

Candidate Name \_\_\_\_\_

Centre Number	Candidate Number

# EXAMINATIONS COUNCIL OF ZAMBIA

Examination for School Certificate Ordinary Level

## Musical Arts Education

6020/1

Paper 1 (Listening and Composing)

### Specimen

Time: 2 hours 30 minutes

Marks: 100

#### Instructions to Candidates

- 1 Write your **name, examination number** and school/centre name in the spaces provided at the top of the page
- 2 There are **three (3) sections in this paper:**  
Section **A**: Aural skills – **Unprepared** Listening  
Section **B**: Aural skills – **Prepared** Listening  
Section **C**: **Compositional** skills
- 3 There are **eleven (11)** questions in this paper
- 4 You must first answer all the questions in sections **A** and **B** before you proceed to answer any question from Section **C**
- 5 Write **your** answers in the spaces provided in the question paper.
- 6 The composition project manuscript must be attached as Test 12.

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#### Information for candidates

The number of marks is given in brackets at the end of each question or part question. You are expected to answer the questions following the instructions on both the CD and in the paper.

**Cell phones and calculators are not allowed in the examination room.**

**Do not start writing until you are told to do so.**

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**SECTION A: UNPREPARED LISTENING**

**Test 1: Matching Melody**

You will hear four melodies each played twice. After the second playing, choose the correct notation that matches the melody you will have by writing the number that is called out on the CD in the space above the correct melody. [8]

1.1 Pattern .....



**Test 3: Describing intervals**

You will hear four intervals; each played twice both melodically and harmonically. After playing, identify the interval you will have heard by stating the numerical and the qualitative values e.g. Major 2<sup>nd</sup> or perfect 4<sup>th</sup> [8]

3.1 ..... 3.2 .....

3.3 ..... 3.4 .....

**Test 4: Identifying chords**

You will hear a progression of five chords played twice. While listening, identify the chord in their sequence using either Roman numerals (I, V, IV) or technical names (Tonic, Dominant, sub-dominant). The tonic chord will be played each time. [5]

4.1 .....

**Test 5: Identification of modulation**

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You will hear two music excerpts, a melody or a harmonised phrase, each played twice. Each will be modulating to a relative key. After the second playing, state the original key and the one to which it modulates (e.g. tonic to relative minor). [4]

5.1 Begins ..... Modulates to.....

5.2 Begins ..... Modulates to .....

**Section B: PREPARED LISTENING**

**Test 6: Analysis of Western Art Music**

You will hear a piece of Western Art Music which you had received for Prepared Listening played three times. The piece will play for the first and second time to answer the questions. Then it will be played for the third time for you to check your work. [10]

6.1 How many times is the music modulating

6.2 In which mode does the music end, major or minor?

- 6.3 How long are the phrases in the music?
- 6.4 What is the form of the piece?
- 6.5 Is the melody disjunct or conjunct?

**Test 7: Analysis of African Indigenous or Contemporary Music**

You will hear a piece of African Indigenous or Contemporary Music that you had received Prepared Listening played three times. The piece will play for the first and second time for you to answer the questions. Then it will be played for the third time for you to check your work.

- 7.1 What is the form of the piece?
- 7.2 What is the frequent interval in the harmony?
- 7.3 How many dynamic levels have you heard?
- 7.4 What is the range of the melody?
- 7.5 Is the tempo changing anywhere?

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**Section C: COMPOSING**

**Test 8: Composing**

Compose a melody of 8 to 12 bars from the given motif or phrase. It should modulate once to a related key and back to the original key. To show the structure of your melody, add phrase marks as well. [10]



**Test 9: Orchestrating**

Orchestrate the following excerpt of music for flute, Oboe, Clarinet in B – flat and Basson:

[10]

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**Test 10: Harmonising**

Harmonise the following melody in four –part harmony:

[10]

**Test 11: Analysis**

Study the music below and answer the questions that follow:

[10]

# Sicilienne

Andantino

Maria Theresa von Paradis

The musical score for 'Sicilienne' by Maria Theresa von Paradis is presented in two systems. The first system includes a Violin part and a Piano part. The Violin part begins with a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. It starts with a *p* (piano) dynamic marking and features a trill in the first measure. The Piano part consists of two staves (treble and bass clefs) and begins with a *p* dynamic marking, playing a steady accompaniment of chords. The second system continues the Violin and Piano parts, with dynamic markings of *mf* (mezzo-forte) and *f* (forte) appearing in the Violin part, and *p* (piano) appearing in the Piano part. A watermark 'www.eczpastpapers.com' is visible on the right side of the score.

11.1 Andantino means .....

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11.2 State the compositional device used in measures 16 to 18 in the violin

.....

11.3 The home key for the piece is.....

11.4 To which key does the music modulate before the repetition? .....

11.5 Identity four measures where there is exact harmonic repetition.

.....

11.6 In which measure does the violin play a compositional figure an octave higher than its first playing?

.....

11.7 What is the cadence in measure 10?

.....

**11.8** State the difference between measure 11-12 and 13-14.

.....

**11.9** On the staff below, write down the violin part of bar 3 as it would be played



**11.10** What chord is played at the beginning of bar 20?

.....

**Test 12: Composition Project**

N. B. Attach the music score of the composition project you have been working on.