Rhythm

SECTION A - ANSWERS

1. **Example:** ♩ ♩ | ♪ ♪ ♩ | 𝅗𝅥 | ♩ 𝄽

   Performance: Clap each note for its correct duration while maintaining a steady pulse.

2. **Example:** ♩ | ♪ ♪ ♩ | 𝄽 ♩ ♩ | ♩ ♩

   Performance: Give a slight emphasis to beat 1 of each bar.

3. **Example:** 𝅗𝅥. | ♩~♩ | ♩ ♪ ♪ | 𝅗𝅥 ♩

   Explanation: Each bar contains exactly four beats. The dotted minim provides three beats, while the tied crotchets are counted across the bar line according to their combined duration. The remaining notes and rests are selected so that the total value of each bar is four beats.

4. **Evaluation:**
   - Correctly identifies the 4/4 time signature.
   - Accurately identifies crotchets, minims, quavers, dotted notes and ties as heard.
   - Places notes and rests in the correct positions.
   - Maintains the correct four-beat structure in every bar.
   - Performs the written rhythm accurately after notation.
   - Accept any rhythm that exactly matches the teacher's dictated rhythm.

Project evaluation

For project/practical tasks, there is no single written answer. Evaluation should be based on the learner's finished work and performance.

A suitable marking approach is:

- **Understanding of the task** – demonstrates the required concept or technique.
- **Accuracy** – applies the correct musical elements, techniques or procedures.
- **Creativity** – shows originality and thoughtful arrangement of ideas.
- **Skill and technique** – demonstrates control and appropriate practical skills.
- **Presentation/finish** – work is neat, complete and suitable for presentation.

- **Performance** – where applicable, performs confidently, accurately and with appropriate expression.
- **Following instructions** – meets all stated requirements of the task.
- **Overall quality** – demonstrates achievement of the intended learning outcome.

For composition tasks, assess rhythm accuracy, correct time signature, appropriate note/rest values, completeness of bars, and performance.

For performance tasks, assess correct rhythm, steady beat, accuracy, coordination, confidence and expression.

For dictation tasks, assess whether the learner's notation accurately represents what was played or clapped by the teacher; the teacher's dictated pattern should be used as the marking reference rather than a fixed model answer.

SECTION B - ANSWERS

1. C. 3/4
2. C. 3 beats
3. A dot adds half of the note’s original value to its duration, while a tie joins two notes of the same pitch so that their values are played as one continuous duration.
4. Three rules for grouping notes in 4/4 time:
    - Each bar must contain exactly four beats.
    - Quavers and shorter notes should be grouped according to the beats to make the rhythm easy to read.
    - Notes and rests should be arranged clearly so that the beat divisions are easy to identify.
5. Example:

    - Bar 1: ♩ ♪ ♪
    - Bar 2: 𝄽 ♩ ♩
    - Bar 3: ♪ ♪ ♩ ♩
    - Bar 4: ♩ 𝄽 ♪ ♪

6. Each bar contains exactly 3 beats, includes a pair of quavers, and includes rests. The pattern can be clapped or performed using percussion.

7. a) Number of beats

    - 2/4: 2 crotchet beats per bar.

- 3/4: 3 crotchet beats per bar.
- 4/4: 4 crotchet beats per bar.

8. b) Musical feeling or movement

    - 2/4: Creates a strong, regular, marching or energetic feeling.
    - 3/4: Creates a flowing, swaying or waltz-like movement.
    - 4/4: Creates a balanced, steady and versatile feeling suitable for many styles.

9. c) Examples of use

    - 2/4: Marches and some energetic dances.
    - 3/4: Waltzes and dances with a swaying movement.
    - 4/4: Popular songs, contemporary music, marching and many dance performances.

Melody

SECTION A - ANSWERS

1. Example 4-bar melody in C major (4/4):
   Bar 1: C – D – E – G
   Bar 2: F – E – D – E
   Bar 3: G – A – G – E
   Bar 4: D – E – D – C
    - Uses only notes from the C major scale.
    - Begins on C.
    - Ends on C.
    - Mostly moves by steps.
    - Includes leaps of a 3rd, such as C–E and E–G.
2. Example 2-bar answering phrase in G major (3/4):
   Bar 3: B – A – G
   Bar 4: A – B – G

   The phrase uses notes from the G major scale, provides a response to the opening phrase, and ends on G, creating a sense of completion and balance.

3. Variation technique: Rhythmic variation.
   I would change the rhythm of some notes while keeping the main pitches and musical idea recognisable. For example, a long note could be replaced with two shorter notes or a

pair of quavers. This makes the melody more interesting while preserving its original character.

SECTION B - ANSWERS

1. C. F A C E
2. A question phrase introduces a musical idea and usually ends with an open or incomplete feeling, while an answering phrase responds to the question phrase and usually ends with a complete or resolved feeling.
3. G major scale (ascending):
   G – A – B – C – D – E – F♯ – G
4. F major scale (descending):
   F – E – D – C – B♭ – A – G – F
5. Five steps:
    1. Write the 3/4 time signature and establish three beats in every bar.
    2. Write the notes of the G major scale and select suitable pitches from the scale.
    3. Choose a simple opening idea and begin the melody on an appropriate note such as G, B or D.
    4. Develop the idea using mainly stepwise movement, with occasional leaps and suitable rhythmic patterns.
    5. End the fourth bar on G to create a sense of completion, then check that all four bars have exactly three beats.
6. Six ways melody is used in Creative Arts and Sports:
    1. Communicates emotions and ideas through changes in pitch, rhythm and melodic direction.
    2. Encourages participation by providing memorable tunes for songs, chants and group activities.
    3. Supports dance movements by providing musical patterns that dancers can follow.
    4. Motivates performers and audiences through energetic and memorable melodies during sporting and performance activities.
    5. Enhances performances by adding musical interest, expression and variety.
    6. Promotes cultural identity by carrying melodies associated with traditional songs, dances and community practices.

Descant Recorder

SECTION A - ANSWERS

1.
    - Identify the key signature and time signature.
    - Read through the melody and identify the notes and their durations.
    - Identify the correct fingering for each note.
    - Check any rests, repeated notes, accidentals, slurs and articulation marks.
    - Clap or mentally count the rhythm before playing.
    - Practise difficult passages slowly before playing the whole melody.
    - Use correct posture, breath control, embouchure and tonguing.
    - Maintain a steady beat and observe the indicated tempo.
    - Play the complete melody accurately and smoothly.
    - Listen to the quality of the sound and correct errors during practice.
2.
    - Identify the F major key signature and study the melody before playing.
    - Observe the tempo marking and decide on an appropriate steady speed.
    - Study the dynamic markings and plan where to play louder or softer.
    - Practise the required fingerings, especially notes that may be difficult in F major.
    - Use tonguing for clearly articulated notes and slurring to connect notes smoothly where indicated.
    - Practise the sections separately before combining them.
    - Observe the D.C. al Fine instruction: return to the beginning and continue until the word Fine, where the performance ends.
    - Perform with correct posture, breath support, fingering, articulation, dynamics and expression.
3. Evaluation:
        - Correctly identifies the key signature.
        - Correctly identifies the time signature.
        - Uses accurate fingering throughout.
        - Maintains the correct tempo and steady pulse.
        - Observes the indicated dynamics.
        - Uses correct tonguing and slurring.
        - Produces clear and controlled tone.
        - Performs the melody accurately from beginning to end.
        - Accept the key and time signature, fingering and performance details that correspond to the given staff notation.

SECTION B - ANSWERS

1. B. Tonguing
2. C. F major

3. Three techniques:
    1. Tonguing
    2. Slurring
    3. Pinching technique
4. D.S. al Fine means Dal Segno al Fine. It instructs the performer to return to the segno (𝄋) sign and continue playing until reaching Fine, where the performance ends.
5. Five factors:
    1. **Key signature** – identify the key and any notes that require special fingerings.
    2. **Time signature** – understand the number of beats in each bar and how the rhythm is organised.
    3. **Tempo** – observe the indicated speed of the melody.
    4. **Rhythm and note values** – identify notes, rests, dotted notes, ties and other rhythmic features.
    5. **Playing techniques** – identify articulation, tonguing, slurring, dynamics and other performance instructions.
6. Five reasons:
    1. Develops breath control and teaches effective use of air when producing sound.
    2. Improves musical reading skills through reading notes and rhythms from staff notation.
    3. Develops finger coordination and accuracy when changing between notes.
    4. Builds performance skills, including articulation, dynamics, tempo and musical expression.
    5. Provides a foundation for learning other wind instruments and develops overall musical understanding.

Analysis of Creative Arts and Sports

SECTION A - ANSWERS

1. **Performance analysis:**
    - **Key:** G major, using the notes G, A, B, C, D, E, F♯ and G.
    - **Time signature:** 3/4, with three crotchet beats in each bar.
    - **Tempo:** Identify whether the performance is slow, moderate or fast according to the indicated or observed speed.
    - **Dynamics:** Observe changes between soft and loud singing and how they contribute to expression.

- **Rhythm:** Identify the note values, rests, repeated patterns, dotted notes or other rhythmic features used.
- **Melody:** The melody is based mainly on the notes of G major, with changes in pitch that create musical phrases and points of completion.
- **Mood:** G major may create a bright, cheerful or uplifting mood, while the singer's tempo, dynamics and expression further shape the emotional character.

2. **Evaluation:**
   - **Vocal quality:** The singer should produce a clear, controlled and pleasant tone.
   - **Pitch accuracy:** Notes should be sung at the correct pitch with minimal off-key singing.
   - **Expression:** Facial expression, articulation, phrasing and vocal emphasis should communicate the meaning and feeling of the song.
   - **Tempo:** The singer should maintain a steady and appropriate speed throughout the performance.
   - **Dynamics:** Changes in loudness should be controlled and appropriate to the musical phrases.
   - **Overall effectiveness:** A successful performance combines accurate pitch, good vocal quality, steady tempo, appropriate dynamics and expressive delivery to communicate the intended message and mood effectively.

SECTION B - ANSWERS

1. C. Key signature
2. Three musical elements:
   a) Melod
   b) Rhythm
   c) Dynamics
3. Tempo influences mood by changing the speed and energy of a performance. A fast tempo can create an energetic, joyful or exciting mood, while a slow tempo can create a calm, reflective, serious or sad mood.
4. Five steps:
   a) Identify the key and time signature to understand the tonal and rhythmic organisation.
   b) Observe the tempo and determine how fast or slowly the piece is performed.
   c) Analyse the melody by examining its pitch movement, phrases, repetition and range.
   d) Examine rhythm and dynamics, including note patterns, rests and changes in loudness.
   e) Identify the mood and message and explain how the musical elements and the singer's performance communicate them.
5. Five features:

a) **Vocal quality** – clarity, tone and control of the voice.
b) **Pitch accuracy** – ability to sing the correct notes consistently.
c) **Rhythmic accuracy** – ability to maintain the correct rhythm and timing.
d) **Expression and interpretation** – effective use of phrasing, articulation, dynamics and emotion.
e) **Overall performance** – confidence, appropriate tempo, clear communication and ability to engage the audience.