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
(v) 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, atentebe, 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.

![Musical notation image]

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.
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.

   ![Melody Example](image1)

   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.

   ![Second Melody Example](image2)

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

   ![Second Melody Example](image3)
(c) Four-Part Harmony
Harmonise the melody below by adding alto, tenor and bass parts. Use the suggested chords at the points indicated.

\[\text{Moderato}\]

\[\text{\begin{align*}
    \text{I} & \quad \text{Ib} \quad \text{Vc} \quad \text{Ia} \\
    \text{IIb} \quad \text{Ic} \quad \text{V7} \quad \text{IV} \quad \text{Ia}
\end{align*}}\]

2. EITHER
With reference to *Academic Festival Overture* by Brahms,
(a) state the form of the piece;
(b) quote the opening four bars of the second subject theme played by the bassoons;
(c) explain the term *animato* used to describe the theme you quoted in (b) above;
(d) 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,
(a) what is *Prelude*?
(b) name two contemporaries of J. H. K. Nketia;
(c) in not more than three bars, quote the opening rhythmic motive;
(d) apart from the principal key, name the three other keys through which the music passes;
(e) what performance expression is written at the top of the music?
(f) state the form of the music.

3. (a) Define a *clarinet quintet*?
(b) Mention any classical composer who has written for a clarinet quintet.
(c) What is a *piano concerto*?
(d) 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.