



FACULTY OF EDUCATION

SEMESTER 4, AUGUST 2012 MAIN EXAMINATION QUESTION PAPER

COURSE CODE	HMU 321
COURSE TITLE	Music Composition: Western and African I
GROUP	BED,BEAD – April 2012 Intake
EXAMINER	Mr F. BHOSO
DATE	May, 2014
DURATION	3 Hours
INSTRUCTIONS	1. Answer all Questions

Question 1

i) African music composition is guided by various aspects and considerations, give illustrations where applicable.

5

ii) Illustrate with appropriate examples differences between Western music composition and African composition.

5

Question 2

Explain the significance of the following terms in music composition below

a) Text

b) Dissonance

c) Main Rhythm

d) Cadence

e) Suspense

5

Question 3

Describe the technique and relationship of suspense and resolution using appropriate illustrations in 8 bars

10

Question 7

Create a melody of 8 bars in key C

10

SECTION B

Question 8

a) Create a four part harmony with text of your choice in 16 bars of tonic solfa notation and text into the staff notation one African **OR** one Western piece.

10

Question 9

Analyse the attached Musical Piece, In your analysis consider all basic aspect of music composition, give examples of variation, suspense among other components

15

MARKING GUIDE(Main examination)
Music Composition: Western and African I
HMU 321

Question 1

i) Students are expected to give illustrations of the main considerations in African music compositions.

5

ii) Students are expected to be able to illustrate and differentiate using examples the differences between Africa and western music composition.

5

Question 2

Explain the significance of the following terms in music composition below

a) Text- message or words

b) Dissonance- an intentional discord by deliberately deviating principals of i iv v

c) Main Rhythm- is the theme/ motif/ idea/ pattern

d) Cadence- resting notes i.e. s, m, d

e) Suspense- avoiding the tonic

5

Question 3

Students are expected to describe the technique and relationship of suspense and resolution using appropriate illustrations in 8 bars

10

Question 7

Students are expected to create an 8 bar melody in key C.

SECTION B

Question 8

a) Students are expected to create a four part harmony with text of your choice in 16 bars of tonic solfa notation and text one African **OR** one Western piece.

10

Question 9

Analyse the attached Musical Piece, In your analysis consider all basic aspects of music composition, give examples of variation, suspense among other components
(15)



B.ED BLOCK RELEASE SESSION

Course code : HMU 321
Course Title : Music Composition: Western and African I
Semester : August 2012 intake,
Lecturer : Mr F. Bhoso
Email address : freemanbhoso@gmail.com
Phone Number : 0772 200 830

Course description

This course is designed to develop and advance students in Western music composition as well as enhance a background for the study of composition in African musical traditions. This course is a prerequisite to HMU 329.

Aim/s

The course aims at advancing students' melodic and rhythmic considerations and appreciation in Western and African music composition.

Objectives

By the course students should be able to:

- Consolidate theory and practice in music composition with special emphasis on rhythm and sound
- Identify and create modulations
- Write lyrics for new and existing melodies
- Compose own songs in Western and African Music
- Comprehend theories of music and construction in various Western and African cultures
- Transcribe simple songs from staff notation to tonic sol-fa and vice versa
- Identify song beats and time signatures
- Compose songs in both Africa and western in simple time
- Analyze musical pieces

Content

- Theoretic and oral transposition/ transcription of the composed musical pieces
- Motifs and themes
- Modulation
- Variation
- Meter
- Resolution
- Main Rhythm
- Text
- Suspense
- Cadences
- Dissonance
- Variation
- Create musical harmony vertical and horizontal using triads eg tonic triads, subdominant triads
- Analysis of musical pieces with relation to basic principles and fundamentals of music composition
- African and western theories of music construction and composition
- Transcription of songs in both tonic sol-fa and staff notation

Assessment

Course work: 40% and examination 60%

Reading list

Austin, V. (1970) Learning Fundamental Concepts of Music, Dubuque: W.M.C. Brown Pub Co.

Gauldin, R. (1994) Harmonic Practice in Tonal Music, London: W.W/Norton & Co. Pub

Harvard Dictionary of Music

Seltzer, G. (1983) Music Making London: McFarland & Company, Inc, Publishers

Strumpf, M *et al*, (2003) Oral Composition: Musical Arts in Africa, Pretoria, Unisa

Taylor, E. (1991) The AB Guide to Music Theory/London: Dotesios Limited

The New Grove Dictionary of Music and Musicians 1980

