



Kenya Certificate of Secondary Education

The Big Six Joint Examination, Taita Taveta.

511/3

Paper 3

MUSIC

APRIL 2023. 2 hours 30 minutes

Name.....index no

Candidate's Signature.....Date.....

INSTRUCTIONS TO CANDIDATES

- Write your **name and Admission numbers** in the spaces provided above
- **Sign** and write the **date** of examination in the spaces provided.
- Answer **all** the questions in the spaces provided.
- In **Question 4**, choose **any Two** of the questions numbered (a), (b), (c) and (d)
- This paper consists of **13 printed pages**.
- Candidates should check to ascertain that all pages are printed as indicated and that no questions are missing

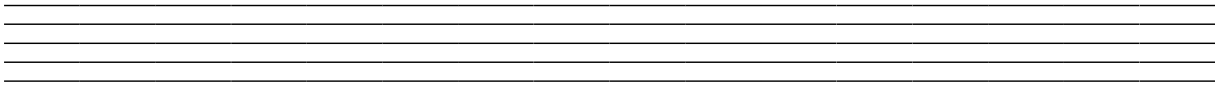
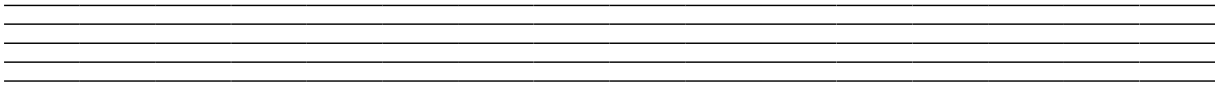
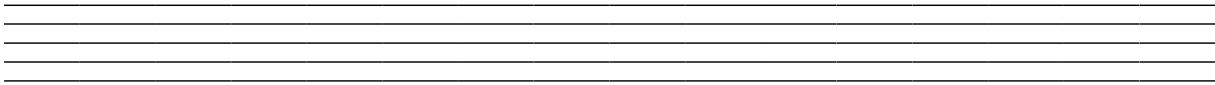
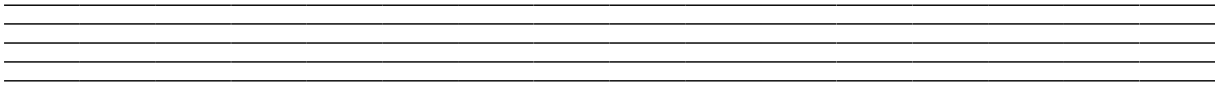
For Examiner's Use Only:

SECTION	QUESTION	MAX. SCORE	CANDIDATE'S SCORE
SECTION A	1a	09	
	1b	06	
	2	15	
SECTION B	3	14	
	4	14	
	5	10	
	6	10	
	7	6	
SECTION C	8	16	
TOTAL		100	

SECTION A: BASIC SKILLS (30 MARKS)

1. a) Continue the following to make a melody of **16 bars** for voice, incorporating appropriate **dynamics** and **tempo variation**. Modulate to the **subdominant** before returning to the tonic.

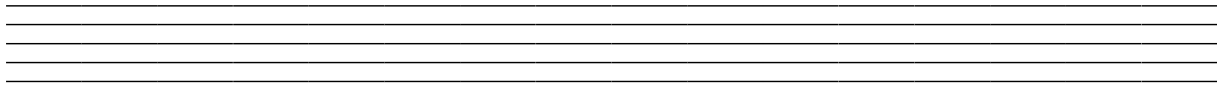
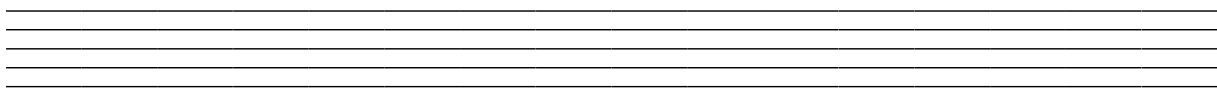
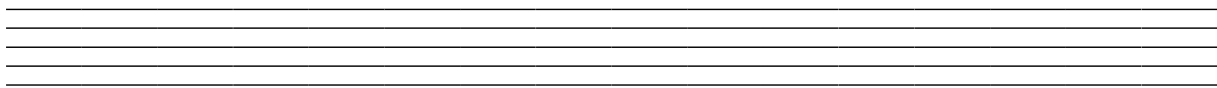
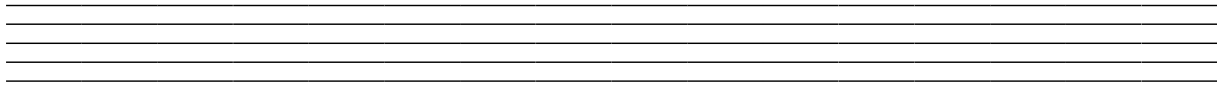
(9 marks)



b) Using staff notation, compose a tune and fit the following lyrics. (6 marks)

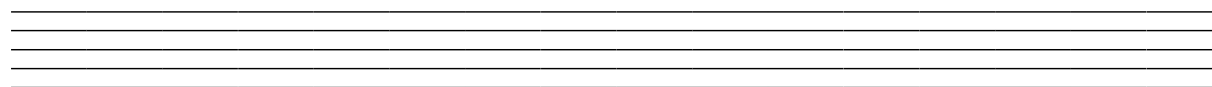
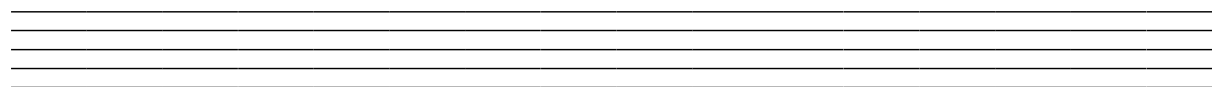
Mwanafunzi rudi hapa, utasoma na wenzako,

Na mwalimu atarudi, kazi yako kuiona.

A set of four horizontal lines for handwriting practice, consisting of two solid outer lines and two dashed inner lines.A set of four horizontal lines for handwriting practice, consisting of two solid outer lines and two dashed inner lines.A set of four horizontal lines for handwriting practice, consisting of two solid outer lines and two dashed inner lines.A set of four horizontal lines for handwriting practice, consisting of two solid outer lines and two dashed inner lines.

2. Harmonize the following melody for Soprano, Alto, Tenor and Bass (SATB) in closed score. Choose appropriate chords from the following: I, ii, IV, V and vi. Make use of a **cadential six four** chord.

(15 marks)



SECTION B: HISTORY AND ANALYSIS (54 MARKS)

3. AFRICAN MUSIC (14 MARKS)

a) Define the term folk song 1 mark

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b) Outline **three** methods of learning folksongs in African traditional society 3 marks

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c) Describe how **mwinjiro** drum is held and played? 2 marks

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d) Name any **two** traditional Kenyan instruments played by plucking 2 marks

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e) Explain the function of any four parts of **nyatiti** 2 marks

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f) Complete the table below about traditional dances 4 marks

Name of dance	Community that traditionally performs it
1. Kilumi	
2. Pepo mwazindika	
3. Sengenya	
4. Ribina	

4. WESTERN COMPOSERS (14 Marks)

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

a). Claudio Giovanni Antonio Monteverdi

i) . To whom were book 8 madrigals of love dedicated? 1 mark

.....

ii) Name Monteverdi's first outstanding opera 1 mark

.....

iii) For what purpose was **Arianna** (Ariadne) composed? 1 mark

.....

iv) Outline **three** contributions of Monteverdi towards the development of madrigals. 3 marks

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.....

v) State one appointment that he received in his musical career 1 mark

.....

b). Alessandro Gaspare Scarlatti

i) Name the opera in which Scarlatti originated the use of orchestral ritornello 1 mark

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ii) Name **three** characteristics of his last operas 3 marks

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iii) Name **three** appointments he received in his musical career 3 marks

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c). Christoph Willibald Gluck

i) Name Gluck's opera which was received poorly in France leading to his migration 1 mark

.....

ii) Name any **two** works by Gluck and give examples 2 marks

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.....

iii) What do you understand by the term opera comique? 1 mark

.....

iv) Name the opera comique written by Gluck 1 mark

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v) Outline **two** reforms that Gluck brought to opera 2 marks

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d). Claude Debussy

i) Outline **five** characteristics of Debussy's music 5 marks

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ii) Outline **two** contributions of Gluck to music of the period in which he lived 2 marks

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5. PRESCRIBED TRADITIONAL AFRICAN MUSIC (10 Marks)

(Chuka Drummers from Tharaka Nithi County – PPMC recording)

i) Which section do you suggest is the climax of this recording? 1 mark

.....

ii) Explain **four** ways in which variation has been achieved in the recording 4 marks

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iii) Outline **three** roles of the soloist in the first melody of the recording 3 marks

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iv) Describe the performance in terms of tempo 2 marks

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6. PRESCRIBED WESTERN MUSIC ANALYSIS (10 Marks)

(Sonata da Chiesa – Opus 3 No. 2 Movement IV by Arcangelo Corelli)

i) By use of bar numbers, state the sections forming this piece 2 marks

.....
.....

ii) Suggest the key in which the second violin enters for the first time 1 mark

.....

iii) Suggest any **two** roles of the bass instruments in this performance 2 marks

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.....

iv) Citing the bars, outline any **two** compositional styles used in the piece 2 marks

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.....

v) Describe the order of entry of the instruments at the start of second section 3 marks

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.....

7. ANALYSIS OF UNPREPARED WORK (6 marks)

Refer to the music ‘**welsh tune**’ by Benjamin Britten answer the questions that follow.

Welsh Tune
original key

Arranged by
BENJAMIN BRITTEN

Andantino (♩ = 84)

Down yon-der green

ppp very smooth *sempre PEP*

This system contains measures 1 through 6 of the musical score. It features three staves: a vocal line with lyrics, a piano accompaniment line, and a lower piano accompaniment line. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked 'Andantino' with a quarter note equal to 84 beats per minute. The first staff has lyrics 'Down yon-der green'. The second staff has the instruction '*ppp* very smooth'. The third staff has the instruction '*sempre PEP*'.

val-ley where stream lets me-an-der, When twi-light is fad-ing, I pen-sive-ly

This system contains measures 7 through 12. It continues the three-staff format. The lyrics 'val-ley where stream lets me-an-der, When twi-light is fad-ing, I pen-sive-ly' are written across the vocal staff. The piano accompaniment continues with flowing sixteenth-note patterns.

rove, Or at the bright noon-tide-in sol-i-tude wan-der-A-mid the dark

ppp

This system contains measures 13 through 18. The lyrics 'rove, Or at the bright noon-tide-in sol-i-tude wan-der-A-mid the dark' are written across the vocal staff. The piano accompaniment continues with flowing sixteenth-note patterns. The instruction '*ppp*' is written above the first staff.

shades of the lone-ly Ash grove. 'Twas there while the black-bird-was. joy-ful-ly

f

This system contains measures 19 through 24. The lyrics 'shades of the lone-ly Ash grove. 'Twas there while the black-bird-was. joy-ful-ly' are written across the vocal staff. The piano accompaniment continues with flowing sixteenth-note patterns. The instruction '*f*' is written above the third staff.

i) What's the tempo of this piece? 1 mark
.....

ii) What's the meaning of the sign *ppp*? 1 mark
.....

ii) Write the solfas for the melody aligned with this sentence 2 marks
 'Down yonder green valley where streamlets meander'

iii) How many bars are there in the instrumental prelude? 1 mark
.....

iv) Indicate whether the following statement is **true** or **false**. 1 mark
 The music begins on the last beat of the bar.....

SECTION C: GENERAL MUSIC KNOWLEDGE (16 MARKS)

8 a) Name any **four** stakeholders in the music industry 2 marks
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b) Outline **four** contributions of music to Kenya's economy 2 marks
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c) Write the passage below in open score

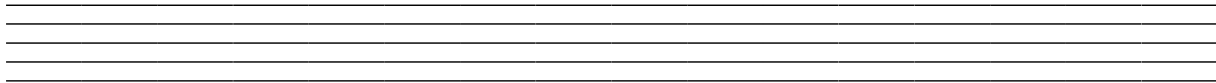
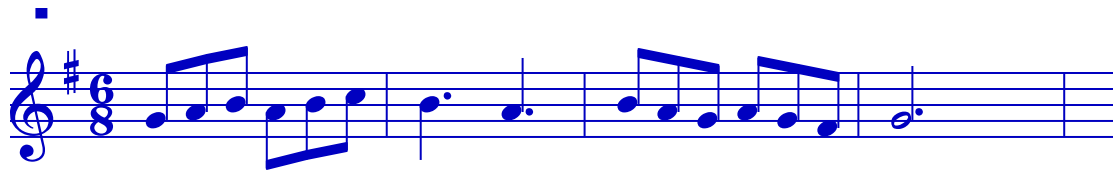
6 marks



Four sets of empty musical staves for writing the open score. Each set consists of a treble staff and a bass staff.

d) Rewrite the melody below in the key of B major

5 marks



e) Give one function of ululations in a traditional African performance

1 mark

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