

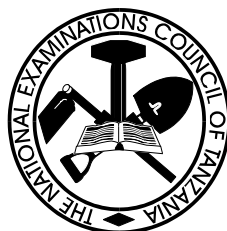
THE NATIONAL EXAMINATIONS COUNCIL OF TANZANIA



**STUDENTS' ITEM RESPONSE ANALYSIS REPORT
FOR THE FORM TWO NATIONAL ASSESSMENT
(FTNA) 2019**

017 MUSIC

THE NATIONAL EXAMINATIONS COUNCIL OF TANZANIA



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017 MUSIC

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FOREWORD

The National Examinations Council of Tanzania is pleased to issue the Students' Item Analysis Report on the performance of students in the Form Two National Assessment (FTNA) 2019 in Music subject. The report provides feedback to students, teachers, policy makers and other stakeholders on how the students answered the questions.

The Form Two National Assessment is a formative evaluation which illustrates the effectiveness of educational system in general and educational delivery system in particular. Essentially the students' answers to the assessment questions are a strong indicator of what the educational system was able or unable to offer to form two students.

Factors which made the student pass or fail have been analysed in this report. Some of the students failed due to the inability to identify the task of the questions, lack of enough knowledge of the topic(s) tested and poor command of the English Language. The analysis of each question has been done and the strengths and weaknesses shown by the students in answering the questions have been indicated.

This feedback will enable different educational administrators, teachers and educational stakeholders, students and others to take the right procedures to improve the teaching and learning which will eventually improve the students' performance in future assessment administered by the council.

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



Dr. Charles E Msonde
EXECUTIVE SECRETARY

1.0 INTRODUCTION

This report presents the analysis of the students' performance in the Music subject for the Form Two National Assessment (FTNA) done in November 2019. The examination covered the Music syllabus of 2005 and adhered to the Examination format.

The paper comprised of 6 questions which were distributed in sections: A, B, and C. Section A had one question with a total of 40 marks. Section B consisted of two questions with a total of 20 marks and section C had three questions with a total of 40 marks.

The report demonstrates how students performed in each question by indicating the strengths and weaknesses in various areas of their answers. The performance of the students in each question is categorized as good, average and poor and depending on the percentage of the marks scored by the students. If the performance of the students ranges from 65 to 100 percent, the performance is categorized as good, from 30 to 64 percentages is average and from 0 to 29 percent is a poor performance. The performance are indicated in colours whereby green shows students with good performance, yellow indicates average performance and red shows poor performance.

Furthermore, the report presents the performance of scores in each group and finally it provides the conclusion and the recommendations based on the analysis. The extracts of students' answers have been inserted in appropriate section to illustrate the respective cases.

A total of 774 students sat for the Music assessment out of which 587 (75.84%) passed with following grades: A - 62 (8%), B - 89 (11%), C - 194 (25%), D - 242 (31%) and F - 187 (24%). This analysis of the students' results indicates that the performance of this paper was good. The comparison analysis for 2018 indicates that the 2019 performance has decreased by 6.99 percent.

2.0 ANALYSIS OF THE STUDENTS’ PERFORMANCE PER QUESTION

2.1 SECTION A: Multiple Choice Items

2.1.1 Question 1: Rudiments of Music, Harmony and Applied Music

The question consisted of 20 multiple choice items constructed from three topics, which were *Rudiments of Music*, *Harmony* and *Applied Music*. The students were required to choose the correct answers from the alternatives and write their letter in the box provided. A total of 774 (100%) students did this question.

The analysis of students’ performance shows that 80 (10.3%) students scored from 0 to 10 indicating poor performance. Further analysis indicates that 476 (61.5%) candidates scored from 11 to 24 marks which is an average and 218 (28.2%) scored from 25 to 40 marks which a good performance. The performance in this question was good as 89.7 percent of the students scored from 11 to 40 marks as illustrated in figure1.

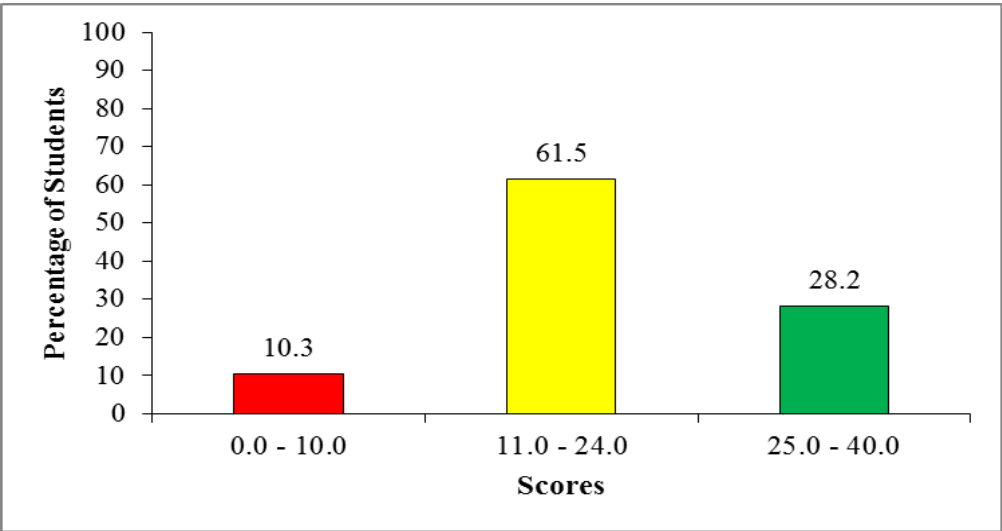


Figure 1: Distribution of Student’s Scores in Question 1

Item (i) required the students to identify the term used for the same number that is contained in each bar of a musical piece. The correct answer was B “beats”. The students who chose this correct answer had adequate knowledge on the note values and beats. In music theory a beat is a basic unit of the pulse regularly (repeating event) or a rhythmic movement in a played piece of music. Those who chose an irrelevant response A “accents” failed to differentiate musical beat from musical accents because accents means a stress or emphasis given to certain note. Students who opted for C “pitches” failed to know that a

pitch is the quality that enables a musician to judge sounds as higher or lower. Students who chose option D “*time*” could not realize that there is no musical term that is called time without being joined with other words, For example; time + signature.

Item (ii) required the students to identify the term used when Music in a simple ordinary (not a dotted note) is written as a beat. The correct answer was C “*simple time*”. The students who chose this correct answer had an adequate knowledge on the two types of time signature because in simple time signature, a crotchet-note (a note without a dot) is a single beat, but in compound time signature a single beat is a dotted-crotchet-note. Student who opted for an incorrect answer A “*compound time*” were not aware of the compound time signature where single beat is a dotted –crotchet note. Those who opted for “B “*adagio*” failed to know that adagio is a musical tempo that means slow. Those who chose D “*anacrusis*” were not aware that anacrusis is a musical beat that starts before the first beat of music.

Item (iii) required the students to recognize the increasing value of a dotted-note on a Musical piece played by Juma using a recorder. The correct answer was A “*A half of its origin*”. Students who opted for this correct answer were aware of the value of dots in writing or playing music. A dot (.) adds a half-value of the origin note. Those who chose B “*A quarter of its origin*” failed to know that there is no a dot with a quarter value in music theory. Those who chose an incorrect answer C “*Three beats*” and D “*Two beats*” were not conversant enough with note values and tempo.

Item (iv) required the students to recognize a beat that notes are usually grouped together. The students who chose the correct answer B “*the same beat*” had an adequate knowledge in grouping of notes and beats. Those who chose option A “*different beat*”, failed to know that musical notes cannot be grouped in different beats. Those who chose incorrect answer C “*equal beat*” could not differentiate the same beat from equal beat because musical notes can be equal but not the same notes in values or position. Those who chose option D “*single beat*” were unfamiliar on the sub-topic of grouping of notes in the topic of Rudiments.

Item (v) required the students to identify the sentence that describes the term “choir” correctly. The correct answer was A “*an organized group of singers*”. The students who chose this correct response had adequate knowledge in

singing choir because a choir is a combination of different voices such as *soprano, alto, tenor* and *Bass* voice. On the other hand, Choir can be defined as an organized voices accompanied with instrumental Music. Students who chose option B “*a large group of singers*” did not realize that choir is an organised group in four parts not only a large number of singers. Students who chose C “*a large group performing Music*” failed to know that large group does not mean an organized group of people who are performing Music. Those who opted for D “*a group carrying Musical instruments*” were not aware of the meaning of the term “Choir” as an organised group of singers who are singing in parts of different voices.

Item (vi) required the students to identify the relative minor scale of key A major. The students who chose the correct answer C “*F-sharp minor*” were conversant enough with major and minor scales in the topic of Rudiments of Music. The relative minor scale occurs when counting three semitones backward from the tonic-note of a major scale. On the other hand, a relative minor scale starts at the sixth note of the major scale. In solfa notational form, (*do, re, mi, fa, so, la ti do*) the relative minor scale starts at “*la*”. The students who chose an incorrect option A “*D minor*”, B “*E minor*”, or D “*C minor*” lacked knowledge on changing major scales to minor scales.

Item (vii) required the students to identify the chordophone musical instruments that Tanzanians are skilful at. The correct answer was B “*Izeze, Ndono and Kamngungulisana*”. Students who opted for this response had an adequate knowledge on the Tanzania traditional musical instruments. These traditional musical instruments are categorized in four groups; *aerophones, idiophones, membranophones*, and *chordophones*. Students who chose an irrelevant response A “*Msondo, Nkinita and Mganda*” could not realize that those instruments are found in the *membranophones* and group not from the Chordophones. Chordophones are stringed musical instruments that produce their sound by the vibration of strings. The students who opted for an irrelevant response C “*Kayamba Njuga and Manyaga*” failed to know that *kayamba, njuga* and *manyanga* are categorized on the Idiophones group which produces their sound by themselves. Those who opted for D “*Lilandi Zumari and Filimbi*” did not realize that those instruments are categorized in aerophones group and they produce their sound by air.

Item (viii) required the students to recognize the meaning of the sign given. The correct answer was A “*This section should be repeated*”. Students who

chose this correct answer were familiar with meaning of the musical signs and symbols. Those who opted for an incorrect response B “*This section should be cancelled*” They lacked knowledge on the uses of musical signs and symbols in music performance. Those who chose option C “*This section should be sung in four times*” or D “*This section should be sung once*” were not aware of the uses of the signs because those are repeat signs that lead a musician to repeat the musical phrase.

Item (ix) required the students to identify the components of tone. The correct response was B “*Two semitones*”. The students who chose this correct answer had an adequate knowledge on how to construct semitones and tones. In music theory, a tone is a distance from one note to another. A single tone consists of two semitones and occurs by the distance from one note to another. For example from note *C* to *D* there is a *whole tone*, which means *two semitones*. Students who chose option A “*Half semitone*”, C “*Three semitones*” or” D “*Six semitones*” were not conversant enough with semitones and tones in the topic of Rudiments of music.

Item (x) required the students to identify the meaning of the term “Allegro”. The correct answer was D “*A speed which is fast*”. The students who opted for this correct response had an adequate knowledge on the musical term. The word *allegro* means fast. The student who chose A “*A speed which is at walking pace*” failed to know that the term for a speed at walking pace is Andante. Those who chose option B “*The speed which is slowly*”, were not aware that the term for the speed which is slowly is adagio or lento not allegro. Those who chose C “*The speed which is slow and broad*” had inadequate knowledge on the musical terms.

Item (xi) required the students to recognize the term used for the process of changing keys. The correct answer was D “*modulation*”. Modulation means the process in which pieces of music go through to change the tonal center from a key to a new key. The students who chose this response had an adequate knowledge on the process used on changing keys in music theory. Those who opted for A “*composition*” failed to know that composition is the process of making a new musical score as it is opposed to modulation which is to change key from the original key to a new key. Those who opted for B “*translation*” were not aware that translating music does not correspond with keys. Music can be translated from solfa to staff notation or from a clef to a new clef

without changing keys. Those who chose C “*modification*” lacked knowledge on the process of changing music from one key to a new key.

Item (xii) required the student to identify a name of a person who makes up a piece of music by putting sound together. The correct answer was B “*a composer*”. The students who opted for this correct response had an adequate knowledge on the people who write and compose of music. Students who chose option A “*a teacher*” were not aware that teacher is a person who guides others to acquire new knowledge or person who teaches others. Student who chose option C “*a dancer*” or D “*a singer*” failed to know that a dancer or singer are music performers not composers.

Item (xiii) required the students to identify meaning of sign § The correct answer was D “*there are six quaver beats in a bar*”. The students who chose this answer had adequate knowledge on the time signature. Those who chose B “*there are six crotchets*” failed to differentiate simple time signature from compound time signatures. Students who chose an incorrect option A “*the beats are in simple time*” were not aware that beats of music should be in number and counted during the music performance. Students who chose option C “*there are six quavers in bar*” failed to translate the real demand of the question as six quaver-beats.

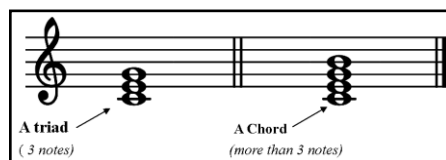
Item (xiv) required the students to identify the main function of lines and spaces on both treble and bass clef. The correct answer was D “*write the notes*”. Students who chose this answer were aware that staff notation is made up to five (5) lines and four spaces which are used to write musical notes. Those who chose option A “*compare music*” lacked knowledge on staff notation and their uses. Students who opted for B “*lower the note*” failed to know that to lower the note means to place a flat sign on the note. Those who opted for incorrect response C “*raise the note*” could not realize that raising a note means to place a sharp sign on the note, both lowering and raising musical notes, are done on the notes written on the staff.

Item (xv) required the students to identify the sign that enable musicians to create tones and semitones in a piece of music. The correct answer was A “*Accidentals*” Students who chose the correct answer had an adequate knowledge on musical accidentals. They also knew that accidentals are musical signs that lower, raise or naturalize flatted and raised-musical notes. Examples of accidentals are; *a flat-sign* (♭) *A sharp sign* (#) and *a natural sign* (♮).

Those who opted for B “*Flats*” and C “*sharps*” failed to know that not only flats or sharps are used to make tones and semitones but also natural signs are accidentals. Those who chose response D “*Chords*” were not aware about musical signs used in music because a chord is a set of three or more musical notes played simultaneously.

Item (xvi) required the students to name the fourth degree of the scale. The correct answer was C “*subdominant*”. The students who chose this correct response were conversant enough with the technical names used to identify each degree of the scale, for example; 1st degree of the scale is called *Tonic*, 2nd *supertonic*, 3rd *mediant*, 4th *subdominant*, 5th *Dominant*, 6th *sub-mediant*, 7th *leading-note* and 8th *Tonic*. Those who opted for A “*Tonic*” did not realize that tonic is the first degree of the scale. Those who chose B “*Dominant*” failed to understand that; a *Dominant* is the 5th degree of the scale. Those who chose D “*Mediant*” lacked knowledge on the technical names because mediant is the 6th degree of the scale.

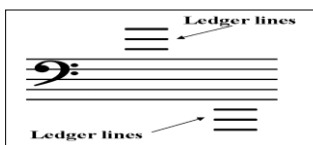
Item (xvii) required the students to identify the chord which use three notes. The correct answer was D “*triad*”. Students who opted for the correct answer had an adequate knowledge on the triads and chords in the topic of Harmony. In music theory, a triad is a set of three musical notes; the 1st, 3rd and 5th note of the scale. Those who chose A “*Cadence*” were not aware that a cadence is a progression of two harmonized chords used to end up a musical phrase. Those who chose option B “*Chord*” failed to differentiate chord from triad because a chord is a set of three or more musical notes played simultaneously. Those who chose C “*Harmony*” did not know that harmony can be defined as combination of two or more musical notes sounding simultaneously to produce a pleasing effect of tones. The following example shows a difference between a triad and chord in C major.



Item (xviii) required the students to identify the term used for the process of writing music from the recording device. The correct answer was C “*transcription*”. The students who opted for this response had an adequate knowledge on the process of writing music from different devices. Transcribing music means; notating a piece or a sound which was previously un-notated. On the other hand, transcription means rewriting a piece of music

for another instrument than the originally intended. Those who chose option D “*transposition*” failed to know that transposing music is the way of writing music on a new key signature (transition of one key to another) and sometimes writing music to a new clef. Those who chose A “*harmonization*” couldn’t understand the term is used for writing music from the devices, because harmonization occurs when a musician arranges chords of a particular music. Those who chose B “*modulation*” failed to know that modulation is a way of changing music from the tonal center to the new key either by playing or writing.

Item (xix) required the students to identify the term for the lines used in writing musical notes below or above the staff. The correct answer was C “*Ledger lines*”. Students who chose the correct answer were aware about musical ledger lines which are written as additional lines below or above the staff. The students who opted for A “*double lines*” failed to know that double lines are used at the end of a musical phrase not above or below the staff. Those who chose B “*extra lines*” and D “*stave lines*” didn’t know the real term used for the extra line and stave lines. Ledger-lines are written above or below the staff as shown in the following example.



Item (xx) required the students to identify a number of semitones formed between note G and C[#]. The correct answer was D “*Augmented 4th*”. The students who chose the correct answer had an adequate knowledge on intervals in the topic of Harmony. An interval is a distance or difference between two musical notes. Students who opted for A “*major 3rd*” or B “*perfect 5th*” or C “*Diminished 4th*” failed to count tones and semitones found from G to C[#]. Counting intervals starts at the bottom note to the upper-note. There are several types of intervals in music e.g. *major interval*; *minor interval*, *Perfect interval*, *Diminished* and *Augmented interval*.

2.2 Section B: Matching Items, True and False

2.2.1 Question 2: Rudiments of music, Harmony and Applied music

This question required students to match the items in List A with the responses in List B. A total of 774 (100%) of the students did this question. The question tested the students’ knowledge on musical terms used to describe music Rudiments.

The analysis of students' performance shows that 109 (14.1%) students scored from 0 to 2 indicating poor performance. Further analysis indicates that 495 (63.9%) candidates scored from 3 to 6 marks which is an average and 170 (22.0%) scored from 6.5 to 10 marks which a good performance. The overall performance of the students in the question was good since 85.9 percent of the students scored from 3 to 10. The overall students' performance in the question is summarized in figure 2.

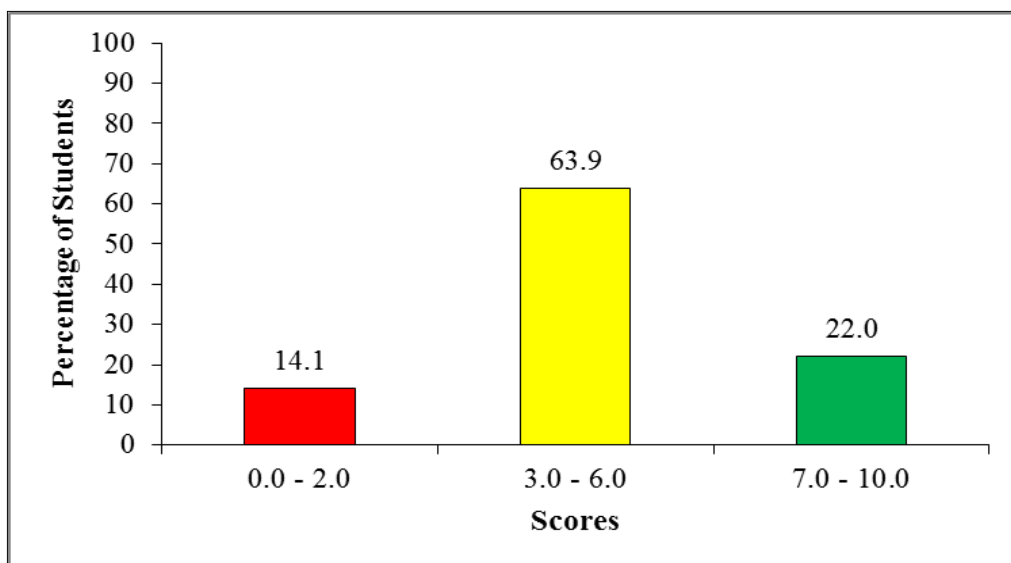
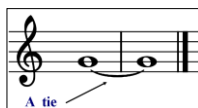


Figure 2: *Distribution of Student's Scores in Question 2.*

In item (i), the students were required to match the term which indicates the four crotchets beat in a bar. The correct answer was M “the time signature $\frac{4}{4}$ ”. The students, who matched it with the correct response, had an adequate knowledge on the subtopic of simple time signature. Time signature in $\frac{4}{4}$ means four crotchet-beats in each bar, and the figure 4 above, represents the number of beats in each bar while the lower number represents the type of notes that will be used on a score. On this case there are 4 crotchet beats in a single bar. The students who matched it with B “accidentals” failed to understand that, accidentals sharp sign (♯), flat sign (♭) and natural signs (♮) are musical symbols that lower, raise and naturalize musical notes on the staff so as to indicate the modification of musical pitch. The students who matched it with H “soprano” could not differentiate it from the time signature because soprano is the first voice in singing in a choir.

In item (ii), the students were required to identify what happens when two or more musical sounds are played or sung simultaneously. The correct answer was F “*chords*”. The students who chose the correct answer, had adequate knowledge on the triads and chords. A chord is a set of three or more musical notes played on the same time. The students who matched it with C “*interval*” failed to differentiate chords from intervals. Interval is a difference in pitch between two notes. The students who matched it with J “*major scale*” were not aware that major scale is any diatonic scale having eight tones succeeding whole tones with a semitone between the third and fourth and between the seventh and eighth tones.

Item (iii) required the students to identify the word which represents the high female or unchanged male voice. The correct answer was H “*soprano*” The students who opted for the correct response had an adequate knowledge on voice parts (*soprano-part*, *alto-part*, *tenor-part* and *bass-part*) in singing. In music, Soprano is the first voice in a choir regardless sung by male or female. The students who matched it with L “*Tempo*” were not conversant enough with parts of voices in singing because tempo can be explained as the speed at which music is performed. Tempo refers to *fast*, *moderately* or *slow* tempo. The students who matched it with D “*Tie*” failed to understand that tie is a curve sign (*like a bow*) used to connect more than one notes of the same pitch as shown in the following example



In item (iv), the students were required to match the musical term which describes the distance in pitch from one note to another. The correct answer was C “*Interval*” The students who opted for the correct answer had adequate knowledge on the sub-topic of intervals. The students who chose option B “*Accidentals*” failed to understand that accidentals are musical symbols that indicate the modification of pitches, in lowering, raising or naturalizing a musical pitch by the semitone. The students who matched it with A “*triad*” could not differentiate intervals from triads, since a triad is made up of three musical notes, *1st*, *3rd*, and *the 5th*-note of the musical scale. The students who matched it with O “*D minor*” had inadequate knowledge on the intervals because D minor can be expressed as a *D minor chord* or *D minor scale* but cannot be called *D minor interval*. Furthermore, intervals are not counted by letter names but by numbers. For examples, of the minor intervals are; *minor 2nd*, *minor 3rd*, *minor 6th* and *minor 7th*.

Item (v) required the students to identify the relative major scale of one flat. The students who chose correct answer O “*D minor*” were aware of the major and minor scales. The students, who chose incorrect response K “*tenor*”, lacked knowledge on minor scale because in music “tenor” is among the four parts of voices; *Soprano*, *Alto*, *Tenor* and *Bass* used in singing in a choir. The students who chose an incorrect response I “*Pizzicato*” failed to know that the word pizzicato means a note played by plucking the string with the finger instead of using the bow as on a violin. The students who opted for N “*Minor interval*” were not able to distinguish minor scale from minor interval. Minor interval means half step between two notes.

Item (vi) required the students to identify a piece which shows tie. The correct answer was D “*tie*”. The students who chose the correct answer had adequate knowledge on musical signs and symbols. A tie as a musical sign is used to connect more than one musical notes of the same pitch. The students who opted for L “*tempo*” did not recognize the uses of musical symbols and sign, because the tempo in music means the speed at which musical piece is performed, tempo can be fast, moderately or slow. The students who opted for K “*tenor*” failed to understand that tenor is not a sign but the third part of the voice in a choir.

In item (vii), the students were required to identify the word which explains a series of eight note sound in ascending or descending. The students who chose the correct answer J “*major scale*” were conversant enough with the sub-topic of scales in the topic of Rudiments of music. The students who opted for M “*time signature $\frac{4}{4}$* ” were unfamiliar with scales because time signature means four crotchet-beats in a single bar. Those students who chose C “*interval*” were not aware with the difference that exists between scales and intervals. Interval is the distance in pitch between two notes while a scale is a series of musical notes sound in ascending or descending.

Item (viii) required the students to match the item that appears when a major is less by semitone. The correct answer was N “*minor interval*”. The students who chose the correct answer had an adequate knowledge on major and minor intervals. Minor interval occurs when a major interval is flatted (lowered). Those who chose an irrelevant response O “*D minor*” failed to differentiate *D minor* scale from minor interval. Those who chose an incorrect option A “*triad*” failed to recognize that, the triad means three musical notes sounding at the same time.

In item (ix), the students were required to match the item with a word that describes an interval whose notes are sounded in succession. The correct answer was “*melodic interval*”. The students who chose this correct response had an adequate knowledge on the types of intervals. In music melodic interval occurs when two different musical notes are played one after another, but when they are sounded simultaneously become harmonic interval. The students who chose an incorrect answer B “*accidentals*” failed to understand that those are musical signs used in lowering, raising or naturalizing a musical pitch. Those who chose L “*tempo*” –were not familiar with the intervals because tempo refers to the speed of which music is performed.

Item (x) required the students to match the item with the name of voice-part which corresponds to the highest male voice. The correct answer was K “*tenor*”. The students, who chose this correct response, were knowledgeable on singing voice parts. The students who chose H “*soprano*” failed to differentiate soprano voice from tenor voice because soprano is the highest female voice. Those who chose an incorrect option A “*triads*” were unfamiliar with parts of voices in singing because a triad consists of three musical notes; 1st note, the 3rd note and the 5th note.

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

List A		List B	
(i)	Indicates the four crotchets beat in a bar.	A	Triads
(ii)	Two or more musical sounds played or sung simultaneous.	B	Accidentals
(iii)	High female or unchanged male voice.	C	Interval
(iv)	Distance in pitch from one note to another.	D	Tie
(v)	A major scale of one flat.	E	Triple time
(vi)	A piece which shows tie.	F	Chords
(vii)	A series of eight note sound in ascending or descending.	G	Slow
(viii)	Appear when a major is less by semitone.	H	Soprano
(ix)	An interval whose notes are sounded in succession.	I	Pizzicato
(x)	The highest male voice.	J	Major Scale
		K	Tenor
		L	Tempo
		M	The time signature
		N	Minor interval
		O	D minor

Answers

List A	(i)	(ii)	(iii)	(iv)	(v)	(vi)	(vii)	(viii)	(ix)	(x)
List B	E	B	C	D	F	K	M	I	N	L

Extract 2.1: A sample of poor responses in question 2

Extract 2.1 shows poor response from a student who scored 0 marks out of 10 marks because was not able to match correct responses from list A to list B.

On the other hand, a total of 170 (22.0%) scored from 6.5 to 10 marks because they focused more on the demand of the question. Such students were able to match the items in list A with the responses in list B as the extract shows;

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

List A		List B
(i)	Indicates the four crotchets beat in a bar.	A Triads
(ii)	Two or more musical sounds played or sung simultaneous.	B Accidentals
(iii)	High female or unchanged male voice.	C Interval
(iv)	Distance in pitch from one note to another.	D Tie
(v)	A major scale of one flat.	E Triple time
(vi)	A piece which shows tie.	F Chords
(vii)	A series of eight note sound in ascending or descending.	G Slow
(viii)	Appear when a major is less by semitone.	H Soprano
(ix)	An interval whose notes are sounded in succession.	I Pizzicato
(x)	The highest male voice.	J Major Scale
		K Tenor
		L Tempo
		M The time signature 4
		N Minor interval 4
		O D minor

Answers

List A	(i)	(ii)	(iii)	(iv)	(v)	(vi)	(vii)	(viii)	(ix)	(x)
List B	M	F	H	C	O	D	J	N	A	K

Extract 2.2: A sample of good responses in question 2

Extract 2.2 shows a good response from a student who scored 10 marks out of 10 marks by matching the correct responses from list A to list B.

2.2.2 Question 3: True and False Questions (*Rudiments of music, Harmony and Applied Music*)

The question had ten statements (i - x) that required the students to write TRUE if the statement is correct or FALSE if the statement is not correct. The question aimed at assessing the students' familiarity with the course content and to check for general misconceptions. A total of 774 (100%) of the students opt for this question.

The analysis of students' performance shows that 19 (2.5%) students scored from 0 to 2 indicating poor performance. Further analysis indicates that 417 (53.8%) candidates scored from 3 to 6 marks which is an average and 338 (43.7%) scored from 7 to 10 marks which is a good performance. The overall performance in this question can be categorized as good because 97.5% were able to score from 3 to 10.

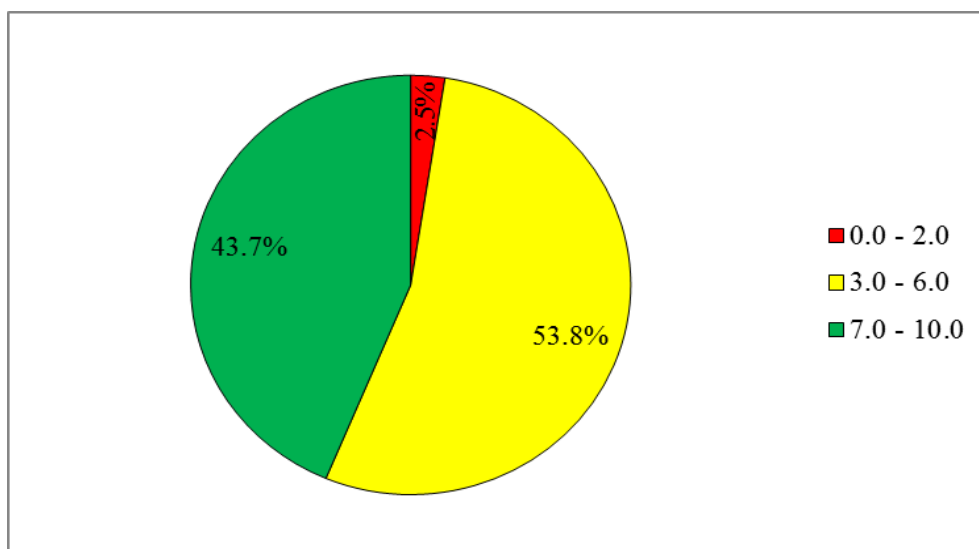


Figure 3: *Distribution of Student's Scores in Question 3*

Item (i) stated that; *“The distance or different in pitch between two notes of sounds is called triad”*. This statement was *“FALSE”*, the students who realized that, had an adequate knowledge on the topic of Rudiments of music, because the different between two notes of sounds means *“Interval”*, while triads is a set of three musical notes formed from the scale starting with the 1st, the 3rd and the 5th note of the scale. Those who chose the incorrect answer *“TRUE”* lacked knowledge on the intervals in the topic of Harmony.

Item (ii) stated that *“Interval whose notes sounded in succession is called harmonic interval”*. The correct answer was *“FALSE”* because in music theory when musical notes sound in succession (one after another) is melodic interval but while they sound simultaneously that is harmonic interval. Those who were aware that the state meant was *“FALSE”* had an adequate knowledge on intervals especially melodic and harmonic intervals. Those who wrote an

incorrect answer “TRUE” had inadequate knowledge on the intervals in the topic of Harmony.

Item (iii) stated that “*Duple time has two beat in a bar*”. This statement was *TRUE*. Students who wrote the correct answer knew that duple time is a musical meter that is divided into two beats. On the other hand Duple is any time signature with only two beats in each bar.

Examples of duple time signatures are $\frac{6}{8}$, $\frac{2}{2}$ $\frac{2}{4}$ and $\frac{3}{8}$. Moreover these students were aware that, there are three types of time signatures that identify beats in bars; *Duple time* has two beats in a bar, *Triple time*- is recognized by having three beats in a bar and *quadruple time* by having four beats in a bar. Those who wrote “false” as the answer had inadequate knowledge on the time signatures in the topic of Rudiments of Music.

Item (iv) stated that; “*Stems whose note heads are below the third line of the staff should point upwards*”. There were students who realized that this statement was “*TRUE*”. These students knew how to write musical notes on staves. In music theory Musical notes below the 3rd line are written by pointing stems upward, starting on the 3rd line notes are written by pointing stems downward as shown in this example: Those who wrote “*FALSE*” lacked knowledge on the topic of Rudiments of music.



Item (v) stated that “*An interval whose note sound together is called minor interval*”. The correct answer was “*FALSE*”. In music theory an interval is a distance between two notes. The students who wrote “*FALSE*” had an adequate knowledge on the intervals because minor interval occurs when a major interval is reduced not by sounding together. When intervals sound together, become harmonic interval no matter they are minor or major intervals.

Item (vi) stated that; “*The note which has half the value of the semibreve is called halftone*”. This statement was “*FALSE*”. Student who wrote the correct answer were aware that a semibreve-note is a note with four beats. A note with the half-value of the semibreve is a minim-note. Therefore, these students were conversant enough with note values and beats in the topic of Rudiments of Music. The students who wrote incorrect answer “TRUE” had an inadequate knowledge on the notes values.

Item (vii) stated that “*Silence in Music is represented by crotchet*”. The correct answer was “*FALSE*”, Silence in Music is represented by the rests. The word “*rest*” in music means a moment of silence. Each rest has its own value of beats of music corresponding to the certain musical note. The students who wrote correct answer “*FALSE*” were knowledgeable about rests with their values. Those who chose the incorrect answer “*TRUE*” were not aware of note values and rests.

Item (viii) stated that: “*The accent occurs regularly after a certain number of a beat*”. The correct answer was “*TRUE*”. Students who wrote the correct answer knew that in a rhythmic pattern, musical beats are accented according to the time signature given. For example; in $\frac{4}{4}$ time signature, the accent is on the *first beat* and on the *third beat*. In $\frac{3}{4}$ time signature, the accent occurs only on the *first beat*. These students had knowledge on music pattern and accents in the topic of Rudiments of Music. Those who wrote an incorrect answer “*FALSE*” had inadequate knowledge on music pattern and accents.

Item (ix) stated that; “*The number of a beat in a bar is referred as a key signature*” The correct answer was “*FALSE*”. The students who wrote the correct answer realised that the number of beats is counted according to the time signature given and it is always written at the beginning of music. Time signature is explained as the notational form that specifies how many beats (pulse) are in each bar. For example; $\frac{4}{4}$ time signature means; there are four beats in a bar. Those who wrote an incorrect response “*TRUE*” failed to differentiate time signature from the key signature.

Item (x), stated that; “*Four beats per bar is said to be duple time*”. The students who realised that the statement was false were aware that duple time means two beats in each bar. The students who wrote the correct answer “*FALSE*” had adequate knowledge on the rhythmic patterns and beats given by the time signature. Those who chose an incorrect response “*TRUE*” lacked knowledge on the topic of Rudiments of Music.

The students who performed well in this question managed to identify the required Musical terms. The correct answers given demonstrated that the students were familiar with the topic of Rudiments of Music, reading, writing and uses of musical terms and signs. Extract 3.1 shows a sample of poor performance.

3. For each of the following statements write **True** if the statement is correct or **False** if the statement is not correct in the space provided.
- (i) The distance or difference in pitch between two notes of sounds is called triad. *True*.....
 - (ii) Interval whose notes sounded in succession is called harmonic interval. *True*.....
 - (iii) Duple time has two beat in a bar. *True*.....
 - (iv) Stems whose note heads are below the third line of the staff should point upwards. *False*.....
 - (v) An interval whose note sound together is called minor interval. *True*.....
 - (vi) The note which has half the value of the semibreve is called half note. *False*.....
 - (vii) Silence in music is represented by crotchet. *True*.....
 - (viii) The accent occurs regularly after a certain number of a beat. *False*.....
 - (ix) The number of a beat in a bar is referred as a key signature. *True*.....
 - (x) Four beat per bar is said to be duple time. *True*.....

Extract 3.1: A sample of poor responses in question 3

Extract 3.1: shows a poor response from a student who scored 0 marks out of 10 marks by writing the incorrect responses.

Students who scored average performance provided few correct responses; some could not exhaust all the points demanded by the question, while others left unfilled spaces as shown in extract 3.1.

3. For each of the following statements write **True** if the statement is correct or **False** if the statement is not correct in the space provided.
- (i) The distance or difference in pitch between two notes of sounds is called triad. *FALSE*.....
 - (ii) Interval whose notes sounded in succession is called harmonic interval. *TRUE*.....
 - (iii) Duple time has two beat in a bar. *TRUE*.....
 - (iv) Stems whose note heads are below the third line of the staff should point upwards. *TRUE*.....
 - (v) An interval whose note sound together is called minor interval. *TRUE*.....
 - (vi) The note which has half the value of the semibreve is called half note. *FALSE*.....
 - (vii) Silence in music is represented by crotchet. *FALSE*.....
 - (viii) The accent occurs regularly after a certain number of a beat. *TRUE*.....
 - (ix) The number of a beat in a bar is referred as a key signature. *FALSE*.....
 - (x) Four beat per bar is said to be duple time. *TRUE*.....

Extract 3.2: A sample of *average* responses in question 3

Extract 3.2 shows an average response from a student who scored 6 marks out of 10 marks by writing some incorrect responses.

3.	For each of the following statements write True if the statement is correct or False if the statement is not correct in the space provided.
(i)	The distance or difference in pitch between two notes of sounds is called triad. <i>False</i>
(ii)	Interval whose notes sounded in succession is called harmonic interval. <i>False</i>
(iii)	Duple time has two beat in a bar. <i>True</i>
(iv)	Stems whose note heads are below the third line of the staff should point upwards. <i>True</i>
(v)	An interval whose note sound together is called minor interval. <i>False</i>
(vi)	The note which has half the value of the semibreve is called half note. <i>True</i>
(vii)	Silence in music is represented by crotchet. <i>False</i>
(viii)	The accent occurs regularly after a certain number of a beat. <i>True</i>
(ix)	The number of a beat in a bar is referred as a key signature. <i>False</i>
(x)	Four beat per bar is said to be duple time. <i>False</i>

Extract 3.3: A sample of *good* responses in question 3

Extract 3.3 shows a good response from a student who scored 10 marks out of 10 marks by writing correct responses.

2.3 Section C: Short Answers Questions

2.3.1 Question 4: Writing Keys without Key Signatures (*Rudiments of Music*)

The question had five items (a) – (e). In these items, the students were required to write keys without key signatures in ascending order by using G clef and crotchet-notes.; key C major, key G major, key A major, key D major and key F major.

The analysis of students' performance shows that 162 (20.9%) students scored from 0 to 2 indicating poor performance. Further analysis indicates that 551 (71.2%) candidates scored from 3 to 6 marks which is an average and 61 (7.9%) scored from 7 to 10 marks which a good performance. The overall performance in this question can be categorized as good because 79.1% were able to score from 3 to 10.

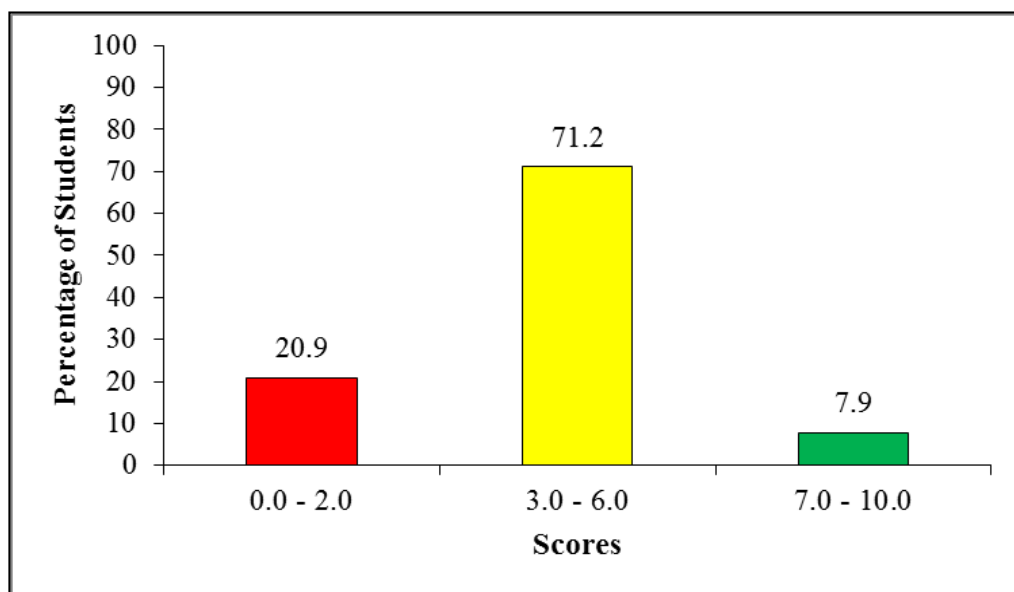


Figure 4: *Distribution of Student's Scores in Question 4*

The students who performed poorly in part (a) failed to give the correct relative minor scale from the given major scales. Some of the students provided incorrect responses. For example, one student wrote types of intervals instead of relative minor scale as follows: *F major scale as minor, C major scale as diminished, G major scale as augmented, Bb major scale as perfect, D major scale as* instead of drawing clef, crotchet-notes and adding accidentals in the scale. Furthermore, other students failed to write key without key signatures, instead they drew notes G clefs, also failed to draw clefs and to add accidentals. For example, one student wrote semibreve-notes ascending and mentioning letter-names. Other students drew G clef, minim-notes but they failed to enter accidentals. Other students were able to draw clefs. However, they wrote notes instead of writing crotchet eight-notes, and they wrote only three semibreve-notes. Other candidates in this question provided irrelevant notes as shown in extract 4.1.

4. Write without key signatures the following key ascending G clef use crotchet note.

(a) Key C major

(b) Key G major

(c) Key A major

(d) Key D major

(e) Key F major

Extract 4.1: A sample of poor responses in question 4

Extract 4.1 shows a poor response from a student who scored 0 marks out of 10 marks by writing key without key signatures in ascending order by using G clef.

Furthermore, the students who performed from 3 to 6 marks were knowledgeable about constructing key without key signatures with G clef. They also wrote crotchets in ascending order though failed to write notes in good order. However, they provided some correct answers as shown in extract 4.3.

4. Write without key signatures the following key ascending G clef use crotchet note.

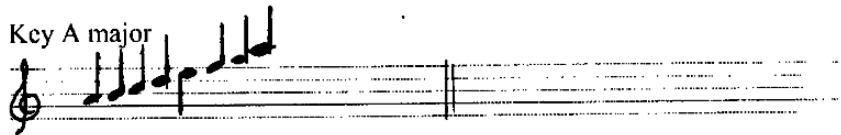
(a) Key C major



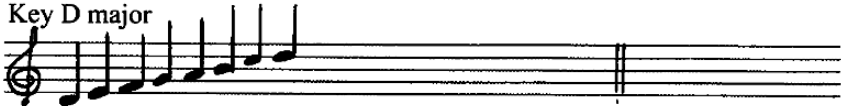
(b) Key G major



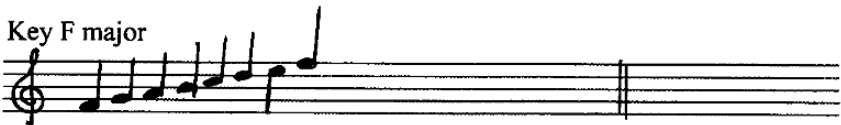
(c) Key A major



(d) Key D major



(e) Key F major



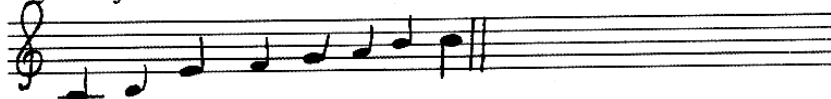
Extract 4.2: A sample of average responses in question 4

Extract 4.2 shows an average response from a student who scored 5 marks out of 10 marks as the student wrote key without key signatures in ascending order by using G clef and crotchet-notes.

The students who scored high marks in this question had knowledge on the subject matter. The students were able to write without key signature using crotchet note as shown in extract 4.3.

4. Write without key signatures the following key ascending G clef use crotchet note.

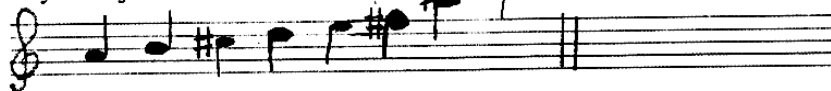
(a) Key C major



(b) Key G major



(c) Key A major



(d) Key D major



(e) Key F major



Extract 4.3: A sample of good responses in question 4

Extract 4.3 represents a good response from a student who scored 10 marks out of 10 marks by writing key without key signatures correctly.

2.3.2 Question 5: Writing Relative Minor Scales and Meaning of Musical Terms

The question had two parts; (a) and (b) with five items each. In part (a), students were required to write relative minor scales from the following major scales; *F major scale*, *C major*, *G major scale*, *Bb major scale*, and *D major scale*.

The analysis of students' performance shows that 514 (66.4%) students scored from 0 to 2 indicating poor performance. Further analysis indicates that 177 (22.9%) candidates scored from 3 to 6 marks which is an average and 83 (10.7%) scored from 7 to 10 marks which is a good performance. The overall

performance in this question can be categorized as average because 33.6% were able to score from 3 to 10.

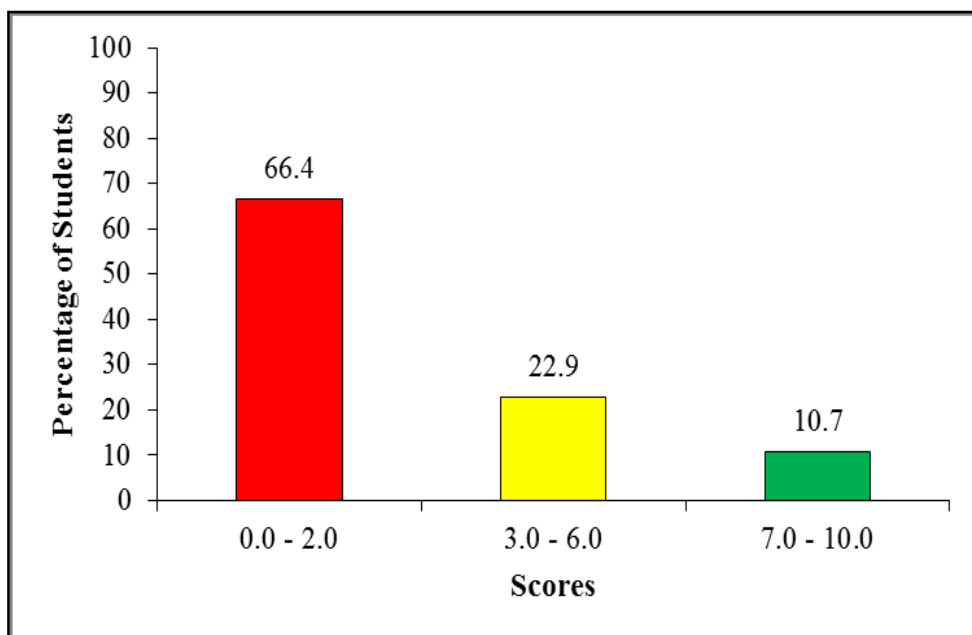


Figure 5: *Distribution of Student's Scores in Question 5*

The students who performed poorly in part (a) failed to provide the correct relative minor scale from the given major scales. For example, one student wrote *F major scale* as *minor* instead of D minor, *C major* as *diminished* instead of A minor, *G major scale* as *augmented* instead of E minor, *Bb major scale* as *perfect* instead of G minor, and *D major scale* as *minor* instead of B minor. Other students failed to write minor scales instead they gave irrelevant definitions. For example, one student wrote; (i) F major scale is *the scale that distance in pitch from one note*. (ii) C major scale is *the scale that two or more musical sound*. Other students mentioned only letter names of the scale; they failed to identify them as major, minor or relative minor scales. For example, one student wrote; (i) F major scale is *B*. (ii) C major is *F*. Another student failed to differentiate relative scales from the solfa notation. Instead of writing relative minor scales, they wrote tonic solfa. For example, one student wrote; (i) F major scale is *me*. (ii) C major scale is *Doh*. Other students had inadequate knowledge on identifying relative minor scale from major scale, so they wrote numbers as shown in the extract.

5. (a) What is the relative minor scale of the following major scales?

- (i) F major scale is 2nd
- (ii) C major scale is 4th
- (iii) G major scale is 5th
- (iv) Bb major scale is 6th
- (v) D major scale is 7th

Extract 5.1: A sample of poor responses in question 5(a)

Extract 5.1 represents a poor response from a student who failed to identify relative minor scale from major scale hence scored 0 marks out of 10 marks.

The students who performed average in this part (a) had a relatively adequate knowledge of the subject matter but they lacked exhaustive explanations of the relative minor scale from major scale. Extract 5.2 shows a sample from a student.

5. (a) What is the relative minor scale of the following major scales?

- (i) F major scale is ~~C minor scale~~ D minor scale
- (ii) C major scale is ~~G minor scale~~ A minor scale
- (iii) G major scale is ~~C minor scale~~ E minor scale
- (iv) Bb major scale is ~~E minor scale~~ F minor scale
- (v) D major scale is ~~A minor scale~~ B^b minor scale

Extract 5.2: A sample of the student's average responses in question 5(a)

Extract 5.2 represents an average response from a student who scored 3 marks out of 5 marks by writing some incorrect responses which are (iv) and (v).

The analysis of the students' responses indicates that the students who performed well in this question had adequate knowledge of relative minor scale. Extract 5.3 shows a sample of a good response from a student.

5. (a) What is the relative minor scale of the following major scales?

(i) F major scale is D minor scale

(ii) C major scale is A minor scale

(iii) G major scale is E minor scale

(iv) Bb major scale is G minor scale

(v) D major scale is B minor scale

Extract 5.3: A sample of good responses in question 5(a)

Extract 5.3 represents a good response from a student who scored 5 marks out of 5 marks by writing the correct responses.

In part (b), the students were required to write the meaning of the following terms; *Mezzo piano*, *Forte*, *Descending*, *Staccato*, *Da Capo*.

The students who performed poorly in this question failed to give the correct meaning of each term. Some of the students provided incorrect meaning for example, one student defined; *Mezzo piano* as *medium louder* instead of moderately soft, *Forte* as *soft* instead of loud, *descending* as *gradually growing slow* instead of going down, *staccato* as *gradually growing soft* instead of detached, *da capo* as *slow* instead of repeat from the beginning. Other students copied some parts of questions from the question paper and filled them as answers in this question. For example, one student wrote;

(i) Mezzo piano High female voice

(ii) Forte (F) Appear when a major is less by semitone

(iii) Descending a series of eight note sound in a descending

Other students wrote irrelevant responses. For example, one student wrote;

(i) Mezzo piano Church piano

(ii) Forte (F) Forest of instruments

(iii) Descending lowest general

Other students were not able to explain clearly meaning of terms. For example, one student wrote the following;

- | | | |
|-------|------------------|---|
| (i) | F major scale is | the scale whose sound is on succession of the notes |
| (ii) | C major scale is | the scale which sound is on the notes of C major |
| (iii) | G major scale is | the note which represent the major scale |

These responses shows; that the students had inadequate knowledge of musical terms. Extract 5.4 shows a sample, of a poor response from a student.

- | | |
|--|-----------------------------|
| (b) Give the meaning of the following terms: | |
| (i) | Mezzo piano Very Loud |
| (ii) | Forte (F) very soft |
| (iii) | Descending upward |
| (iv) | Staccato soft |
| (v) | Da Capo Simple tone |

Extract 5.4: A sample of poor response in question 5(b)

Extract 5.4 represent a sample of a poor response of a student who failed to define musical terms.

The students who performed average in this part (b) had a relatively adequate knowledge of the musical terms but they lacked exhaustive explanations for some musical terms. Extract 5.5 shows a sample from a student response.

- | | |
|--|---|
| (b) Give the meaning of the following terms: | |
| (i) | Mezzo piano Real Moderate Soft |
| (ii) | Forte (F) Loud |
| (iii) | Descending getting gradual lower |
| (iv) | Staccato at walking pace quickly or fast |
| (v) | Da Capo at walking pace |

Extract 5.5: A sample of average responses in question 5(b)

Extract 5.5 shows an average response from a student who wrote some of the correct meaning of the musical terms as *moderate soft* and *Loud* but failed to

provide the correct meaning of other terms, hence scored 2 marks out of 5 marks.

The students who performed well were able to write the meaning of the musical terms. These students had adequate knowledge in the topic of Rudiments of Music.

(b) Give the meaning of the following terms:	
(i) Mezzo piano	...Medium...soft:.....
(ii) Forte (F)loud.....
(iii) Descending	..means...going...from...high...note...to...low...note
(iv) Staccato	..means...short...and...detached:.....
(v) Da Capo	...means...from...the...beginning.....

Extract 5.6: A sample of good responses in question 5(b)

Extract 5.6 shows a good response from a student who correctly provided the meaning of the musical terms, hence scored 5 marks out of 5.

2.3.3 Question 6: Inserting Bar Lines and Time Signature

The question had two parts; (a) and (b). Part (a) had five items (i) – (v). In this part students were required to insert bar lines to each of the given rhythm according to the time signature; bar lines should be inserted to the following time signature $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ and $\frac{3}{8}$.

The analysis of students' performance shows that 357 (46.1%) students scored from 0 to 5.5 indicating poor performance. Further analysis indicates that 249 (32.2%) candidates scored from 6 to 13 marks which is an average and 168 (21.7%) scored from 13.5 to 20 marks which is a good performance. The overall performance in this question can be categorized as average because 53.9% were able to score from 6 to 20.

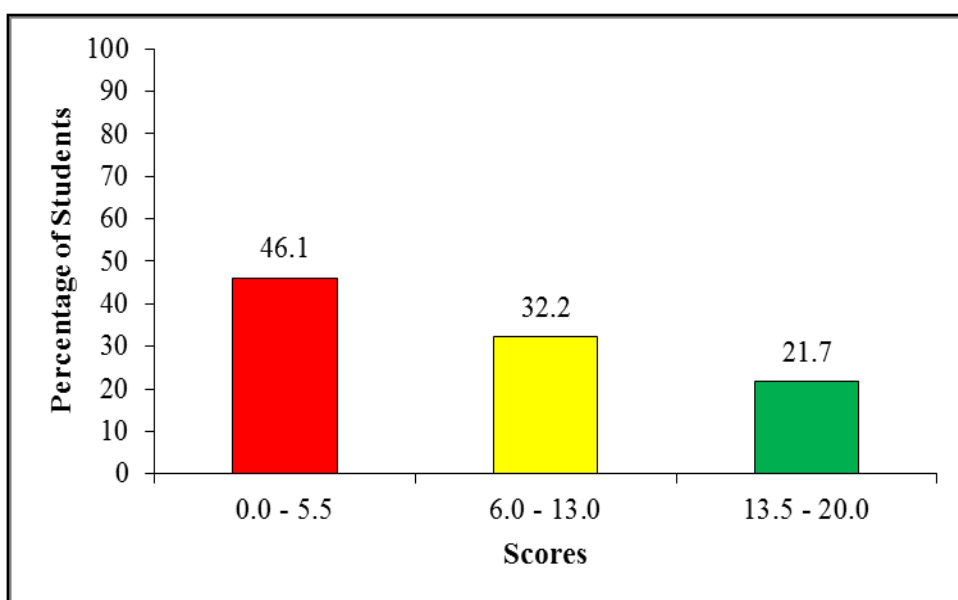


Figure 6: *Distribution of Student's Scores in Question 6.*

The students who performed poorly in this part, failed to insert bar lines according to the time signature. Other students inserted only the first bar and did not complete bars. Another student rewrote rhythms so they failed to insert bar lines. Most of the students were not able to recognize note value hence failed to write correct notes and to insert bar lines. These responses show that the students had inadequate knowledge on how to insert bar lines on the rhythm. Extract 6.1 shows a sample of a poor response from a student.

6. (a) Insert bar lines to each of the following rhythms:

(i)

(ii)

(iii)


(iv)

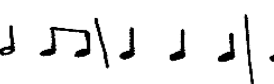
(v)


Extract 6.1: A sample of poor responses in question 6(a)

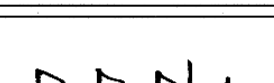
Extract 6.1 shows a poor response from a student who failed to insert bar lines correctly.

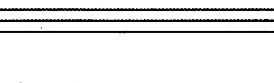
6. (a) Insert bar lines to each of the following rhythms:


(i) $\frac{2}{4}$ 

(ii) $\frac{3}{4}$ 

(iii) $\frac{4}{4}$ 

(iv) $\frac{3}{8}$ 

(v) $\frac{2}{4}$ 

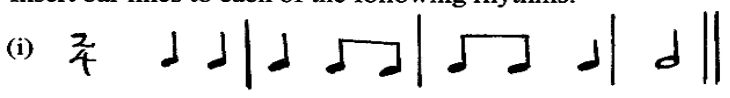
(i) $\frac{3}{4}$ 


Extract 6.2: A sample of average responses in question 6(a)


Extract 6.2 shows an average response from a student who managed to insert bar lines correctly in items (i), (ii) and (iv) while in item (v) left bar lines unfilled.

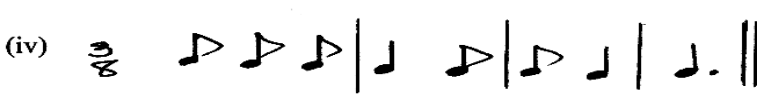
inserted bar lines correctly to each rhythm. Extract 6.3 is a good response from a student.


6. (a) Insert bar lines to each of the following rhythms:

(i) $\frac{7}{4}$ 

(ii) $\frac{3}{4}$ 

(iii) $\frac{4}{4}$ 

(iv) $\frac{3}{8}$ 

(v) $\frac{2}{4}$ 

Extract 6.3: A sample of good responses in question 6(a)

Extract 6.3 indicates a good response from a student who managed to insert bar lines correctly.

Question 6 (b) had two items (i) – (ii). The students were required to insert time signature to each of the given rhythms.

The students who performed poorly in this part, failed to insert time signature according to the provided rhythm group into bars. Other students were not able to recognize the correct time signature. These responses show that the students had inadequate knowledge on how to insert the time signature on a musical rhythm. Extract 6.4 shows a sample of a poor response from a student.

(b) Insert the time signature to each of these patterns.

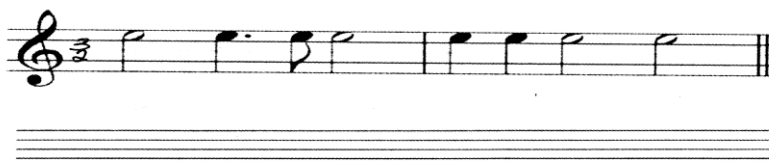


Extract 6.4: A sample of poor responses in question 6(b)

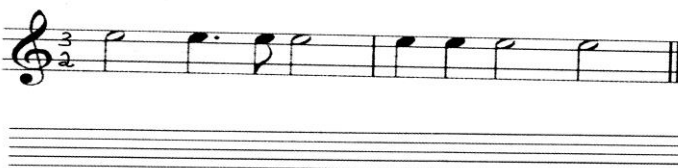
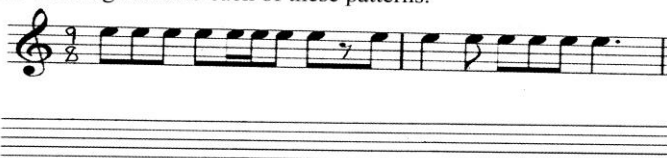
Extract 6.4 shows a poor response from a student who failed to insert the correct time signature.

However, the majority of students who scored averagely failed to exhaust fully the points demanded by the question, while others provided incorrect time signature. Furthermore, in this category also, some students inserted few correct responses and others copied the previous signature in their responses. Limited skill and knowledge about time signature obstructed many students in this category from scoring higher marks. Extract 6.5 shows a sample of an average response from a student.

(i)



(b) Insert the time signature to each of these patterns.



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3.0 ANALYSIS OF THE STUDENTS' PERFORMANCE PER TOPIC

The FTNA 2019 Music assessment had six (6) questions that were set from six topics. The analysis of the performance shows that out of the six topics tested, four topics had good performance. These topics are *rudiments of Music*, *Harmony*, *Applied Music* and *scale*. However, two topics of *Writing Relative Minor Scale*, and *Insert Bar Lines and Time Signature* had an average performance.

The analysis of the students' performance in each topic indicates that the student had good performance in the following topics; *Rudiments of Music*, *Applied Music* and *Harmony* whereby 97.5 percent of the students got the average of 30 percent and above and 53.9 of the student got the average of 30 percent and above. Moreover, the student had good performance in the topic of Rudiments of Music (*Writing scales*). In this topic, a total of 79.1 percent of the students got above 30 percent. The analysis further shows that; the students scored high marks in question 1. The performance of students in different topics is summarized in the Appendix.

4.0 CONCLUSION

The analysis of the students' performance has been done on the questions with good performance, average performance and poor performance. The general performance of the students in 017 Music in FTNA 2019 was good.

Most of the students who passed the National Assessment were able to provide comprehensive answers because they had enough knowledge and skills about the content tested in Music. However, some of the students failed because of insuffiencient knowledge of the topic that were tested in the assessment. misconception about the topics that were tested and poor language skills which prevented them from providing the correct answers. However, other students performed poorly because they failed to interpret the requirments of the question since they ended up providing irrelevant answers.

5.0 RECOMMENDATIONS

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

- (a) Teachers should use varieties of teaching and learning methods that are student centred in order to increase students' understanding and competency.

- (b) Teachers should guide the students to read rhythms and melodies while observing the use of actual bar line.
- (c) Students should practise reading rhythms and melodies with varied bar lines.
- (d) Teachers should ensure comprehensive teaching on all topics stipulated in the Music syllabus, and all objectives specified in each topic should be sent.
- (e) Teachers should use role play to demonstrate how to write and sing intervals
- (f) Teachers should invite guest speaker to demonstrate how drumming is done in various rhythms using in musical instruments.

Summary of Student's Performance per Topic

S/N	Topic	Number of questions	Percentage of students who scored 30 percent and above	Remarks
1.	Rudiments of Music Harmony Applied Music	3	97.5	Good
2.	Rudiments of Music Harmony Applied Music	1	89.7	Good
3.	Rudiments of Music Harmony Applied Music	2	85.9	Good
4.	Rudiments of Music (Scales)	4	79.1	Good
5.	Rudiments of Music (Inserting bar lines and time signature)	6	53.9	Average
6.	Rudiments of Music (relative minor Scales and Musical terms)	5	33.6	Average

