**NAME\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ADM NO\_\_\_\_\_\_CLASS\_\_\_\_\_**

**511/3**

**MUSIC**

TIME: 2½ hours

ARISE AND SHINE JOINT EXAMINATION

**BOMET EAST SUBCOUNTY-BOMET COUNTY**

**THE YEAR 2023**

**Instructions**

1. ***Follow the instructions in each section****.*
2. ***This paper consists of 11 printed pages.***
3. ***Check the question paper to ensure that all the pages are printed as indicated and that no questions are missing.***
4. ***Answer all the questions in the spaces provided.***
5. ***For question 4, answer any two questions from a, b, c and d.***

**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** |  |

*Answer* ***all*** *questions in this section*

1. a) Use the given opening to compose a melody of sixteen bars for voice, with a modulation to the relative minor and return to the tonic. Introduce a syncopation. (9 marks)



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b) Use the text below to compose a melody and set the text to it. (6 marks)

*Twatangaza twahimiza, amani ni muhimu,*

Dumisheni amani, ili nchi iwe salama.

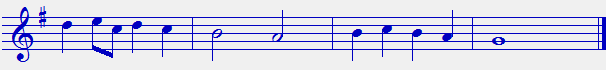








2. Harmonize the following melody for SATB. Choose appropriate chords from I, ii, IV, V and vi. Use a passing six four chord. (15 marks)



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**SECTION B: HISTORY OF MUSIC AND ANALYSIS (54 marks)**

3. a) Apart from warming, state two other ways of tuning membranophones. (2 marks)

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(b) Solo and chorus as a style of singing has its advantages. Outline any four of these advantages. (4 marks)

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(c) State two differences between bung’o and nzumari. (2marks)

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(d) Give any four points justifying the importance of a music student participating in the Kenya Music Festival competitions. (4 marks)

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e) What is the difference between orutu and arutu? (2mks)

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**WESTERN MUSIC**

Answer any TWO questions from a, b, c and d.

4 **a) Claudio Monteverdi**

i) Give three styles used by Monteverdi to bring emotional intensity to his music. (3mks)

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ii) State two ways in which Monteverdi’s association with St. Marks cathedral was significant.

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(2mks)

iii) What was Monterverdis contribution to the development of the madrigal?

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(2mks)

**b**) **ALESSANDRO SCARLATTI**

i) Give any four contributions of Alessandro Scarlatti to the Music of the Baroque period. (4mks)

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ii) Alessandro had a number of Contemporaries who directly and indirectly influenced his music. State any six of them. (3mks)­­­­­­­­­­­­­­­­­­­­­­­­­­­­­\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**c) CHRISTOPH WILLIBALD GLUCK**

i) Explain three ways in which Gluck’s travels contributed to his musical growth. (3mks)

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ii) State two reform operas by Gluck. (2mks)

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iii) How did the following people impact on Gluck’s music

David Garrick (1mk)

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Ranieri Calzabigi (1mk)

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

**d) CLAUDE DEBUSSY**

i) State Debussy’s country of origin (1mk)

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ii) Explain the reason behind Debussy’s admission to Frances leading musical college to study music. (1mk)

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iii) Outline two music areas studied by Debussy in the above mentioned college. (2mks)

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iv) Give three charecteristics of Debussy’s music. (3mks)

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5. **Prescribed Traditional African Music**

*Chuka drummers. PPMC recording*

1. Describe this performance in terms of media. (3marks)

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1. State the instrument that initiates transition in the performance. (1 mark)

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**c)** Explain three ways in which variation has been achieved in the performance. (3mks)

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d) Describe the sequence of events in the introduction section. (1mk)

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e) Give two reasons that justify this performance as being African Music. (2mks)

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**6. Prescribed Western music:**

Sonata da Chiesa Opus 3 Fourth movement by Corelli Archangelo

*a) i) Sate a musical term which best describes the progression between the last beat of bar one and first beat of bar two. (1mk)*

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ii**)**  Identify any other passages with similar progression as (i) above. (1mk

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b) i) Give the texture of the music between bar 11 – 14. (1mk)

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ii) Explain your answer in 1b above 1mk

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**c**) i) In which musical period was this performance written ? 1mk

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ii) Give a reason for your answer in (ci) above 1mk

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d) Identify two sections with an ascending interval of an octave 2mks

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e) Using bar numbers, describe the form of this music. 2mks

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**7. ANALYSIS OF UNPREPARED WORK (6 marks)**

Answer the following questions with reference to the music piece below**.**



(a) For what medium is this music written? (1 mark)

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

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

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(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)**

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

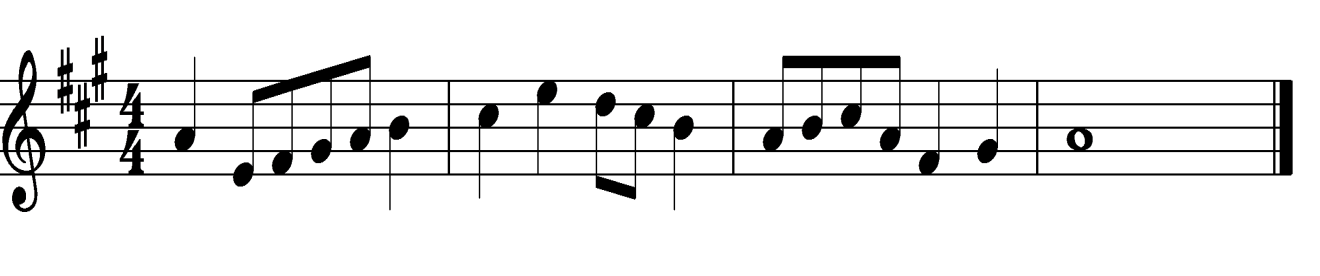
\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_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

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

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





(d) Name any three composers of the Kenya national anthem. (3 marks)

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