THE NATIONAL EXAMINATIONS COUNCIL OF TANZANIA

CANDIDATES' ITEM RESPONSE ANALYSIS REPORT FOR THE CERTIFICATE OF SECONDARY EDUCATION EXAMINATION (CSEE) 2018

017 MUSIC

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FOREWORD

The National Examinations Council of Tanzania is pleased to issue the 2018 Certificate of Secondary Education Examination (CSEE) report on the performance of candidates in the Music subject. The report provides feedback to the candidates, teachers, policy makers and other stakeholders on how the candidates answered the questions.

The Certificate of Secondary Education Examination (CSEE) marks the end of four years of secondary education. It is a summative evaluation which, among other things, shows the effectiveness of educational system in general and educational delivery system in particular. Essentially, the candidates' responses to the examination questions is a strong indicator of what the educational system was able or unable to offer to candidates in their four years of secondary education.

In this report, issues which contributed to the failure of the candidates to answer questions correctly have been analyzed. Among the obstacles which inhibited the candidates to provide appropriate responses were inabilities to identify the task of the questions, and lack of enough knowledge and skills on the topic(s) tested. The analysis of each question has been done and the strengths and poorness shown by the candidates in answering the questions have been indicated.

This feedback will enable different educational administrators, teachers, educational stakeholders, candidates and others to take the right measures to improve the teaching and learning which will eventually improve the candidates' performance in future examinations administered by the Council.

The National Examinations Council of Tanzania will highly appreciate comments and suggestions from teachers, candidates and stakeholders that can be used for improving future examination. Finally, the Council would like to thank all the Examinations Officers, Examiners and all others who participated in the preparation and analysis of the data used in this report.

Dr. Charles E. Msonde
EXECUTIVE SECRETARY

1.0. INTRODUCTION

This report analyses the performance of candidates in Music subject for the Certificate of Secondary Education Examination (CSEE) done in November, 2018. The examination covered the Music Syllabus of 2005 and adhered to the Examination Format of 2008.

The paper comprised of fourteen questions (14) which were distributed in five (5) sections: A, B, C, D and E. The paper was distributed in Part I and Part II. Part I had sections A and B while Part II had sections C, D and. E. Section A had four compulsory questions with the total of 34 marks and Section B consisted of four (4) questions, of which each candidate was required to answer any three (3) out of four (4) questions and each question carried 10 marks. In Part II all three sections had two (2) questions each section and the candidates were required to answer one (1) question from each section and each question carried 12 marks.

The report shows how the candidates performed in each question by indicating the strengths and poorness in various areas of their answers. The report also presents the percentage of scores in each group and finally it provides the conclusion and recommendations based on the analysis. The extracts of candidates' answers have been inserted in appropriate sections to illustrate the respective cases. The performance of the candidates in each question is categorized as good, average and poor. The performance of the candidates is categorized into these groups depending on the percentage of the marks of candidates who scored an average of 30 percent and above of the marks allocated to a particular question. If the performance of the candidates ranges from 0 to 29 percent, the performance is categorized as poor performance. The performance is categorized as average performance if the candidates scored from 30 to 64 percent and if the performance of the candidates ranges from 65 to 100, the performance is categorized as good. The performances are indicated by using colours, whereby, green colour shows candidates with good performance, yellow colour indicates average and red colour shows poor performance.

A total of 68 candidates sat for Music Examination, of which 39.71% passed with the following grades A 0 (0%), B 1 (1.5%), C 12 (17.6%) and D 14 (20.5%). However, 41 (60.2%) candidates failed the examination by obtaining grade F. This analysis of candidates' results indicates that the

performance of this paper is poor. The comparison analysis in 2017 and 2018 indicates that the 2017 performance was higher by 20.7 percent due to the passed percentage indicated in 2018 (39.71%) and of that 2017 (60.38%)

2.0. ANALYSIS OF THE CANDIDATES' PERFORMANCE PER QUESTION

2.1. Objective Questions

2.1.1. Question 1: Multiple Choice Items *(Rudiments of Music, Harmony and Applied Music)*

The question consisted of 10 items with optional choices constructed from three topics which were: Rudiments of Music, Harmony and Applied Music. The question was set under the sub-topics of *Composing rhythms and simple melodies, Reading and writing music with accidentals, Converting music from staff notation to tonic sol-fa and Traditional musical instruments*.

The question was attempted by all 68 candidates which is 100% of the candidates who sat for examination. The pass mark shows that 10(14.7%) candidates scored from 0 to 2 marks out of 10 marks. The candidates who scored 3 to 6 marks were 55 which is 80.9%. Only 3 (4.4%) candidates scored 7 marks out of 10 marks as summarized in figure 1.

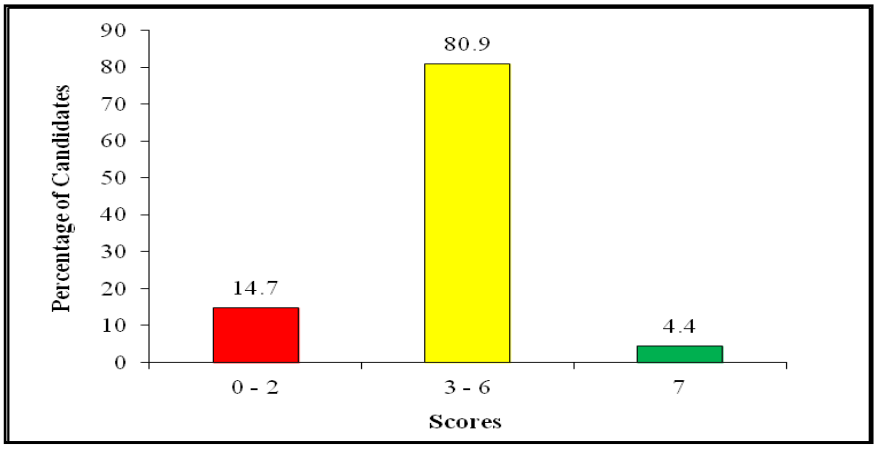


Figure 1: *The Candidates Performance in Question 1*

The candidates who performed poorly in this question lacked knowledge and skills in choosing the correct answers among the given alternatives. The candidates who performed well in this question were knowledgeable and skilful enough in choosing the correct answers among the given alternatives and write its letter in the box provided. The analysis of the candidates' responses in each item indicates the strengths and poorness of the candidates' responses as presented below,

Item (i) required the candidates to choose the name stands for the combination of different notes value that make meaningfully and logical series line without including pitches. The correct response was B "*rhythm"*. The candidates who chose the correct answer B "*rhythm"*, which means pattern of pulses to which music is set, were knowledgeable about the term Rhythm. Rhythm does not include pitch, but its performance is by clapping hands, snapping fingers or beating a drum. Those who opted for A "*melody"* failed to understand that a melody is a succession of notes varying in pitch. Those who opted for C "*scale"* which means a series of notes in ascending and descending order, failed to differentiate rhythm form scale. Those who chose D "*tempo"* were not conversant with music elements because tempo deals with speed of a song. Candidates who opted for E "*a bar"* had no enough knowledge with the term bar due to the fact that a bar is a line that divides rhythm into equal number of beats.

Item (ii) required the candidates to recognise the symbol used to raise or to lower the pitch of a note. The correct response was B '*accidentals'*. The candidates who chose B "*accidentals"* were aware that, accidentals include sharp, flat and natural signs. Those who opted for A "*key signature"* failed to distinguish between accidental and key signature. Key signature means the group of sharps or flats written at the beginning of each stave to tell in which key the piece is. The key signature does not include the natural sign. The candidates who chose C "*time signature"* failed to understand that time signature are two numbers appears at the beginning of the piece one on top and another at the bottom. The top number indicates the number of beats and the bottom number indicates the

value of notes. For those who opted for D "*sharp"* and E "*flat"* failed to understand that sharp and flat are part of accidentals.

Item (iii) required the candidates to choose the correct response for three upper voices of a chord, which are within the range of a single octave. The correct response was C "*close position"*. The candidates who chose C "*close position"* were knowledgea**b**le about the system of writing chords in a staff. The candidates who chose A "*6th position"* and E "*5th position"* did not understand that those are not systems used in writing music score. Those who opted for B "*open position"* failed to differentiate open position from close position. Open position is when notes which form a chord are written in two different staffs and are in form of SATB 'soprano, alto, tenor and bass'. Candidates who chose D "*upper voices"* were not knowledgeable with the chord that written within the range of the single octave.

In item (iv) the candidates were required to identify or recognize which group does the piccolo belongs. The candidates who chose the correct answer D "*woodwind instruments"* were aware about the modern musical instrument found in the woodwind instruments and the four classes of traditional musical instruments. Piccolo is among the instruments whose sound is high in range and generated by a vibrating column of air and it is made of wooden material. Candidates who chose A "*idiophone instruments"* and E *"membranophone instruments"* failed to differentiate between modern and traditional music instruments. Those who chose B "*percussion instruments"* had no knowledge and skills about woodwind instruments. Percussion instruments have definite or indefinite pitch whose sound is produced by striking with hand, stick or hammer or by shaking or rubbing. Candidates who chose C "*string instruments"* failed to distinguish piccolo from string instruments because string instruments produce their sound by the vibration of the strings

In item (v) the candidates were required to recognize the lowest pitch among the given tonic sol-fa. The right response was E "m_1". Those who chose E "m_1" had clear knowledge on sol-fa notation because in the line of tonic sol-fa all lower pitched sounds are

written with lower symbol thus "m_1". Those who opted for A "*l"* were not aware because "*l"* was written without a lower pitch symbol in the tonic sol-fa which sounds higher than "m_1" The candidates who chose B "s_1" failed to differentiate lower "m_1" from lower "s_1" because lower "s_1" is higher than lower "m_1" despite that both are written with lower symbol. The candidates who chose the answer D "m^1" failed to distinguish between lower "m_1" and upper "m^1".

Item (vi) required the candidates to name the melodic minor of the given scale. The correct answer was A "*E*". The candidates who chose A "*E*" observed that the scale started with note E and ended with note E. The candidates, who opted for B "*D*", C "*A*" and D "*F*" failed to observe where the scale started from. The candidates who chose for E "*B*" considered the relative key of B minor which is D major and it appeared as the key signature.

Item (vii) required candidates to identify the name of the percussion instrument that produces sound by plucking. The correct answer was D "*mbira"* (hand piano). Candidates who chose the correct answer were aware with percussion instruments (modern) and idiophone instruments (traditional). "*Mbira"* (hand piano) is the only percussion instrument that produces its sound by plucking using fingers among the given option instruments. Candidates who opted for A "*Njuga"* and C "*Kayamba"* were not aware that they produce sound by shaking and not by plucking. The candidates, who chose B "*Lilandi"*, lacked the knowledge that Lilandi produces its sound by blowing air through and also it is in the category of aerophones group of instruments. The candidates who chose E "*Ngoma"* failed to understand that "*Ngoma"* produce sound by beating.

Item (viii) required the candidates to identify the combination of staffs that make the grand staff in music. The correct response was D "*treble and bass clef"*. Those who opted for the correct response had the knowledge that the grand-staff is used in keyboard music, piano and organ to encompass the wide range of pitches produced by both hands. Those who opted, B *"two treble staves",* C "*two bass staves"* and E "*Two alto staves"* they had idea but failed to

understand that two staves of the same kind combined together are written to introduce sounds of the same pitch. Those who opted for A "*treble and alto stave"* failed to understand that they are used when writing music score for brass

Item (ix) required the candidates to recognize what the time signature $\frac{12}{16}$ describes. The correct response was D "*compound quadruple"*. The candidate supposed to choose the type of the time signature by observing the group of which that time signature belongs. Candidates who opted for the right answer had knowledge that in "*compound quadruple"* all time signatures have 12 on the upper number and the lower number can vary according to the value of notes. This include $\frac{12}{4}, \frac{12}{8}, \frac{12}{16}, \frac{12}{32}$ etc. Those who chose A "*simple duple time"*, C "*simple triple time signature"* and E "*simple quadruple"* were not knowledgeable with time signature. Those who opted for B "*compound triple time"* signature were not able to distinguish between "*compound quadruple"* and "*compound triple time"* signature. The compound triple time signature has 9 as the upper number but not 12.

Item (x) the candidates required to identify what happens when a major interval is inverted. The correct response was C "*minor interval*". The candidates who chose C "*minor interval"* were able to recognize the inversions of intervals properly. Those who chose A *"perfect interval"* were not aware that when a *perfect interval* is inverted remains a *perfect interval*. Those who opted for B "*augmented interval"* lacked knowledge of inversions. They did not know that when *augmented interval* is inverted becomes a *diminished interval*. The candidates who opted for D *"major interval"* were not aware that when a *major interval* is inverted becomes a *minor interval* but not a major interval. For candidates who opted for E "*diminished interval"* lacked knowledge about the inversions. They did not know that when a diminished interval is inverted becomes an augmented interval. The table below gives an insight of what the inversion is supposed to be.

Perfect	⟷	*Perfect*
Major	⟷	*Minor*
Augmented	⟷	*Diminished*

2.1.2. Question 2: Matching Items *(Applying Musical Terms and Signs in Interpreting Music)*

The question consisted of ten (10) items with optional choices and required the candidates to match the items in List A with the correct response from List B by writing the letter of the correct response below the corresponding item number in the table provided. The question tested the candidate's knowledge to the rudiments of music and Harmony.

This question was attempted by all 68 candidates which is 100% of the candidates who sat for examination. The pass mark shows that 40(58.8%) candidates scored from 0 to 2 marks out of 10 marks. The candidates who scored 3 to 6 marks were 26 which is 38.3%. Only 2 (2.9%) candidates scored 8 marks out of 10 marks. Figure 2 summarises the candidates' performance.

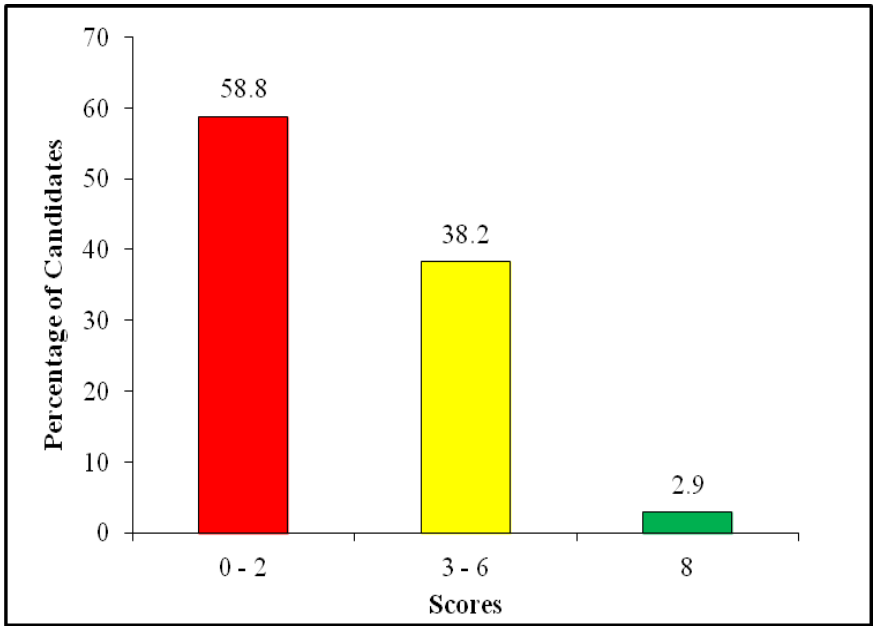


Figure 2: *The Candidates' Performance in Question 2*

The analysis of the candidates' responses in each item indicates the strengths and poorness of the candidates' response.

In item (i) candidates were required to provide the name of the note which changes sits altering the pitch from list B The correct response was J "*enharmonic".* The candidates who chose the right

response had the adequate knowledge about harmony in music because, "*enharmonic"* is relating to, or being notes that are written differently such as A^{b} and $G^{\#}$ but sound the same in the tempered scale. Those who provided other responses apart from J "*enharmonic"* were not well knowledgeable to harmony.

In item (ii) candidates were required to identify the name of the symbol which indicates the number of beats and pulses in the piece of music in list B. The correct answer was D "*time signature"*. Candidates who chose the right response were aware of the topic of the rudiments of music specifically Time signature. Time signature is made up of two numbers; the upper number stands for total number of beats in each bar while the lower number represents the value of a note. For those who matched the wrong response were not knowledgeable to the topic concerning rudiments of music specifically the sub-topic of time signature.

In item (iii) candidates were required to give the name of the smallest unit of harmony. The correct answer was H "*chord"*. Chord is when two or more sounds are sung or played simultaneously. Candidates who matched the correct response had knowledge concerning harmony. Since chord is the smallest unit of harmony and it starts with two notes. Examples of chords are as follows; C-E, C-E-G, C-E-G-B etc. The candidates who failed to match the correct response were not able to differentiate between chords and triads hence most of them matched I "*triad"* which means three fixed notes consist of Root, Third and Fifth.

In item (iv).candidates were required to identify a single word to mean 'A regular pattern of accented and unaccented beat' from list B. The correct response was K "*rhythm"*. The candidates who performed well the question were knowledgeable about rhythm formation with the combination of notes and rests. Candidates who failed to match the correct response were not aware of what the term Rhythm represents.

Item (v) the candidates were required to identify the name stands for sharp, flat or natural sign that cancels note in the key signature. The correct response was B "*accidentals"*. This is a general term for all

signs used in key signature and in cancelling the effects of raised or lowered note. Candidates who matched the correct response had adequate knowledge on accidentals. Candidates who matched with any wrong response had inadequate knowledge about accidentals.

In item (vi) candidates were required to identify the name of the symbol which is used to cancel the effect of sharp or flat. The correct response was C "*natural"*. Sharp raises a sound by a semitone, Flat lowers a sound by a semitone and Natural restores the affected sound to its original. Candidates who matched the correct response were knowledgeable to the work that natural sign does.

In item (vii) the candidates were required to identify the name for the beginning and ending point of a scale. The correct answer was E "*tonic note* or *key note"*. The candidates who chose the correct response were conversant enough to the technical names of the scale. Tonic note is the first note of the scale and it's the point where a scale takes its name. Candidates who matched other response from list B were not conversant with the technical names of a scale.

In item (viii) the candidates were required to identify the name for a collection of pitches arranged in order from lowest to highest pitch in list B. The correct response was F "*scale"*. Candidates who matched the correct response were knowledgeable of the meaning of a scale in the topic of Rudiments of Music. Candidates who matched other responses were not knowledgeable about the meaning of a scale.

In item (ix) the candidates were required to identify from list B the name for a shift of tonal centre that takes place within an individual movement. The correct response was G "*modulation"*. The candidates who chose the correct answer were knowledgeable about the topic of Rudiments of music and Harmony. Candidates who matched other responses were not aware of the meaning of modulation.

In item (x) candidates were required to identify word for a combination of three tones root third and the fifth that sounds harmoniously from list B The correct response was I "*triad"*. Candidates who matched the correct response were knowledgeable with the topic of Harmony under the sub-topic of Tonic triads and they were able to differentiate between a chord and Triad. Candidates who matched other responses were not conversant with the meaning of triads.

2.1.3. Question 3: Fill in the Blank Items *(Reading and Writing Music with Musical Terms and Signs)*

The question required the candidates to fill in the blank spaces with the appropriate word by writing the correct answer for the item in the given spaces. The question tested the candidates' knowledge about general understanding of some music technical terms in the topic of Rudiments of Music.

The question was attempted by all 68 (100%) candidates who sat for the examination. The pass marks shows that, the candidates who scored from 0 to 2 marks out of 10 marks were 37 (54.4%) of all candidates. The candidates who scored from 3 to 6 marks were 23 (33.8%) and 8 (11.8%) of the candidates scored from 7 to 9 marks out of 10 marks.

The analysis shows that the general performance of this question was poor. Figure 3 summarizes the candidates' performance in percentage.

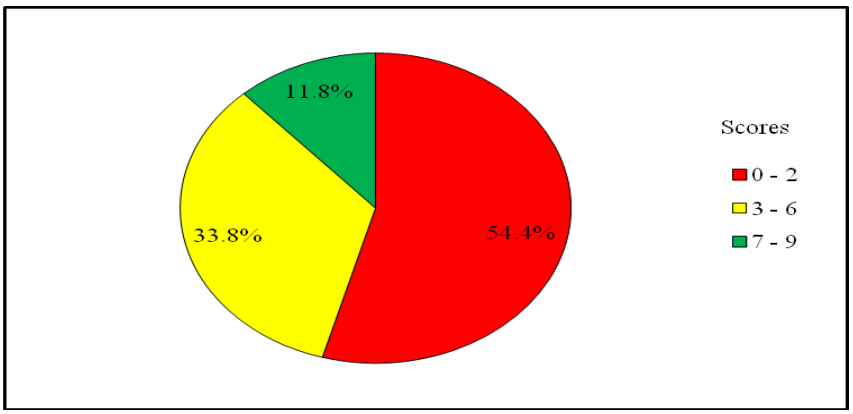
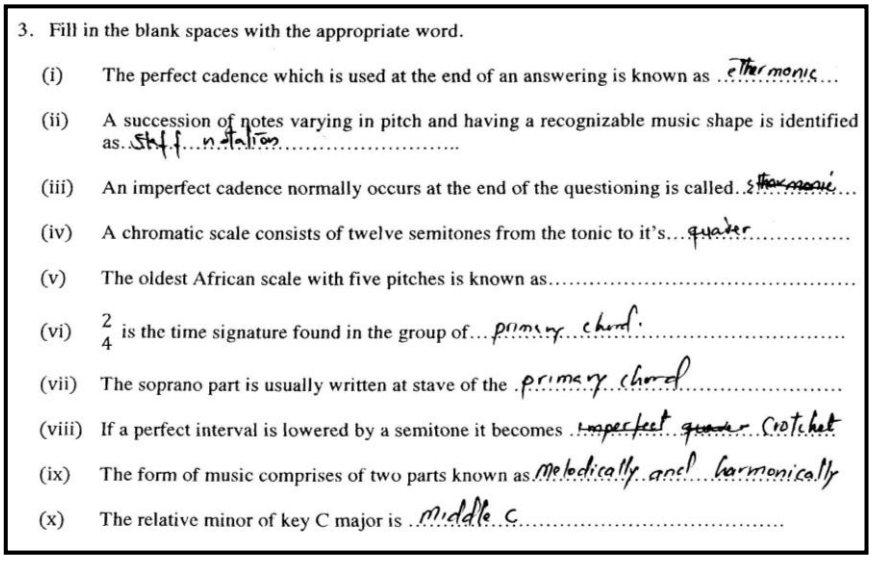


Figure 3: *The Candidates' Performance in Question 3.*

The candidates who scored good marks in this question were 11.8% of the all candidates. These candidates were knowledgeable, practised and skilful about music technical terms in the topic of Rudiments of Music. Candidates who scored average marks (33.8%) were not able to answer all items provided in the question. They managed to provide 3 to 6 correct responses although they included wrong response to some of the items. Example one candidate in item (ii) filled with wrong response *an octave* instead of the correct response *melody*; another candidate filled the black space in item (vi) with the wrong response *pentatonic* instead of the correct response *duple or simple quadruple time signature*

Candidates who scored low marks (54.4%) had little musical knowledge about technical terms in the topic of Rudiments of Music. They provided only 2 correct answers out of 10 and left some items unanswered or provided irrelevant answers, for example extract 3.1 show a sample of a poor response from one of the candidate's script.

Extract 3.1



3. Fill in the blank spaces with the appropriate word.

(i) The perfect cadence which is used at the end of an answering is known as ...ethermonic...

(ii) A succession of notes varying in pitch and having a recognizable music shape is identified as...Staf...notation.....

(iii) An imperfect cadence normally occurs at the end of the questioning is called...thaxmonic...

(iv) A chromatic scale consists of twelve semitones from the tonic to it's...quater.....

(v) The oldest African scale with five pitches is known as.....

(vi) $\frac{2}{4}$ is the time signature found in the group of...primary chord.....

(vii) The soprano part is usually written at stave of the ..primary chord.....

(viii) If a perfect interval is lowered by a semitone it becomes ..imperfect quaver crotchet

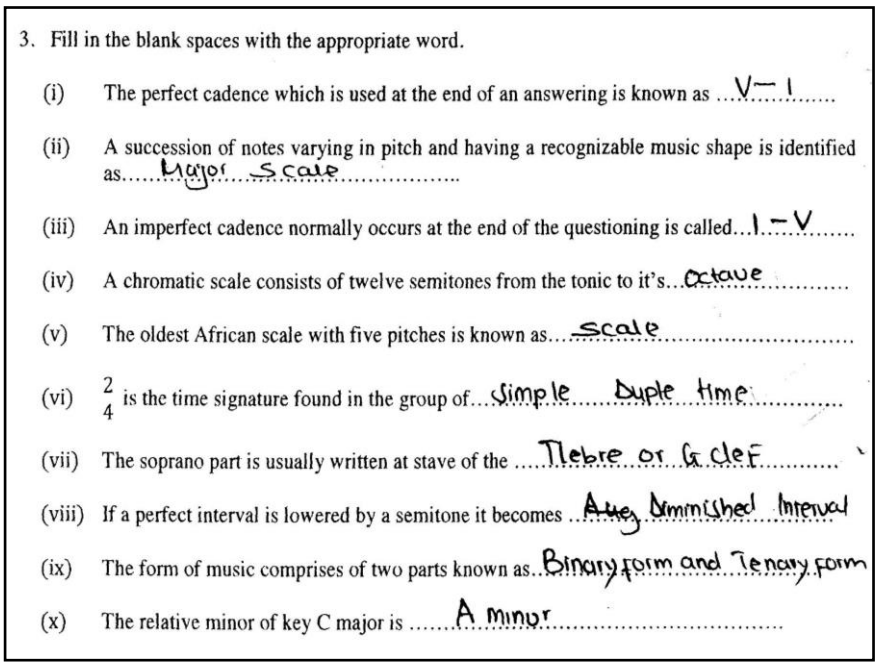
(ix) The form of music comprises of two parts known as melodically and harmonically

(x) The relative minor of key C major is ..middle C.....

Extract 3.1: The sample of a poor response from a script of a candidate who failed to fill in the blank spaces with the appropriate word required.

The candidates who scored good marks were able to fill in the blank spaces with the appropriate word by writing the correct answer for the item in the given spaces. The correct response implies that the candidates understood well the topic of Rudiments of Music. Extract 3.2 show a sample of a good response from a script of one of the candidates.

Extract 3.1


3. Fill in the blank spaces with the appropriate word.

(i) The perfect cadence which is used at the end of an answering is known as ...V–I.....

(ii) A succession of notes varying in pitch and having a recognizable music shape is identified as.....Major Scale.....

(iii) An imperfect cadence normally occurs at the end of the questioning is called...I–V.....

(iv) A chromatic scale consists of twelve semitones from the tonic to it's...octave.....

(v) The oldest African scale with five pitches is known as...scale.....

(vi) $\frac{2}{4}$ is the time signature found in the group of...simple Duple time.....

(vii) The soprano part is usually written at stave of the .....Tenore or G cleF.....

(viii) If a perfect interval is lowered by a semitone it becomes .....Aug, Diminished Interval

(ix) The form of music comprises of two parts known as..Binary form and Tenary form

(x) The relative minor of key C major is .....A minor.....

Extract 3.1: The sample of a good response from a script of a candidate who was able to fill in the blank spaces with the appropriate word.

2.1.4. Question 4: Short Answers *(Applying Musical Terms and Signs in Interpreting Music)*

The question required the candidates to write the words represented by each of the given abbreviations and give the meaning of each word. It tested the candidates' knowledge about knowing musical terms and signs in the topic of Rudiments of music.

The question was attempted by all 68 candidates (100%) who sat for the examination. The pass marks shows that, the candidates who

scored from 0 to 1 marks out of 4 marks were 46 (67.6%) of all candidates. The candidates who scored from 1.5 to 2.5 marks out of 4 marks were 16 (23.6 %), and candidates which are 6 (8.8%) scored from 3 to 4 marks out of 4 marks.

The analysis shows that the general performance of this question was poor. Figure 4 summarizes the candidates' performance in percentage.

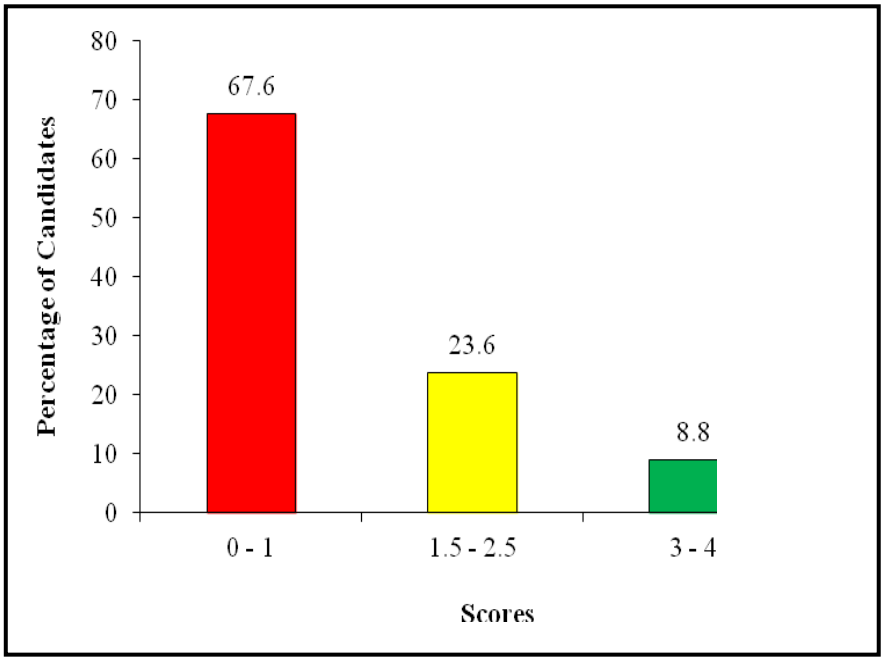
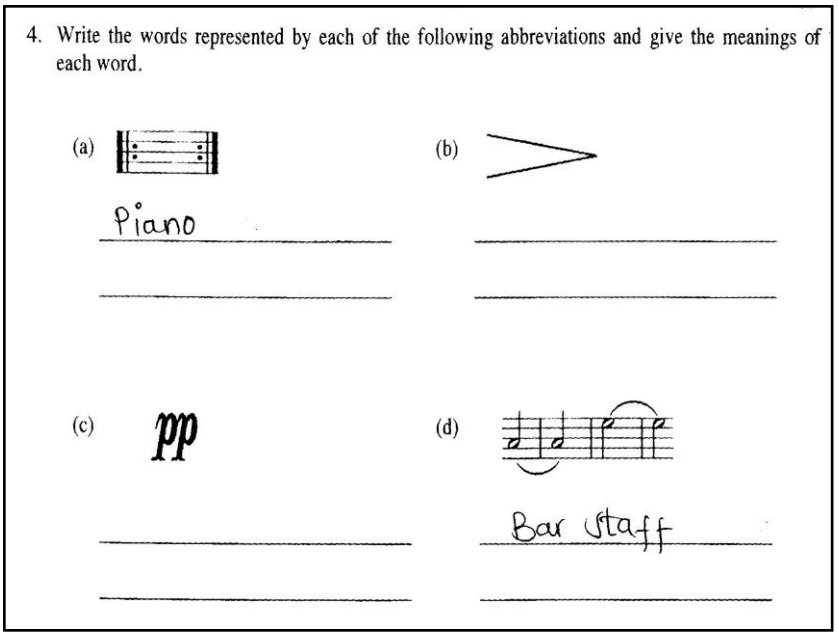


Figure 4: *Candidates' Performance in Question 4.*

Candidates who scored good marks were 6 which is (8.8%) of all candidates. They managed to provide the correct names of the signs and give the meaning of each signs given. Candidates who scored average marks were 16 (23.6%). These candidates were not able to answer all items provided in the question. 46 candidates which is (67.6%) of all candidates failed to provide the names of the signs and also failed to give the meaning of each signs. These candidates were not competent, knowledgeable and skilful about providing the correct names of the signs and give the meaning of each signs under the subtopic of Musical terms and signs. Extract 4.1 show a sample of a poor response from one of the script of one of the candidates.

Extract 4.1


4. Write the words represented by each of the following abbreviations and give the meanings of each word.

(a)

Piano

(b)

(c) *pp*

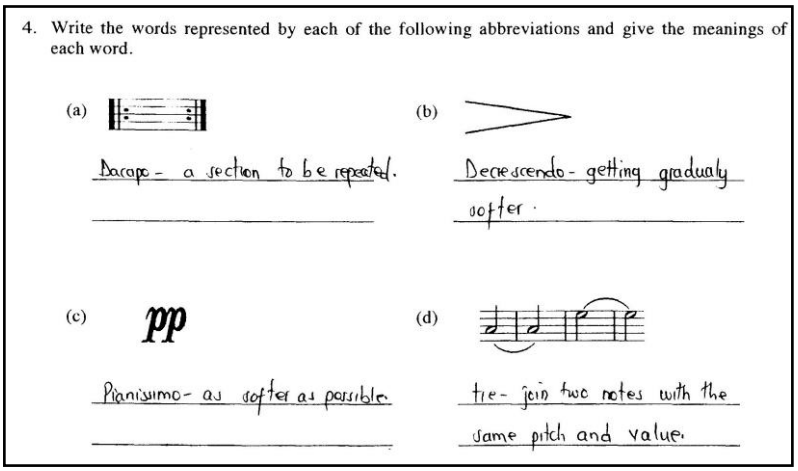
(d)

Bar staff

Extract 4.1: The sample of a poor response from a script of a candidate who failed to provide the name of the signs and their meaning.

The candidates who scored good marks were able to provide correct names of the signs which were asked and their meaning. The correct response implies that the candidates were familiar with these signs probably through thoroughly reading and naming them. Their good performance indicates that, they were able to understand well about sub-topic of *Musical terms and signs* under the topic of Rudiments of Music. Extract 4.2 shows a sample of a good response from a script of one of the candidates.

Extract 4.2


4. Write the words represented by each of the following abbreviations and give the meanings of each word.

(a)

Dacapo - a section to be repeated.

(b)

Decrescendo - getting gradualy softer.

(c) *pp*

Pianissimo - as softer as possible.

(d)

tie - join two notes with the same pitch and value.

Extract 4.2: The sample of a good response from a script of a candidate who provided correct name of the signs of the extracts given.

2.1.5. Question 5: Applied Music *(Identification of Modern Music Instruments)*

In this question the candidates were required to name the given modern musical instruments and to briefly explain how each musical instrument is played. The musical instruments were given in form of pictures. The question tested the candidates' knowledge to remember the name of modern musical instruments and the way they are played.

This question was attempted by 61 candidates which is (89.7 %) of all candidates who sat for the examination. The pass marks shows that, the candidates who scored from 1.0 to 2.0 marks out of 10 marks were 12 (19.7%) of all candidates who attempted the question. The candidates who scored from 3 to 6 marks were 42 (68.8%) whereas 7 (11.5%) of the candidates who attempted this question scored from 7 to 10 marks out of 10 marks.

The analysis shows that the general performance of this question was good as quantified by the total candidates score from 3 to 6 marks located by 42 (68.8%) of the candidates score who attempted this question and from 7 to 10 marks located by 7(11.5%) compared to total candidates of poor performance that ranged from 1 to 2

marks which is 12 (19.7 %). Figure 5 summarizes the candidates' performance in this question.

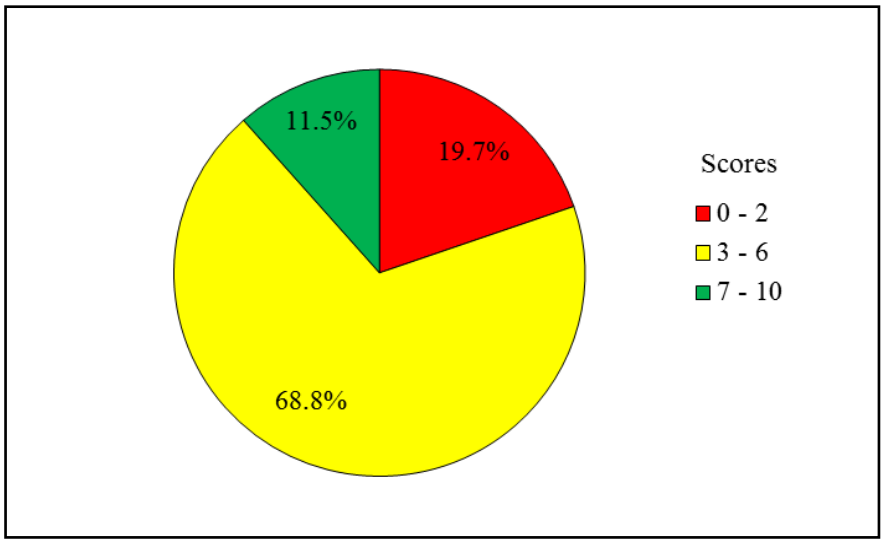


Figure 5: *Candidates' Performance in Question 5.*

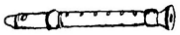
Candidates who scored good marks were 7 (11.5%). They managed to name and to briefly explain how each of the musical instrument named is being played. Candidates who scored average marks were 42 (68.8%) they managed to name the instruments but failed to briefly explain how each is played. Candidates who failed to name and briefly explain how each of the musical instruments named are being played were 12 (19.7 %) of all 61(100%) candidates who attempted the question. In fact the candidates who failed were not knowledgeable and skilled about modern musical instruments. Extract 5.1 show a sample of a poor response from one of the script of the candidate.

Extract 5.1

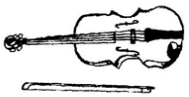
5. (a) Give the name of each of the following musical instruments.

(i)

Gita

(ii) 

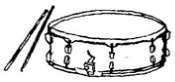
~~Arephone~~ Europhone

(iii) 

Zeze

(iv)

~~Europhone~~ Idiophone

(v) 

Drum

(b) Briefly explain how each of the musical instruments in 5 (a) (i – v) is played.

(i) The gita it played by to shake the bar line of gita to produce sounds together

(ii) ~~Arephone~~ Europhone played by a people to get the wind in a instrument

(iii) Zeze can played by the snope to shiden in a bar to produce sound together

(iv) ~~Europhone~~ Idiophone When a persona can get the wind and to set together it produce sounds

(v) Drums it played by to put the peace of tries and to produce base sound.

Extract 5.1: The sample of a poor response from a script of a candidate who failed to name and briefly explain how each of the given musical instruments is played.

The candidates who scored good marks managed to name the given modern musical instruments and to briefly explain how each

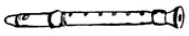
musical instrument is played. The correct response indicates that the candidates understood well the subtopic of *identification of modern music instruments* in the topic of Applied Music. Extract 5.2 below show a sample of a good response from a script of the candidates.

Extract 5

5. (a) Give the name of each of the following musical instruments.

(i)

Guitar

(ii) 

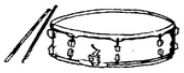
Recorder

(iii)

Violin

(iv)

Trombone

(v) 

Drum.

(b) Briefly explain how each of the musical instruments in 5 (a) (i – v) is played.

(i) A guitar is made up of several strings which are under tension in which sound is produced by plucking those strings using fingers.

(ii) A recorder is an instrument (aerophone) which is made up of six holes which are to be covered by fingers where a sound is produced when air is set into vibration at the open end of an instrument.

(iii) ~~A violin~~ is the same as guitar but~~s is is~~ In a violin sound is produced by rubbing the strings which are under tension by using a bow in which a player rub the strings ~~forth an forward~~ sideways.

(iv) Trombone is a brass instrument which is made up of long handle which is used to alter the pitch when air is set into a tube. Therefore a player has to set air in a tube while altering its handle so as to get required rythm.

(v) Drum is a membranophone, it is made up of tough membrane which is stretched over a sounding box and struck. In order to produce sound a player has to use little sticks and struck on the stretched membrane.

Extract 5: The sample of a good response from a script of a candidate who managed to name and briefly explain how each of the given musical instruments is played.

2.1.6. Question 6: Rudiments of Music *(Recognition of Musical Notes, Time Values and Rests)*

The question required candidates to put the rests in the space provided in the given rhythm marked with an asterisks (*). The question was not compulsory hence it was attempted by 55 candidates. Candidates who scored poor marks were 33 (60%). They scored 0 marks out of 10 marks. These candidates had inadequate musical skills and knowledge about rests and notes values. Candidates who scored average marks were 11 (20%) and they scored from 4 to 6 marks. These candidates managed to put rests correctly as required, and the candidates who scored good marks in this question were 11 (20%) of all the candidates attempted this question. They scored 10 marks. These candidates were knowledgeable, competent and skilled about music rests and notes values.

The analysis shows that the general performance of this question was poor as quantified by 33 (60%) candidates out of 55 (100%) candidates of an average performance that ranged from 4 to 6 marks which is only 11 (20 %) and that of good score which is 10 marks scored by 11 (20 %) of the candidates which make the total of 22 (40%) candidates. Figure 6 below summarizes the candidates' performance in this question.

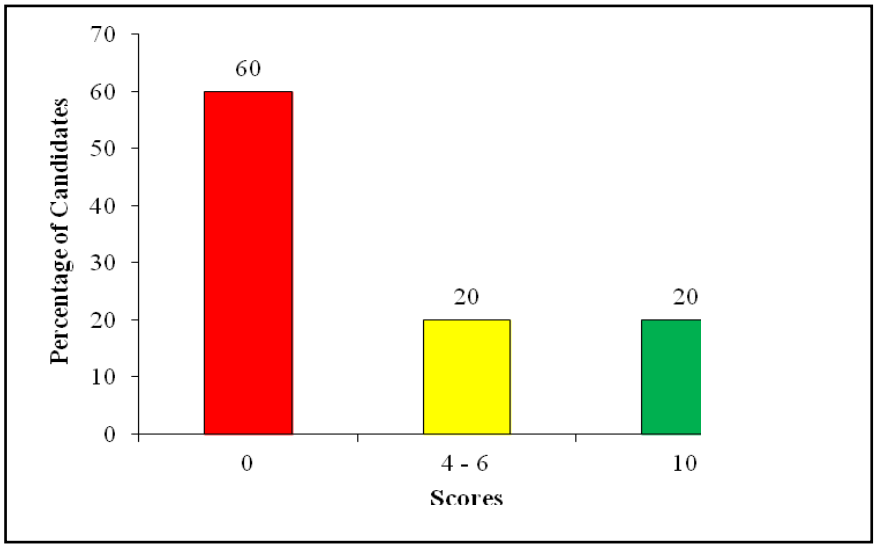
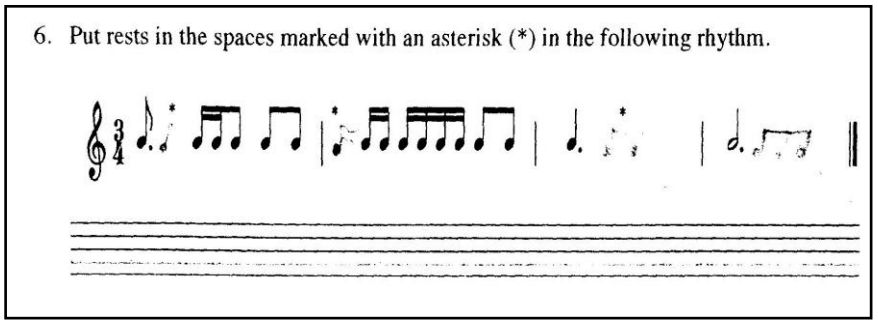


Figure 6: *Candidates' Performance in Question 6.*

The candidates who performed poorly in this question failed to relate the value of the notes and their rests, where they were supposed to put the *quaver rest* they put the *crotchet rests* or irrelevant answers. For example, one of the candidates responded by writing *crotchet rest* in all spaces. Extract 6.1 below show a sample of a poor response from a script of one candidate.

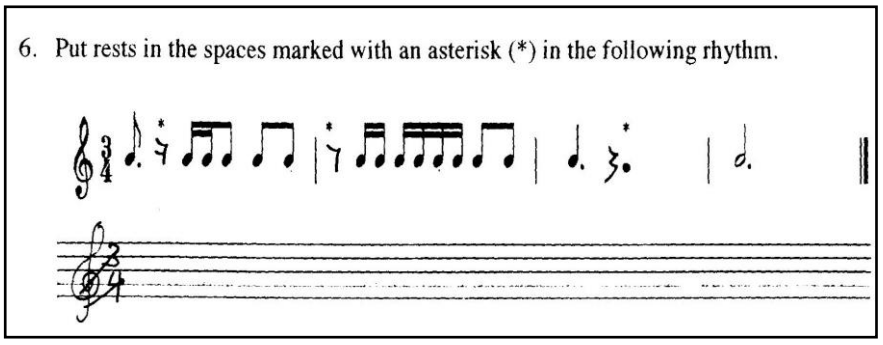
Extract 6.1



Extract 6.1: The sample of a poor response from a script of a candidate who failed to put the correct rests in the space marked with an asterisk (*) in the given music rhythm

The candidates who scored good marks were able to fill in the spaces marked with an asterisk by writing the correct rests in the given rhythm. The correct response implies that the candidates knows and are aware from time values and rests. Extract 6.2 show a sample of a good response from a script of the candidate.

Extract 6.2



Extract.6.2: The sample of a good response from a script of a candidate who managed to put the rests correctly in the space marked with an asterisks (*) in the given music rhythm.

2.1.7. Question 7: Rudiments of Music *(Writing Music in Respective Clefs)*

The question provided the dominant note of a major scale. The candidates were required to write its scale ascending and descending. The question tested the candidates' knowledge on finding the first note after being given the dominant (5th note) of the major scale, and the ability to write the scale ascending and descending

This question was optional and was attempted by 50 candidates (73.5%) while 18 candidates (26.5%) candidates didn't opt to attempt this question. The pass marks shows that, 0 marks out of 10 marks were scored by 40 candidates which is (80%) of all candidates who attempted the question. The candidates who scored from 3 to 5 marks were 3(10%) whereas 5 (10%) of the candidates scored from 7 to 10 marks out of 10 marks.

The analysis shows that the general performance of this question was poor due to 40 candidates which is (80%) of all candidates who attempted this question compared to total candidates of good performance that ranged from 7 to 10 marks which is 5 (10%) and that of average score which is from 3 to 5 marks scored by 5 (10%) of the candidates who attempted this question. Figure 7 summarizes the candidates' performance in this question.

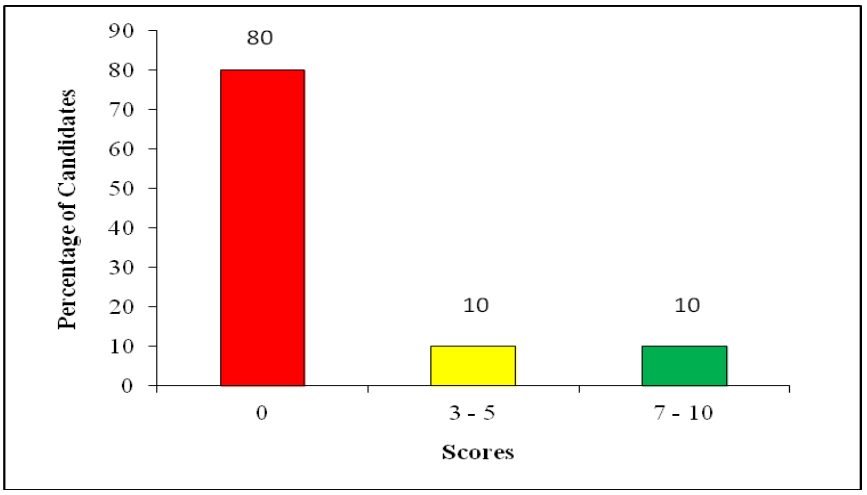
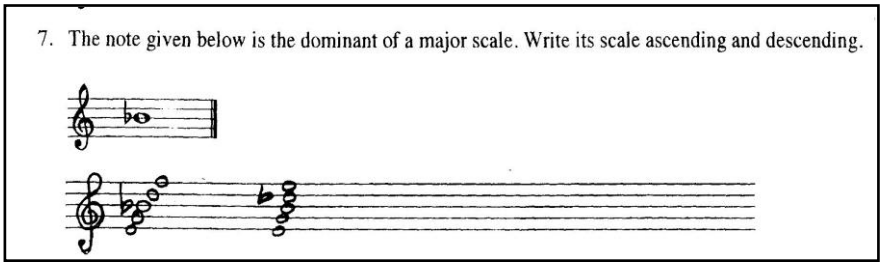


Figure 7: *Candidates' Performance in Question 7.*

Candidates who scored good marks managed to write the scale of E flat after being given B flat as dominant. Candidate who scored average marks failed to write correctly the order of flats and the order of a major scale. Candidates who failed to write a major scale in key E flat were not competent, knowledgeable and skilled about writing scale after being given the dominant note of the major scale. They provided irrelevant key, incorrect order of notes of a major scale or left the question blanks without writing any note. Extract 7.1 show a sample of a poor response from the script of one of the candidates

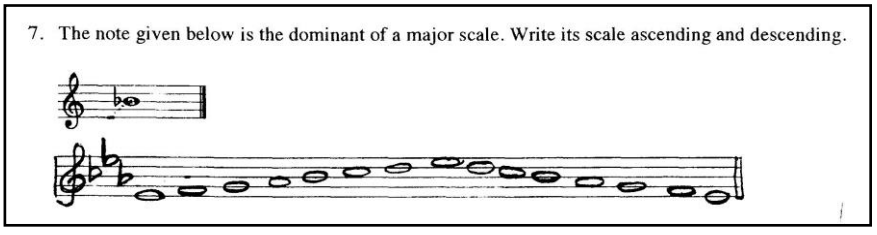
Extract 7.1



Extract 7.1: The sample of an incorrect response from a script of the candidate who failed to write the scale ascending and descending.

The candidates who scored good marks were able to write correctly the scale ascending and descending by considering the given dominant note of a major scale. The correct response implies that the candidates understood well the topic of writing music scales ascending and descending by considering the respective key signature. Extract 7.2 show a sample of a good response from a script of one of the candidates.

Extract 7.2



Extract.7.2: The sample of a good response from a script of the candidate who managed to write correctly the scale of E flat from the given Dominant note.

2.1.8. Question 8: Harmony *(Chords and Triads)*

This question required the candidates to use examples to explain the difference between a chord and a triad. The question tested candidates' knowledge to differentiate between a chord (*Two or more sounds sounded simultaneously*) and a Triad (*three distinctive notes made up of the root, the third and the fifth*) in the topic of harmony.

The question was not compulsorily and was attempted by only 38 (55.9%) candidates. The pass marks shows that, the candidates who scored from 0 to 2 marks out of 10 marks were 15 candidates which is (39.5%) of all candidates who attempted the question. The candidates who scored from 3 to 6 marks were 19(50%) whereas 4 (10.5%) of the candidates scored from 8 to 10 marks out of 10 marks.

The analysis shows that the general performance of this question was average as measured through candidates score which range from 3 to 6 marks located by 19 (50%) of the candidates score who attempted this question compared to total candidates of poor performance that ranged from 0 to 2 marks which is 15 (39.5%) and that of good score which is from 8 to 10 marks scored by 4 (10.5%) of the candidates. Figure 8 summarizes the candidates' performance in this question.

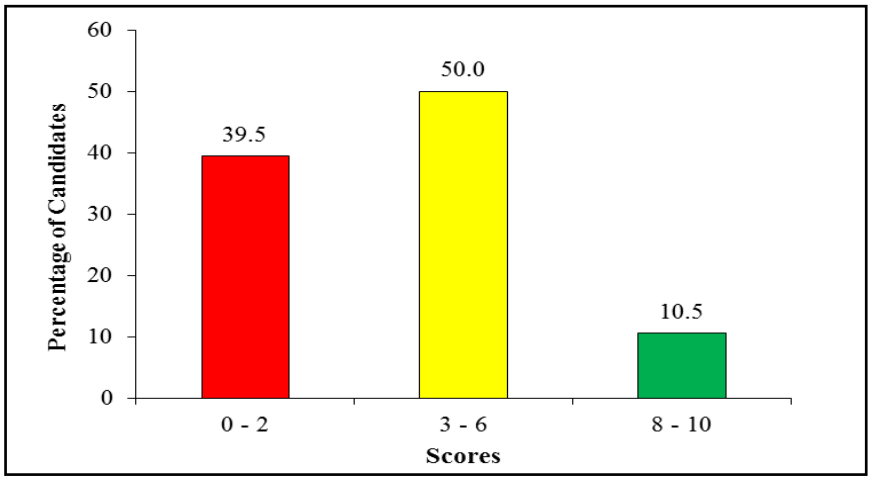
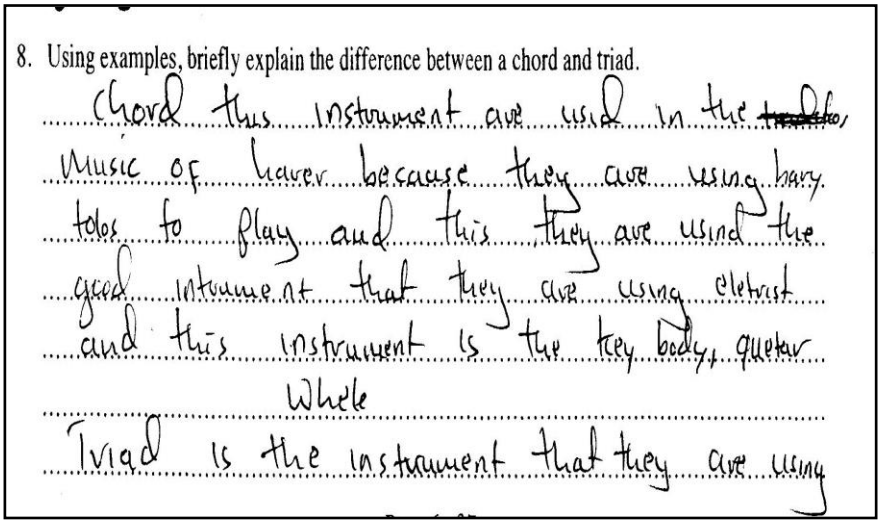


Figure 8: *Candidates' Performance in Question 8.*

The Candidates who scored good marks were 4 (10.5%). These candidates managed to differentiate between a chord and a triad. Candidates who scored average marks were 19 (50%). These candidates were not able to give differences between a chord and a triad instead they manage to give explanations to one term only. Candidates who failed to give differences between a chord and a triad were 15 (39.5%) of all the candidates. The average performance of the candidates to this question proved that they had little knowledge in either a chord or a triad. Extract 8.1 show a sample of a poor response from one of the script the candidate.

Extract 8.1


8. Using examples, briefly explain the difference between a chord and triad.

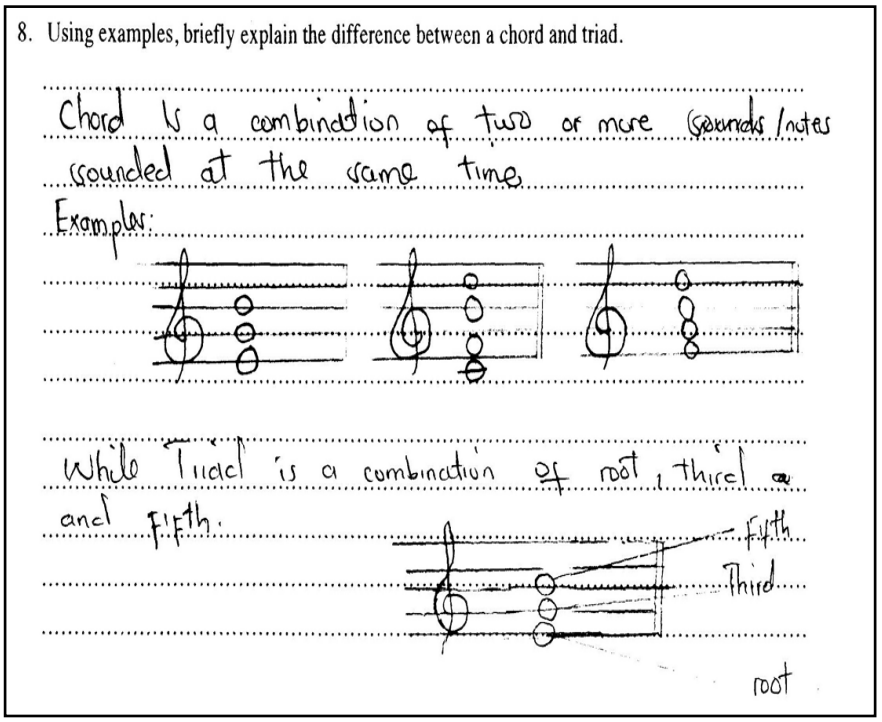
Chord this instrument are usid in the ~~[illegible]~~ Music of haver because they are using hary tolos to play and this they are usind the good intrument that they are using eletrist and this instrument is the key body, quetar Whele

Triad is the instrument that they are using

Extract 8.2: The sample of an incorrect response from a script of a candidate who failed to differentiate a chord from a triad.

Candidates who scored good marks were able to explain in brief the difference between a chord and a triad. This indicates that these candidates understood well and they had adequate knowledge on the topic of harmony. Extract 8.2 shows a sample of a good response from a script of one of the candidates

Extract 8.2



Extract 8.2: The sample of a good response from a script of a candidate who managed to explain briefly with examples the difference between a chord and a triad.

2.2. Essay Questions

2.2.1. Question 9: Applied Music *(Application of Music in the Society)*

The question required the candidates to explain five importance of traditional music in ethnic groups of Tanzania. The question intended to test candidates' knowledge concerning traditional music and its significances in Tanzania societies.

The question was optional thus it was attempted by 66 candidates which us (97.1 %). Only 11 (16.7%) candidates scored from 0 to 3.5 marks out of 12 marks, 30 (43.9%) candidates scored from 4 to7.5 marks and 27 (39.4 %) candidates scored from 8 to 12 out of 12 marks.

The analysis shows that the general performance of this question was good as indicated by the average marks from 4 to 7.5 scored by

30 (43.9%) candidates and that of good marks from 8 to 12 scored by 27 (39.4 %) candidates. Figure 9 summarizes the candidates' performance in percentage.

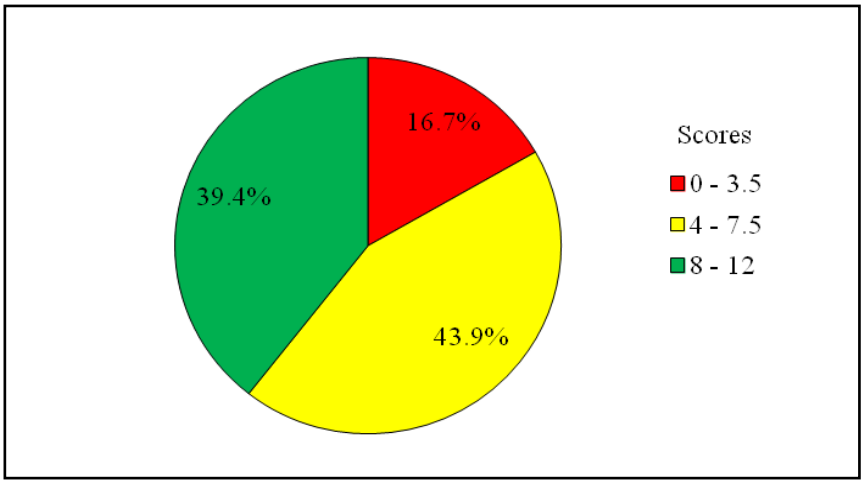


Figure 9: *Candidates' Performance in Question 9*

Candidates who scored low marks were not able to explain five importance of traditional music in the ethnic groups of Tanzania. The failure of the candidates to this question proved that they did not have adequate knowledge concerning importance of traditional music in the ethnic groups of Tanzania, example one of the candidates wrote,

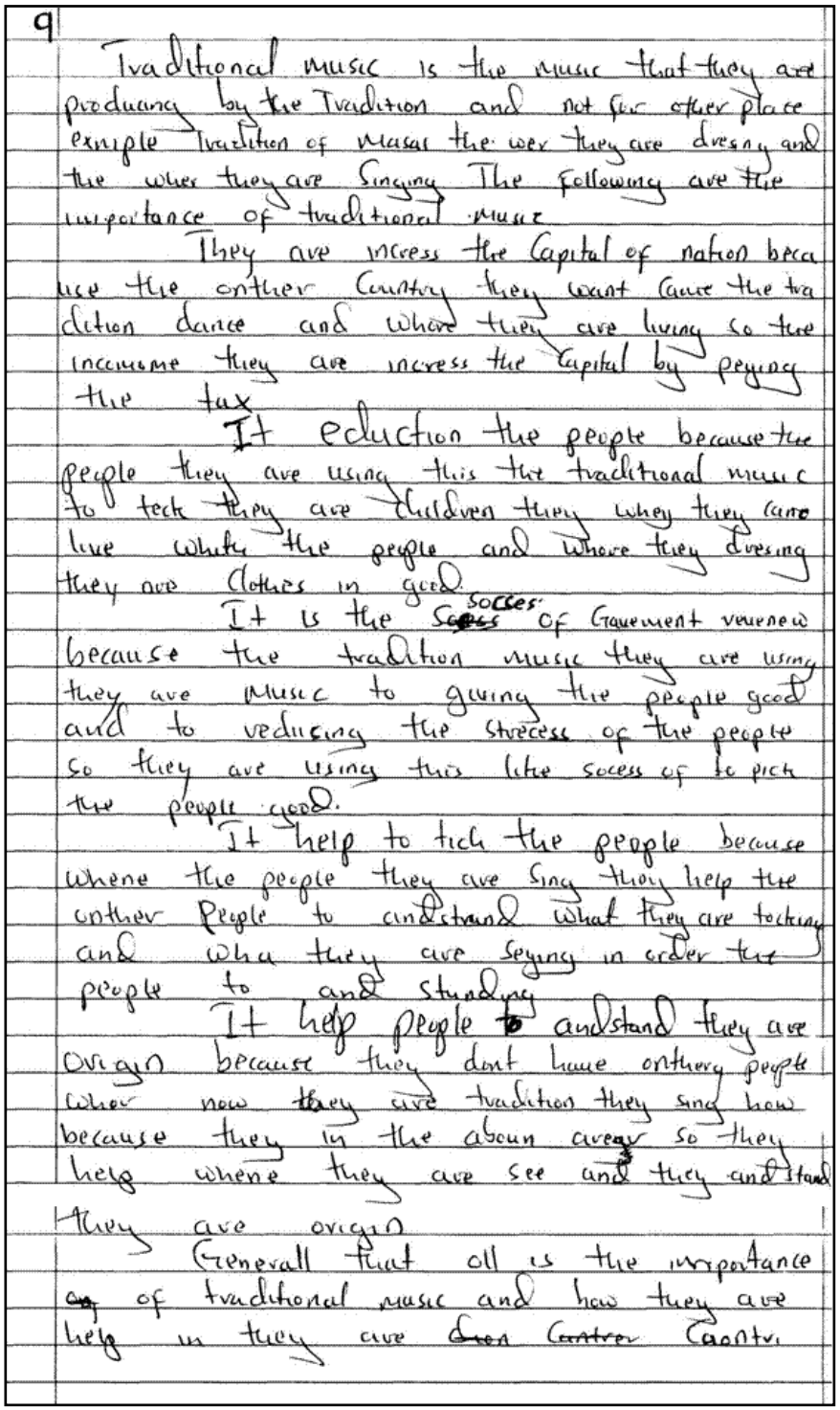
> "*Music is an art containing or combining sound so that presents to listening and traditional music is king of music which represent in our traditional culture in the society".*

Another example of the candidate, who provided an irrelevant response as,

> "*to encourage the unit of work time; is true because the music are include the tribe of the people or motion of the people so music it help to unity or to comfort people in single group or on single family so music of hope to unity people in single group".*

Extract 9.1 show a sample of an irrelevant response from one of the script of the candidate.

Extract 9.1



9

Traditional music is the music that they are producing by the Tradition and not for other place exmple Tradition of Masai the wer they are dresing and the wher they are Singing The following are the importance of traditional music

They are incress the Capital of nation beca use the onther Country they want Came the tra dition dance and whore they are living so the incomome they are incress the Capital by peying the tax

It eduction the people because the people they are using this the traditional music to teck they are children they whey they came live whith the people and whore they dresing they are Clothes in good.

It is the ~~Sacss~~ socses of Gavement revenew because the tradition music they are using they are Music to giving the people good and to reducing the strecess of the people so they are using this like socess of to pick the people good.

It help to tick the people because whene the people they are Sing they help the onther People to andstand what they are tocking and wha they are seying in order the people to and stunding

It help people ~~to~~ andstand they are origin because they dont have onthery people wher now they are tradition they sing how because they in the aboun areas so they help whene they are see and they andstand they are origin

Generall that all is the importance ~~of~~ of traditional music and how they are help in they are ~~Gon~~ ~~Cantrer~~ Caontri

Extract 9.1: The sample of an inappropriate response from a script of a candidate who failed to explain five importance of traditional music in the ethnic groups of Tanzania.

Candidates who scored good marks managed to explain five importance of traditional music in the ethnic groups of Tanzania. The candidates were able to define Tanzanian traditional music as,

> *"is kind of music that uses local and traditional music instruments in the music setting and performances.*

The candidates managed to explain five importance of traditional music in the ethnic groups of Tanzania by including the following;

> *"identify culture, bring awareness, help to educate people or society, unity society, entertain, comfort, and encourage cooperation".*

Extract 9.2 shows a sample of correct responses from a script of one of the candidates.

Extract 9.2

9. Traditional music is common popular in Tanzanian cultures where the most of tribes in Tanzania like Nyakyusa, Bena, Kinga, Haya they used to perform traditional music according to the in traditional musical instrument they had. Due to this traditional music had to have some importance in Ethnic groups of Tanzania, these are

Traditional Music help to identify peoples culture. As this ethnic groups they perform their music, this hold them to be identified, example they can be identified to the group or tribe they belong in such way this a traditional music in Tanzania from this ~~ethnic~~ ethnic groups they can also perform to the mass of the people.

Traditional music help to promote peoples culture. Traditional music helps this ethnic groups found in Tanzania to promote their culture, that as the way this ~~ethnic~~ ethnic groups they perform the traditional music, is they way they continue to promote their culture where it is also facilitated to musical instrument they use and dance they perform.

Traditional ~~the~~ Music help to initiates cooperation in society. Traditional Music it initiates cooperation in society, that as it performed in the society and dances are performed people belong to such society they become more cooperated together and to help each other on ~~a~~ different works which it also ensuring developing of the society.

Traditional Music help to ~~contra~~ ~~control~~ control people's behaviour. As this traditional Music is performed in our ~~societies~~ societies in different ethnic groups, it provide education and laws which help to control peoples behaviour as from the ethnic groups belongs in our country of Tanzania.

9. Tradiotional music help to educate the society. ~~Most~~ Most of traditional Music performed accompained with dances in this ethnic groups they used to provide education to the new generation or whole society about ~~to~~ certain behaviour which this also shapes the behaviour of the people in the community.

By sum up, this mentioned above are the importance of traditional music, where it also used as enjoyment for the ~~to~~ people. By opinion that this traditional music should be maintained in all parts of Tanzania which will help to maintain the people's and countries culture.

Extract 9.2: The sample of a correct response from a script of a candidate who managed to explain five importance of traditional music in the ethnic groups of Tanzania.

2.2.2. Question 10: Rudiments of Music *(Writing and Reading Music in Staff Notation using Respective Staves)*

The question required the candidates to analyse three ways used to arrange voices on the staff. The question tested candidates' knowledge on the system used in writing, or arranging voices on a staff. However, there were only 2(2.9%) candidates who opted for this question and 66(97.1%) candidates did not opt for this question.

The analysis shows that the general performance of this question was poor because even 2(2.9%) candidates who attempted this question scored from 0 to 2 marks. This performance implies that, both the candidates were not familiar with the question or the subtopic *writing and reading music in staff notation using respective staves* was not taught to candidates to all schools.

Candidates who opted for this question were supposed to respond by considering three ways used to arrange voices on the staff as *closer score, open score* and *piano close score. Close score* happens when two voices specifically soprano and alto are written on treble clef while tenor and bass are written on the bass clef. *Open score* is the technique of arranging voices independently, each voice is written on its staff. This arrangement is mostly used when each part of the voice has its rhythm. It helps to avoid overlapping between two voices such as soprano, alto or tenor and bass. Although each voice specifically soprano alto and tenor use the same treble or G clef. The bass part is written independently in F clef. *Piano close score* is a technique of writing three voices soprano, alto and tenor on G or treble clef within an octave while the bass voice is written on F or Bass clef. This is mostly for keyboard, not much for choir arrangement. A pianist play three voices SAT using the right hand while the left hand play the bass part only.

2.2.3. Question 11: Applied Music *(Musicians and their Works)*

This question required the candidates to justify that Bongo flava music has many advantages to the Tanzanian nation by giving five points with examples. The question tested the candidates' knowledge about general understanding of Bongo fleva music

which is being performed from Tanzania and its impact to the nation.

The question was optional hence it was attempted by 64 candidates which is (94.1%) of the all candidates who sat for the examination. Only 4 candidates (5.9%) did not opt for this question. The analysis shows that 19 of 64 candidates who opted for the question scored from 0 to 3.5 marks out of 12 marks, 26 (40.6%) candidates scored from 4 to7.5 marks and 19 of 64 candidates scored from 9 to 12 marks out of 12.

The analysis shows that the general performance of this question was good as indicated by the totality of average performance score from 4 to 7.5 marks located by 26 (40.6%) candidates and that good performance from 9 to 12 score marks located by 19 (29.7%) candidates which makes 45(70.3) candidates score compared to poor performance from 0 to 3.5 marks located by 19 (29.7) candidates. Figure 9 summarizes the candidates' performance in percentage.

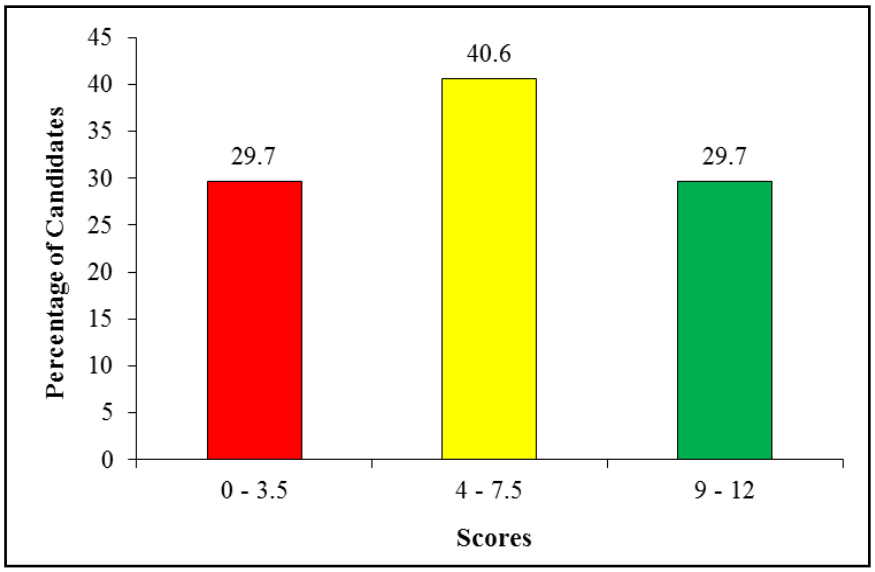


Figure 11: *Candidates' Performance in Question 11.*

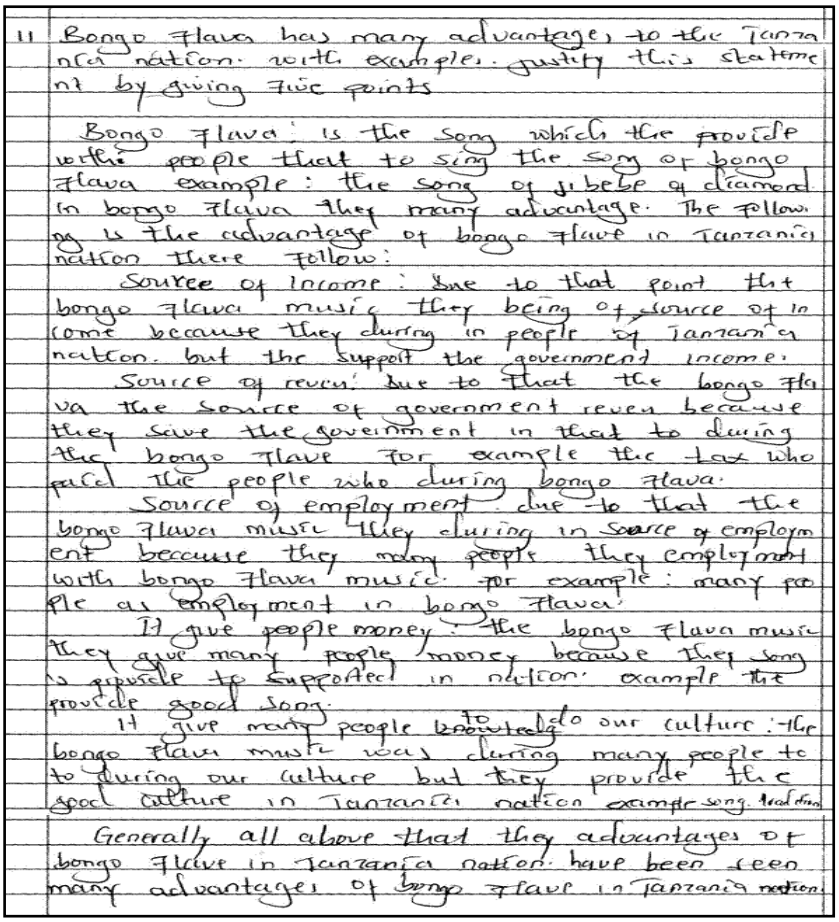
The Candidates who scored good marks were 19 (29.7%). These candidates were knowledgeable about Bongo flava music performed in Tanzania and its advantages to the nation. Candidates that scored average marks were 26 (40.6%). Candidates who scored low marks were 19 (29.7%) out of all the candidates attempted this question.

The candidates who scored poor marks supplied inappropriate answers like

"*bongo flava is the song which the provide with people that to sing the song of bongo flava example, the song of jibebe of Diamond,* some of the candidates provided unrelated response like *to give people power, it veduang poverty, and it help the country to go up"*.

Extract 11.1 shows a sample of a poor response from one of the script of a candidate

Extract 11.1



11 Bongo flava has many advantages to the Tanzania nation with examples justify this statement by giving five points

Bongo flava is the song which the provide with people that to sing the song of bongo flava example: the song of jibebe of diamond in bongo flava they many advantage. The following is the advantage of bongo flave in Tanzania nation there follow:

Source of income: due to that point that bongo flava music they being of source of income because they during in people of Tanzania nation. but the support the government income.

Source of revenue: due to that the bongo flava the source of government revenue because they give the government in that to during the bongo flave for example the tax who paied the people who during bongo flava.

Source of employment: due to that the bongo flava music they during in source of employment because they many people they employment with bongo flava music. for example: many people at employment in bongo flava.

It give people money: the bongo flava music they give many people money because they song is provide to supported in nation. example the provide good song.

It give many people to bring to our culture: the bongo flava music they during many people to to during our culture but they provide the good culture in Tanzania nation example song. traditional

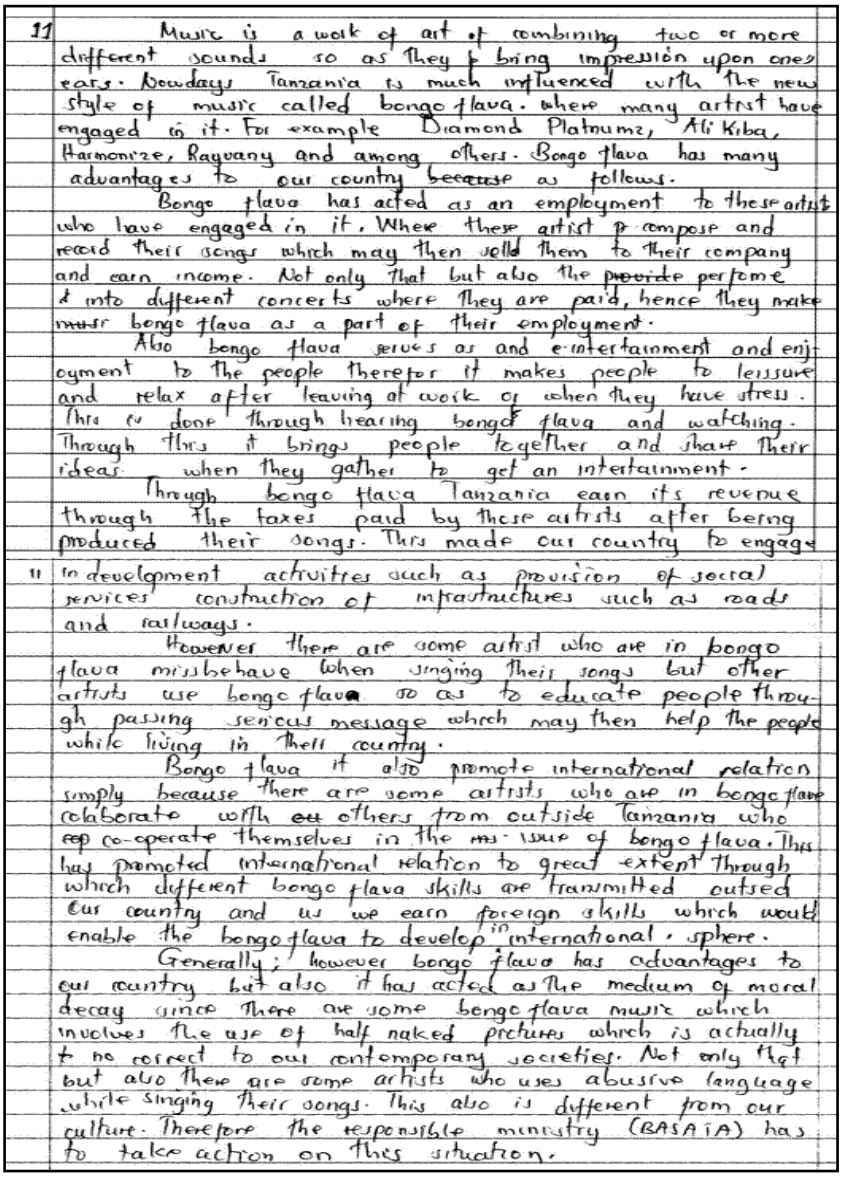
Generally all above that they advantages of bongo flave in Tanzania nation have been seen many advantages of bongo flave in Tanzania nation.

Extract 11.1: The sample of poor candidates' performance who failed to justify the advantages of Bongo flava music to the Tanzania nation by writing five points.

Candidates who scored good marks, managed to give example and justify the advantages of Bongo flava music to the Tanzania nation

by writing five points. The correct response indicates that the candidates understood well sub topic of Musicians and their works in the topic of Applied Music. Extract 11.2 shows a sample of a good response from a script of the candidate.

Extract 11.2



11 Music is a work of art of combining two or more different sounds so as they bring impression upon ones ears. Nowdays Tanzania is much influenced with the new style of music called bongo flava. where many artist have engaged in it. For example Diamond Platnumz, Ali Kiba, Harmonize, Rayvany and among others. Bongo flava has many advantages to our country because as follows.

Bongo flava has acted as an employment to these artist who have engaged in it. Where these artist compose and record their songs which may then sell them to their company and earn income. Not only that but also the provide performe d into different concerts where they are paid, hence they make ~~musr~~ bongo flava as a part of their employment.

Also bongo flava serves as and e-intertainment and enjoyment to the people therefor it makes people to leissure and relax after leaving of work or when they have stress. This is done through hearing bongo flava and watching. Through this it brings people together and share their ideas when they gather to get an intertainment.

Through bongo flava Tanzania earn its revenue through the taxes paid by these artists after being produced their songs. This made our country to engage

11 in development activities such as provision of social services construction of infrastructures such as roads and railways.

However there are some artist who are in bongo flava misbehave when singing their songs but other artists use bongo flava so as to educate people through passing serious message which may then help the people while living in their country.

Bongo flava it also promote international relation simply because there are some artists who are in bongo flava colaborate with ~~ot~~ others from outside Tanzania who ~~op~~ co-operate themselves in the ~~ms~~ · isue of bongo flava. This has promoted international relation to great extent through which different bongo flava skills are transmitted outsed our country and us we earn foreign skills which would enable the bongo flava to develop in international · sphere.

Generally; however bongo flava has advantages to our country but also it has acted as the medium of moral decay since there are some bongo flava music which involves the use of half naked pictures which is actually ~~t~~ no correct to our contemporary societies. Not only that but also there are some artists who uses abusive language while singing their songs. This also is different from our culture. Therefore the responsible ministry (BASATA) has to take action on this situation.

Extract 11.2: The sample of good candidates' performance who managed to justify the advantages of Bongo flava music to the Tanzania nation by writing five points.

2.2.4. Question 12: Applied Music *(Singing National, Patriotic and Popular Songs of Tanzania)*

This question required the candidates to describe a short history of the song *'Tanzania Tanzania nakupenda kwa moyo wote', write the lyrics to the song's opening stanza* and *identify the common message of the song*. The question tested the candidates' knowledge of *understanding, remembering,* and *patriotism* aspect about Tanzania national songs.

The question was optional hence it was attempted by 4 candidates which is 5.9% of all candidates who sat for the examination where by 3 (75%) candidates scored from 4 to 6.5 marks out of 12 marks and 1 (25%) candidates scored 8 marks.

The analysis shows that, the general performance of this question was average as shown from 4 to 6.5 marks scored by 3 (75%) candidates. Figure 12 summarizes the candidates' performance in this question

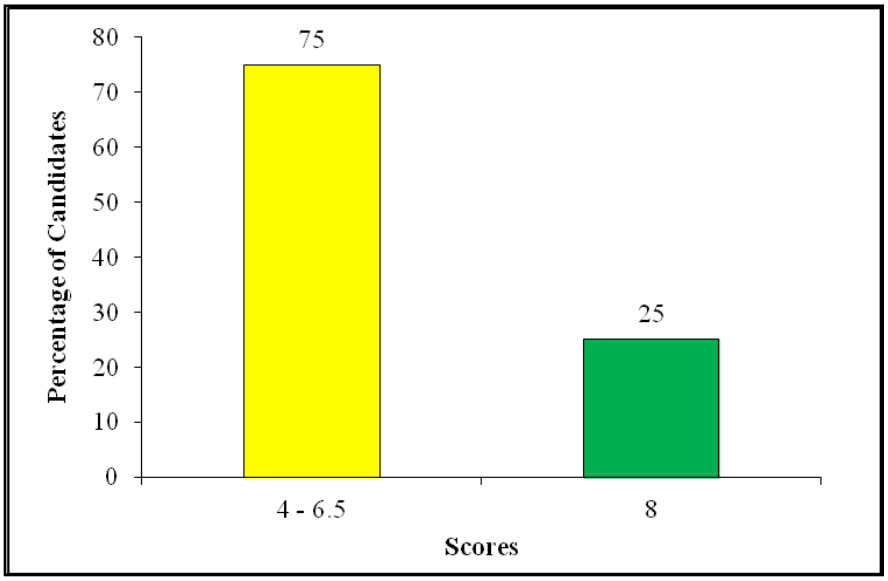
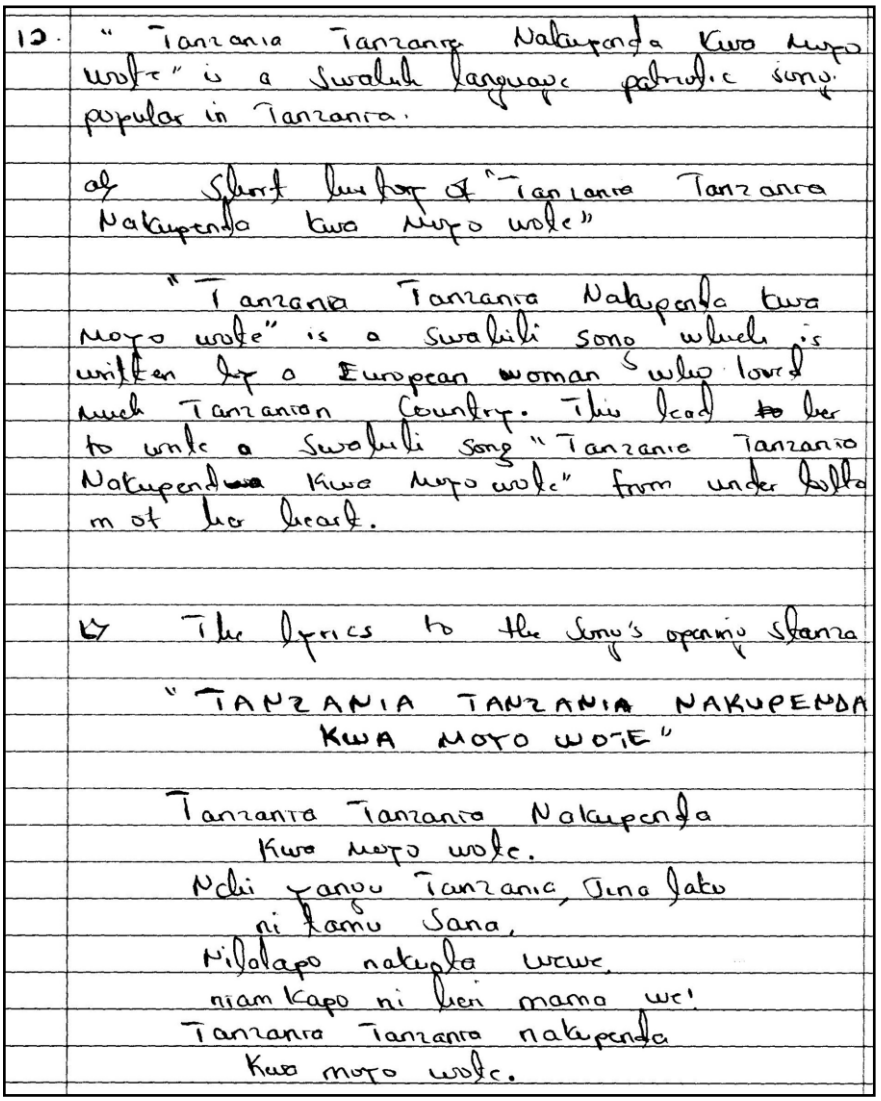


Figure 12: *Candidates' Performances in Question 12.*

Only one (1) candidate which is (25%) scored a good mark that is 8. The candidate managed to write the lyrics to the song's opening stanza. Candidates who scored average marks were 3 (75%). There were no candidates who scored low marks out of the candidates

who attempted this question. Extract 12.1 shows a sample of good response from one of the script of the candidate.

Extract 12.1



12. " Tanzania Tanzania Nakupenda Kwa Moyo wote" is a Swahili language patriotic song popular in Tanzania.

a) Short history of "Tanzania Tanzania Nakupenda kwa Moyo wote"

"Tanzania Tanzania Nakupenda kwa Moyo wote" is a Swahili song which is written by a European woman who loved much Tanzanian Country. This lead ~~to~~ her to write a Swahili song "Tanzania Tanzania Nakupenda Kwa Moyo wote" from under bottom of her heart.

b) The lyrics to the Song's opening stanza

"TANZANIA TANZANIA NAKUPENDA KWA MOYO WOTE"

Tanzania Tanzania Nakupenda
Kwa moyo wote.
Nchi yangu Tanzania, Jina lako
ni tamu Sana,
Nilalapo nakupta wewe,
niam kapo ni lieri mama we!
Tanzania Tanzania nakupenda
Kwa moyo wote.

Extract 12.1: The sample of good response from a candidate, who wrote the lyrics to the song's opening stanza.

2.2.5. Question 13: Applied Music *(Classifying Traditional Musical Instruments of Tanzania According to Their Music Classes)*

In this question the candidates were required to differentiate filimbi ya mwanzi (bamboo flute) from lipenenga. The question tested the candidates' knowledge about aero-phone musical instruments used

by traditional Tanzanian societies by considering their mode of production and uses in the topic of Applied Music.

The question was attempted by 33 (48.5%) candidates out of 68 (100%) of the candidates who sat for the examination. The candidates' performance in this question was as follows: 20 (60.6%) candidates scored from 0 to 2 marks out of 12 marks, 12 (36.4%) candidates scored from 4 to 7.5 marks out of 12 marks and 1 (3%) candidate scored 11 marks out of 12 marks. The general analysis of the candidates' performance in this question was poor. Figure 13 summarizes the candidates' performance in this question

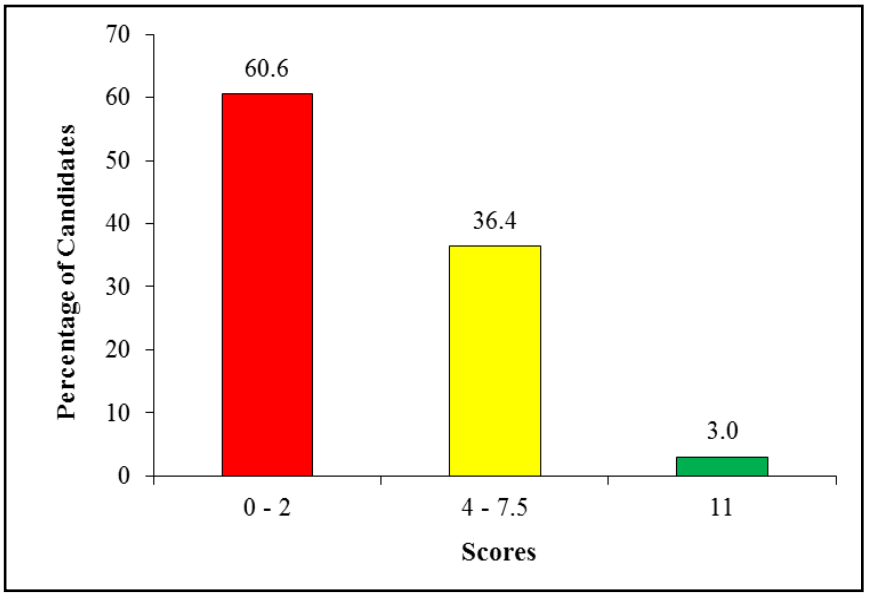
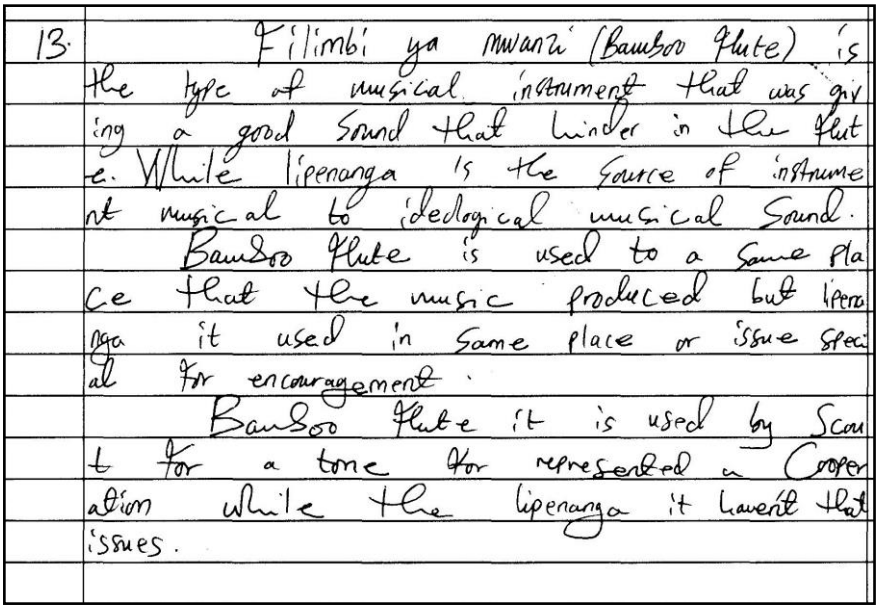


Figure 13: *Candidates' performances in question 13*

The Candidate who scored good marks was only one which is 3 percent and scored 11 marks. This candidate managed to differentiate *filimbi ya mwanzi* (bamboo flute) from *lipenenga*. Candidates who scored average marks were 12 (36.4%) and they scored from 4 to 7.5 marks. These candidates at least had tried to perform better in this question but they had no adequate knowledge about *filimbi ya mwanzi* (bamboo flute) and *lipenenga* and managed to explain one among the given instruments. Candidates who failed to differentiate *filimbi ya mwanzi* (bamboo flute) from lipenenga had no idea about these two traditional musical instruments, they

scored from 0 to 2.5 marks out of 12 marks. Extract 13.1 shows a sample of a poor response from one of the script of the candidate

Extract 13.1


13. Filimbi ya mwanzi (Bamboo flute) is the type of musical instrument that was giving a good sound that hinder in the flute. While lipenanga is the source of instrument musical to ideological musical sound.
Bamboo flute is used to a same place that the music produced but lipenanga it used in same place or issue special for encouragement.
Bamboo flute it is used by Scout for a tone for represented a Cooperation while the lipenanga it haverit that issues.

Extract 13.1: The sample of irrelevant response from a candidates' performance who failed to differentiate filimbi ya mwanzi (bamboo flute) from lipenenga.

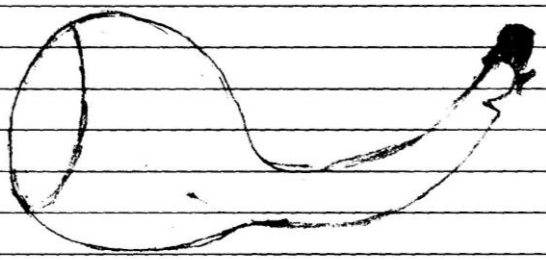
The candidates who scored good marks managed to differentiate *filimbi ya mwanzi* (bamboo flute) from *lipenenga*. The correct response indicates that the candidates understood well how the two instruments differ by their mode of production and the way they produce sound. Extract 13.2 below shows a sample of a good response from a script of the candidate.

Extract 13.2

13. Differentiate filimbi ya mwanza (bamboo flute) from Lipenenga.

Lipenenga is the wind musical instrument which produce sound when the air is set fibration in to the tube. Lipenenga is highly used by people of Wanyakyusa tribe. Lipenenga is made of wood or bamboo tree were the soft membrane is putted in one part of lipenenga which is easy to be vibrated and the hole is left below the part ~~of~~ where the membrane is place where the person blow wind thrugh that hole and produce vibration inside tune, produce music.

Example Lipenenga



Filimbi ya mwanza (Bamboo flute) is the also wind musical instrument which is made up of bamboo tree which is highly used by people of Mwanza. Where the one end is opened and other is closed and also the hole is left at the place below the closed end where the wind is blow and vibration produced where music is heard in one ear.

Extract 13.2: The sample of good response from a candidates' performance who managed to differentiate filimbi ya mwanzi (bamboo flute) from lipenenga.

2.2.6. Question 14: Applied Music *(Classifying Traditional Musical Instruments of Tanzania According to Their Music Classes)*

This question required the candidates to describe two instruments which belong to tuned idiophones accordingly to their mode of manufacturing and manner of playing. The question tested the candidates' ability on describing tuned instruments which belong to the category of idiophone and the manner of playing them.

The question was attempted by 35 (51.5%) candidates where by 29 (82.9%) candidates scored from 0 to 3.5 marks out of 12 marks. Candidates who scored from 4 to 7 marks out of 12 marks were 3 (8.5%), and other 3 (8.6%) candidates scored from 8 to 10 marks out of 12 marks. The general analysis of the candidates' performance in this question was poor. Figure 14 summarizes the candidates' performance in this question.

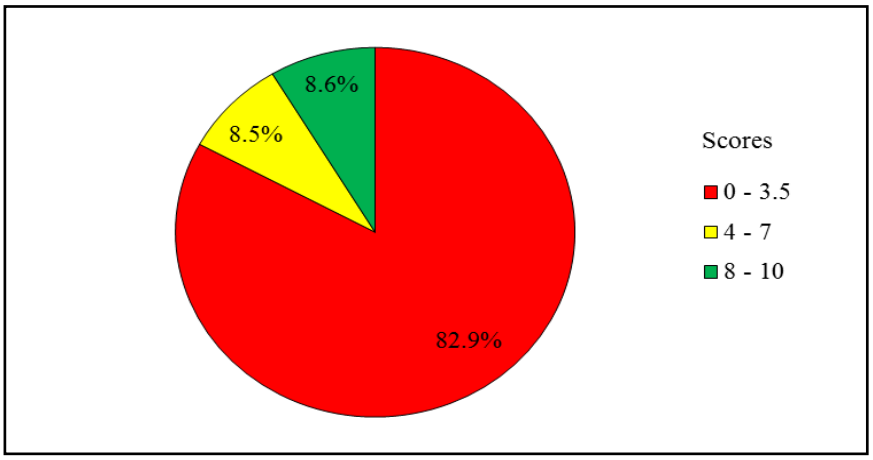
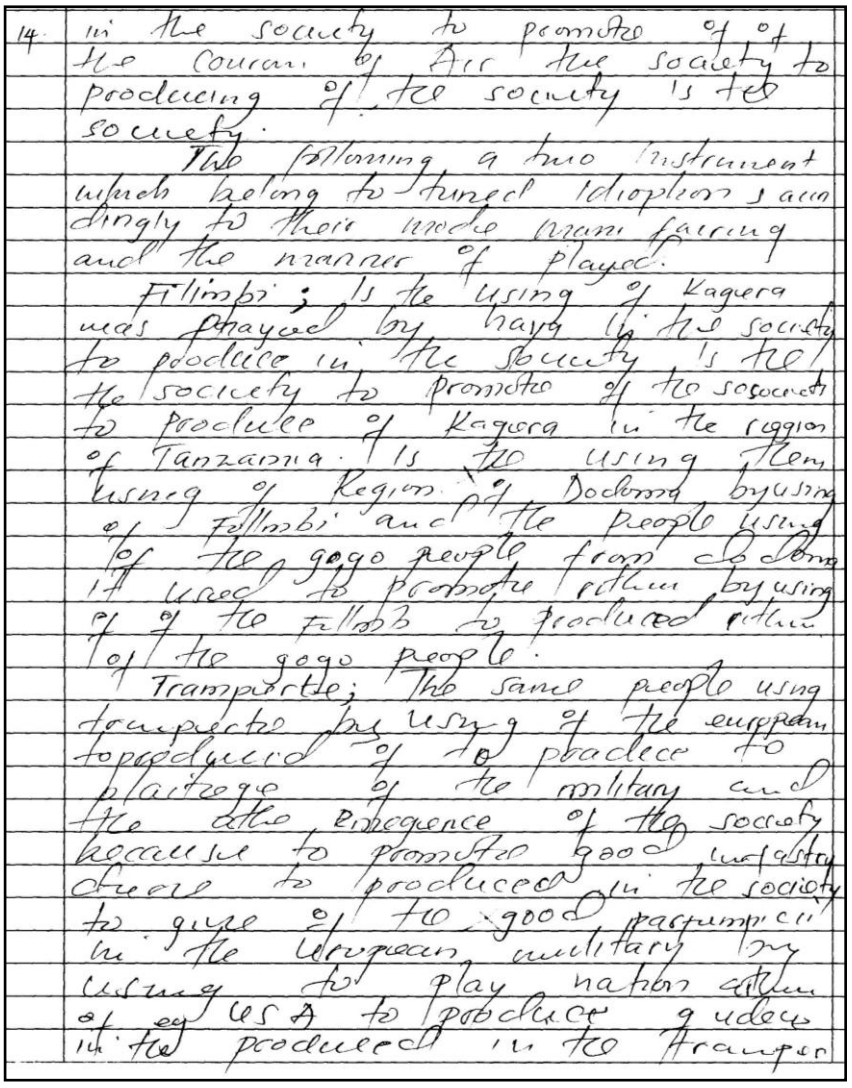


Figure 14: *The Candidates' Performances in Question 14*

Candidates who scored good marks were 3 (8.6%) These candidates were able to describe two instruments which belong to tuned idiophones. They also managed to explain their mode of manufacturing and the manner of playing. Candidates who scored average marks were 3 (8.5%). These candidates were not able to explain correctly the mode of manufacturing and the manner of playing those instruments .Candidates who failed to describe two instruments which belong to tuned idiophone according to their mode of manufacturing and the manner of playing were 29 (82.9%)

of all the candidates. These candidates were not competent, knowledgeable and skilled about *Classifying traditional musical instruments of Tanzania according to their music classes* in the Topic of Applied Music. Extract 14.1 shows a sample of irrelevant response from one of the script of the candidate

Extract 14.1



14. in the society to promote of of the Couron of Air the society to producing of the society is the society.
The following a two instrument which belong to tuned idiophons accordingly to their mode manufacturing and the manner of played.
Filimbi; Is the using of Kagera was phayed by haya in the society to produce in the society is the the society to promote of the sosociety to produce of Kagera in the region of Tanzania. Is the using them using of Region of Dodoma by using of Fillmbi and the people using of the gogo people from dodoma it used to promote rithm by using of of the Fillmb to produced rithm of the gogo people.
Tramperte; The same people using tramperte by using of the european to produced of to produce to plaitage of the military and the athe emegence of the society because to promote good infastructure to produced in the society to give of the good parfumpicii in the European military by using to play nation athem of eg USA to produce gudeu in the produced in the tramper

Extract 14.1: The sample of poor response from a candidates' script. The candidate failed to illustrate two instruments which belong to tuned idiophones according to their mode of manufacturing and manner of playing.

Candidates who scored good marks managed to describe two instruments which belong to tuned idiophones according to their

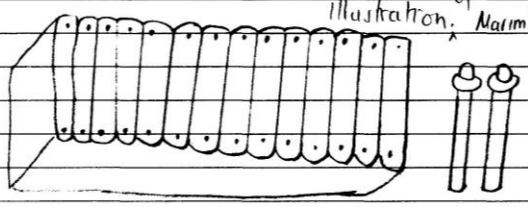
mode of manufacturing and their manner of playing. The correct response indicates that the candidates understood well the topic of Applied Music in sub topic of *Classifying traditional musical instruments of Tanzania according to their music classes*. Extract 14.2 shows a sample of a good response from a script of the candidates

Extract 14.2

14 Idiophone is a group of an instruments which produce sound from the body of an instrument itself. ~~ishi~~ without the aid such as stretched resonating membranes stretched strings or reeds. Tuned & idiophose are those idiophone instruments which are played for melodic purpose. Example of idiophones which are tuned are Marimba (xylophone) and enanga.

To start with marimba (xylophone) this is an instrument which is made up of a hollow box made up of wood which is covered by small pieces of woods which are passed with strings & in small holes made on those small woods. The sound is produced by hammering those small pieced of wood by 4 two little hammers so as to produce a tune.

1. Illustration of Marimba.



Enanga is a tuned idiophone which is made up of small hollow box made up of wood which can be fitted on ~~th~~ the lands. It consists of ~~ten~~ ten varying steel strips which are arranged in a manner that can be easily plucked with fingures and hence produce sound. Those steel strips are fitted with wires or ~~st~~ screw so as to stay for a long time without being removed. It is mostly wed in coast regions such as Pwani and Zanzibar.

Illustration of Enanga.

Extract 14.2: The sample of good response from a candidates' script. The candidate described instruments which belong to tuned idiophones according to their mode of manufacturing and the manner of playing.

3.0. PERFORMANCE OF THE CANDIDATES' IN EACH TOPIC

The Music CSEE 2018 had fourteen (14) questions that were set from all three (3) topics of Rudiments of Music, Harmony and Applied music, from form one to form four. The analysis of the candidates' performance in each topic indicates that the candidates had a good performance in the objective questions which were set from the topic of Rudiments of Music, Harmony and Applied Music. However, the analysis shows that out of the three (3) tested topics, four (4) sub-topics which are *Applying Musical Terms and Signs in Interpreting Music, Recognition of musical notes, time values and rests, Writing and Reading Music in Staff Notation using Respective Staves* from the topic of Rudiments of music and *Classification of traditional Music instruments of Tanzania according to their music classes* from the topic of Applied music had poor performance. Analysis of performance in each question reveals that candidates had failed questions 7, 10 and 14 and got average marks in questions 2, 3, 4, 6, 8 and 13. Moreover, candidates scored good marks in questions number 1, 5, 9, 11 and12. The performance of candidates in different topics is summarized in the *Appendix.*

4.0. CONCLUSION AND RECOMMENDATIONS

4.1. Conclusion

The general performance of the candidates in Music subject with code number 017 in 2018 was average because most of the candidates scored 30 marks and above. The examination had fourteen (14) questions that were set from all three (3) topics of Rudiments of Music, Harmony and Applied music, from form one to form four. The analysis of the candidates' performance in each topic indicates that the candidates had a good performance in the objective questions which were set from the topic of Rudiments of Music, Harmony and Applied Music. However, the analysis shows that out of the three (3) tested topics, four (4) sub-topics which are *Applying Musical Terms and Signs in Interpreting Music, Recognition of musical notes, time values and rests, Writing and Reading Music in Staff Notation using Respective Staves* from the topic of Rudiments of music and *Classification of traditional Music instruments of Tanzania according to their music classes* from the topic of Applied music had poor performance. Analysis of performance in each question reveals that candidates had failed questions 7, 10 and 14

and got average marks in questions 2, 3, 4, 6, 8 and 13. Moreover, candidates scored good marks in questions number 1, 5, 9, 11 and12. The analysis of the candidates' performance shows that the candidates who had good performance had good knowledge on the subject topics and content in general. They interpreted the questions accordingly and wrote the correct answers. The candidates who performed poorly failed to understand questions and they had inadequate knowledge on the subject topics and content in general. Also they failed to interpret the questions and wrote the wrong answers. For example, in question 5 the question required the candidates to give the names of the modern musical instruments shown in pictures and then to explain how each of the instrument is played. Most of the candidates who performed poorly failed to give exact names instead they provided irrelevant names. For example one candidate wrote *zeze* instead of *violin*. Probably the candidate knew the instrument by its performance because *violin* is played the same way as *zeze*. Also in question number 13, the question required the candidates to differentiate *filimbi ya mwanzi* (bamboo flute) from *lipenenga*. Most of the candidates failed to differentiate these traditional music instruments as they both belong to aero-phones category of music instruments

Another problem which led to the candidates to perform poorly was lack of musical writing knowledge. Candidates failed to write the notes correctly by using staff notation example question number 7. The question required the candidates to write a scale in ascending and descending order after being given the *dominant* (5th degree) of a major scale. Most of the candidates failed to insert notes in their respective lines and spaces considering the scale formation and key signature.

Moreover, the misinterpretation of the notes values was the problem encountered by most of the candidates in question 6. Many candidates failed to relate the value of notes and their related rests, where they were supposed to put the quaver rest, they put the crotchet rest. Also the candidates failed to understand the value of dotted note and the required rests to complete a bar. This indicated that the candidates were completely not aware of the notes values under the sub topic *Writing Music in Respective Clef.*

4.2. Recommendations

In order to improve the student's understanding and ability to sustain their performance, it is recommended that:

(i) Teachers should devote most of their time in guiding candidates to prepare well for the examinations by providing variety of teaching and learning techniques so as to be able to answer the questions as required.

(ii) Teachers should practice the learner's centred technique so as to give the candidate broad time to practice in writing and reading musical extracts and in performing musical instruments available in schools.

(iii) Teachers should also guide candidates on using technology as the source of learning and discovering current issues concerning music. For example, candidates can be able to criticise different kinds of music represented by Tanzanian artists through media and to pave a way to composition of songs with moral messages required in the society.

(iv) Candidates should get enough time and put more efforts on practicing different written music works in their exercise books under the supervision of their teachers. These can include exercises of singing tonic solfa, clapping and snapping rhythms, singing and playing note intervals and chords, musical terms and signs, and music jigsaw (puzzle), so that they become more familiar with different types of music questions.

(v) Candidates should be guided to sing national patriotic songs correctly and to review messages intended in each song including the Tanzanian national anthem. For example, the song *Tanzania nakupenda kwa moyo wote*, is a popular song but most known it by the first stanza only. Candidates should practice singing them and write them in notation so as to be familiar to the songs and to be able to attempt the questions concerning patriotic songs correctly.

(vi) Teachers should encourage candidates to compose and write songs concerning nationalism and patriotism. These songs will then be sung by candidates themselves during school gatherings. This will create confidence and will moralise the affection to the music subject and affection the nation at large. This will help the candidates to be more familiar with composition and practise of music notation.

(vii) Programmes of teacher education and curriculum development section must be expanded and improved to prepare enough music teachers and music educators. Furthermore, the music syllabus should be reviewed to meet the demand of the music market in relation to educational technology, Radio and Television musical programmed, and computer-assisted instructions in order to facilitate the teaching and learning process in all music levels.

Appendix

Summary of Candidates' Performance per Topic

S/N	Topics	Question Number	Percentage of candidates Performance	Remarks
1.	Applied Music *(Singing National, patriotic and popular songs of Tanzania)*	12	100	GOOD
2.	Rudiment of Music, Harmony and Applied Music	1	85.3	
3.	Applied Music *(Application of Music in the Society)*	9	83.3	
4.	Applied Music *(Identification of modern music instruments)*	5	80.3	
5.	Applied Music *(Musicians and their works)*	11	70.3	
6.	Harmony *(Chords and Triads)*	8	60.5	AVERAGE
7.	Rudiments of Music & Harmony	3	45.6	
8.	Applied Music *(Classifying Traditional Musical Instruments of Tanzania According to Their Music Classes)*	13	40,4	
9.	Rudiments of Music *(Applying Musical Terms and Signs in Interpreting Music)*	2	41.1	
10.	Rudiments of Music *(Recognition of Musical Notes, Time Values and Rests)*	6	40	
11.	Rudiments of Music *(Applying Musical Terms and Signs in Interpreting Music)*	4	32.4	
12.	Rudiments of Music *(Writing Music in Respective Clefs)*	7	20	UNSATIS FACTORY
13.	Applied Music *(Classifying Traditional Musical Instruments of Tanzania According to Their Music Classes)*	14	17.1	
14.	Rudiments of Music (*Writing and Reading Music in Staff Notation using Respective Staves)*			