



T190

Wednesday, 21/7/2021

08:30 – 11:30 AM

Names:

Index number

TVET NATIONAL EXAMINATION, RTQF LEVEL 5, 2020-2021

QUESTIONS and ANSWERS BOOKLET

OPTION/TRADE: MUSIC

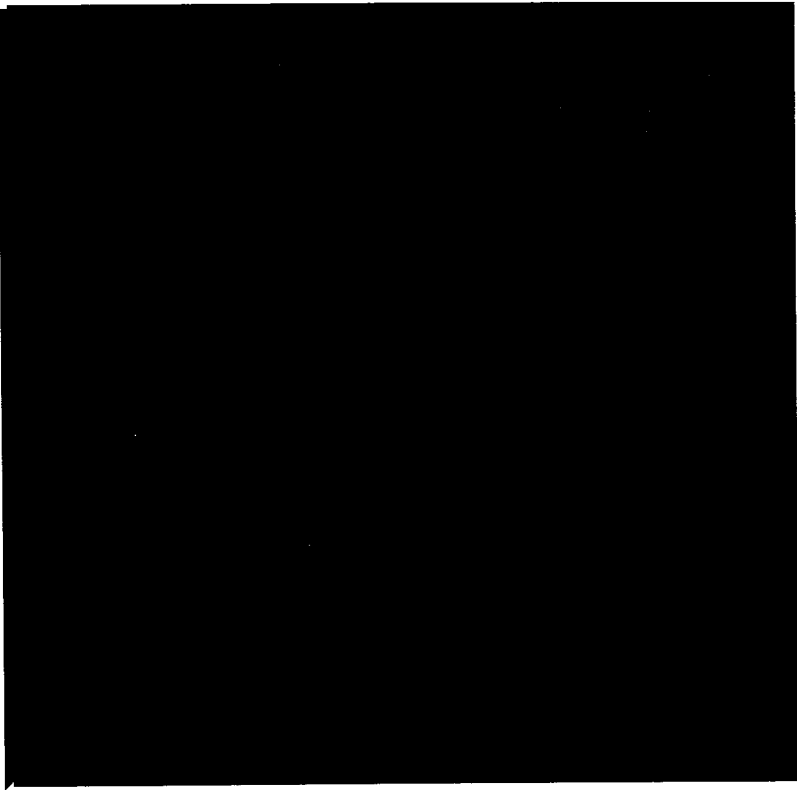
SUBJECT: Music Composition and Orchestration

ACADEMIC YEAR: **2020-2021**

*Read carefully the instructions on page (i) & (ii).

FOR EXAMINER'S USE ONLY

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TVET NATIONAL EXAMINATION, RTQF LEVEL 5, 2020-2021

INSTRUCTIONS TO CANDIDATES: PART I (Answer Booklet)

1. A candidate should fill in the actual names and the index number on the cover of this questions and answer booklet on the provided place (Black Box).
2. It is illegal for a candidate to write any of his/her names, index number or a school name inside the answer booklet.
3. A candidate should check if all pages of the answer booklet are complete. No candidate should remove or tear any pages or part of it from the answer booklet.
4. A candidate should answer in the language in which the examination is set. (See page **(ii)**)
5. A candidate should sign on the sitting plan when submitting the answer booklet. He/she has also to check if the answer booklet is well sealed.
6. No extra paper is allowed in the examinations room. If a candidate is caught with it his/her results will be nullified.
7. No candidate is allowed to write answers not related to the subject being sat for, otherwise it will be considered as a cheating case.
8. Write your answers on the 12 lined pages (From page 1 of 12 to page 12 of 12).
9. Use the last non-lined pages as draft.
10. Results for any candidate who is caught in examination malpractices are nullified. The cheating can be recognized during examinations administration, marking exercise or even thereafter.

TVET NATIONAL EXAMINATION, RTQF LEVEL 5, 2020-2021

OPTION/TRADE: MUSIC

SUBJECT: Music Composition and Orchestration

DURATION: 3 hours

INSTRUCTIONS TO CANDIDATES: PART II (Question Paper)

The paper is composed of two (2) Sections as follows:

Section I: Attempt all the Twelve (12) questions (60 marks)

Section II: Attempt any Four (4) questions out of Six (6) (40 marks)

Allowed materials:

- Ruler or square
- Calculator

Note:

Every candidate is required to carefully comply with the provided assessment instructions.

Section I : Attempt all the Twelve (12) questions

(60 marks)

01. Considering a Major scale, identify the following types of triads (please only use Roman numerals):

- a) Two primary triads
- b) Three secondary triads.

(5 marks)

02. What are degrees that make the following types of cadences? (Please only use Roman digits, **eg. II-VI**)

- a) 'Tierce de Picardie'
- b) Perfect cadence
- c) Half Plagal cadence
- d) Deceptive cadence
- e) Half cadence.

(5 marks)

03. What type of motion is engaged when:

- a) Two (2) voices move in the same direction, but by different intervals?
- b) Two (2) voices move in opposite directions?

(5 marks)

04. Transcribe (Figure) the following chords:

C: I⁶, ii, IV^o, V⁶, I⁺, III, VI^{6/4}, ii⁶, V⁷, i.

(5 marks)

05. Answer by using True or False on the following statements:

- a) When voice leading is applied, crossing of voice parts is recommended.
- b) In tonal music, it is forbidden to double the tonic, but the latter may progress to any chord.
- c) A melodic line can be fruitfully varied in three ways: Repetition, Imitation and Contrast.
- d) A suspension belongs to the harmonic tones in a key.
- e) In a motivic improvisation, one keeps commenting upon, that is, paraphrasing the original melody, but does not abandon it.

(5 marks)

06. Rujindiri and Sebatunzi are two (2) great 'Inanga' players. How should you characterize their style and genre in music arts?

(5 marks)

- 07.** Draw the figure to indicate the shape or curve direction of melody lines in the following cases:
- a)** Descending line
 - b)** Concave line
 - c)** Spiraling line
 - d)** Ascending line
 - e)** Horizontal. **(5 marks)**
- 08.** Explain, in one line maximum, the following key ways for melody construction:
- a)** Iterative
 - b)** Imitative
 - c)** Reverting
 - d)** Strophic
 - e)** Progressive. **(5 marks)**
- 09.** Identify the degrees in the following scales:
- a)** C Major scale
 - b)** C Chromatic scale
 - c)** C Melodic minor scale
 - d)** C Harmonic minor scale
 - e)** Dorian scale. **(5 marks)**
- 10.** Genre, style and form are three (3) interchangeable terms. Mention the difference between them and illustrate with one convincing example. **(5 marks)**
- 11.** What does the acronym SMART stand for when setting song writing objectives? **(5 marks)**
- 12.** Identify the types of schemes in the following songs and label them:
- a)** The lyrics of verses in “Rwanda Nziza” (Rwanda’s anthem)
 - b)** The melody of verses in “Rwanda Nziza” (Rwanda’s anthem)
 - c)** The melody of the verse of Moon River” (Andy Williams)
 - d)** The melody of “Rock around the clock” (The Comets)
 - e)** Mozart’s “Alla Turca” **(5 marks)**

Section II: Attempt any Four (4) questions out of Six (6) (40 marks)

13. a) Answer by using **True** or **False** on the following statements:

- i.** The 'blues form' is made of I-IV-V chord progression, and you can go anywhere in place of the V as long as you resolve to the I.
- ii.** In contrast to a verse, a chorus usually tells stories, uses lower pitch, and complex shape in terms of melody, rhythm and harmony.
- iii.** All counterpoint is polyphonic but not all polyphony is contrapuntal.
- iv.** In atonal harmony the tonic is the goal of the voice leading.
- v.** A counterpoint is a technique of harmonisation that proceeds by interaction of two or more melodies. **(5 marks)**

b) Copy the table below and Match the types of cadences with their spelling or figuring: **(5 marks)**

Type of Cadence	Figure
A. Perfect cadence	1. iv-i
B. Half Amen cadence	2. I-iv
C. Plagal cadence	3. V-VI
D. Deceptive cadence	4. ii-v
E. Half cadence	5. V-I

14. a) What melody structure among of the following does correspond to Rwanda's National Anthem 'Rwanda Nziza'? **(2 marks)**

- i.** ABA
- ii.** AAA
- iii.** AAB

b) List any four (4) Rwandan traditional songs which apply a cyclic musical form, precisely the Call and Response scheme. **(4 marks)**

c) Indicate any four (4) names of Aerophone instruments in Rwandan traditional music. **(4 marks)**

15. Enumerate any ten (10) characteristics of a good hook. (10 marks)

16. a) Which statement among the following ones does not fit the definition of sequence?

- i.** The notion of sequence is associated with common-practice tonality
- ii.** One melodic segment can make a sequence
- iii.** A sequence bears the sense of hierarchy and goal, higher or lower.
- iv.** Tonal sequences are exact transpositions of segments.

(5 marks)

b) Decide whether the following statements are **True or **False**:**

- i.** Not any melodic line is a foreground one, bearing a sense of motion and goal.
- ii.** Melody is a Western and pretty much 'art music' thing, not a universal skill.
- iii.** A melody is perceived as a pleasing unit of a subjectivist of understanding.
- iv.** In Rwandan traditional music, there is a good separation of roles between artist and audience.
- v.** Compared to instruments, voices have greater range, pitch, weight, clarity, agility, and capacity for abstraction.

(5 marks)

17. Identify any five (5) criteria of a good melody. (10 marks)

18. a) Identify any five (5) examples of appropriate physical conditions/assets.

(5 marks)

b) Enumerate any five (5) examples of appropriate mental conditions/activities.

(5 marks)

