

511/3 - MUSIC - Paper 3

Nov./Dec. 2020 - 2½ hours

Name Index Number

Candidate's Signature Date

Instructions to candidates

- (a) Write your name and index number in the spaces provided
- (b) Sign and write the date of the examination in the spaces provided above
- (c) Answer **all** the questions in this paper
- (d) In question 4 chose **any two** of the questions numbered (a), (b), (c) and (d)
- (e) All answers must be written in the spaces provided
- (f) **This paper consists of 12 printed pages**
- (g) **Candidates should check the question paper to ensure that all the pages are printed as indicated and that no questions are missing**

For Examiner's Use Only

Section	Question	Maximum Score	Candidate's 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)

Answer all questions in this section

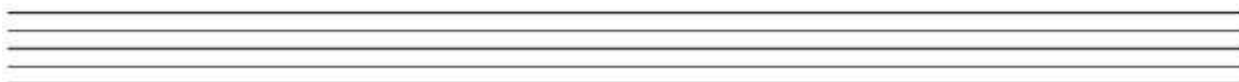
1. Melody

(a) Continue the given opening and compose a melody of sixteen bars for voice, modulating to the relative minor and returning to the tonic. Incorporate tempo variations and syncopation. Add phrase marks. (9 marks)



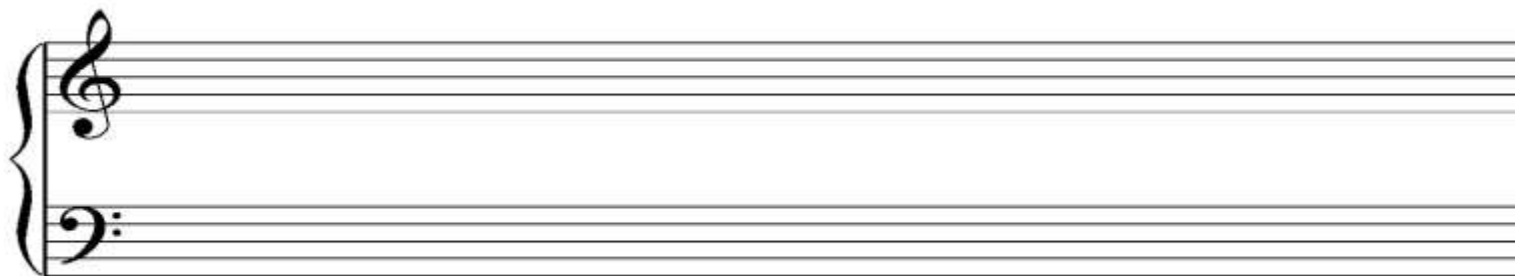
(b) Compose a melody and set to it the text given below. Use the treble stave a key of your choice. (6 marks)

*Home for the holiday a break that I took,
The schools are opening I rush for my book.*



2. The following is the soprano melody. Harmonize the melody for SATB using appropriate chords from I, ii, IV, V and vi. Incorporate V^7 at the cadential point. (15 marks)





SECTION B: HISTORY OF MUSIC (54 MARKS)

3. AFRICAN MUSIC

(a)(i) What is a membranophone? (1 mark)

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(ii) State **four** techniques of pitch variation on traditional membranophones. (4 marks)

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(b)(i) Explain **three** reasons why culture plays an important role in defining an African traditional dance. (3 marks)

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(ii) Identify **three** aspects of a traditional African dance that determines its cultural idiom. (3 marks)

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(c) Give **three** reasons why traditional African folk tunes are short and repetitive. (3 marks)

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4. **WESTERN MUSIC**

(a) **Thomas Morley**

(i) Name **one** musical instrument for which Morley extensively composed. (1 mark)

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(ii) State **six** characteristic features of Morley’s madrigals. (6 marks)

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(b) **Domenico Scarlatti**

(i) What medium is Scarlatti mainly associated with? (1 mark)

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(ii) Explain Scarlatti’s contribution to the development of music. (6 marks)

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(c) **Felix Mendelssohn**

(i) What is a piano concerto? (1 mark)

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(ii) Give **three** examples of piano concertos by Mendelssohn. (3 marks)

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(iii) Describe Mendelssohn’s compositional style. (1 mark)

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(iv) Explain Mendelssohn’s contribution to the classical musical form. (2 marks)

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(d) **Vaughan William**

(i) In which period of music history did Vaughan William compose? (1 mark)

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(ii) What type of work is each of the following by Vaughan William? (3 marks)

- The Wasps.
- The Poisoned Kiss.
- Old King Cole.

(iii) State **three** ways in which the World War I influenced Vaughan William. (3 marks)

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5. **PRESCRIBED TRADITIONAL AFRICAN MUSIC**

Siiriri From *Folk Music of East Africa*

(a) Describe the introductory section. (2 marks)

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(b) Describe **three** characteristic features of the singing style in the main section. (3 marks)

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(c) Outline **two** ways in which harmonic effect is achieved in the performance. (2 marks)

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(d) Outline **two** roles of the percussion in the performance. (2 marks)

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(d) Describe the ending. (1 mark)

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6. **PRESCRIBED WESTERN MUSIC**

Septet Op. 20 – Movement 4 (Tema Con Variazioni) by Ludwig van Beethoven

(a) With reference to bar numbers explain the following terms. (3 marks)

(i) Theme

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(ii) Variation

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(iii) Coda

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(b) Identify the most prevalent articulation mark used in the music. (½ mark)

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(c) Describe the texture in the third variation (½ mark)

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(d) Describe the parts in the woodwind section in bars 53 -54. (2 marks)

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(e) With reference to bar numbers, identify any **three** compositional devices used in the fifth variation. (3 marks)

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(f) Identify the chords in bar 120-124. (1 mark)

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7. ANALYSIS OF UNPREPARED WORK

Look at the extract below and answer the questions which follow.

Dobrzynski



The musical score is written for piano in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It consists of five systems of two staves each (treble and bass clef). Measure numbers 1, 4, 7, 9, and 12 are indicated at the start of their respective systems. The score includes various musical notations: slurs, ties, triplets, and dynamic markings such as *pp*, *p*, *fz*, and *dolce*. There are also performance instructions like *8va* with a dashed line above the notes. The piece concludes with a double bar line at the end of measure 12.

(a) Describe the meter of this extract. (1 mark)

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(b) What type of scale is used on the last beat of bar 7? (1 mark)

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(c) What is the key in the opening two bars? (1 mark)

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(d) Write the bar 14 right hand how it will be performed. (1 mark)

(e) Describe the volume intensities in this extract. (1 mark)

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(f) Name the style of accompaniment in the extract. (1 mark)

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SECTION C: GENERAL MUSIC KNOWLEDGE (16 MARKS)

8. (a) Outline the **four** core functions of the Permanent Presidential Music Commission (PPMC) of Kenya. (4 marks)

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(b) State **three** main features of the medieval plainsong. (3 marks)

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(c) (i) What is concert etiquette? (1 mark)

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(ii) Outline **three** ways to observe concert etiquette. (3 marks)

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(d) Complete the table below with the correct information about the fugue form.

(5 marks)

Section	Theme/Subject	Key
Exposition		
Development		
Recapitulation		