scheme of the music. (1 ½ marks)

.....  
.....

d) State the bar numbers in which the following developmental devices have been used. (1 mark)

(i) Sequence .....

(ii) Scalic motion .....

e) Describe the range of the music. (½ mark)

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

8. a) (i) Differentiate between a whole consort and a broken consort. (2marks)

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.....

(ii) Outline **three** ways through which hip-hop music has influenced the performance of traditional dances in Kenya. (3 marks)

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(iii) State **four** factors that influence the quality of sound produced on a traditional African fiddle. (4 marks)

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- b) The following melody was written for trumpet in B flat. Rewrite it in concert pitch. (4 mks)



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- c) Name any **three** composers of the Kenya national anthem. (3 marks)

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