

MUSIC

EXAMINATION SCHEME

There will be three papers, Papers 1, 2 and 3, all of which must be taken.

Paper 1: This will be a 1 hour multiple-choice objective test consisting of forty questions drawn from the entire syllabus. Candidates must attempt all the questions in the paper for 40 marks.

Paper 2: This will be a 2- hour essay type test consisting of five questions. Candidates will be required to answer three of the questions within 2 hours for 60 marks. Question 1 on Theory/Composition (Melody Writing, Harmony and Counterpoint) and Question 2 on analysis of prescribed set-works will be compulsory. The following areas will be covered.

- (i) Composition
- (ii) Harmony
- (iii) Counterpoint (two-part writing)
- (iv) Form and Analysis
- (iv) History and Literature of Music in Western and African traditions
- (v) Black Music in the Diaspora.

Paper 3A: Aural

This will be a 45mins listening test carrying 50 marks.

Paper 3B: Performance Test

This will be a 30-minute Performance Test carrying 50 marks. Candidates will be expected to perform on an instrument of their choice (one of voice, violin, pianoforte/electronic keyboard, flute, atenteben, recorder, B flat trumpet, and E flat alto-saxophone). Candidates' ability on sight reading, technical exercises, scales and arpeggios will be tested.

SAMPLE QUESTIONS

PAPER 1
(OBJECTIVE TEST)

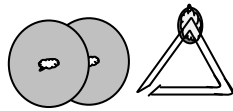
1. The music which accompanies puberty rites of the *Ewe* is
 - A. agbadzahawo.
 - B. avihawo.
 - C. bɔbɔɔbɔhawo.
 - D. gbɔtohawo.
2. '*Take the chains from my heart*' and '*It should have been me*' are musical works by
 - A. Bob Marley.
 - B. Harry Belafonte.
 - C. Jimmy Cliff.
 - D. Ray Charles.
3. The relationship between A- sharp and B-flat is described as
 - A. cyclic.
 - B. enharmonic.
 - C. harmonic.
 - D. melodic.

Use the music below to answer Questions 4 and 5.



4. The key of the passage above is
- A. A flat major.
 - B. D flat major.
 - C. F flat major.
 - D. G flat major.

5. The technical name of the last note in bar 3 is
 - A. dominant.
 - B. mediant.
 - C. subdominant.
 - D. supertonic.
6. When the same music is used for each stanza of a song, the style is described as
 - A. binary.
 - B. cyclic.
 - C. strophic.
 - D. through composed.



7. The instruments above belong to the family of
 - A. brass.
 - B. percussion.
 - C. strings.
 - D. woodwind.
8. Which of the following progressions shows movement to a minor key?
 - A. Ib-IV-V-VI
 - B. I-Ib-V-I
 - C. I-Vc-Ib-I
 - D. I-Ib-IV-I
9. Traditional African musicians learn to perform by observation,
 - A. imitation and rote.
 - B. imitation and transcription.
 - C. reading and conducting.
 - D. reading and writing.
10. Apart from dictating the time-line and dance steps, the hand bell is also used for
 - A. communication.
 - B. jogging.
 - C. singing.
 - D. transposition.

PAPER 2
(ESSAY)

1. (a) Melody Writing
Either

- (i) Continue the melody below to form a passage of **not less than 12** and **not more than 16** bars. Modulate to the dominant key in the course of the passage and return to the original key.



Or

- (ii) Set the text below to a suitable melody. Indicate the tempo, phrasing and dynamic marks. Credits will be given for original composition and proper alignment of texts to the notes.

What a wicked world!
We live as though not for another;
Hurting, hating, God forsaken.
None so virtuous, none so true.

- (b) Two-Part Writing
Add an independent flowing part to the given melody.



- (c) Four-Part Harmony
Harmonise the melody below by adding alto, tenor and bass parts. Use the suggested chords at the points indicated.

Moderato

I Ib Vc Ia IIb Ic V7 IV Ia

2. EITHER

With reference to *Academic Festival Overture* by Brahms,

- state the form of the piece;
- quote the opening four bars of the second subject theme played by the bassoons;
- explain the term *animato* used to describe the theme you quoted in (b) above;
- name **two** woodwind, **two** brass and **one** percussion instruments used in the piece.

OR

With reference to *Prelude* in E flat by J. H. K. Nketia,

- what is *Prelude*?
- wame **two** contemporaries of J. H. K. Nketia;
- in **not more than three** bars, quote the opening rhythmic motive;
- apart from the principal key, name the **three** other keys through which the music passes;
- what performance expression is written at the top of the music?
- state the form of the music.

- Define a *clarinet quintet*?
 - Mention any classical composer who has written for a clarinet quintet.
 - What is a *piano concerto*?
 - Name **three** romantic composers who have written piano concertos.

4. (a) Identify **two** Ghanaian or Nigerian exponents of **each** of the following musical types.
- (i) Art music
 - (ii) Popular music
 - (iii) Traditional music
- (b) Name **one** work by **each** of the composers identified in 4 (a) (i) to (iii) above.
- (c) State **one** difference between popular and traditional music.
5. (a) Give **two** characteristic features each of any two of the following musical types of the diaspora.
- (i) ragtime;
 - (ii) rock;
 - (iii) jazz;
 - (iv) blues
- (b) Name **one** exponent each, of the two musical types you have mentioned in (a) above.
- (c) Give the title of **one** work of **each** of the exponents you have mentioned in (b) above.