

Name _____ ADM No. _____
Index No. _____ Candidate's Signature _____
Date _____

511/3

MUSIC PAPER 3

THEORY

DECEMBER, 2021

TIME: 2 ½ HOURS

(KENYA NATIONAL EXAMINATION COUNCIL)

SUKELEMO JOINT MOCK EXAM TERM 2, 2021

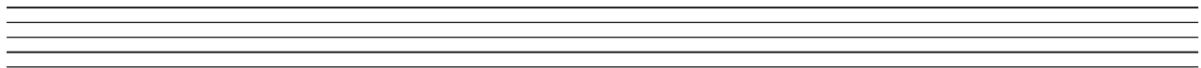
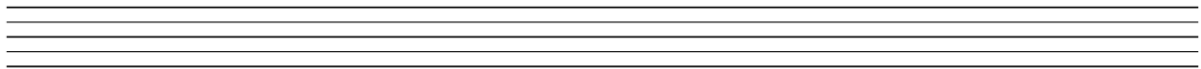
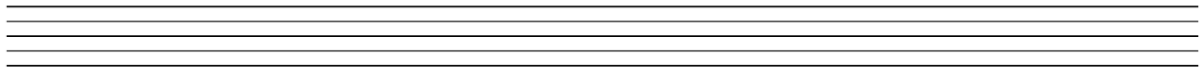
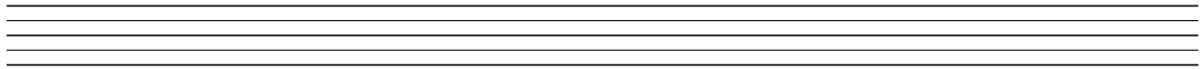
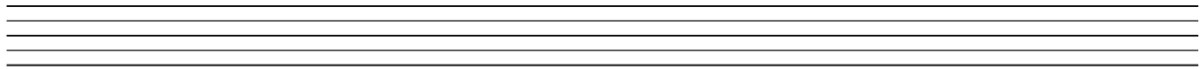
INSTRUCTIONS TO CANDIDATES

- i). Write your name and Index Number in the spaces provided
- ii). Sign and write the date of the examination in the spaces provided above
- iii). Answer all the questions in this paper
- iv). In question 4 choose any **two** of the questions numbered (a), (b), (c) and (d)
- v). This paper consists of 12 printed pages
- vi). Candidates should check the questions paper to ensure that all the pages are printed as indicated and that no questions are missing.

Section	Question	Maximum Score	Candidates Score
A	1	15	
	2	15	
B	3	14	
	4	14	
	5	10	
	6	10	
	7	6	
C	8	16	
Total Score		100	

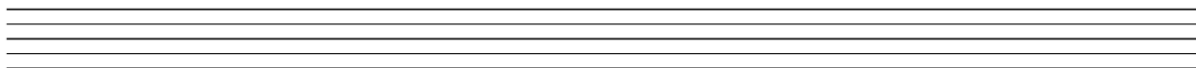
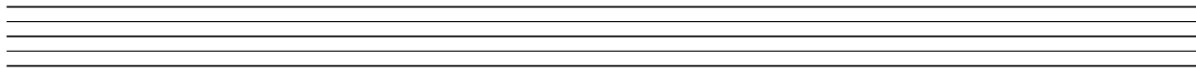
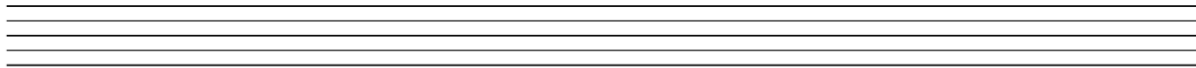
SECTION A: BASIC SKILLS (30 MARKS)

1. a) Continue the following opening to make a melody of sixteen bars for voice with a modulation to the Relative major before returning to the tonic key. Incorporate a duplet, dynamic changes and tempo variations. (9mks)



b) Compose a melody and set to it the text below. Add phrase marks to indicate cadencial points. (6mks)

Dunia kweli ni msumeno
Hukata mbele na nyuma
Chungeni enyi wangwana
Usije kulia sana mwishowe.



2. Harmonize the following melody for Soprano, Alto, Tenor and Bass (SATB).
 Choose appropriate chords from the following I, II, IV, V and VI. Employ a passing six four where applicable. (15mks)



Two sets of empty musical staves for harmonization. Each set consists of four horizontal lines.

SECTION B: HISTORY AND ANALYSIS. (54 MKS)

3. AFRICAN MUSIC

- a). Name any one instrument used in each of the following dances. (3mks)

i). Sengenya

ii). Mwomboko

iii). Isukuti

b). Outline any two factors that influence the naming of the following.

i). Traditional African Instruments (2mks)

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ii). Traditional African dances (2mks)

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c). Mention any three roles of ululation in a performance of a folksong/dance. (3mks)

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d). State any two ways through which people acquire music skills. (2mks)

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e). Costumes and décor play an important role in a musical performance. Give any two of these roles. (2mks)

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4. WESTERN MUSIC

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

a). WILLIAM BYRD

i). Identify any two keyboard musical instruments that Byrd used in his music.

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ii). Outline any three characteristics of the Elegy for Thomas Tallis that Byrd composed.

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iii). What is the title of the Motet volume by Byrd that was published in 1575.

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b). FRANZ JOSEPH HAYDN

i). Give the nationality of F.J Haydn. (1mk)

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ii). State any three factors that influenced Haydn as a composer. (3mks)

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iii). Show the purpose for which Haydn wrote the following. (2mks)

- The Emperor Quartet.....
- Creation oratorio

iv). Give the reason why Haydn is referred to as the father of symphonies.

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.....

c). FRANZ LISZT

i). Identify the Nationality of F. Liszt (1mk)

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ii). Give any four contributions of Liszt towards the development of instrumental music. (4mks)

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iii). Identify any two contemporaries of Franz Liszt. (1mk)

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d). BELLA BARTOK

i). Identify any two composers who influenced Bella Bartok in his music journey. (1mk)

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ii). State three styles of writing that feature in Bella's music (3mks)

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iii). Name the following works (2mks)

• Wooden prince

• Bluebeard's castle

iv). Define the term Piano Quintet (1mk)

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5. PRESCRIBED AFRICAN MUSIC

Chivoti by Diwani Nzaro from You.Tube

a). Describe the composition in number of performers and instrumentation in this music. (4mks)

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bi). Show how the climax has been achieved in this recording. (1mk)

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ii). Identify the style of performance the Chivoti uses in the last section. (1mk)

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iii). Identify the main medium of performance in this music. (1mk)

.....

c).Outline any three roles of the Idiophones in this recording. (3mks)

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6. PRESCRIBED WESTERN MUSIC

Too much I once lamented by Thomas Tomkins.

a). By citing evidence from the score, identify two ways through which Tomkins has used word painting between bar 1 -10. (2mks)

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b). Identify any three compositional style used by Tomkins apart from Word painting- cite the bar numbers. (3mks)

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c). This music can be said to be a Ballet Madrigal. Outline with evidence of bar numbers any three characteristics of a Madrigal realized in this score. (3mks)

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di). Identify the cadence in bar 33 - 34 (1mk)

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ii). Name the medium of performance of this piece. (1mk)

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7. Unprepared analysis.

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

Moderato

Mozart

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one flat (B-flat). The first system consists of two staves. The right-hand staff begins with a treble clef and contains two triplet eighth notes, followed by a quarter note, a half note, and a quarter rest. The left-hand staff begins with a bass clef and contains a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

Musical notation for measures 6-9. The right-hand staff features a rhythmic pattern of eighth notes with beams, and the left-hand staff continues with a steady quarter-note accompaniment. Measure 9 includes a triplet of eighth notes in the right hand.

Musical notation for measures 10-14. Measure 10 starts with a repeat sign. The right-hand staff contains several triplet eighth notes, while the left-hand staff maintains the quarter-note accompaniment.

Musical notation for measures 15-17. The right-hand staff features a continuous eighth-note pattern with beams, and the left-hand staff continues with the quarter-note accompaniment.

Musical notation for measures 18-21. The right-hand staff includes triplet eighth notes and quarter notes. The left-hand staff continues with the quarter-note accompaniment. The piece concludes with a double bar line in measure 21.

a) i. Citing bar numbers, describe the form of this piece. (2mks)

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ii. What musical term describes the chord in the left hand in bar 4? (1mk)

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.....

iii) In which period of music was this written? (1mk)

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b) Identify the following:

i. Tonality of the music from bar 5- 10. (1mk)

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.....

ii) Cadence in bar 10. (1mk)

.....

SECTION C: GENERAL MUSIC KNOWLEDGE (16 MKS).

8. a). Give the meaning of any three of the following terms. (3mks)

i). Ostinato

ii). Cadenza

iii). Antiphony

iv). Tonality

v). Homophonic

b). Write the following melody in staff notation.

(6mks)

Doh is E^b major

Time is 3

4

|| s : . f : m . r | d : m, f . s, fe : s | f., m : r : t, | d: - : - ||

c). State any three characteristics that make Hymns appropriate for congregational use.

(3mks)

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d). State any four differences between the Nyatiti and Litungu.

(4mks)

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MARKING SCHEME
MUSIC PAPER 3
SUKELEMO JOINT MOCK EXAMS 2021

- 1a). Writing a 16 bar melody** (1mk)
- ❖ Modulation well established and Back (2mks)
 - ❖ Cadences (at least 2) (1mk)
 - ❖ Rhythmic variety (1mk)
 - ❖ Lyricism (½ mk)
 - ❖ Use of a duplet (½ mk)
 - ❖ Dynamic changes (1mk)
 - ❖ Tempo variations (1mk)
 - ❖ Phrasing (1mk)
- b). Syllabic division** (2mks)
- ❖ Speech rhythm (1mk)
 - ❖ Rhythm variety (1mk)
 - ❖ Lyricism (½ mk)
 - ❖ Cadences (½ mk)
 - ❖ Melodic curve (½ mk)
 - ❖ Melodic shape (½ mk)
2. – ½ mk for each correct chord (7mks)
- ❖ Voice leading (A.T.B) ½ mk each (1 ½ mk)
 - ❖ Cadences well established (1mk each) (2mks)
 - ❖ Appropriate use of passing $\frac{6}{4}$ (2mks)
 - ❖ Appropriate progression (2 ½ mk)
- Subtract 1 mk each of the following faults.
- ❖ Consecutive 5th
 - ❖ Parallel 8ves
 - ❖ Stems wrongly placed (as a whole) – Exposed 8ves nad 5ths
 - ❖ Wrong key signature in Bass
 - ❖ Crossing of parts
 - ❖ Overlapping
 - ❖ Bracing
 - ❖ Doubling of 3rds in primary chords

SECTION B: HISTORY AND ANALYSIS. (54 MKS)

3. AFRICAN MUSIC

- a). Name any one instrument used in each of the following dances. (3mks)

i). Sengenya – *Mbumbumbu, chapuo, Mchirima, Msondo, Chivoti, Upatsu, Nzumari, Bumg’o, Kayamba, Marimba, Chivoti.*

ii). Mwomboko – *Wandindi, Coro, Kigamba, Accordion*

iii). Isukuti – *Sukuti drums, Mulele, Litungu*

b). Outline any two factors that influence the naming of the following. (2mks)

- ❖ Type of material used in making the instruments
- ❖ The sound the instrument produces
- ❖ The community from where the instrument is made.
- ❖ The shape of the instrument.

i). Traditional African dances (2mks)

- ❖ The instruments used to accompany the dance
- ❖ The occasion when the dance is performed
- ❖ The costumes used when performing
- ❖ The Age of the performers

c). Mention any three roles of ululation in a performance of a folksong/dance.(3mks)

- ❖ Used to colour the performance
- ❖ Shows the climax of the song
- ❖ To indicate an excitement
- ❖ To indicate the start or ending of the song
- ❖ To cue in the singers
- ❖ For enjoyment

d). State any two ways through which people acquire music skills. (2mks)

- ❖ Through observation of the virtuoso singers/players
- ❖ Through brief instruction from the specialists
- ❖ By self discovery / struggle and self taught
- ❖ Music being a family affair hence handed over to the descendants.

e). Costumes play and décor play an important role in a musical performance. Give any two of these roles. (2mks)

- ❖ To display cultural identify / authenticity
- ❖ For identification of special characters in a performance
- ❖ They enhance body movement
- ❖ They enhance uniformity in group performance
- ❖ To identify the participants and their roles
- ❖ To communicate special messages / theme
- ❖ To decorate the performance (Aesthetics)

4. WESTERN MUSIC

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

a). WILLIAM BYRD

i). Identify any two keyboard musical instruments that Byrd used in his music.

- ❖ Organ
- ❖ Harpsichord virginal spinet

ii). Outline any three characteristics of the Elegy for Thomas Tallis that Byrd composed.

- ❖ Had word painting
- ❖ Used contrapuntal texture
- ❖ Had fresh melody and heavy harmony
- ❖ Was set for Tenor and a consort of viols
- ❖ Had three rhythms.

iii). What is the title of the Motet volume by Byrd that was published in 1575.

- ❖ Cautiones Sacrae

b). FRANZ JOSEPH HAYDN

i). Give the nationality of F.J Haydn.

(1mk)

- ❖ Austrian

ii). State any three factors that influenced Haydn as a composer.

- ❖ The people who interacted with e.g Nicole Porpora from Whom he learned
- ❖ Had knowledge of the local folk tunes /melodies
- ❖ Through participation in St. Stephen Cathedral Choir as a singer
- ❖ Booklet on Keyboard CPE Bach and counter point by John Fux
- ❖ Visit to London where he listened to Handel's music
- ❖ Employment at Esterhearzy court where he composed and performed music

iii). Show the purpose for which Haydn wrote the following.

(2mks)

- The Emperor Quartet – Written for the birthday of the emperor
- Creation oratorio – Written as a contribution to that tradition and as a work By Haydn that he wished to be remembered.

iv). Give the reason why Haydn is referred to as the father of symphonies.

- ❖ He developed the classical forms and style of symphony as well as string Quartets, sonatas and piano trios.

c). FRANZ LISZT

i). Identify the Nationality of F. Liszt

(1mk)

- ❖ Hungarian

ii). Give any four contributions of Liszt towards the development of instrumental music.

- ❖ Was the first to give complete solo recitals as a pianist
- ❖ He invented the symphonic poem for the orchestra
- ❖ Exploited the tonal and technical resources of piano e.g using unconventional tones, dramaticism, remote modulation, dissonances, repeated notes, fast arpeggios

iii). Identify any two contemporaries of Franz Liszt.

- ❖ Frederic Chopin
- ❖ Richard Wagner
- ❖ Hector Berlioz
- ❖ Robert Schumann
- ❖ Clara Schumann

d). BELLA BARTOK

i). Identify any composers who influenced Bella Bartok in his music journey .(1mk)

- ❖ Franz Liszt
- ❖ Johann Brahms
- ❖ Richard Strauss

ii). State three styles of writing that feature in Bella's music

- ❖ Used the ancient modes and the pentatonic scale.
- ❖ Uses the Augmented 4th intervals to be the Basis of his Harmonies]
- ❖ Used the dominant and subdominant of either the tonic or related keys
- ❖ \had deep inspiration of folk music
- ❖ Bartok was obsessed with detail
- ❖ Had concern with symmetry and Arch. Tecture
- ❖ Fused folk elements with highly developed techniques of Art music
- ❖ Dissonance and tonal ambiguity
- ❖ Irregular meters and offbeat accents
- ❖ Harmony based on the pentatonic scale
- ❖ Find of sun copations and repeated patterns (ostinatos)

iii). Name the following works

(2mks)

- Wooden prince - Ballet
- Bluebeard's castle – Opera

iv). define the term Piano Quintet –

(1mk)

- ❖ Is the combination of the violin, violas, cello and the piano

5. PRESCRIBED AFRICAN MUSIC

Chivoti by Diwani Nzaro from You.Tube

a). Describe the composition in number of performers and instrumentation in this music. (4mks)

- ❖ Chivoti is played by one person
- ❖ The main idiophone (upatsulukaya debe) is played by one person
- ❖ The main shaker is played by one person
- ❖ The second shaker is played by one person

bi). Show how the climax has been achieved in this recording. (1mk)

- ❖ Climax has been achieved through the chivoti playing quick melodies to the high pitch notes.

ii). Identify the style of performance the Chivoti uses in the last section. (1mk)

- ❖ The style is Antiphonal i.e self call and self response.

iii). Identify the main medium of performance in this music. (1mk)

- ❖ Chivoti

c).Outline any three roles of the Idiophones in this recording. (3mks)

- ❖ To enrich the texture of the music
- ❖ To add tone colour to the music
- ❖ To set the tempo / pace to the music
- ❖ To sustain the pace of the performance.

6. PRESCRIBED WESTERN MUSIC

Too much I once lamented by Thomas Tomkins.

a). By citing evidence from the score. Identify two ways through which Tomkins has used word painting between bar 1 -10. (2mks)

- ❖ He has used the long notes on words “Too much at bar 1 – 2”
- ❖ He used the blue notes (accidentals) to show dischords e.g the sharps on laments at 4 in voice 2.

b). Identify any three compositional style used by Tomkins apart from Word painting- cite the bar numbers. (3mks)

- ❖ Imitation bar 1 – 5, 9 – 11, 59
- ❖ Melisma Alto bar 49 – 51, 55 – 57
- ❖ Sequence e.g bass bar 24 – 26, 26 – 27, Tenor bar 28 – 29, Alto bar 30 – 31.

c). This music can be said to be a Ballet Madrigal. Outline with evidence of bar numbers any three characteristics of Madrigal realized in this score. (3mks)

- ❖ They have imitations of voices e.g bar 1 – 5, 9 – 11.
- ❖ Use word painting e.g Too much in bar 1 – 2 and expressive words.
- ❖ Are sung unaccompanied (acapella)
- ❖ Are free in rhythm with note extensions displacing the Accentuations on the strong beats.
- ❖ Mostly have stepwise motions within a narrow range
- ❖ Have chromaticism to depict the infertility of music and to show expressions and emotions/ feelings
- ❖ Uses the fa – la – la refrain. (any three relevant points) 1 x 3 = 3mks

di). Identify the cadence in bar 33 - 34

- ❖ Perfect cadence in A

ii). Name the medium of performance of this piece. (1mk)

- ❖ Voice is five parts.

7. UNPREPARED ANALYSIS

a) i. Citing bar numbers, describe the form of this piece. (2mks)

- ❖ Binary form /AB A (Bar 1- 10) B(Bar 11-22)

ii. What musical term describes the chord in the left hand in bar 4? (1mk)

- ❖ Arpeggio

iii) In which period of music was this written? (1mk)

- ❖ Classical period

b) Identity the following:

i. Tonality of the music from bar 5- 10. (1mk)

- ❖ C major

ii) Cadence in bar 10. (1mk)

- ❖ Perfect cadence

SECTION C: GENERAL MUSIC KNOWLEDGE (16 MKS).

8. a). Give the meaning of any three of the following terms. (3mks)

i). Ostinato – *Persistent repetition of a music phrase.*

ii). Cadenza – *A showy passage in a concerto by a performer / player of an instrument to show his/her virtuosity*

iii). Antiphony – *Solo – response style*

iv). Tonality – *Key centre / Tone centre*

v). Homophonic – *Single melodic line with supporting chords below it.*

b). Write the following melody in staff notation. (6mks)

Doh is E^b major

Time is $\frac{3}{4}$

|| s : . f : m . r | d : m, f . s, fe : s | f., m : r : t, | d: - : - ||



c). State any three characteristics that make Hymns appropriate for congregational use. (3mks)

- ❖ They are sung in unison
- ❖ They have recurring / repeated sections
- ❖ They sing nearly the same text always
- ❖ Usually there's no urgency for accompaniments
- ❖ They involve group singing
- ❖ No costumes needed.

d). State any three differences between the Nyatiti and Litungu (4mks)

NYATITI	LITUNGU
❖ Has 8 strings	-Has 7 strings
❖ Has a spherical Resonator	-Has a rectangular Resonator
❖ Usually plays the Ostinato	-Usually plays melodies
❖ Has wide arms	-Has almost parallel arms
❖ Played while sitting/crouching	-Can be played while standing
❖ The scale is rdt, s, s f r d	- Scale d r m f s l d'