



THE UNITED REPUBLIC OF TANZANIA
MINISTRY OF EDUCATION, SCIENCE AND TECHNOLOGY
NATIONAL EXAMINATIONS COUNCIL OF TANZANIA



**CANDIDATES' ITEM RESPONSE ANALYSIS
REPORT ON THE CERTIFICATE OF SECONDARY
EDUCATION EXAMINATION (CSEE) 2020**

MUSIC



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017 MUSIC

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TABLE OF CONTENTS

FOREWORD	iv
1.0 INTRODUCTION.....	1
2.0 ANALYSIS OF THE CANDIDATES' RESPONSES IN EACH QUESTION	2
2.1 SECTION A: Objective Questions	2
2.1.1 Question 1: Multiple Choice Items	2
2.1.2 Question 2: Matching Items	8
2.2 SECTION B: Short Answer Questions	12
2.2.1 Question 3: Rudiments of Music (Note Value and Rests)	12
2.2.2 Question 4: Rudiments of Music (Key Signatures).....	14
2.2.3 Question 5: Rudiments of Music (Note Values -Rhythms)	18
2.2.4 Question 6: Rudiments of music (Key signatures).....	20
2.2.5 Question 7: Rudiments of Music & Applied Music (Musical Piece).....	24
2.3 SECTION C: Essay Questions.....	28
2.3.1 Question 8: Applied Music (Traditional Musical Instruments)	28
2.3.2 Question 9: Applied Music (Traditional Music)	32
2.3.3 Question 10: Applied Music (Musical instruments)	36
3.0 THE CANDIDATE'S PERFORMANCE IN EACH TOPIC	42
4.0 CONCLUSION.....	42
5.0 RECOMMENDATIONS	42
Appendix.....	44

FOREWORD

The National Examinations Council of Tanzania is pleased to issue the 2020 Certificate of Secondary Education (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 responded to the questions.

The Certificate of Secondary Education Examination (CSEE) is a summative evaluation which marks the end of four years of secondary education. It shows the effectiveness of educational system in general and the delivery system in particular. The examination questions are the strong indicators of what the candidates were able or unable to achieve in their four years of secondary education.

The report shows the factors for the candidates' good, average and weak performance by using statistical data on the candidates' scores for individual question and the candidate's responses. Besides, sampled extract from the candidates' scripts have been inserted to illustrate the quality of the responses.

The council expects that the feedback provided and the recommendations in the conclusion of this report will enable various stakeholders responsible for education to take actions in order to enhance the performance of the students in Music in the future examinations.

Finally, the Council would like to thank all those who were involved in the preparation and the analysis of the data used in this report.



Dr. Charles E. Msonde

EXECUTIVE SECRETARY

1.0 INTRODUCTION

The report analyses the performance of Music subject for the Certificate Secondary Education Examination (CSEE) of November 2020. The examination covered the music syllabus of 2005 and adhered to the examination format of 2019.

There were 10 questions which were distributed in three sections namely A, B and C. The candidates were required to answer all questions in section A and B and only two out of three questions in section C. Therefore, the candidates were required to answer only nine (9) questions that weigh 100 marks in total.

This report shows how the candidates performed in each question. The strengths and weaknesses observed in their answers have been presented in this report. The report also provides the percentage of scores in each group. The conclusion and recommendations based on the analysis are clearly provided at the end. The extracts of the candidates' answers have been attached in the appropriate questions to illustrate the respective cases.

Furthermore, the candidates' performance per topic grouped into three categories based on the percentage attained. The performance from 65 to 100 percent is considered as good, that from 30 to 64 percent is considered as average and weak performance is from 0 to 29 percent. These groupings are presented in the appendix by colours which green color represents good performance, yellow represents average and red signifies weak performance.

The candidates who sat for the 2020 Certificate of Secondary Education Examination (CSEE) in Music were 100 out of which 79 (79%) passed while in 2019 a total of 215 sat for the same examination, out of which 59 (27.44%) passed. This indicates that the performance of the candidates has improved by 51.56 percent.

SUBJECT PERFORMANCE

017 MUSIC	2020	SEX	GRADES					PASSED	
			A	B	C	D	F	NO	%
		M	3	3	18	20	7	44	44.00
		F	0	0	9	26	14	35	35.00
		TOTAL	3	3	27	46	21	79	79.00

2.0 ANALYSIS OF THE CANDIDATES' RESPONSES IN EACH QUESTION

2.1 SECTION A: Objective Questions

2.1.1 Question 1: Multiple Choice Items

The question consisted of 15 multiple-choice items which were constructed from three topics: *Rudiments of Music*, *Harmony* and *Applied Music*. The sub-topics tested were; *Musical Terms*, *Musical signs*, *Accidentals*, *Classification of musical instruments*, *Rhythms*, *Cadences*, *Key signatures* and *Scales*.

All candidates (100%) attempted the question. The analysis of candidates' performance shows that 13 (13%) candidates scored from 0 to 4 marks indicating weak performance, 61 (61%) candidates scored from 5 to 9 marks which is an average performance and 26 (26%) candidates scored from 10 to 15 marks which is good performance. The general performance in this question is categorised as good because 87% of the candidates scored 30 marks and above. Figure 1 shows the candidates' performance in this question.

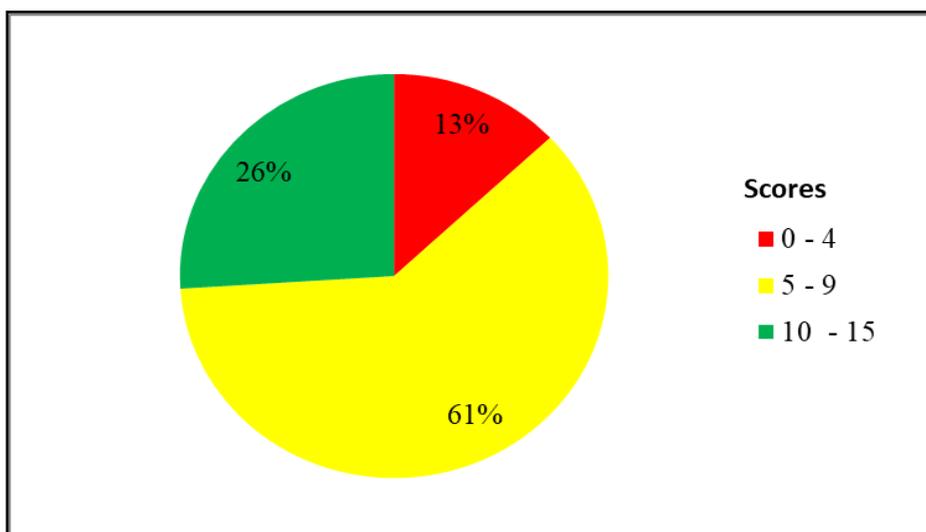


Figure 1: *Distribution of Candidates' Performance in Question 1*

Item (i) required the candidates to identify a set of pattern of tones and semitones in a natural minor scale. The correct response was E *TSTTSTT*.

The candidates who opted for the correct answer were knowledgeable on the topic of Rudiments of music on the subtopic of major and minor scales. Those who chose option A *TSTTTST*, B *TTSTTST*, C *TSTSTTT* and D *TTTSTTS* lacked knowledge of tones and semitones pattern used in writing scales. The candidates failed to know that, there is no such form of the tone patterns used in arranging musical scale of major or minor scale. A musical scale is any set of musical notes ordered by fundamental pitches whereby tones and semitones arranged into patterns to get a specific minor or major scale.

In item (ii) the candidates were required to identify the sign applied when a pianist is instructed to repeat a musical phrase. The candidates who chose the correct response C *Dal capo* had adequate knowledge in musical signs and symbols. *Da capo* means repeat from the beginning. It tells a musician to repeat a musical phrase from the beginning. Those who chose answer A *Dal segno* failed to know that *Dal segno* is a musical sign that instructs a musical performer to repeat from the sign written on the musical piece, not from the beginning of a piece. Those who chose option B *Da fine*, D *Al fine* and E *Da coda* were not conversant enough on the terms. These terms are not used as musical signs.

In item (iii) the candidates were required to identify a good example of simple duple time signature. The correct answer was B $\frac{2}{2}$. The candidates who opted for the correct answer were knowledgeable on the topic of Rudiments of Music on the subtopic of time signature where duple time signature categorized as simple time which uses a mini-beat as a single beat. For this item, the duple time signature means two minim-beats in a single bar. Those who chose option A $\frac{4}{2}$ were not conversant enough since the time signature “four-two” is a quadruple time signature which means four minim-beats in a bar not duple time signature.

Those who opted for C $\frac{1}{2}$ failed to know that there is no such kind of the time signature used in music theory. Those who opted for D $\frac{5}{2}$ were not aware that “five-two” time signature means five minim-beats in a single bar, not two beats. The candidates who wrote option E $\frac{3}{2}$ failed to recognize that three-two (triple time signature) means three minim-beats in each bar, so they could not distinguish two minim-beats in a bar (duple time) with three minim-beats in a bar (triple time signature). These irrelevant responses show

that these candidates were not knowledgeable on Rudiments of music in the subtopic of time signatures as revealed above.

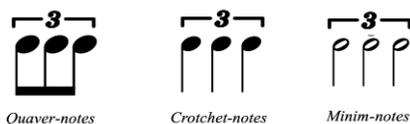
Item (iv) required the candidates to identify the category of Marimba ya mkono among the given African traditional musical instruments. The correct response was A *Idiophones*. The candidates who chose the correct response had an adequate knowledge of marimba ya mkono. It is a self-sounding instrument categorized in the idiophones group where all instruments in this group produce their sounds from their bodies. The candidates who chose option B *Aerophones* failed to know that, aerophones instruments is a group that produce their sound by air (wind instruments), not from their bodies. Candidates who wrote response C *Membranophones* were unable to differentiate idiophones from membranophones because it is a family of drum instruments, (group of musical instruments that produce their sounds from membrane/an animal skin). Those who chose option D *Percussions* did not know that, percussions as tuned/pitched and un-tuned/un-pitched musical instruments mostly produce their sounds in an indefinite pitch by hit, shaken, or scratched to create a musical rhythm. The word percussion means collision of two musical instrument bodies to produce a sound. Therefore, several percussions instruments produce their sound from their bodies as it is in idiophones category. Therefore, candidates who chose this group had inadequate knowledge of identifying the difference between idiophones and percussions. The candidates who chose response E *Chordophones* lacked knowledge to recognize that chordophones are stringed musical instruments that produce sound from the vibration of strings, while marimba ya mkono does not come from this category.

Item (v) required the candidates to identify the name of the key signature with three flats. The correct answer was B *E flat*. The candidates who chose the correct answer were knowledgeable on the key signatures. In music a key signature is a group of sharps or flats written at the beginning of the musical stave. Those who chose incorrect responses; A *F-flat*, C *D-flat*, and D *B-flat* lacked knowledge of the topic of Rudiments of music, especially on the names of key signatures according to the number of accidentals (flats) required in this question.

Item (vi) required the candidates to identify the name of three notes of equal value written in one beat. The correct response was B *Triplet*. The candidates

who opted for the correct response, had an adequate knowledge of Rudiments of music on the note values and rhythm. They knew that, three musical notes of the same value can make a triplet rhythmic pattern in music performance. The following example shows how triplets appear on a musical sheet:

Triplets in:



Those who chose option A *Triad* failed to know that, a triad is a set of three notes from a diatonic scale (1st, 3rd and 5th) which are played simultaneously, but triplets are played in an arpeggio/melodically mode. Those who chose response C *Trio* were not conversant enough to recognize that, Trio signifies a musical composition for three sections (performers) or three voice parts. In general, the concept of the word Trio means a special composition for three performers/instruments. Those who chose response D *Ternary* failed to know that Ternary is a musical form called ABA. This is a form of music when its composition falls into three large sections, section A, B and A, where a third section is a repeat of the first section. This form of music is called *Ternary*. The candidates who wrote option E *Tremolo* failed to know that Tremolo is a musical effect, produced by the rapid modulation of volume. It creates sensation of motion when performing music. *Tremolo* is made when a note pulsating, trilling and still active in spite of sustaining the same pitch.

Item (vii) required the candidates to identify notes which are equal to the value of a *dotted minim*. The correct answer was D *Three crotchets*. The candidates who opted for the correct answer had an adequate knowledge of Rudiments of music on the note values and rhythms. Those who chose option A *six crotchets*, B *five crotchets*, C *four crotchets* and E *two crotchets* lacked knowledge of the note values as revealed above.

Item (viii) required the candidates to identify the name of the interval from *G* to *E*. The correct answer was D *major 6th*. The candidates who chose the correct response had an adequate knowledge of the topic of Harmony, so they were able to recognize the distance found from *G* to *E*. In music theory an interval means the distance/difference between two musical pitches, which is counted from the lower to the higher-note. Those who chose option A *major*

third, B major fourth, C major fifth and E major seventh were not conversant enough on recognizing distance found from note G to E. These incorrect responses indicate the inadequate knowledge of intervals.

Item (ix) the candidates were required to identify the following interval



The correct response was *C minor sixth*. The candidates who chose the correct answer were knowledgeable on Harmony. They recognized the *sixth degree* of a diatonic scale starting at *F-note*. The candidates who opted for response *A minor second, B minor third and D minor seventh*, lacked knowledge of the topic of Harmony especially on how to identify distance of the intervals.

Item (x) required the candidates to identify the characteristics of a wind instrument. The correct answer was *A It is made of wood, reeds, bamboo and animal horn*. The candidates who opted for the correct response were knowledgeable on the traditional musical instruments in the category of wind instruments. Those who chose option *B It is made of wood calabashes reeds and animal horns* failed to identify that calabashes are not included in traditional wind instruments. Those who chose option *C It is made of wood bamboo, calabashes and reeds* were not able to distinguish the real characteristics used in making traditional wind instrument. On the other hand, candidates who chose option *D It is made of wood, animal horns, calabashes and reeds* were not aware of the wind instrument with their manufacturing. The candidates who opted for *E it is made of wood animal skins, reeds and bamboo*, did not understand that animal skins are not used in making traditional wind instruments.

Item (xi) required the candidates to identify a major scale with four flats. The correct response was *A A^b* . The candidates who chose the correct response were aware of the arrangement of accidentals (flats & sharps) on the staff and knew how to write key signatures. Those who chose option *B E* and *E D* failed to distinguish keys that use sharps from keys that use flats. The candidates who chose an irrelevant response *B* which is *E major key* signature were not able to recognize that *E major key* uses 4 sharps not flats, and those who chose option *E* which is *D major key* failed to know that *D major* uses 2 sharps. Those who opted for *D F* and *C E-flat* did not recognize

that F major key uses only a single (1) flat, and those who wrote option C *E-flat* were not knowledgeable on that *E-flat*. *E-flat* uses three flats, not four flats. Note that; a name of the specific key signature changes according to the number (list) of the accidentals (sharps or flats) which are written at the beginning of a musical staff. The candidates who chose incorrect responses lacked knowledge of the topic of Rudiments of music on the subtopic of the Key signatures. The following staff shows the names of key signatures with the list of the accidentals (flat-signs).

Keys in flat-signs

List of flat-signs→	1	2	3	4	5	6	7	
									
Key name→	C	F	B-flat	E-flat	A-flat	D-flat	G-flat	C-flat

Item (xii) required the candidates to identify the solfa notation “*lah*” in the key of *D major of the treble clef*. The relevant response was *D on the third line*. The candidates who opted for the correct response had an adequate knowledge of the solfa notation. Solfa notation is a system of naming notes of a musical scale by syllables instead of letters. The following is an example of the arrangement of solfa in *D major scale* on a treble clef.



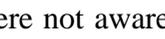
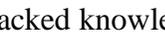
do - re - mi - fa - so - la - ti - do'

The candidates who wrote option A *on the third F note* were not conversant enough on tonic solfa because a diatonic scale in *D major*; there is no F but F-sharp. The candidates who wrote an incorrect response B *on the third space* could not recognize that on the third space of the treble staff is solfa *ti* (C-sharp note). The candidates who chose option C *on the third sharp* were not aware of the solfa because in the key of *D major* has no a third sharp. The key of *D major* consists of two sharps. Those who chose answer E *third space below A* lacked knowledge of the staff notation because a third space of the treble is not below A but above.

Item (xiii) required the candidates to identify number of flags of the demisemiquaver-note. The correct response was A *three*. The candidates who chose this correct response were knowledgeable on the Rudiments of music on subtopic of note values/time values and shapes of musical notes. The

candidates who chose option B *Four*, C *Five*, D *Six* and E *Seven* lacked knowledge of the shapes of musical notes and with their values.

Item (xiv) required the candidates to identify the value of double dotted crotchet. The correct response was D *Seven semiquavers*. The candidates who chose the correct response were skilled on Rudiments of music on the note value to be able to identify the value of a double dotted crotchet. In music theory a dot adds a half value of the previous note. So if a note is double dotted, it means that, the note has been increased twice on its value. Those who chose an incorrect response A *Four semiquavers*, B *Five semiquavers*, C *Six semiquavers* and E *Seven semiquavers* were not aware of the note values.

Item (xv) required the candidates to identify the rhythm applied in $\frac{3}{4}$ from among the given rhythms. The correct option was C . The candidates who chose the correct response had adequate knowledge of Rudiments of music on the subtopic of the time signature. Those who chose B  were not aware that the rhythm is built in $\frac{3}{4}$. The candidate who chose option A  failed to know that the rhythm in option A is built in two-four time signature. Those who chose response D  lacked knowledge of rhythm. In option D rhythm is built in “four-four” time signature. The candidates, who wrote response, E  were not aware of the type of simple time signature in three-four.

2.1.2 Question 2: Matching Items

In this question the candidates were required to write a letter of a note from List B which matches precisely with the technical name in List A. The question tested the candidates’ knowledge in the Rudiments of music on the technical names.

All 100 (100%) candidates attempted the question. The analysis of candidates’ performance shows that 65 (65%) candidates scored from 0 to 1 mark indicating weak performance, 10 (10%) candidates scored from 2 to 3 marks which is an average performance and 25 (25%) candidates scored from 4 to 5 marks which is good performance. The general performance in this question is categorised as average because 35% of the candidates scored

below 30 marks. Figure 1 shows the candidates' performance in this question.

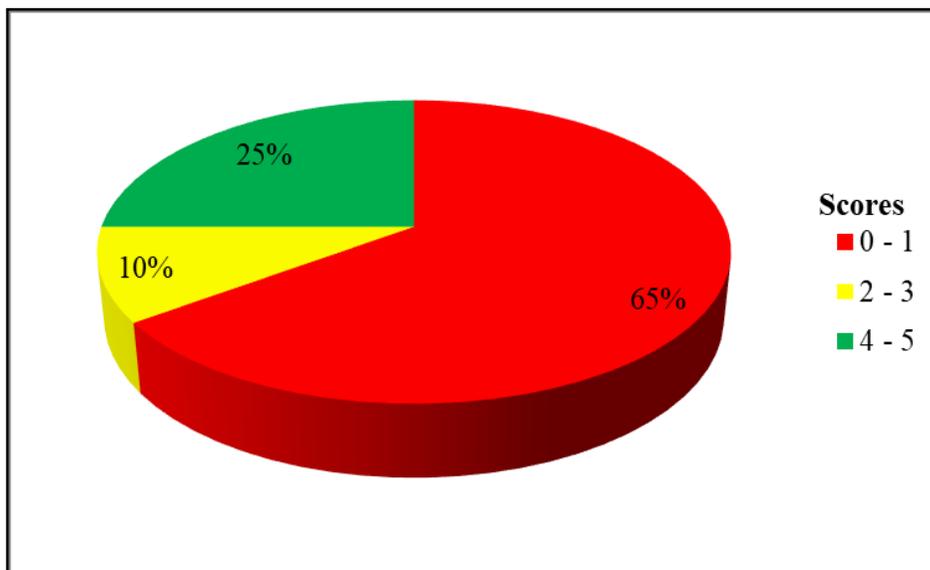


Figure 2: *Distribution of Candidates' Performance in Question 2*

The candidates were required to recognize notes in list B, which matches correctly with the technical names provided in list A.

In item (i) the candidates were required to identify a note which matches correctly with the technical name *Submediant*. The correct response was option F *D-note*. *Submediant* is the sixth degree of the scale used in the question. The candidates who matched the correct response had an adequate knowledge of the technical names in the treble clef. Those who chose other options such as D *B-flat* or B *G-note* failed to differentiate note *B-flat* from *D-note* because note *D* is the sixth-note of the scale used in a question (F major scale), while note *G* is the *supertonic* (second note) of F major scale. These candidates had inadequate knowledge of the technical names.

In item (ii) the candidates were required to recognize a note which matches accurately with the technical name *Dominant*. The correct response was option E *C-note*. Note *C* in F major scale is the *Dominant* (the fifth) degree of F major diatonic scale. The candidates who recognized this note were knowledgeable on the names of the scale degrees. Those who chose option C *A-note* demonstrated inadequate knowledge of technical names because note

A is the *third-note* in *F major* scale other option were not conversant enough on technical names.

In item (iii) the candidates were require to identify a note which matches precisely with the technical name *Subdominant*. The correct response was D *B-flat-note*. *B-flat-note* in *F major scale* is a *subdominant* (a fourth) degree of the scale. The candidates who chose this correct option were skilled in the scale degrees and knew technical names. The candidates who chose other option, such as A *F-note* (the tonic/the first note) in *F major scale*, did not identify that note *F* is the tonic note of the scale used in a question. These candidates lacked knowledge of Rudiments of music on the names of the technical names.

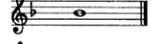
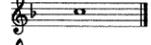
In item (iv) the candidates were require to identify a note which matches correctly with the technical name *Mediant*. The correct response was option C *A-note*. Note A is a *mediant* (a third) degree of the diatonic scale of *F major* (scale used). The candidates who chose this correct answer were aware of the technical names used in renaming notes on a diatonic musical scale. The candidates who chose option G *E-note* (7th note) of *F major scale* were aware of names of the scale degree in *F major scale*. Those who failed to recognize the correct response lacked knowledge of the technical names.

In item (v) the candidates were required to recognize a note which matches with the technical name *Supertonic*. The correct answer was B *G-note*. *G-note* in the scale of *F major* is the *Supertonic* (a second) degree of the scale. The candidates who chose this correct answer were skilled in Rudiments of music on the technical names. Those who opted for the other incorrect responses lacked knowledge of the names. For example, one of the candidates opted for E *C-note* which is the *dominant* (the fifth-note) of the scale, had inadequate knowledge of the names of degrees of scale used on the question.

The candidates who matched the technical names with the notes correctly from list B, were knowledgeable on the topic of Rudiments of music on the technical names used to rename notes of the scale degrees. Technical names are set of seven musical terms that give a label to every note of the scale degree. Those who failed to match the technical names with notes correctly from list B, had inadequate knowledge of the topic of Rudiments of music so

they failed to recognize note-names used in a musical scale as technical names as shown in Extract 2.1.

2. Match the music terms in **List A** with the correct notes in **List B** by writing the letter of the correct response below the item number in the table provided.

List A		List B				
(i)	Submediant	A.				
(ii)	Dominant	B.				
(iii)	Subdominant	C.				
(iv)	Mediant	D.				
(v)	Supertonic	E.				
		F.				
		G.				

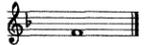
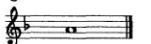
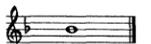
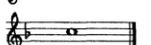
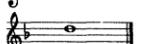
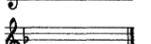
Answer

List A	(i)	(ii)	(iii)	(iv)	(v)
List B	C	B	A	D	F

Extract 2.1: A sample of a weak response to question 2.

Extract 2.1 shows a weak response from one of the candidates who failed to match the items correctly.

2. Match the music terms in **List A** with the correct notes in **List B** by writing the letter of the correct response below the item number in the table provided.

List A		List B				
(i)	Submediant	A.				
(ii)	Dominant	B.				
(iii)	Subdominant	C.				
(iv)	Mediant	D.				
(v)	Supertonic	E.				
		F.				
		G.				

Answer

List A	(i)	(ii)	(iii)	(iv)	(v)
List B	F	E	D	C	B

Extract 2.2: A sample of a good response to question 2.

The candidates who performed well in this question were able to add *rests* on the missing notes properly also they were knowledgeable on Rudiments of music on the note values and rests. In music theory a rest is a musical symbol that indicates the absence of a sound (note). The duration of the silence (rest), depends on a particular note value demonstrating how long the silence should last. The following are the examples of note values with their rests;

Notes with their rests

	Semibreve	Minim	Crotchet	Quaver	Semiquaver	Demi-semi quaver	Hemi-demi semiquaver
A note							
A rest							

However, the candidates who performed weakly in this question, had inadequate knowledge of Rudiments of music on the note values and rests so they failed to recognize the uses of rests and how to add them to the missing notes in each bar of the musical phrase provided. Other candidates tried to add rests but due to lack of skills of rests they only wrote rests without considering their values on bars. Others copied the question as it is and wrote notes on the space given as their responses on adding rests. For example, one of the candidates was not aware of the uses of rests as shown in this extract:

3. You are provided a melody that has missing rests in the space and you are requested to add the missing rests. How can you rewrite it by using appropriate rests in relevant spaces?

Other candidates failed to identify the demand of the question so they left the question unanswered. Extract 3.1 shows an example of weak.

3. You are provided a melody that has missing rests in the space and you are requested to add the missing rests. How can you rewrite it by using appropriate rests in relevant spaces?



Extract 3.1: A sample of weak response to question 3.

Extract 3.1 shows a weak response from the candidates who failed to add rests into missing notes.

On the other hand, the candidates who performed well had knowledge of note values as they were able to add rests on the gaps provided as presented in Extract 3.2.

3. You are provided a melody that has missing rests in the space and you are requested to add the missing rests. How can you rewrite it by using appropriate rests in relevant spaces?



Extract 3.2: A sample of a good response to question 3.

Extract 3.2 shows a good response from the candidates who managed to add rests correctly.

2.2.2 Question 4: Rudiments of Music (*Key Signatures*)

The question had five (5) items (a –e) with different key signatures in sharp keys on the treble clef. In this question, the candidates were required to identify the key signatures and write the tonic-notes using semibreve notes.

The analysis of candidates' performance in this question shows that 57 (57%) candidates scored from 0 to 2.5 marks demonstrating weak performance, 4 (4%) candidates scored from 3 to 6 marks which is an average performance and 39 (39%) candidates scored from 7 to 10 marks which is good performance. The general performance in this question is categorized as average because 43% of the candidates were able to score 30 marks and above. Figure 4 shows the candidates' performance in this question.

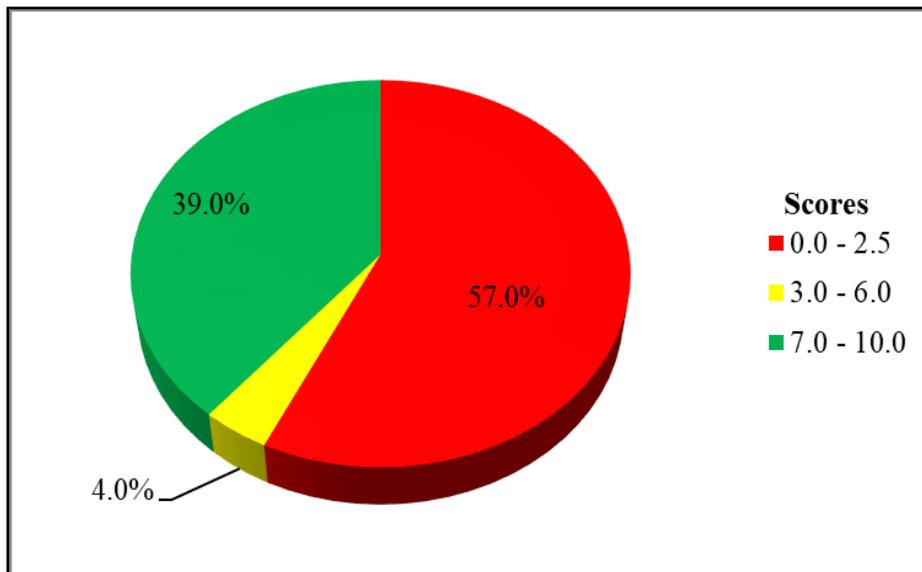


Figure 4: *Distribution of Candidates' Performance in Question 4*

In item (a), the candidates were required to identify a key signature with single sharp and to write a semibreve note on the tonic-note. The correct name of the key with a single sharp-sign was *G major*. The candidates who wrote a semibreve note on *note G*, were knowledgeable on Rudiments of music and knew the key signature and the right position of the tonic note (the first-note) of the specific key. Those who failed to write a semibreve-note on the correct position of the tonic (on note G), to add a semibreve on note C or on the first line of note E other position of a stave, lacked knowledge of how to recognize the tonic notes on the key signatures.

In item (b) the candidates were required to recognize a key signature with two sharp-signs and to write a semibreve-note on the tonic. The correct key name was *D major*. The candidates who wrote a semibreve-note on note D had good knowledge of the key signatures. Those who wrote semibreve note

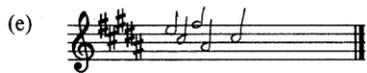
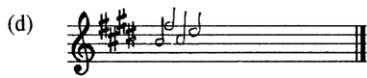
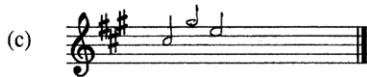
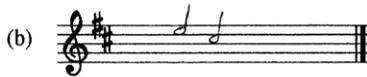
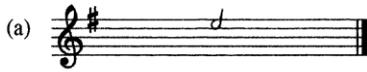
on the second space of note A or on the third line of note B, on the staff as their response were not conversant enough on writing key signatures.

Item (c) required the candidates to identify a key signature with three sharp-signs and to write a semibreve note on the tonic position. The name of the key was *A major*. The candidates with adequate knowledge wrote a semibreve-note on note A. Those who wrote a semibreve-note on other positions of notes on the staff, for example candidates who wrote semibreve-notes on the fourth line (note D) or on the second line (note G) lacked knowledge of the tonic-note of the keys.

In item (d) the candidates were required to recognize a *key signature with four sharp-signs* and to allocate a semibreve note on the tonic position. The key was *E major*. The candidates who wrote a semibreve note on note E as their response were well skilled in keys and knew the right position of the tonic. Those who wrote semibreve note on note A (on the second space) or note C (on the third space) which is incorrect position of the tonic-note of the key E, had inadequate knowledge of the key signatures.

Item (e) required the candidates to name a key signature with *five sharp-signs* and placing a semibreve note on the tonic note of the key. The name of the key signature with five sharp-signs was *B major*. The candidates who recognized and wrote a semibreve note on note B which is the correct position of the key had enough skills of the key signatures. Those who failed to identify the correct position. For example, one of the candidates wrote a semibreve on note F which is in F failed to know that F the tonic-note is the key of F major, not in B major. These candidates, lacked knowledge of Rudiments of music specifically on the key signatures as presented in Extract 4.1.

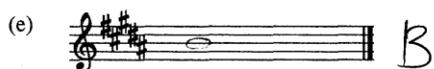
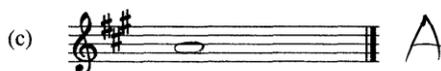
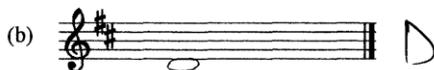
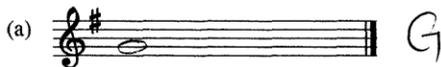
4. Observe the following key signatures and write the tonic notes using a semibreve note.



Extract 4.1: A sample of a weak response to question 4.

Extract 4.1 shows a weak response from the candidates who failed to recognize names of key signatures and to write the semibreve notes on the correct position of the tonic notes of each key.

4. Observe the following key signatures and write the tonic notes using a semibreve note.



Extract 4.2: A sample of the best response to question 4.

Extract 4.2 shows the best response from one of the candidates who managed to identify the key-names and the correct positions of the tonic notes of each key.

2.2.3 Question 5: Rudiments of Music (*Note Values -Rhythms*)

The question had two items (i) and (ii). In the question the candidates were required to compose two rhythms by using the provided time signatures. In item (i) the candidates had to compose a rhythm in $\frac{3}{4}$ time signature and in item (ii) they were required to compose rhythm in $\frac{4}{4}$ time signature.

The analysis of the candidates' performance in this question shows that, 26 (26%) candidates scored from 0 to 2 marks demonstrating weak performance, 24 (24%) candidates scored from 3 to 6 marks which is an average performance and 50 (50%) candidates scored from 7 to 10 marks which is good performance. The general performance in this question is categorised as good because 74% of the candidates were able to score 65 marks and above. Figure 5 shows the candidates' performance in this question.

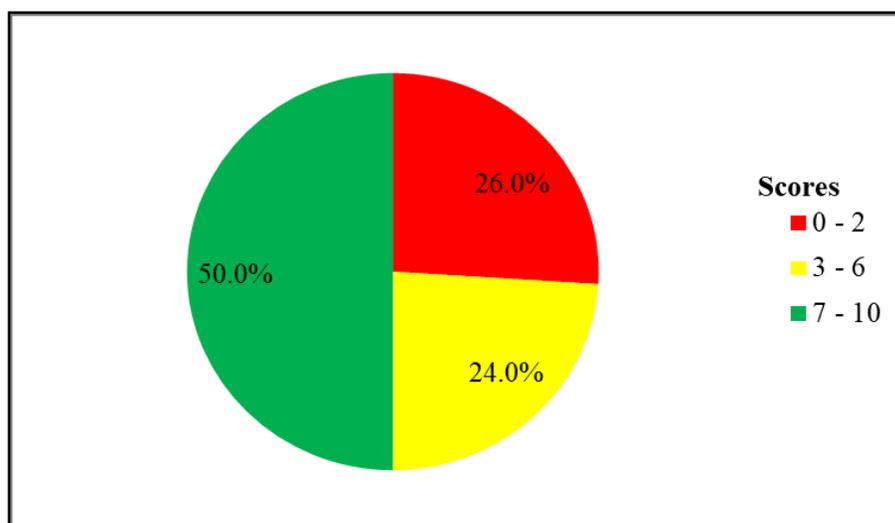


Figure 5: *Distribution of Candidates' Performance in Question 5*

The candidates who performed well in this question by composing the correct rhythms according to the time signature provided, were skillful in the topic of Rudiments of music on writing rhythms and tempo. In music

These incorrect responses in this question indicate that some of the candidates were not knowledgeable about Rudiments of music on the subtopic of Note values as shows in Extract 5.2.

5. Suppose that you are participating in a competition conducted by Tigo Company on music composition at your school and you are required to compose rhythm. As a music expert, how can you compose two different rhythmic using the following time signatures.

(i) $A \frac{3}{4}$

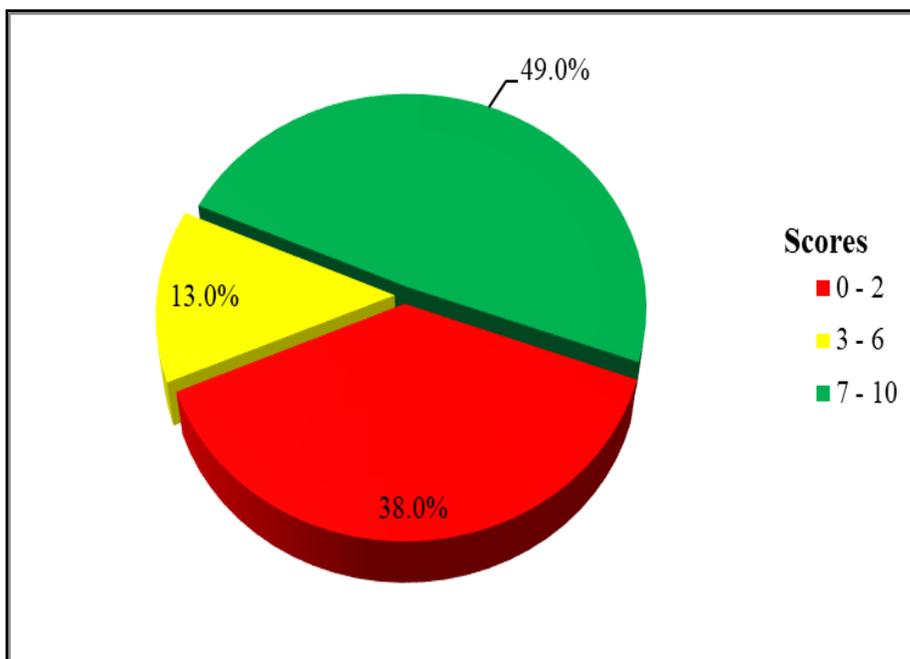


Figure 6: *Distribution of Candidates' Performance in Question 6*

Item (i) required the candidates to add sharp-signs on the given staff to create an A major key signature. The candidates who placed sharp-signs on notes F, C and G to create A major key, were knowledgeable of the Rudiments of Music on writing the key signatures. A major key signature is the key that uses three sharp-signs placed on notes F, C and on G. The candidates who put a sharp sign on note F as their response, did not know that, writing a sharp sign on note F makes the key of G major. The candidates who put sharp signs on other position: for example, the candidates who put sharp-signs on notes C and F failed to know that placing sharp-signs of those notes, makes D major not A major. The candidates who wrote a sharp sign on F, C, G and D, did not recognize that, writing sharp signs on notes F, C, G and D makes the key of E major. Those candidates who placed flat signs on the staff instead of sharp signs, lacked knowledge of the uses of accidentals especially on keys that use sharp signs.

In item (ii) candidates were required to make G major key signature. The key of G major key uses a single sharp-sign placed at the upper F-note (on the fifth line of a musical staff). The candidates who placed a sharp sign on note F, had an adequate knowledge of key signatures. G major key. The

candidates who placed a sharp sign on F and C did not identify that, placing sharp signs on that notes, makes the key of D major. Those who wrote a sharp sign on F, C and G failed to know that, writing sharp signs on that notes makes the key of A major. The candidates who put a sharp sign on F, C, G and D did not know that, putting sharp signs on that notes consists the key of E major not G. Those who placed other accidental such as flat signs instead of sharp signs were not aware of the key signatures.

In item (iii) the candidates were required to use sharp-signs to make B major key signature. In creating B major key signature, the candidates had to write five sharp-signs, placing them on notes F, C, G, D and A. The candidates who were able to write the correct positions of notes (F, C, G, D and A), had an adequate knowledge on the key signatures. Those who wrote a sharp sign on note F, failed to know that, to write a sharp sign on only note F makes the key of G major. The candidates who wrote a sharp sign on F, C, G and D did not know that, writing sharp signs on those notes makes the key of E, not B major. The candidates who inserted a sharp sign on F and C did not recognize that, putting sharp signs on that notes consists the key of D major. Those who wrote sharp signs on the other positions of notes on the stave were not skilled on keys.

In item (iv) the candidates were required to use sharp-signs to write E major key signature. The candidates who placed sharp signs on the right positions of sharp signs (in key E) on notes (F, C, G, and D) were knowledgeable of arrangement of keys (sharp signs) on creating the key signatures. E major key uses four sharp-signs placed on note F, C, G, D and A. The candidates who wrote a sharp sign on F, and C failed to know that, allocating sharp signs on those notes marks the key of D major. Those who wrote sharp signs on note F, C, and G were not aware that, placing sharp signs on that notes makes the key of A major. Those who put a sharp sign on F, C, G, D and A had inadequate knowledge to recognize that, to insert sharp signs on those notes makes the key of B major. The candidates who placed sharp sign on the incorrect positions or who skipped the item unanswered or put other accidentals (flats signs) instead of sharp signs, lacked knowledge of writing the key signatures.

In item (v) candidates were required to use sharp-signs to form a D major key signature. D major key is the key signature made of two sharp signs

6. Use sharp to create key signature of the following staff to make the given note meaningful tonic.

(i) 

(ii) 

(iii) 

(iv) 

(v) 

Extract 6.2: A sample of a good response to question 6.

Extract 6.2 shows a good response from the candidate who was able to create keys by using sharp-signs on the given staves.

2.2.5 Question 7: Rudiments of Music & Applied Music (*Musical Piece*)

In this question, candidates were required to study the given musical piece to provide correct answers in items (i) – (iv).

The analysis of the candidates' performance in this question shows that 93 (93%) candidates scored from 0 to 2 marks indicating weak performance, 4 (4%) candidates scored from 3 to 6 marks which is an average performance and 3 (3%) candidates scored from 7 to 10 marks which is good performance. The general performance in this question is categorised as weak because 93% of the candidates scored below 30 marks. Figure 7 shows the candidates' performance in this question.

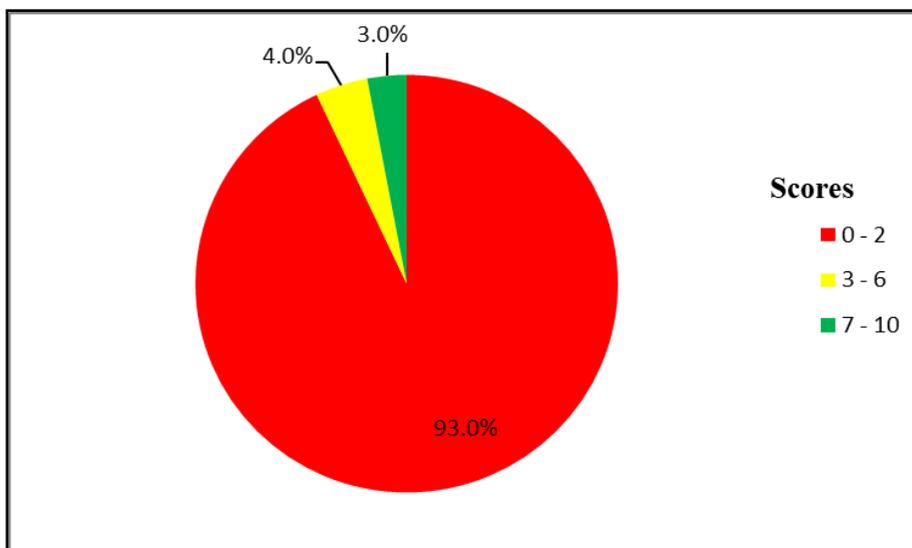


Figure 7: *Distribution of Candidates' Performance in Question 7*

In item (i), the candidates were required to recognize a name of the minor key used on the given piece. The correct response was *F minor*. The candidates who were able to study the piece and recognize the minor key of the piece, had an adequate knowledge of the relative major and minor key signatures. A key signature is a combination of flat-signs or sharp-signs written at the beginning of a musical staff. In music theory, there are two types of keys major and minor keys. A minor key consists of the sixth note of the major scale of a specific major key. So if a major key is *A-flat major*, key will be the sixth-note which is note F. Those who wrote *A-flat minor* as the response, failed to identify the type of minor key of given major key. Those who wrote *D minor* were not aware of recognizing that *D minor* is a relative of F major not A-flat. Those who wrote *G minor* did not know that *G minor* is a relative major (sixth-note) of *B-flat major*. These candidates lacked knowledge of the topic of Rudiments of music of the relative minor and major keys as revealed above.

In item (ii), the candidates were required to identify the time signature used in a piece. The correct time signature was $\frac{4}{4}$ or $\frac{2}{2}$. The candidates who wrote the correct time signature had good knowledge on Rudiments of music specifically on the time signature. Time signature is a notational form that specifies how many beats are in each bar and which note is given a single

beat, represented by two numbers written after the key signature at the beginning of a musical staff. There are two types of time signatures; simple and compound time signatures.

The piece of the question was written on the following possible major simple time signatures $\frac{3}{4}$ and $\frac{4}{4}$. The candidates who wrote incorrect time signatures $\frac{3}{4}$ failed to know that the time signature three-four means three crotchet-beats on a single bar, but the piece had four crotchet-beats in each bar. These candidates lacked knowledge of the time signature so they failed to recognize musical beats in a bar given by the time signature used on the question

In item (iii), the candidates were required to name a musical sign written on the (7th) note of the treble clef. The correct name of the sign was *Fermata*. The candidates who named the sign correctly had an adequate knowledge of the topic of Applied music on the musical terms. Fermata as a musical symbol that indicates a specific note that should be prolonged beyond the normal duration which its note value would indicate. Exactly of how much longer it held, depends to the discretion (will) of the music performer or conductor. The candidates who named this sign as crescendo or decrescendo failed to know that crescendo or decrescendo are musical signs that mean gradually from silence getting into loud voice and vice versa (in decrescendo). These candidates failed to identify the correct name of the symbol due to the lack of knowledge of musical symbols used in a musical piece, as well as musical terms and signs in music theory.

In item (iv), the candidates were required to write the solfa name of the first note on the alto part. The correct response was “mi”. The candidates who wrote this response were knowledgeable and skilled on the solfa notation. Solfa notation is the system of naming musical notes of the diatonic scale by syllables instead of letters. Solfa “mi” in this key was the third note of the key which is note C, and the piece of the question in alto part started with note C (solfa “mi”) in *A-flat* major key. Those who wrote other responses; for example, candidates who wrote solfa “fah” failed to know that solfa “fah” is the fourth note of the key which is note D. Those who wrote solfa “soh” were not aware that “soh” is the fifth note of the key of *A-flat* major.

However, the candidates who wrote solfa “re” could not recognize solfa “re” is the second note of the key. The candidates who failed to recognize the solfa name on the alto part had inadequate knowledge of reading solfa notes on the staff notation. The candidates lacked knowledge, not only parts of voice (*Soprano, Alto Tenor and Bass*) but also specifically on the solfa notation as shown in Extract 7.1.

7. Study the following piece of music and answer the questions that follow:



(i) What is the name of the minor key of this piece of music? *The piece of minor key is Uniso*

(ii) Suggest and write the time signature of this music? *The key signature is 4/8*

(iii) What is the name of the sign written on the 7th note from the treble clef? *is Dal segno*

(iv) If the song would be sung in tonic sol-fa, what is the sol-fa-name of the 1st note on the alto part? *The first note on the alto part is Unison*

Extract 7.1: A sample of a weak response to question 7.

Extract 7.1 shows a weak response from the candidate who failed to study a musical piece and to provide the correct meaning of the terms used in the given piece of music.

7. Study the following piece of music and answer the questions that follow:



(i) What is the name of the minor key of this piece of music? *F Minor*

(ii) Suggest and write the time signature of this music? *4 Simple time Signature After dividing the Bar into measures of 4 crotchet beats per bar*

(iii) What is the name of the sign written on the 7th note from the treble clef? *It is known as "Fermata"*

(iv) If the song would be sung in tonic sol-fa, what is the sol-fa-name of the 1st note on the alto part? *mi*

Extract 7.2: A sample of a good response to question 7.

Extract 7.2 shows a good response from one of the candidates who was able to study a musical piece and to provide the correct meaning of the terms used in the given piece of music.

2.3 SECTION C: Essay Questions

2.3.1 Question 8: Applied Music (*Traditional Musical Instruments*)

In this question, the candidates were required to explain six characteristics of the traditional musical instrument called *Marimba ya mkono* (*Sansa* or *Mbira*). On their responses the following hints (points) should be adhered to as the major characteristics of *Marimba ya mkono*; (a) *It is made of wood*, (b) *It has metal/pebbles*, (c) *It has a resonator*, (d) *Explaining of size of the instrument*, (e) *Its mode of playing*, (f) *It is melodic instrument*, (g) *Categorized under idiophones instruments*.

The analysis of the candidates' performance shows that 10 (22.7%) candidates scored from 0 to 4 marks showing weak performance, 17 (36.4%) candidates scored from 5 to 9 marks which is an average performance and 18 (40.9%) candidates scored from 10 to 15 marks which is good performance. The general performance in this question is categorised as good because 77.3% of the candidates scored above 30 marks and above. Figure 8 shows the candidates' performance in this question.

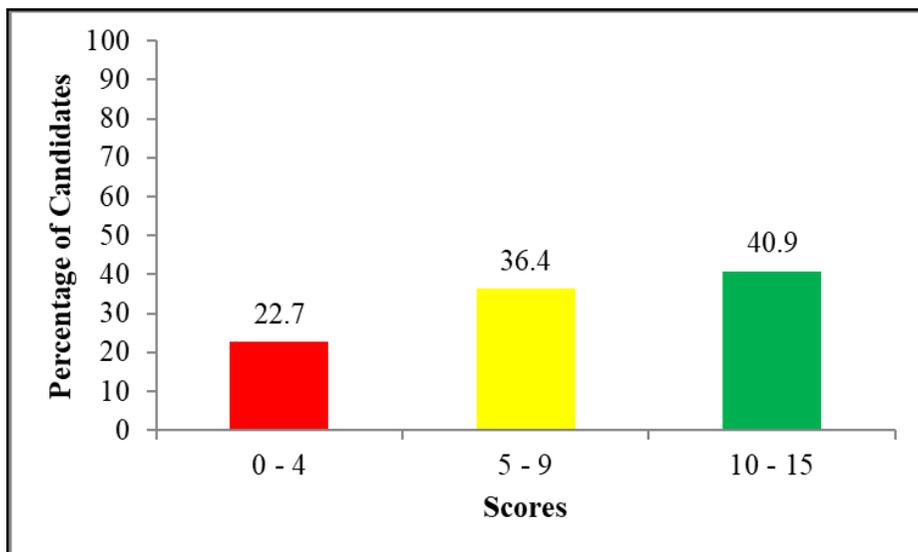


Figure 8: *Distribution of Candidates' Performance in Question 8*

Candidates who performed weakly in this question failed to explain the characteristics of *Marimba ya mkono*. Instead, they explained the uses of the instrument. For example, one of the candidates who lacked knowledge of the characteristics of *Marimba ya mkono* explained its uses. The candidate wrote; *“it is used in many work like traditional ceremony in national*

ceremony so this instrument can entertain the audience that attend in the ceremony so Marimba ya mkono is very important in the country. It used to educate people. Due to this instrument people was educated when performers attend at the traditional ceremony.”

Other candidates tried to explain the characteristics of *Marimba ya mkono* but due to the lack of knowledge of the instrument and lack of English language proficiency, they failed to provide relevant characteristics of *Marimba ya mkono* (Sansa). For example, one of the candidates wrote; *“it is source of employment. this enable to performing musical ensemble to know the musical instrument what you know for the studying the subject of music at the school teacher from the school so it help to phemace the school name. It help to amuse crazy people; because when crazy people hear the sound of the instrument can be consolated so that instrument can be amuse crazy people because when people listen that sound of this instrument step by step”*.

Most of the candidates failed to differentiate characteristics of *Marimba ya mkono* from the uses of music in the society. For example, one of the candidates wrote: *“It used to collect people together, It help to collect people together, also Marimba ya mkono help to collect people together because when there are any meeting in the area that live the Marimba ya mkono (sansa) can be played in order to collect people together for that meeting so one of the good characteristics are to collect people together. it help to bring unity among the people;these are different tribe or country can be collected in order to play that Sansa. It help to amuse crazy people, it helps to consolate people, it help to conduct political ideologies; when that instrument are played some of the people can be conduct the political ideologies.it used to entertain people; this also are among of the characteristics of Marimba ya mkono because it leads to entertain people due to the presence of this instrument. Other candidate wrote that; it used in a wedding ceremony and like a birthday party and traditional ceremony like Nyerere day Karume day and others”*.

Further analysis shows that, the candidates who opted for this question, mostly explained the uses of musical instruments, rather than characteristics of *Marimba ya mkono* (Sansa). One of the candidates wrote: *“Marimba ya mkono have used to entertain people; this also are the among of the*

characteristics of Marimba ya mkono because if people someone playing with the Marimba ya mkono it lead to entertain people due to the presence of this instrument. They have used to teach people and they have used to amuse a child. this also are among of the characteristics of this instruments because if a child started to crying mother want to playing the Marimba ya mkono and it lead to amuse a child and it started to sleep". These irrelevant responses reveal that the candidates had inadequate knowledge of the characteristics of Marimba ya mkono as presented in Extract 8.1.

<p>8.</p>	<p>Marimba ya mkono there are the musical instrument that provide musical instrument from the category of idiophones; this instrument provide sound by vibrating or it self. marimba ya mkono are the musical instrument that to enable the performing from the music. the following are the basic characteristics of marimba ya mkono (idiot)</p> <p>It is the source of income; this also it help to increase the performing from the school, music band at the school it is to enable the incomes, because when the school was graduation this instrument it help to balance the money because the income was increase</p> <p>It is improvisation. this also to improvement the school name because when the school was very performing from the musical instrument it used to improvisation some of the other student it comes from the school to the name of the school it is used to performing very well.</p> <p>It is source of employment; this also it enable to performing musical ensemble to know the musical instrument what you know for the studying the subject of music at the school teacher from the school so it help to promote the school name.</p>
<p>9.</p>	<p>It is educate; this also from the school it studying the musical subject so this it can explain your friends in how to educate you when your study music so you can explain it can study because at many schools of Tanzania they have no to studying music also from your are school you study music so it can help to can explain your friend.</p> <p>It is refresh our minds; this also when your have are tired to studying you can go to playing marimba ya mkono so this process it can help you to know the characteristics of marimba ya mkono at school because it refresh minds.</p> <p>It is reduce stress. this also it help you when you can beated your friend but beated you so when you want to ashamed him or her you can go from the room or playing the marimba</p>

	In conclusion also mari
	mbo ya mkono U is very importance
	for the performing of school because U
	can help the student to know another subject.

Extract 8.1: A sample of a weak response to question 8.

Extract 8.1 shows a weak response from one of the candidates who failed to explain the characteristics of Marimba ya mkono

The candidates who scored average marks in this question were able to provide some of the characteristics of Marimba ya mkono but could not able to explain them well. Other candidates mentioned several characteristics without elaborating. For example, one of the candidates wrote the following characteristics; “it is belongs to the idiophones group, it is made up of the wooden materials and it can produce rhythmical sound”. This candidate wrote good characteristics of Marimba ya mkono (Sansa) but did not go further on the characteristics as the requirements of the question.

However, the candidates who performed well in this question had an adequate knowledge of the topic of applied music on the African traditional musical instruments especially on the idiophone category.

8 ^a	“Marimba ya mkono (Sansa)” ; This is a traditional music instrument which used commonly in ceremonies and funerals also it can be used by a person as a way to refresh. This instrument is likely used by the Ngoni, Nyakwasa and others during some matters special. The following are the characteristics of “Marimba ya mkono” (Sansa) :-
	It made up of smooth wood; This mean that the instrument had covered by smooth wood in order to allow the voice of “Marimba ya mkono” to pass out easy.
	It is box like shape ; Because of made up of smooth wood it form something like a box which is become a Sansa and after all procedures it starts to produce sound.
	It contain twin stiles which are used as keys; Sansa has contained thin stiles which has layed on the instrument or that wood box in which when that stiles will be attached if that stiles will used as keys for playing the instrument.

	It can be carried by hands; Because of its shape it can be easily for a person to carry on his/her hands and that is why this instrument is called Marimba ya mkono. (sana)	
	Sticks for produce sound has arranged randomly; The sticks for produce sound that has attached at the top of the instrument was arranged in a randomly way in order for the instrument to get differ between one key and another because if the sticks were arranged at the same length it could provide same sound at all.	
8.	It is simple and small; This instrument (sana)	
cont--	A simple to use or carry and it is small to compare with that Marimba of playing by sticks, and that is why it called "Marimba ya mkono" because it is easy to carry and it always carried by hands.	
	Generally; By concluding this instrument is one among the tools which are easy to made because its material are not expensive, and sometime material of made up this instrument can be around our environment so it is not expensive.	

Extract 8.2: A sample of a good response to question 8.

Extract 8.1 shows a good response from one of the candidates who was able to explain correctly the characteristics of Marimba ya mkono.

2.3.2 Question 9: Applied Music (*Traditional Music*)

The question required the candidates to describe six roles of traditional dances in Tanzanian society. The candidates were required to describe *the traditional dance and its roles in Tanzanian society* as a functions in human society and a social cohesion or together, causing a sense of communion with each other. On the candidate' responses the following points should be presented as roles of traditional dance: (a) *Promotes solidarity among the society*, (b) *Promotes culture*, (c) *Educates*, by conveying knowledge of the customs and traditions in tribes, (d) *Shows cultural values to other cultural groups*, (e) *It is economic role*, (f) *Alerts the society on different events*, e.g. deaths, wedding, births, the approval of the new chief, (g) *It plays a special role in social life*.

The analysis of candidates' performance shows that 6 (7.2%) candidates scored from 0 to 4 marks indicating weak performance, 13 (15.7%) candidates scored from 5 to 9 marks which is an average performance and 74 (77.1%) candidates scored from 10 to 15 marks which is good performance. The general performance in this question is categorised as good because 92.8% of the candidates were able to score above 30 marks. Figure 9 shows the candidates' performance in this question.

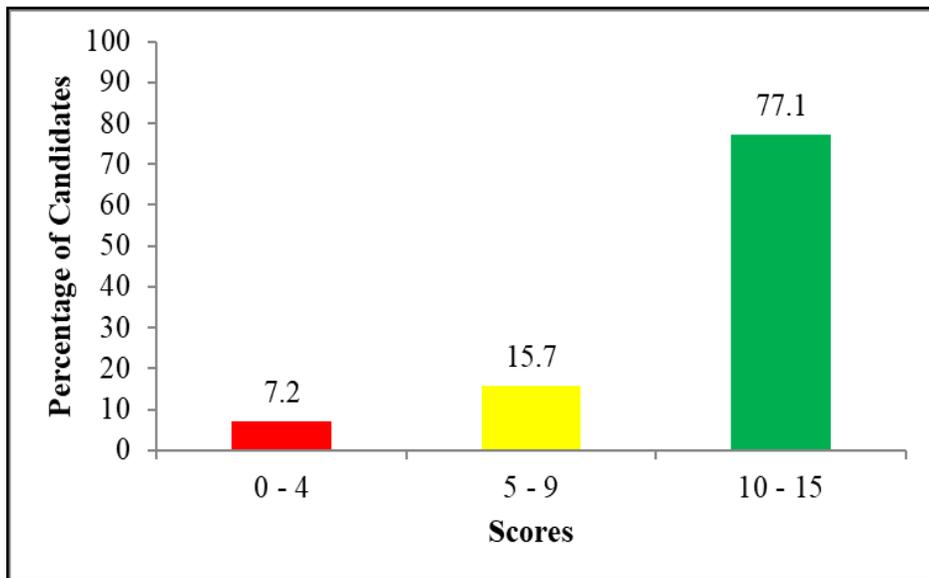


Figure 9: *Distribution of Candidates' Performance in Question 9*

The candidates who performed weakly in this question lacked knowledge of the topic of Applied music on the African traditional music. They failed to describe six roles of traditional dance due to the lack of knowledge of the musical instruments. For example, one of the candidates wrote; *“Roles of traditional dances in Tanzanian society-was are people of dances in Tanzanian for example diamond platinum, Harmonize google of makomando. Group of makomando is the people of dances characteristics masauti. Harmonize was are people of dances the group of konde geni”*. This candidate not only he/she had inadequate knowledge of the roles of traditional dance but also he/she lacked English language proficiency.

Another candidate wrote irrelevant response as; *traditional dance are song that must be sung in traditional example many parts and can done at appropriate time that or different regions choose that time or period to*

dance it may be done during cultivation activity.” These candidates lacked knowledge of the topic as well as language proficiency. Moreover, some of the candidates provided irrelevant responses by describing bongo flavor groups as traditional music. For example, one of the candidates wrote; *traditional dances it is groups of band of malaika chriatiane Bella, mapacha watatu and mlisho mpoto and Zuchu who live in Dar.* These candidates’ irrelevant response indicates inadequate of knowledge of the roles of the traditional dance as well as lack of English language proficiency.

The candidates who scored average marks in this question were able to describe some of the points on roles of traditional dance. Other candidates, described but they faced challenges in writing correct English grammar. For example, one of the candidates wrote the characteristics as follows; *“traditional dancers in Tanzania are groups of people who are organizing to perform musical in traditional roles especially in culture. During that time must dance traditionally in order to know other people that they are which culture or which society where they are coming from.* This candidate had an idea of traditional music but was incompetent in English language as represented in Extract 9.1 shows a weak response from one of the candidates who failed to describe six roles of traditional dances in Tanzania,

9.	The following are the roles of traditional dances in Tanzanian society which are:-	
	We know to use the instrument that used to dance; the people of Tanzania dance by using any instruments like drums, piano, guitar and other instrument and this help to get dance what now to use their instrument.	
	Wearing style; the dancer of Tanzanian we will choosen their styles of wearing clothes in their show to their audience and in their society or tradition.	
	We know to dance according to the music, the dance we know to dance according to the music sound in their performance to the people.	
	We know to singing a song: The dancer we know to singing their song from sound their instruments we sound for that time and their people will be singing that song.	

	<p>We know the style of dance, the dancer of Tanzanian will be knowing the many for many style of new sty to dance in the society or traditional village.</p> <p>We know to educate people by using that dance: The people we will help to educate about their dance from our society gain to another society and the people of that society does not understand about that dance.</p> <p>Finally: the dancers of Tanzanian people in the society will be got to dance in any place or society according their music and to support people to hearing their music and seems the dancer of that music.</p>
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Extract 9.1: A sample of a weak response to question 9.

Extract 9.1 shows a weak response from one of the candidates who failed to describe six roles of the traditional dances in Tanzania.

On the other hand, the candidates who performed well in this question had an adequate knowledge of characteristics of the African traditional music, they recognized the traditional dances with their roles as shown in extract 9.2.

9.	<p>Traditional dances refer to the local style of dancing in many Tanzanian society, Each society or tribe has its own style of dancing, which are inherited from one generation to another generation.</p> <p>The following are the roles of Traditional dances in Tanzanian society:</p> <p>It promote our culture value, each tribe has its own style of dancing the traditional music, through that lead to preserve and promote culture in our society and in the whole Tanzania nation.</p> <p>It increase awareness of Traditional and Customs in the society. Through traditional dancing there is style of dressing each tribe have different style of dressing dances are dressing, through that help to increase awareness in the society about its dressing.</p>
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It promote Cooperation and Relationship in the society.
People tend to Cooperate in different issues such as
Social issues, once people have the same dressing style in
Society and style of dances help to solve different problems
together.
It lead to enjoyment and Intertainment in the society.
People tend to enjoy and Intertain in their different
Songs which have lesson and happy internal, so lead to
bring Unity and peace.
It Maintain peace and order in the society.
Traditional dances may lead to promote peace and order
through Create different groups to teach the children
how to know the traditional style, no interference
among them.
It encourage society on increasing motivation on
working such as in development issues, Agriculture
Animal Keeping are those activities used in developi
ng Society, through traditional dances, songs simplify
work which lead to increase production.
All in all these are roles performed by Traditional
dances also It educate people, lead to provide warning
on bad issues.

Extract 9.2: A sample of a good response to question 9.

Extract 9.2 shows a good response from one of the candidates who was able to describe the six roles of traditional dances in Tanzania.

2.3.3 Question 10: Applied Music (*Musical instruments*)

In this question, the candidates were required to describe six musical instruments, which used in a brass band. On their responses the candidates were required to describe the following brass instruments; (a) *Trumpets*, (b) *Trombones*, (c) *French horns*, (d) *Tubas*, (e) *Big drum* (f) *Cymbals* (g) *Cornets*, (h) *Saxophones* and (i) *Percussive instruments*.

The analysis of the candidates' performance shows that 17 (30.1%) candidates scored from 0 to 4 marks indicating weak performance, 52 (64.4%) candidates scored from 5 to 9.5 marks which is an average performance and 4 (5.5%) candidates scored from 10 to 15 marks which is

good performance. The general performance in this question is categorised as good because 69.9% of the candidates were able to score above 30 marks. Figure 10 shows the candidates' performance in this question.

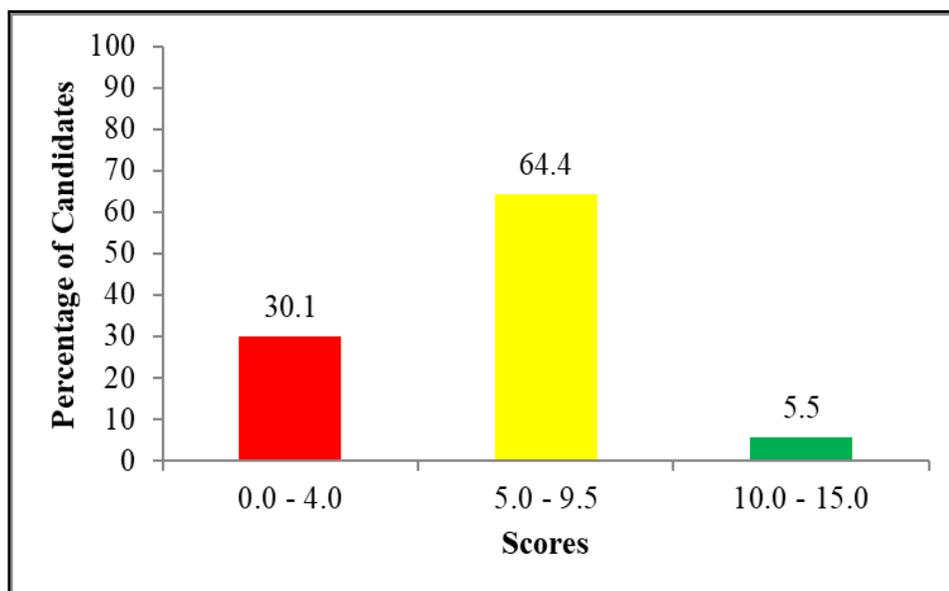


Figure 10: *Distribution of Candidates' Performance in Question 10*

The candidates who performed weakly in this question failed to describe brass instruments as the demands of the question. Many candidates on this question had inadequate knowledge not only in describing brass instruments but also in English language proficiency. Their responses show that they were not aware of the brass instruments, and failed to describe them clearly due to the lack of knowledge of the language. For example, one of the candidates wrote; *'brass band this are the all traditional instruments which are used to preserve sound. The following are musical instruments which are used in brass band; Marimba; this is the one of traditional material which are used to preserve sound by hiting and when you hit it can remove sound and that is can make sound. Drums; this is one of the traditional materials which are used to make sound. Brassband this is the one of material which the traditional is used in traditional way which that instruments is removing sound when you hit them it can remove sound which that sound it can make music from the instrument''*

Further analysis shows that some of the candidates failed to recognize the requirements of the question and lacked knowledge of the brass instruments.

For example, one of the candidates wrote; *musical instruments is the instruments that used in music program example guitar. The following are musical instruments used in brass band. Guitar; this are instrument that used in brass band because match with many people that use them. Piano; this are instrument that sound are soft sound this used in the brass to kept the sing to sing in the melody and in the rhythm which the people that listening in the music they feeling good.*”

Other candidates could not identify the brass instruments instead, they described and drew traditional instruments. For example, one of the candidates wrote; *musical instruments are instruments that used from musical brass band. The following are musical instruments that used from the brass band; 1. Msondo, marimba ya mkono, Chungu na kiti, chupa (bottle) and manyanga.* This candidate had adequate knowledge of the traditional instruments of idiophones but was not aware of the brass instruments. In addition to that other candidates described the traditional instrument such as *shakers, drums, bamboo, flute, njuga* and *drum* instead of *brass instruments*. Others mentioned animal horns, *baragumu zeze* and *Litungu*.

Another candidate failed to differentiate brass instruments from electrical and traditional instruments. For example, one of the candidates wrote; *“six musical instruments which are used in brass band. The brass band are the groups of people with the common of singing songs or flavor. There are some instruments used for example. Guitar, zeze, two side drum, piano, keyboard, Xylophone”.* Other candidates drew different instruments mixing traditional and western instruments. For example, one of the candidates drew *Xylophone, njuga, timpani, Lilandi and Manyanga*. These incorrect responses indicate how these candidates lacked knowledge of recognizing musical brass instruments.

The candidates who scored average marks in this question were able to describe some of the brass instruments but failed to list them all. In addition to this, many of the candidates were weak in language proficiency, so they only mentioned the instruments without describing them. This made them score average marks in this question.

Those who failed to write the correct responses on this question lacked knowledge of the topic of Applied Music on the musical instruments. Extract 10.1 shows a weak response from one of the candidates who failed to describe six musical brass instruments.

10	Brass band musical instruments; These are normal used in brass band.
	The following are musical instruments used in brass band.
	Guitar, This is the instrument used in brassband it has good flavour in musical.
	Drum, This is used to make a good joining between different instrument and make a beat.
	Marimba, is the membranophone instrument which when used in brass band it bring emotion upon ones hear, ear.
	Zeze; is an instrument we usually used by African specially by but it is good and bring good music to ones ear.
	Flute; It is an instrument which make music to of brass band to become good for every one. And it is an Aerophone musical instrument.
	Piano; A piano it is more useful because it has the different chord and is more giving a good flavour in music.
	Generally music it need the combination of more than one sound and instrument to bring a good music.

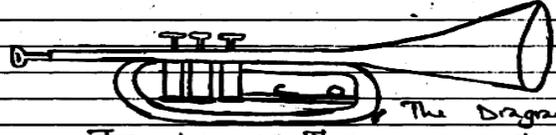
Extract 10.1: A sample of a weak response to question 10.

Extract 10.1 shows a weak response from one of the candidates who failed to describe six musical instruments used in a brass band.

However, the candidates who performed well in this question had an adequate knowledge of the brass instruments. For that reason, they were able to name and describe instruments found on the brass family. Extract 10.2 shows a good response from the candidates who describe six musical brass instruments.

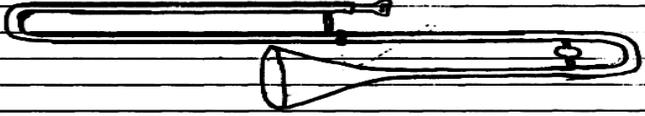
Qn:10. Musical instruments are the instruments which enable to produce the vocal sounds of music. In the Brass band there are many musicians who are performing the music using the different musical instruments. The following are the instruments which are used in the Brass bands which are:

Trumpets: This is the brass musical instrument which enable to produce the very smooth sound. Mostly may use in soprano and Alto voice. The following is sketch diagram of Trumpet:-

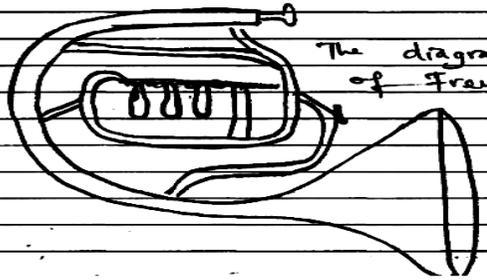


The Diagram of Trumpet

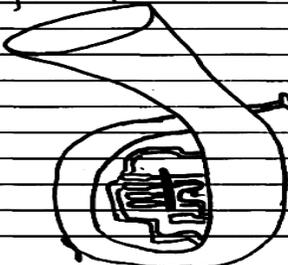
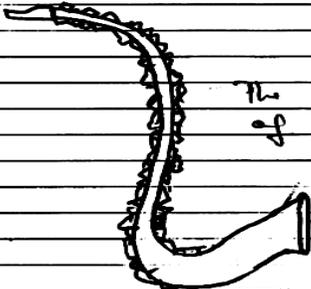
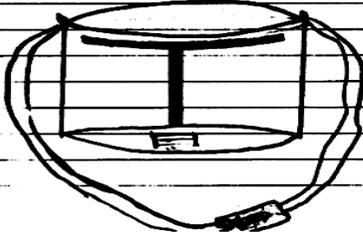
Trombones: These are the brass musical instruments which its sound may be produced through the blowing of air into it and the sound can be maintained through sliding the nozzle. The following is sketch diagram of Trombone



Qn:10. French Horn; This is also among of the Brass musical instruments which used in various brass bands. This can be played by the left hand and can produce the tuned sound. The following is the sketch diagram of French horn:-



The diagram of French horn

	<p>Tuba; This is among of the Brass Musical instruments which may used to produce the sound which is of rhythmic sound. This mainly used for the Tenor and Bass voice.</p>  <p>The sketch diagram of Tuba.</p>	
Qn:10	<p>Saxophone; This is the Brass musical instrument which used to produce the very smooth sound in the brass band. This is having the many of the amount of the buttons in order to change sounds. The following is the sketch of saxophone.</p>  <p>The sketch diagram of Saxophone.</p>	
	<p>Drum; This also it facilitates the all sound of the Brass instruments in the a certain performing. This is belong to membranophone instruments. The following is the sketch diagram of Drum.</p>  <p>The sketch diagram of Modern Drum.</p>	

Extract 10.2: A sample of a good response to question 10.

Extract 10.2 shows a good response from one of the candidates who was able to describe six musical instruments used in a brass band.

3.0 THE CANDIDATE'S PERFORMANCE IN EACH TOPIC

The CSEE, for music had ten (10) questions that were set from the topics of form one, two, three and four. The analysis of the candidates' performance in each topic indicates that, the candidates had good performance in the objective questions, which were set from the topics of Rudiments of Music, Applied Music and Harmony.

However, the analysis shows that out of the three topics tested are nine (9) sub-topics of *scales, musical signs and symbols, time signature, key signature, note value and rests, solfa notation and triplets* from the topic of Rudiments of Music. Other subtopics were; *Intervals* in the topic of Harmony and *African traditional musical instruments*, on the topic of Applied Music.

The analysis of each question reveals that the candidates had good marks in question one (1), five (5), eight (8), nine (9) and ten (10). Moreover, the candidates scored average marks in question number two (2), three (3) four (4) and six (6). Weak performance was observed in question number seven (7). The performance of candidates in the different topics is summarised in the Appendix.

4.0 CONCLUSION

The analysis of the candidates' performance in Music examination for 2020 has been done on the questions with good, average and weak performance. The general performance of the candidates in 017 Music in FTNA 2020 was good.

The analysis shows that 79 percent of the candidates scored 30 marks and above. Further analysis shows that, the candidates were able to score average marks because of being conversant enough on the subject content and were able to identify some of the demands of the questions. On the other hand, the analysis shows that 21 percent of the candidates who performed weakly, scored below 30 marks. These candidates were not able to provide correct answers and clear explanations of the questions.

5.0 RECOMMENDATIONS

In order to improve the performance of the candidates it is recommended that:

- (a) Subject teachers should help candidates to prepare well for Music examinations especially on how to recognize the demands of the questions to be able to answer the examination questions as required.
- (b) Subject teachers should guide and encourage students to participate in music activities such as singing simple melodies, playing musical instruments correctly, singing solfa and spelling intervals so that they become more familiar with different types of music questions in order to improve their knowledge and skills in music theory and practical.
- (c) Candidates on their groups should get time for practicing musical works; such as playing music instruments, singing different simple and short songs, tonic solfa and intervals to get prepared enough for Music examinations.
- (d) Students should get time for practicing musical works; such as national songs, African traditional dance, and learn how to make traditional musical instruments themselves according to their tribes.
- (e) Teachers should lead students in listening to various musical pieces, Traditional music as well as Western music.
- (f) Students should get time for learning music in imitating by singing, humming and playing musical instruments.

Summary of Candidate's Performance per Topic

S/N	Topic	Number of questions	Percentage of candidates who scored 30 percent and above	Remarks
1.	Applied Music; (African traditional music).	9	92.8	Good
2.	Rudiments of Music Harmony Applied Music	1	87.0	Good
3.	Applied Music; (Traditional musical instruments)	8	77.3	Good
4.	Rudiments of Music (Note values)	5	74.0	Good
5.	Applied Music; (Musical instruments)	10	69.9	Good
6.	Rudiments of Music (Key signature)	6	62.0	Average
7.	Rudiments of Music (Rests)	3	51.0	Average
8.	Rudiments of Music (key signature)	4	43.0	Average
9.	Rudiments of Music (Technical names)	2	35.0	Average
10.	Rudiments of Music (Key signature, time signature, solfa notation).	7	7.0	Weak

