**MECS CLUSTER JOINT EXAMINATION**

**END OF TERM 2 EXAMINATION 2022**

**MUSIC-Paper-511/3**

**Marking Scheme**

SECTION A: BASIC SKILLS

1. (a)

* 16 bars 1 mark
* Modulation and back to the tonic 1 mark
* Inversion 1 mark
* Duplet 1 mark
* Phrase marks 1 mark
* Lyricism 2 marks
* Melodic contour 1 mark

(b).

* Speech rhythm 3 marks
* Syllabic division 1 mark
* Lyricism 1 mark
* Melodic shape 1 mark
* Rhythmic contrast 1 mark
* 14 chords 7 marks
* Cadences: (½ mark for each cadence). Total 1 mark
* Voice leading (½ marks for each voice). Total 1½ marks
* Voice range ½ mark
* Deduct 1 mark for each harmonic fault up to a maximum of 4 marks.

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

*Answer* ***all*** *the questions in this section except in question 4 where*

*you should choose* ***any two*** *parts of the question numbered*

*(a), (b), (c), (d).*

1. **African Music**

Madzumbano – Digo dance ( ½ mk)

Ohangla - Luo (½ mk) Kamabeka - Luhya ( ½ mk)

Kilumi - Kamba ( ½ mk) Mwomboko - Kikuyu ( ½ mk) Cheptilet - Nandi ( ½ mk) **Total 3mks**

b) Identify any four roles of music and dance during traditional African worship (4mks)

|  |  |  |
| --- | --- | --- |
| i)  ii) | Enhances communication with God  Establishes the appropriate mood |  |
| iii)  iv) | Provides a medium for thanksgiving  Reiterates theme of worship |
| v)  vi) | Encourages participants / worshippers  Attracts new converts |
|  | ***1 mk each for any four correctly written roles***  ***4mks)*** | ***(Total =*** |

c) State three different ways in which the solo-choral response style is used in the performance of an African traditional folk song

(3mks)

i) One person (soloist) leads then respondents / group answer after soloist has finished.

ii) Overlapping: Respondents join in before soloist completes his or her part iii) A section of the singers lead as the rest respond

iv) An instrument takes the lead, answered by the singers

***1 mk each for any three correct responses (Total =***

***3mks)***

d) List any four vocal techniques used to embellish a traditional folk performance ***4mks***

i) Ululation ii) Whistling

iii) Guttural accompaniment

***iv)*** Shouts ***1 mk each for each correct response***

1. **Prescribed Western Composers**
2. **Thomas Morley**

i) Nationality – English (1mk)

ii) State any three characteristics of the Renaissance ballet (3mks)

- a light choral piece (1mk)

- Strophic form (1mk)

- Contains a fa-la-la refrain (1mk)

***1 mk for each characteristic : Total 3mks***

iii) What type of compositions are the following works by Morley? (3mks) (Mark as follows:

- Now is the month of maying – Ballet (1mk)

- April is my mistress face – Madrigal (1mk)

- Sing we and chant it – Ballet (1mk)

***1 mk for each correctly named composition***

***Total= 3mks***

1. **Characteristic features of Morley’s vocal music**

-Lightness of touch and texture

- Vivid pictorialism

- Vitality and grace of rhythm

- Sharpness of details

- a sunny warmth of feeling

- effectiveness of declaration

- Modal in performance

- Polyphonic

- Mostly sacred

- Pithy and forcefully expressive melodies

- Almost a capella unaccompanied

Max. 2x1 mk= 02mks

1. Contemporaries of Morley.

-Thomas Weelkes / John Lowland/

-William Byrd any two ( ½ x2)

1mk

1. Major contributions of Morley towards renaissance music.

* Music publisher (published a Madrigal book in 1594)
* Active member of English Madrigal School
* Strong influence on the English Madrigal
* Composer of secular music
* Translated Italian Madrigals to English
* Introduced the dance like song. (Ballet) in England in 1595

Max 3x1=3mks

1. **Domenico Scarlatti**
2. Musical period that Giuseppe Domenico Scarlatti belong to.

Baroque period 1mk

1. Factors that influenced Scarlatti as a popular music composer

* Born in a music family, father Alessandro Scarlatti was a popular opera composer and keyboard virtuoso
* Movements to other countries to learn and teach music
* Different musical responsibilities and appointments.
* Influence of Portuguese and Spanish folk music.
* Influenced by Spanish guitor
* Castrato singer ''**Farinelli'**' assisted in singing.

3x1=3mks

1. Characteristics of Scarlatti's sonatas.

* In binary form
* Modulation to remote keys
* Short and one movement
* Skill of hand crossing in playing harpsichord.
* Used fast scale passages

3x1=3mks

1. Contributions that Domenico made to the keyboard playing technique.

* rapid repetition of single notes
* double note passages
* freedom of style
* modulations to remote keys
* effects obtained by crossing of hands
* free play of arpeggio notes
* one movement in binary form.

1. Great musicians known to have trained Domenico Scarlatti.

* Alessandro Scarlatti (his father)
* Francesco Gasparini(his teacher)
* Gaeteno Grecco
* Handel (organ playing)
* Bernardo Pasquini 2X1=2MKS

1. Musical duties of Scarlatti in Madrid from 1729

* composing opera for the private theatre
* composing harpsichord sonatas for the princess
* performing, teaching and composing music.

**Felix Mendelssohn**

1. **midsummer Night’s dream op.61** by Felix Mendelssohn was Instrumental. (1mk)
2. Mendelssohn was not a typical Romantic composer since He did not expose his feelings in the music as the other Romantic composers instead he preserved the classical tradition. He was more of the classicist composer. 1mk
3. How Mendelssohn treated his overture in composition.

* Exposition starts violins in high register in staccato rhythm.
* 1st melody goes to ff in energetic manner and used as bridge passage.
* Second theme is lyric, legato in strings contrasted to the first one.
* Third theme is a dance like rhythm with wide leaps.
* Next would be development section where themes are developed and even changed slightly. 5x1=5mks

1. Mendelssohn’s composed vocal music.

* Operas
* Oratorios
* Hymns 2x1=2mks

1. **Characteristics** of Harmony during Romantic period music. 3x1=3mks

* Use of chromaticism
* Quality harmony
* Harmony with dissonance
* Creat emotions and tension.

1. His instrumental works while in Britain

* **Overture** “ The Hebrides (known as Fingal’s cave)
* **The Scottish symphony** –(symphony No.3)
* Conducted **five** of the philharmonic concert in London in 1844
* **Piano octet in** 1829 2x1=2mks

**Ralph Vaughan Williams**

1. Wasps is an overture 1mk
2. characteristics of Twentieth century music

* Highly diversified i.e. takes many forms

– Less tuneful

– Not usually in easy to flow

– Makes use of much dissonance

– Use of whole tone scale

– Use of 12 note technique etc 3x1=3mks

1. Operas by Vaugha Williams

* High and drover
* Sir John in love
* The pilgrims progress
* The poisoned kiss
* The riders to the sea 1x2=2mks

1. Characteristics behavior of Vaughan Williams’ compositions

* Had strong modal treatment
* Used antiphonal techniques in his melodies
* Most melodies and operas had strong lyricism texts.
* Use of lively cross-rhythms
* Clearly discovered how to use English folks tunes in his compositions.
* Use of harmonic dissonances
* Use of discords but consistent tonality. 1x3=3mks

1. Major contributions of Vaughan Williams towards the music of England.

* Vaughan edited the English hymnal book.
* Vaughan collected the English folk tunes for use.
* Vaughan had collections of music for the oxford book of carols and songs of praise.
* Vaughan taught music in the royal college of music (RCM) in London. 1x2=2mks

1. Characteristics of Vaughan’s symphonies.

* Had five movements instead of four(the choir sings in all movements)
* Enlarged and modified the finale.
* His first symphonies had programmatic elements.
* Elements of Symphony, Oratorio and Cantata in performance.
* Takes long time in performance (80 minutes)
* Had sinister echoes at the end of the scherzo
* Heterogeneous element (element of folk tune)
* Voice added to the finale of some symphonies. 1x2=2mks

**Analysis of Prescribed African Music**

**Siriri-Folk Music of East Africa**

1. Characteristics of African folk song used in this performance.

* Short repetitive melodies
* Performed in strophic style(based on stanzas)
* Use of vernacular (Luhya language)
* Solo and solo response in style
* Accompaniments used with voice
* Maintain the same key.
* Majorly used on pentatonic scale. 1x3=3mks

1. Elements of the opening section

* Only the two fiddles (chordophones) start
* First melody using the melodic fiddle
* Repetitive play of fiddles in question and answer style.
* Announce the authentic melody. 1x2=2mks

1. Relationship between the voice and the first fiddle.

* The first fiddle(**chimbengele**) pitches the soloist
* The fiddle and the soloist (singer) are in unison
* The singer and fiddle create harmony
* The singer performs parallel octave lower than the first fiddle.
* The first fiddle assist the singer to maintain a given key. 1x3=3mks

1. Relationship in performance between the first and second fiddle

* The high pitched fiddle play the melody in question and answer form as the low pitched fiddle adds the harmony.
* The low pitched tries to play ostinato and together with the high pitched one
* The low pitched fiddle creates some parallel sounds, an octave lower with the high pitched fiddle. 1x2=2mks

**Analysis of Prescribed Western Music**

***Septet Op 20-Movement 4***

( ***Tema Con Variazioni***)

1. Classical period 1mk
2. The theme is in binary form. The first part runs from bar 1-8 and is repeated while the second one from 9-16 and is also repeated. (2mk)
3. Thin polyphonic texture only three strings violin, viola and cello. (2mks)
4. musical techniques used in the introduction at bars 1-4 and 4-8.

* Melody starts moderately slow (Andante)
* Violin and viola starts the melody in anacrusis style at bar 1 and clarinet and bassoon anacrusic at bar 4-5. 2mks

1. Musical devices used by the viola in the whole work.

* Uses alto clef (scored in alto clef)
* Share the same melody with violin in some books 84-86. cello and viola bars 125-130.
* Play double stopping (divisi) bars12-14/63-64/73-74/123-124
  + Play the turn bar 36. Play scalic bar 35.
  + Play inversion bar 37. Pedaling bars 100-104/109-12 2mks

**Analysis of Unprepared Work**

1. Ternary form AABA-The first section runs from bar 6-13. The second one from 14 to 29 and repeats the first section to the end. 3mks
2. -Use of the crothet and quaver beats interchangeably

-Use of dotted notes-dotted crotchet of quaver

-triplet at bar 17 2mks

1. i) The music is composed in F major 1mk

ii) modulates to the Sub-dorminant-Cmajor at bar 28. 2mk

1. i) Monophonic texture 1mk

ii) The music contains the melody line only. 1mk

**SECTION C: GENERAL MUSIC KNOWLEDGE (16 marks)**

1. Instruments used in sengenya dance

* Mabumbumbu (Drums )
* Pastu
* Nzumari
* Leg jingle
* Chapuo

3 mks

(c) Staff notation 5 mks

|  |  |  |
| --- | --- | --- |
| Key signature  8 notes @ ½ mark each = 5 mks |  | 1 mk |
|  | Total | 5 mks |
| Wood – wind instruments of the orchestra  Trombone | Oboe |  |
| Tuba  Saxophone | Bassoon  Trumplet |  |
| French horn  Flute | Recorder  Clarinet |  |
| Piccolo | Bugle |  |

Any three correct answer 3 mk

|  |  |  |
| --- | --- | --- |
| (e)Clef  Key signature |  | ½ mk  ½ mk |
| 8 notes ½ mark each | Total | 4 mks  5 marks |