**CATHOLIC DIOCESE OF KAKAMEGA EVALUATION TEST**

**MUSIC PP511/3 , Marking scheme 2022**

1a)Melody

* 16 bars 1mk
* Modulation and back 2mks
* Triplet 1 mk
* Sequence 1 mk
* Phrase marks 1mk
* Lyricism 1mk
* Melodic contour 1 mk

**Total = 8 Marks**

1b)

* Speech rhythm 1mk
* Syllabic division 2 mks
* Lyricism 2mks
* Melodic shape 1mk
* Rhythmic contrast 1 mk

**Total = 7 Marks**

2.

* Chords 15x ½ =7 mks
* Cadences 2 x ½ =1 mk
* Voice leading 3 x ½ =
* Voice range 3 x ½
* Appropriate use of cadential six four = 1 mk

Deduct 1 mark for each harmonic fault upto a maximum of 3 marks

**Total = 15 Marks**

**SECTION B:HISTORY AND ANALYSIS**

3.AFRICAN MUSIC

a)Factors that determine choice of costumes and décor;

* Type of performance
* Cultural values attached to the performance
* Geographical factors eg the climatic conditions of an area.

b)Roles of artefacts

* Used to show past events that were specifically courageous
* For comic purposes
* To represent certain characters in the community eg ancestral spirits

c)Ways in which formal education has negatively impacted on African music;

* No traditional performers as most youngsters have gone to school
* Many youngsters have been brainwashed and think African music is evil
* Occasions when music was made have reduced because of new ways of life.
* Making of African instruments has declined due to environmental conservation education.

d)i)Aerophone- a wind instrument which is blown to produce sound through vibration of a column of air in a cylindrical tube.

ii)flutes

*ekerongwe*

*chivoti*

*auleru*

e)Instrumental ornaments in African music;

drone

glissando

trill

ostinato

4 (a) ANTONIO VIVALDI

i)Ways he acquired musical skills

* Taught by his father
* Coached by Giovanni Legrenzi at a very young age

ii)Duties at Della pieta

* Composing
* Playing violin
* Training violin

iii)Decline

* The fickle Italian public began showing signs of tiring of his music
* His powerful patron Phillip of Hesse-Darmstardt died in 1736
* In 1737 the church authorities banned him from mounting his operas in Ferrara(a papal territory)on account of his lapsed priesthood and his association with Anna Giraud
* 1738,the directors of La Pieta refused to renew his contract

b)W.A MOZART

i)Period -Classical

ii.Features of mozarts music;

* His music conveys a feeling of ease,grace and spontaneity
* Conveys a feeling of balance,retraint and perfect proportion.
* Mysterious harmonies bring dark moods that contrast with the lyricism
* Fuses power and elegance in a unique way
* Compositions sound effortless and were created with miraculous rapidity.

iii)Three masterpieces of Italian comic opera by Mozart;

* the marriage of Figaro(1786)
* Don Giovanni(1787)
* Cosi Fan tutte(All women behave like this(1790)

c)JOHANNS BRAHMS

Features that characterize his music

* Reverence for folk music
* Rich harmonies and colourful orchestrations
* Subtle rhythmic effwcts
* Used chromaticism freely without necessarily challenging tonality
* Used deep,somber tones and complex harmonies

ii)Two other duties by brahm

* Playing piano
* conducting

iii)

* Academic festival –Overture
* Gavotte in A -Character piece

d) BENJAMIN BRITTEN

i)Nationality-

ii)Large scale operas by Britten;

* Peter Grimes(1945)
* Billy Budd(1951)
* Gloriana(1953)
* A midsummer Night’s dream(1960)
* Death in Venice(1973)

iii) Events that influenced Britten’s music education background;

* Studied piano and composition at a public school in London
* Studied composition at Royal college of music in London
* Had private music lessons with Frank Bridge
* Had music lessons with R.Vaughan Williams

**5.PRESCRIBED AFRICAN(Pokot folksong)**

a)Sequence of events at the opening section;

* starts with a call in a declamatory manner(oleyio)followed by a group response(ho ho),
* Immediately the soloist starts leading the singing of the first melody,the singing is in solo- response style.
* The jingles are heard alongside the chorus
* Soon a horn joins the performance but is not played continuously.

b)Roles of the text in the recording;

* tells what the song is all about.
* Helps in identifying the community

c)Ways in which voice has been used;

* For singing
* For talkings/parlando
* Heaving(in the middle of the performance ie melody 4)

d)Styles of call and response

* A soloist has a short phrase and the response comes in with a longer phrase
* Overlapping
* The soloist and the response going on concurrently
* The response is the same length as the soloist but with different text.

**6. PRESCRIBED WESTERN**

a)Arppegiated chords-bar 1-2 piano

antiphonal singing-bar 12-30 and 30-47

b)articulation marks staccatos,slurs,fermata

c)Entry of voices at 134-147 –tenor,followed by soprano at bar 136 then alto and bass in bar 142.

d) Meter change –bar 93

e)Cadence at bar 58-59 imperfect

f)Meaning of ;

***piu****-*more

***poco marcato****-*a little marked

7.**UNPREPARED ANALYSIS**

i)Key at bar 13-18—E Major

ii)Form of music; bar 1-8 is A:||,Bar 9-28 is B:||,hence binary form.

iii)Cadence at bar 8 is Perfect ie chord v-I

iv)Instrument-keyboard instrument,has right hand and left hand .

v)Syncopation-last note of bar13 to 14 ,15 and 16(use of a tie)

8.**GENERAL MUSIC KNOWLEDGE**

a)Ways in which a traditional musician can earn a living in music;

* Constructing and selling music instruments
* Organizing for live performances of his items
* Making and selling costumes and artefacts
* Working as a resource person/instructor in learning institutions
* Earning royalties from airplay.’
* Earning from accompanying performances
* Through commission to perform at special events.

b)Transposed a major 2nd down



c)

d)

***etude*** *-*a short composition, typically for one instrument, designed asan exercise to improve the technique or demonstrate the skill of the player

***Libretto***-the text of an opera or other long vocal work

***Strophic***-same music being used for successive stanzas eg in hymns