**KENYA CERTIFICATE OF SECONDARY EDUCATION**

**DECEMBER EXAM 2021**

**FORM FOUR**

**MUSIC**

**PAPER 511/3**

**TIME:2 HOURS,30 MINUTES**

**NAME:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_INDEX NO.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

SCHOOL\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_SIGNATURE\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*INSTRUCTIONS TO CANDIDATES*

**Answer all questions in this paper in the spaces provided.**

**In question 4, choose any two of the questions numbered (a),(b),(c) or (d)**

**The paper consists of 10 printed pages.**

FOR EXAMINER’S USE :

|  |  |  |  |
| --- | --- | --- | --- |
| **SECTION** | **QUESTION** | **MAXIMUM SCORE** | **CANDIDATE’S SCORE** |
| **A** | 1a | **08** |  |
|  | 1b | **07** |  |
|  | 2. | **15** |  |
| **B** | 3. | **14** |  |
|  | 4. | **14** |  |
|  | 5. | **10** |  |
|  | 6. | **10** |  |
|  | 7. | **06** |  |
| **C** | 8. | **16** |  |
| **TOTAL** |  | **100** |  |

**SECTION A:BASIC SKILLS(30 MARKS)**

1.a)Continue the following opening to make a 16 bar melody for voice, introducing tempo variation and a duplet. Modulate to the **sub dominant** before returning to the tonic. Add phrase marks. (8 marks)









b)Using staff notation,compose a tune to suit the lyrics below. ( 7 marks)

*mimi naipenda nchi yangu Kenya*

*daima ‘tailinda,mimi mzalendo*





2.Harmonise the following melody for soprano,alto,tenor and Bass.Use a passing six four in bar 1.Choose appropriate chords from the following ;I,ii,IV,V and vi.(15 mks)







**SECTION B:HISTORY AND ANALYSIS(54 MARKS)**

3.**AFRICAN MUSIC;**

a)Identify idiophones from the group of instruments below.(3 marks)

Adet

Adongo

Karing’aring’a

Emborogo

Chimbengele

b)Identify any three of the dances below; (3 marks)

Gonda\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Ribina\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Nzulya\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Kamabeka\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Gitiiro\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

c)State **three** factors that determine sound production on an African fiddle. (3 marks)

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d)State **three** characteristic features of an art song. (3 marks)

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e)Outline **two** factors that determine the choice of costumes and décor. (2 marks)

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4.**WESTERN MUSIC**

Answer any two questions from **(a),(b**),(**c**) and (**d**)

a)**William Byrd**

i)In which period did W. Byrd live? (1 mark)

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ii)State **three** factors that influenced Byrd’s music career. (3 marks)

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iii)what is an elegy? (1 mark)

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iv)Give **two** characteristics of Byrd’s elegy. (2 marks)

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b)**Joseph Franz Haydn.**

i)In which country was Haydn born? (1 mark)

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ii)Give three characteristic styles of Haydn’s music. (3 marks)

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iii)Give three contributions that Haydn made to the development of the orchestra. (3 marks)

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c)**Franz Liszt**

i)Identify **three** duties that Liszt performed in Weimar from the time he turned 36. ( 3 marks)

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ii)Define a symphonic **poem**. (1 mark)

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iii)Identify **three** factors influencing Liszt into music. (3 marks)

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d)**Bela Bartok**

i)Mention **one** person who influenced Bartok in music at his very early age. (1 mark)

ii)Give **four** characteristic features of B.Bartok’s music. (4 marks)

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

iii)Give **two** titles of concertos that B. Bartok composed in his life time. (2 marks)

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**5.Prescribed African music**

**Chivoti by Diwani Nzaro** from youtube

i)What is the main medium of performance? (1 mark)

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ii)Mention three characteristics of African music that are evident in the work. (3 marks)

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iii)Outline **three** roles of the idiophones in the performance. (3 marks)

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iv)Describe the last section of the performance. (3 marks)

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6**) Prescribed Western music**

**Too much I once lamented** by Thomas Tomkins

a)Describe the texture of the music. (1 mark)

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\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

b)By use of bar numbers, identify areas where the following techniques have been used; (4 marks)

i) *scalic movement*

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ii) *mellisma*

……………………………………………………………………………………………………………..

iii) *inversion*

……………………………………………………………………………………………………………….

iv) *sequence*

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c)Explain **two** ways in which word painting has been used in the performance. (2 marks)

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d)(i)What is the pitch range for the Alto voice in the recording? (1 mark)

……………………………………………………………………………………………………………….

ii)Explain the reason why small print notes have been used in bar 62-63 of soprano. (1 mark)

………………………………………………………………………………………………………………

……………………………………………………………………………………………………………….

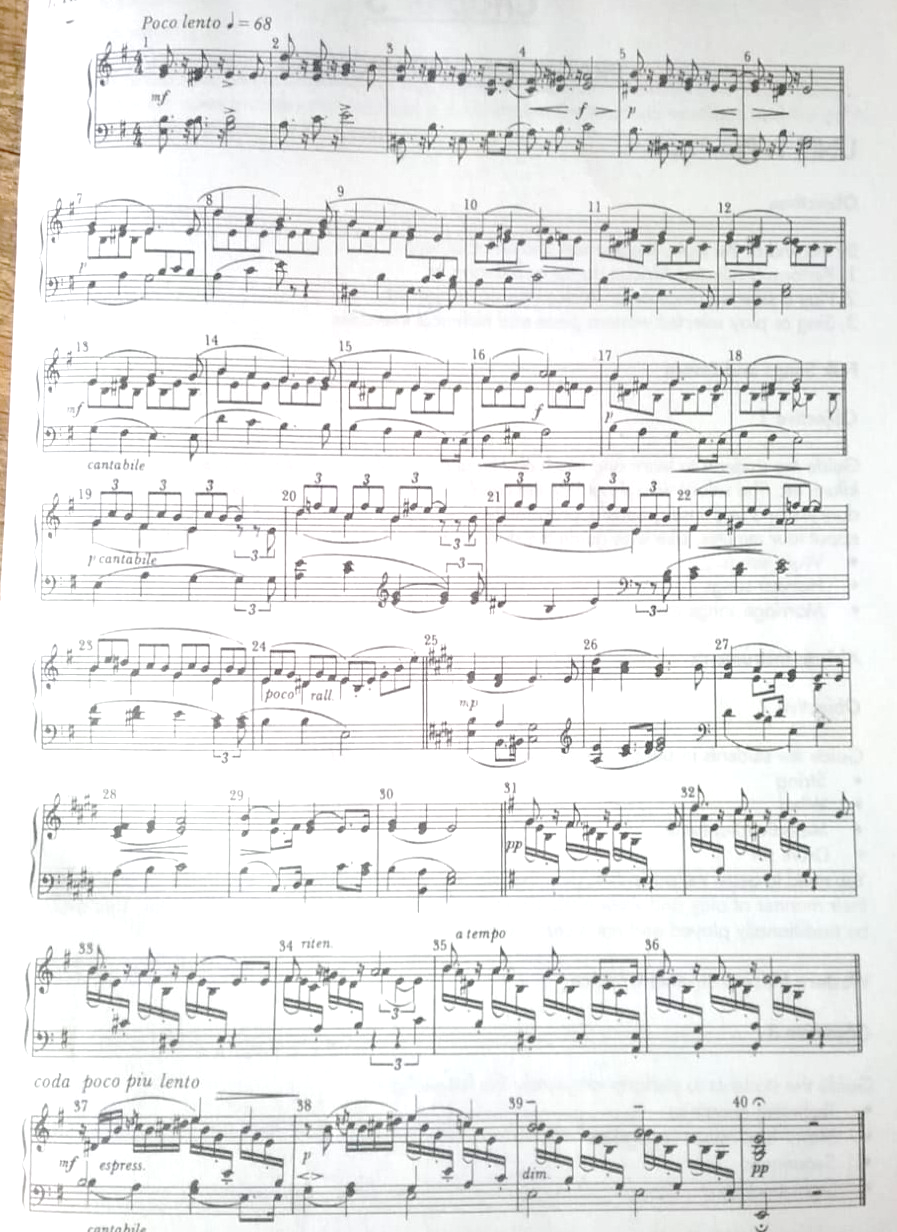
iii)Write the following in full and give the meaning of each as used in the music; (1 mark)

*mf*

*dim.*

**7.Unprepared analysis**

Study the excerpt below then answer the questions that follow.



i)For what medium is the music written? (1 mark)

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ii)By use of bar numbers, identify an area where a sequence has been used. (1 mark)

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iii)Name the key in which the music modulates at bar 25. (1 mark)

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iv)Identify three articulation marks used in the music and write the meaning of each. (3 marks)

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8.**GENERAL MUSIC KNOWLEDGE**

a)Define any five of the following terms; (5 marks)

concerto\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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cadenza\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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oratorio\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Fugue \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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requeim\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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rondo\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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b)Give **three** differences between a folksong and a folkdance. (3 marks)

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c)The melody below is written for a trumpet in B flat.Write it in **concert pitch**. (3 marks)



d)Explain each of the following in the music industry. (2 marks)

*Track recording*

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*Sampling*

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e)State three roles of music and dance during traditional African worship.(3 marks)

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