

SULIMO JOINT EXAMS

Name Adm. No. Class.....

Candidate's Signature Date

511/3 - MUSIC - Paper 3

JULY 2025

- 2½ hours

Instructions to candidates

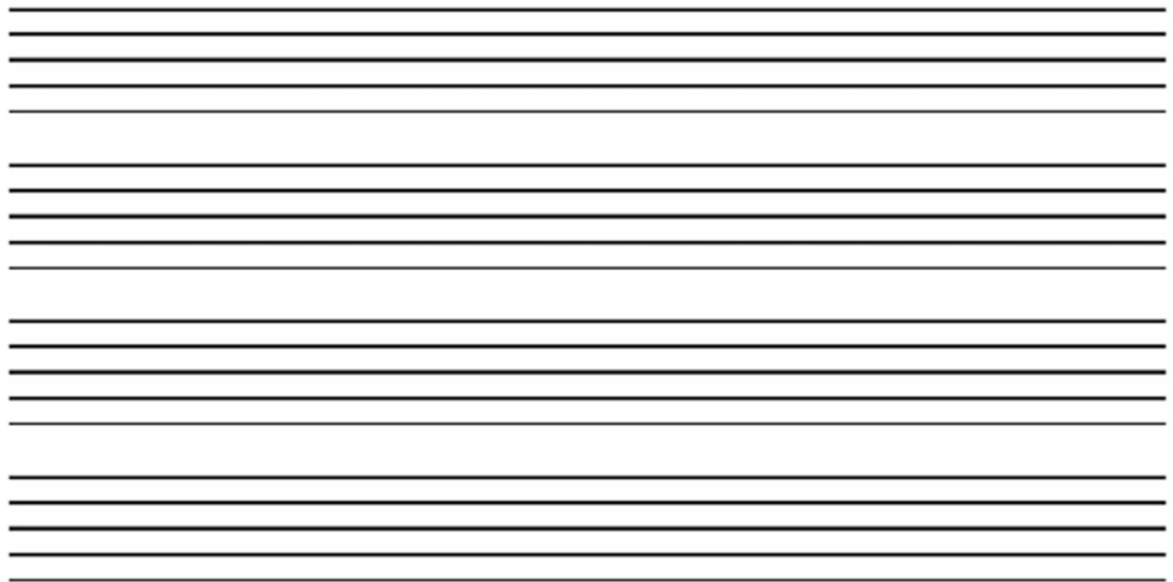
- (a) Write your name, admission number and class in the spaces provided above.
- (b) Sign and write the date of the examination in the spaces provided above.
- (c) Answer **all** the questions in this paper.
- (d) In question 4 choose **any two** parts of the question numbered (a), (b), (c) and (d).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

Examiner's use

Section	Questions	Maximum score	Candidates score
A	1a	09	
	1b	06	
	2	15	
B	3	14	
	4	14	
	5	10	
	6	10	
	7	06	
C	8	16	
Total		100	

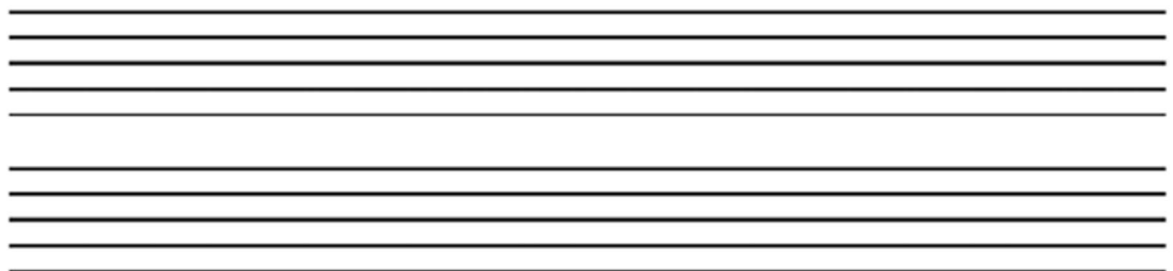
1. Melody

- a) Copy and continue the following opening to make a 16 bar melody for voice, Introducing a triplet. Modulate to the relative dominant before returning to the tonic and add phrase marks. (9mks)



- b) Compose a melody, setting it to the text below. Use staff notation. (6mks)

*Ubaguzi tuepushe, shuleni tuepushe,
Kazini tuepushe, jinsia ni jinsia.*



2. HARMONY

Harmonize the following melody for soprano Adding Alto, Tenor and Bass. Choose appropriate chords from I, ii, IV, V and vi. Incorporate a cadencial 6.

4



3. AFRICAN MUSIC

- a) State **four** characteristics of African traditional vocal ornaments. (4mks)

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- b) Explain **three** main performance styles of traditional African folksongs. (6mk)

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- c) Name the community that plays each of the following instruments and the classification. (4mks)

INSTRUMENT	COMMUNITY	CLASSIFICATION
Efumbo		
Chepkesem		
Emouo		
Upatsu		

4. Prescribed western composers.

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

a) GIOVANNI DA PALESTRINA

- i) Outline Palestrina's contribution to the reformation during his period. (2 marks)

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- ii) Outline **three** appointments in his musical career. (3 marks)

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- iii) Name **two** canonic masses that he composed (2mks)

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b) **HENRY PURCELL**

i) Describe the suite in relation to the period Purcell lived. (2mks)

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ii) What work is Dido and Aeneas? (1mk)

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iii) Name **two** anthems by Purcell (2mks)

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iv) Outline the compositional style mainly used by Purcell. (2mks)

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c) **PYTR ILYCH TCHAIKOVSKY**

i) Outline **two** features of the romantic period. (2mks)

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ii) Describe the following terms as used in the romantic period. (2 marks)

i. Nationalism

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ii. Art song

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iii) Name **three** works by Tchaikovsky. (3mks)

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d) IGOR STRAVINSKY

i) What type of work is 'the rite of springs'? (2mks)

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ii) Outline **two** reasons that sparked a riot during the premier of the rite of springs, (2 marks)

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iii) Outline **three** features of the 20th century. (3mks)

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5. PRESCRIBED AFRICAN

RENDILE FOLKSONG (A PPMC RECORDING)

- i. Describe the ending of the performance. (2mks)
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- ii. Discuss the role of the main performance media in the performance. (2 marks)
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- iii. Outline the relationship between the soloist and the chorus in the performance. (2 marks)
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- iv. Describe the harmonic effect in the performance. (2mks)
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- v. What ornaments have been used in the performance. (2mks)
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6. PRESCRIBED WESTERN ANALYSIS

(WOLFGANG AMADEUS MOZART: *EINE KLEINE NATCHMUSIK*)

- i. Describe the form of the work sighting bar numbers.(3 marks)
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- ii. Describe the textures employed in the music by the composer.
(2 marks)
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- iii. Using bar numbers, describe **two** key systems used in the
music. (2 marks)
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- iv. Stating bar numbers, identify where syncopation has been
used in the music. (2 marks)
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- v. What work is this composition? (1 mark)

7. UNPREPARED ANALYSIS

I

Allegro mod^{to} - Très doux. (♩ = 120)

The musical score is for a string quartet, specifically Violin I, Violin II, Viola, and Cello. The tempo is marked 'Allegro mod^{to} - Très doux.' with a metronome marking of 120 beats per minute. The key signature has two flats (B-flat major). The score is divided into three systems. The first system shows the initial entry of the instruments with dynamics like *p* and *pp*. The second system includes a crescendo and a 'poco a' section. The third system continues with various dynamics and a 'poco' section.

- i) What is the medium of performance of the music excerpt?
(2 marks)

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- ii) Describe the dynamics in the performance. (1 mark)
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- iii) Give the name that describes the bass part in the music? (1 mark)
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- iv) Describe the first chord in the music. (1 mark)
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- v) From which period is the music from? Give two reasons. (1 mark)
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8. GENERAL MUSIC KNOWLEDGE (16 mks)

a) Define the following terms (4mks)

i) Song cycle

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ii) Melisma

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iii) Polyrhythm

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iv) Slur

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b) Explain how religion has affected performance of African music. (4mks)

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c) Identify the community that traditionally performs any three of the following dances. (3mks)

i) Mokinyo

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ii) Amareko

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iii) Induru

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iv) Rabai

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d) The melody below is in **concert pitch**, write it for a **Clarinet in A**. (5mks)

