

Name Index Number

511/3
MUSIC
Paper 3
Nov. 2016
2½ hours

Candidate's Signature

Date



THE KENYA NATIONAL EXAMINATIONS COUNCIL
Kenya Certificate of Secondary Education
MUSIC
Paper 3
2½ hours

Instructions to candidates

- (a) Write your name and index number in the spaces provided above.
- (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 choose 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 11 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.
- (h) Candidates should answer the questions in English.

For Examiner's Use Only

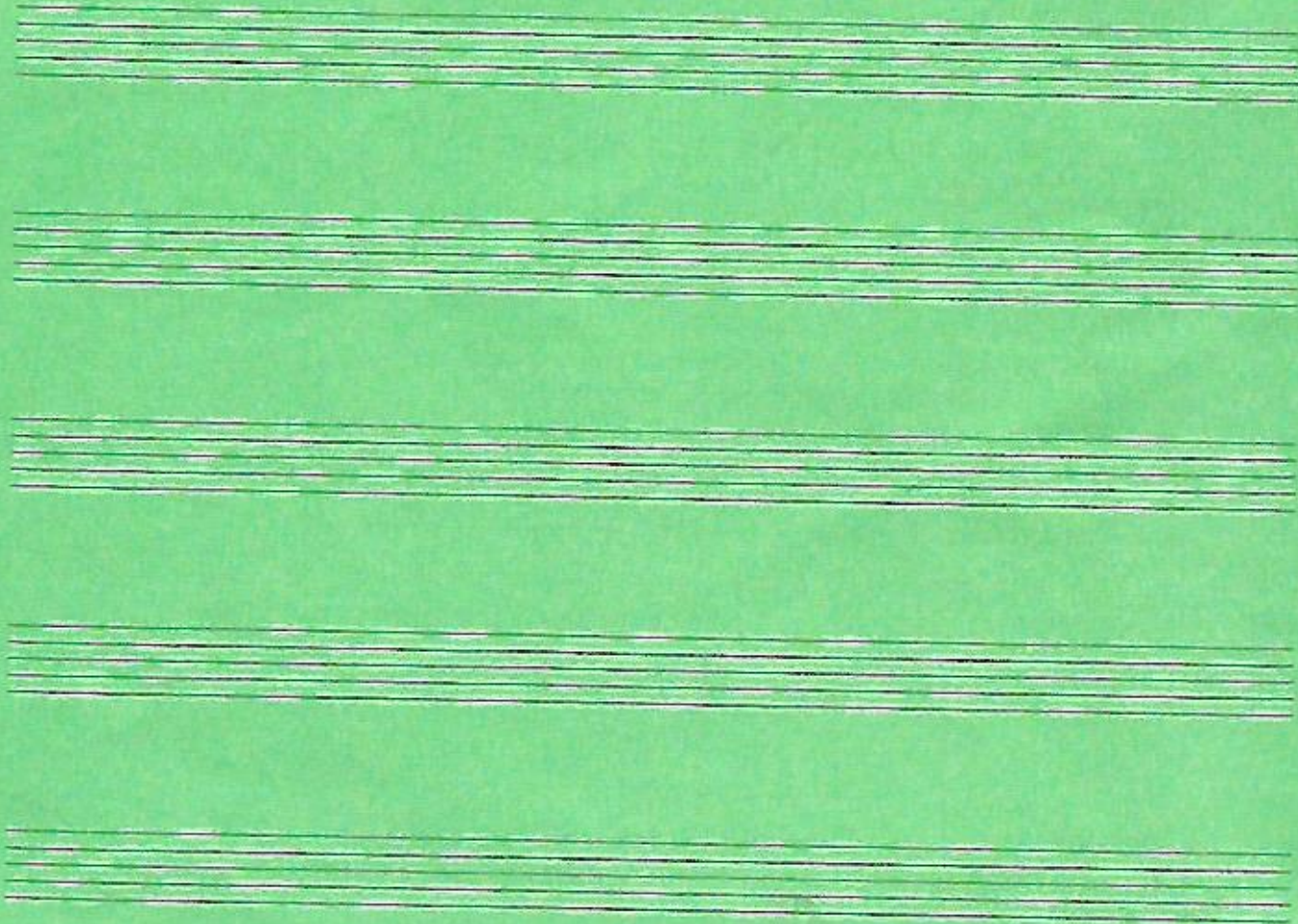
Section	Question	Maximum Score	Candidate's Score
A	1	15	
	2	15	
B	3	14	
	4	14	
	5	10	
	6	10	
	7	6	
C	8	16	
Total Score		100	



SECTION A: BASIC SKILLS (30 marks)

Answer all questions in this section.

- I. (a) Continue the following opening to make a 16-bar melody for voice. Incorporate a modulation to the relative major and return to the tonic key. (9 marks)



SECTION B: HISTORY AND ANALYSIS (54 marks)

Answer all questions in this section.

3. African Music

- (a) (i) Identify **three** parts of an African Traditional lamellaphone, stating the role played by each part in sound production. (3 marks)

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- (ii) Name **one** example of a lamellaphone from Kenya. (½ mark)

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- (b) Explain **three** features of the African Traditional folk songs that make them best suited for oral transmission. (4½ marks)

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- (c) Name **two** examples of each of the following instruments from Kenya.

- (i) Side-blown flutes (1 mark)

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- (ii) End-blown flutes (1 mark)

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- (d) Outline **four** benefits of singing games to the participants. (4 marks)

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4. **Western Music**

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

- (a) Thomas Tallis

- (i) Outline his achievements with regard to language in music at the time. (1 mark)

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- (ii) State **four** major appointments held by Tallis during his career as a musician. (2 marks)

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(iii) Identify **four** types of works composed by Tallis. (4 marks)

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(b) Wolfgang Amadeus Mozart

(i) State **two** factors that promoted Mozart's musical development in childhood. (2 marks)

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(ii) Name the work whose development and popularisation is fully attributed to Mozart. (1 mark)

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(iii) Give **one** example of each of the following works by Mozart:

I – Opera Buffa (½ mark)

II – Opera Seria (½ mark)

(iv) Outline **three** key features of '*style galant*' favoured by Mozart. (3 marks)

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(c) Robert Schumann

(i) Schumann was famous for concentrating his energies on one form of music at a time. Identify the forms he mainly composed during the following periods:

I – Before 1840 (1 mark)

II – In 1840..... (1 mark)

III – In 1841 (1 mark)

IV – In 1842 (1 mark)

(ii) State **one** feature of the opera ‘Genoveva’ (op.81) which makes it different from the traditional opera. (1 mark)

.....

(iii) Name **two** song cycles by Schumann. (2 marks)

.....

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(d) Aaron Copland

(i) State **three** ways in which Copland contributed to the development of music during his time. (3 marks)

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(ii) State **four** references on Copland’s style of composition. (4 marks)

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5. Analysis of prescribed African music

“Ibodi” dance of the Baklayo-Busia Municipal Dancers (PPMC Recording)

- (a) With reference to the performance in the recording, outline **five** features that contribute to the creation of the climax. (5 marks)

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- (b) Describe the call-response style in the opening section of the performance. (2 marks)

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- (c) State **two** ways in which the voice is cued in this performance. (2 marks)

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- (d) Describe the mood of this performance. (1 mark)

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6. **Analysis of prescribed western music**

“Rondo alla Turca”, Movement 3 from Piano Sonata N^o.11, K.331
by Wolfgang Amadeus Mozart.

- (a) With reference to specific bars. Identify the form of the opening section (Bar 1 to 24).
(2½ marks)

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- (b) Identify **three** ways through which a sudden contrast is created between bars 32–40 in relation to the previous section. (3 marks)

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- (c) Outline the difference between bars ‘54–64’ and ‘88–96’. (1 mark)

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- (d) Identify the chordal progression from bar 96 to 104. Use bar numbers to illustrate your answer. (2½ marks)

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- (e) State the name given to the type of LH accompaniment between bars 110 and 116. (1 mark)

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7. Analysis of unprepared work

Refer to "The Wild Horseman" by Robert Schumann and answer the questions that follow.

The Wild Horseman

Robert Schumann

Vivace

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The tempo is marked *Vivace*. The key signature has one sharp (F#). The score includes dynamic markings: *mf* (measures 1-2), *sf* (measures 3-4), *sf* (measures 5-6), *f* (measures 7-8), *f* (measures 9-10), *f* (measures 11-12), *mf* (measures 13-14), *sf* (measures 15-16), *sf* (measures 17-18), and *f* (measures 19-20). Measure numbers 5, 10, 15, and 20 are indicated at the start of their respective systems.

- (a) Identify the most prevalent articulation mark used in this music. (½ mark)
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- (b) With reference to specific bar numbers, identify the general form of this music. (2 marks)
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- (c) (i) Which section of the music is presented in the Major mode? Refer to bar numbers for illustration. (1 mark)
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- (ii) Name the melodic feature peculiar to the section in (i) above. (1 mark)
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- (d) Describe the first chord in bar 3. (1 mark)
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- (e) State the meaning of the term "vivace" as used in the music. (½ mark)
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