



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



**STUDENTS' ITEM RESPONSE ANALYSIS REPORT  
ON THE FORM TWO NATIONAL ASSESSMENT  
(FTNA) 2022**

**MUSIC**



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**ON THE FORM TWO NATIONAL ASSESSMENT**  
**(FTNA) 2022**

**017 MUSIC**

*Published by*

The National Examination Council of Tanzania,  
P.O. Box 2624,  
Dar es Salaam, Tanzania.

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## FOREWORD

This report presents Students' Items Response Analysis (SIRA) on Form Two Music National Assessment which was conducted in November 2022. The report aims to provide feedback to all educational stakeholders on the factors that contributed to the students' performance in Music subject.

The Form Two National Assessment (FTNA) is a formative evaluation which intends to monitor students' learning in order to provide feedback that teachers, students and other educational stakeholders can use to improve teaching and learning. This analysis shows justification for the students' performance in the Music subject. Factors which made the students pass include the ability of the student to identify tasks of the questions, good knowledge of the topic tested and a good command of the English language. However, failure of students in this assessment is associated with their incompetence in identifying the requirements of questions, misunderstanding of concepts in the topic and the misinterpretation of musical concepts.

This report will help students to identify strengths and weaknesses in responding to the questions for them to improve learning before sitting for their Certificate of Secondary Education Examination (CSEE). It will also help teachers to identify the challenging areas and take appropriate measures during teaching and learning.

The National Examinations Council of Tanzania (NECTA) expects that the feedback provided in this report will shed light on the challenges for which education stakeholders should take proper measures to improve teaching and learning the Music subject. Consequently, students will acquire knowledge, skills and competence indicated in the syllabus for better performance in future assessments and examinations.

The Council appreciates the contribution of all those who prepared this report.



Dr. Said Ally Mohamed  
**EXECUTIVE SECRETARY**

## 1.0 INTRODUCTION

This report presents the analyses of students' performance in Music subject in the Form Two National Assessment (FTNA) which was conducted in November, 2022. The assessment covered the Music Syllabus of 2005 and adhered to the Assessment Format of 2019. The paper comprised ten questions, distributed in three (3) sections: A, B and C. Section A had two questions with a total of 15 marks. Section B consisted of seven questions with a total of 70 marks. Section C comprised one question with a total of 15 marks. The report shows the students' performance in each question and identifies strengths and weaknesses in various areas of their responses.

The students' performance in each question is categorised as *good*, *average* and *weak*. If the performance of the students ranged from 65 to 100 per cent, it is categorised as good. The performance is categorised as average if the students scored from 30 to 64. Finally, if the students scored from 0 to 29 it is categorised as a weak performance. Moreover; *green*, *yellow*, and *red* colours represent these three categories of performance i.e., *good*, *average* and *weak*, respectively.

A total of 411 students sat for Music Assessment, of which, 141 students (equivalent to 34.31 per cent) passed with the following grades: A 31 (7.5%), B 13 (3.1 %), C 59 (14.3 %) and D 38 (9.2 %). A total of 270 students, (equivalent to 65.69 per cent) failed by getting F grade. The analysis indicates that the performance of students in this paper was weak compared to 2021, in which, a total of 307 students sat for FTNA and 242 (78.8%) students passed. Hence students' performance in the year 2022 fell by 44.5 per cent. The comparison analysis for 2021 and 2022 is summarized in Table 1.

**Table 1: Comparison of students' performance between 2021 and 2022**

Year	Sat	Number of Students and Percentage					
		Passed	Grades				
			A	B	C	D	F
2021	307	242	10	54	105	73	65
		78.8%	3.3%	17.6%	34.2%	23.8%	21.2%
2022	411	141	31	13	59	38	270
		34.3%	7.5%	3.1%	14.3%	9.2%	65.6%

Table 1 indicates that there is a decrease in the pass rate by 44.5% in 2022 compared to 2021. However, grade C and D dominated scores in the two consecutive years.

The report also provides a conclusion and recommendations based on the analyses. Finally, sample of the students' responses have been inserted in appropriate sections to illustrate respective cases.

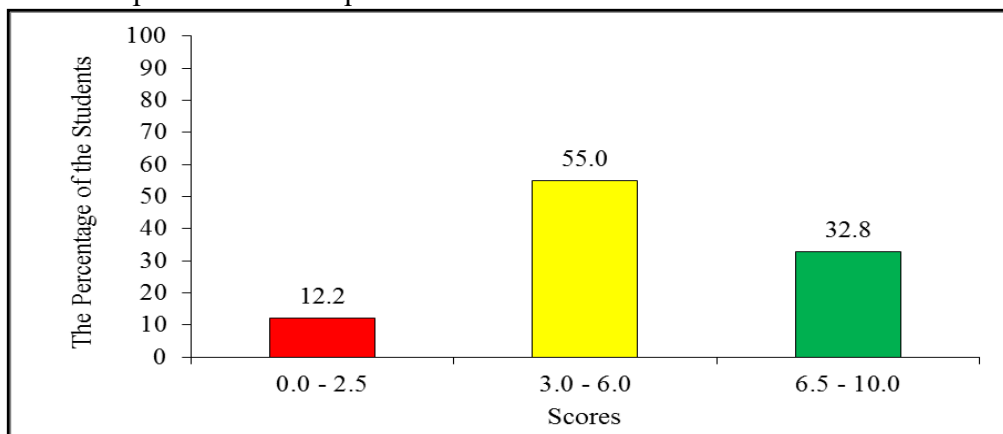
## 2.0 ANALYSIS OF THE STUDENTS' PERFORMANCE IN EACH QUESTION

### 2.1 Section A: Multiple Choice and Matching Items

#### 2.1.1 Question 1: Multiple Choice (Rudiments of Music, Harmony and Applied Music)

The question consisted of 10 multiple choice items constructed from three topics: *Rudiments of Music, Harmony and Applied Music*. Students were required to choose the correct responses from among the given alternatives and write their letters in boxes provided. Students who chose the correct response scored 01 mark in each item. Question one (1) had a total of 10 marks out of 100 marks of the assessment paper.

Question 1 was attempted by all 411 students (100%) who sat for the Form Two National Assessment (FTNA) in November 2022. The analysis of the students' performance in this question shows that 32.8 per cent had a good performance by scoring from 6.5 to 10 marks, 55.0 per cent had an average performance by scoring from 3.0 to 6.0 marks; and 12.2 per cent had a weak performance after scoring from 0 to 2.5 marks. Figure 1 summarizes the students' performance in question 1.



**Figure 1:** The Students' Performance in Question 1

Generally, the students' performance in this question was good, given that 87 per cent scored from 3 to 10 marks.

The analysis of the students' item response is as follows:

Item (i), required students to recognise the equivalent exists when a dot is placed after the minim. The correct response to this item question was A *a dotted note*. Students who opted for the correct response had an adequate knowledge of note values. Students who opted for B *a flats joins to form beam* were not conversant enough with note values because a flat doesn't add a half value but reduces the value of note. Students who opted for C *a tie joins note heads* were not aware of note values. Students who opted for D *a hooks formed beam* lacked knowledge of note values.

Item (ii) required students to identify the name given to the straight line drawn after every two crotchet beats. The correct response was D *bar lines*. Students who opted for the correct response were conversant with musical terms and their uses. Students who opted for A *strong beat* were not aware that a strong beat is a starting beat in counting beats of music but not a line or bar lines. Students who opted for B *double bar lines* failed to differentiate the term double bar line from bar lines due to the fact that double bar lines are always used to mean the end of music, but bar lines are drawn after a certain group of beats or counts of notes specified to be measured in each bar. Students who wrote option C *bar measure* were not aware of the subtopic of Rudiments of Music in Note Values.

Item (iii) required students to identify the total number of lines and spaces constituted by a musical stave. The correct answer was C *Five lines and four spaces*. Students who opted for the correct response were knowledgeable of the musical staves. Students who opted for A *Four lines and four spaces* had inadequate knowledge of the musical staff. Those who opted for B *Four lines and five spaces* failed to distinguish between four spaces and five lines constituted by a musical stave. Students who opted for the incorrect response D *Three lines and four spaces* were not conversant enough in musical staff/staves.

Item (iv) required students to identify the correct statement from the given options. The correct response in the provided statements was B *Note G is written on the second line in the treble stave*. Students who opted for the incorrect response A *Note G is written on the ledger lines above the treble*

*stave* were not familiar with the correct position of writing note G on the staff. Students who opted for C *Note G is written on the ledger lines above the Tenor clef* failed to differentiate a tenor stave from a treble stave. This is because, note G in a tenor clef is written in the second space. Students who opted for D *Note G is written on the third line in the bass stave* had an inadequate knowledge of writing notes on the staff. The note written on the third line in the bass stave is note D.

Item (v) required students to recognise a musical symbol used to raise the musical pitch by a half step. The correct response for this item was A *sharp*. Students who opted for the correct response had an adequate knowledge and understanding of musical signs that raise the pitch, lower and keep the pitch of the musical note where it is written. Students who opted for B *Flat* lacked knowledge of the uses of flat. As a result, they did not understand that a flat sign is used to lower a musical pitch. Students who opted for C *Natural* failed to realise that the Natural sign maintains the musical note to remain on the original position. Students who opted for the incorrect response D *Note* were not aware of the accidentals that alter the musical pitch in music theory.

Item (vi) required students to recognise a music term used when sharps are placed together at the beginning of the stave after the clef. The correct response was C *a key signature*. Students who opted for the correct response had an adequate knowledge of the key signature. Students who opted for A *a key measure* had an inadequate knowledge of the theory of music (because there is no such a term in the musical theory). Students who opted for B *a time signature* failed to understand that the time signature are notational numbers written at the beginning of the stave to specify how many beats are in each bar and which note is given a single beat. Those who opted for D *a compound time signature* was not conversant with the key signature because the compound time signature guides musician in counting musical beats.

Item (vii) required students to recognize an interval found between note G and C. The correct response was B *a perfect fourth*. Students who opted for the correct response B *a perfect fourth* were knowledgeable of different music intervals. Those who opted for A *a major second* lacked knowledge of intervals because a major second covers only two steps of the consecutive music notes in a diatonic scale, whereas a perfect fourth is an interval spanning four consecutive notes in a diatonic scale, in particular or an interval of two tones and a semitone (e.g. C to F). Those who opted for C *a*

*major fifth* were not knowledgeable of intervals (because, in music theory a major fifth is known as a perfect fifth not major interval) Students who chose D *a major fourth* failed to understand that there is no major fourth in the music theory, except a perfect fourth.

Item (viii) required students to recognise the correct sum of two quavers, a minim and one crotchet. The correct response was D *A semibreve*. The sum of the three music notes is eight quavers and a semibreve has a totality of eight quavers. Students who opted for the correct response had an adequate knowledge on music notes and their values. Those who chose option B *A dotted semibreve* lacked knowledge of the values of notes (because a dotted semibreve has twelve quavers). A dotted semibreve has more two beats than a semibreve. Those who opted for A *A dotted crotchet* were not aware of the types of music notes and their values. Students who opted for C *A dotted minim* failed to know exactly the sum of a dotted minim due to the fact that dotted minim has six quavers or three crotchets.

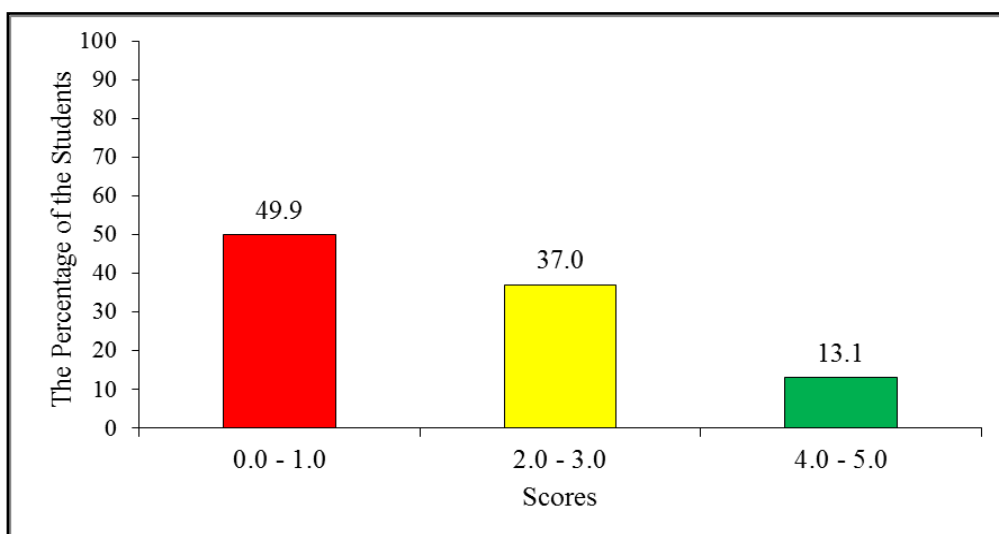
Item (ix) required students to identify a music term used when a musical rhythm or phrase starts with an incomplete bar instead of a complete one. The correct response was C *anacrusis*. In music, an anacrusis (also known as a pickup or fractional pick-up) is a note or sequence of notes, a motif, which precedes the first downbeat in a bar in a musical phrase. Students who chose option A *strong* were not aware of the types of beats in music. Strong beats include the first beat of each measure (the downbeat), as well as other heavily accented beats (like the third beat of the measure in four time). Those who chose option B *accent* lacked knowledge of beats of music. Students who opted for D *measure* were not conversant enough with musical beats.

Item (x) required students to recognise degrees of music notes in a major scale that have semitones. The question tested the ability of students to remember the positions of semitones in each major music scales. The correct response was B “*3rd – 4th, 7th – 8th*”. Students who chose the correct option were familiar with the major scales in relations to their semitones and tones. Those who opted for option A “*3rd – 4th, 6th – 7th*” had an inadequate knowledge of the degrees where semitones are found in the major scale. Students who opted for C “*4th – 5th, 7th - 8th*” were not skilful on the degrees of scales. Students who chose option D “*1st – 2nd, 4th – 5th*” were not conversant enough with the scale degrees.

### 2.1.2 Question 2: Matching Items (Rudiments of Music)

This question required students to match the description of musical terms in **List A** with the corresponding musical terms in **List B** by writing the letter of the correct response below the corresponding item number in the table provided. The question tested the students' knowledge of the terms used to describe the topic of Music Rudiments. The question had a total of five (5) marks.

The question was attempted by all 411 (100%) students. Overall students' performance in this question was average given that 50.1 per cent scored from 2.0 to 5 marks. The data is summarised in Figure 2.



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

The statistical data in Figure 2 shows that 205 (49.9%) students scored from 0.0 to 1.0 mark and 152 (37%) students scored from 2.0. to 3.0 marks. The remaining, 54 (13.1%), students scored from 4.0 to 5.0 marks. The analysis of data in this question shows that 205 (49.9%) out of 411 students had a weak performance and only 206 (50.1%) from 2.0 to 5.0 had an average performance.

The analysis of the students' responses in each item and strengths and weaknesses of the students' responses are presented hereunder:

Item (i) required students to match the sign used to indicate the beginning of the stave when music is written for low or deep voices, vocal and

instruments. The correct response was E *Bass clef*. Students who matched it with this option were familiar with the Rudiments of music on the definition and uses of clefs. Those who matched the item with option D *Grand staff* failed to understand that grand staff is a set of two musical staves, treble and bass staves joined by the brace and is used to write music. Students who matched the item with option A *Treble clef* failed to distinguish the bass clef from the treble clef because the treble clef is drawn by starting at the second line of the staff, but the bass clef is drawn by starting from the fourth line of the musical staff. Those who opted for other options were not conversant enough with clefs and their uses.

Item (ii) required students to match the sign which is always drawn at the beginning of the staff before the music is written. The correct response was H *Clef*. Students who matched it with this correct option had an ability to understanding the types and uses of musical clefs as well as where clefs are written. Students who matched it with the incorrect response B *Bar line* did not know that bar lines are vertical lines drawn on a rhythmical pattern to divide a certain group of beats. Those who matched it with option G *Key signature* failed to distinguish the clef sign from the key signature, because the key signature is a group of sharp or flat signs written at the beginning of the staff. Those who opted for other options were not conversant enough with clefs.

Item (iii) required students to match the sign written on the ledger line which appears below the treble and above the bass staff. The correct response was F *Middle C*. Students who matched it with this option were familiar with note names on the ledger lines. Those who chose C *time signature* failed to understand that the time signature indicates how many beats are in each measure and which type of note will receive one beat. Those who matched it with G *Key signature* failed to understand that it is a pattern of sharps or flats that appear at the beginning of the staff indicating notes to be consistently raised or lowered.

Item (iv) required students to match the sign consisting of two numerals of which one is over another number. The correct response was C *Time signature*. Students who matched this option had an adequate knowledge of the time signature. Those who matched it with F *Middle C* failed to understand that middle C is a note found on the ledger line below the treble staff and above the bass clef. Those who chose D *Grand staff* lacked

understanding that grand staff is a combination of two staves joined by the brace with the top and bottom staves using treble and bass staves. Those who opted for other options were not conversant enough with the time signature in the music theory.

Item (v) required students to match the sign which identifies one note by name and is always put at the beginning of the musical staff. The correct response was H *Clef*. Those who matched it with C *Time signature* were not aware that clefs are used to name musical notes on the staff. When the musicians draw the clef symbol on the staff, the lines and spaces on the clef are given names such as G A B D C F E. Those who matched it with G *Key signature*, could not differentiate clefs from the key signature, given that key signatures refers to the group of sharps and flats at the beginning of the stave. Those who opted for other options were not knowledgeable enough of clefs.

Students who correctly matched descriptions of musical terms in **List A** with the corresponding musical terms in **List B** by writing the letter of the correct response were competent in the subtopic of Applying Musical Terms and Signs in Interpreting Music in the topic of Rudiments of Music. Those who failed to correctly had an inadequate knowledge of the subtopic.

In general, students who performed well in this question had adequate knowledge of applying musical terms and signs in interpreting music. Extract 2.1 shows a sample of the correct responses from a script of a student.

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

List A		List B	
(i)	The sign used to indicate the beginning of a stave when music is written for low or deep voices, vocal and instruments.	A Treble clef	
(ii)	The sign which is always drawn at the beginning of a stave before the music is written.	B Bar line	
(iii)	The sign written on a larger line which appears below the treble and above the bass staves.	C Time signature	
(iv)	The sign consisting of two numerals of which one is above and the other below.	D Grand staff	
(v)	The sign which identifies one note by name and is always put at the beginning of the music staff.	E Bass clef	
		F Middle C	
		G Key signature	
		H Clef	

**Answers**

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

Extract 2.1: A sample of the correct responses to question 2

In Extract 2.1, the student managed to match descriptions of musical terms in list A by writing the correct responses in list B in the table provided.

On the other hand, some students failed to match descriptions in List A with musical terms in List B correctly. Some students failed to match even a single item. This implies that they did not understand a subtopic of Applying Musical Terms and Signs in Interpreting Music. Extract 2.2 shows a sample of the incorrect responses.

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

List A		List B	
(i)	The sign used to indicate the beginning of a stave when music is written for low or deep voices, vocal and instruments.	A Treble clef	B Bar line
(ii)	The sign which is always drawn at the beginning of a stave before the music is written.	C Time signature	D Grand staff
(iii)	The sign written on a larger line which appears below the treble and above the bass staves.	E Bass clef	F Middle C
(iv)	The sign consisting of two numerals of which one is above and the other below.	G Key signature	H Clef
(v)	The sign which identifies one note by name and is always put at the beginning of the music staff.		

**Answers**

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

Extract 2.2: A sample of the incorrect responses to question 2

In Extract 2.2, the student failed to match the description of musical terms in list A with their musical terms in list B in the table provided.

## 2.2 Section B: Short Responses

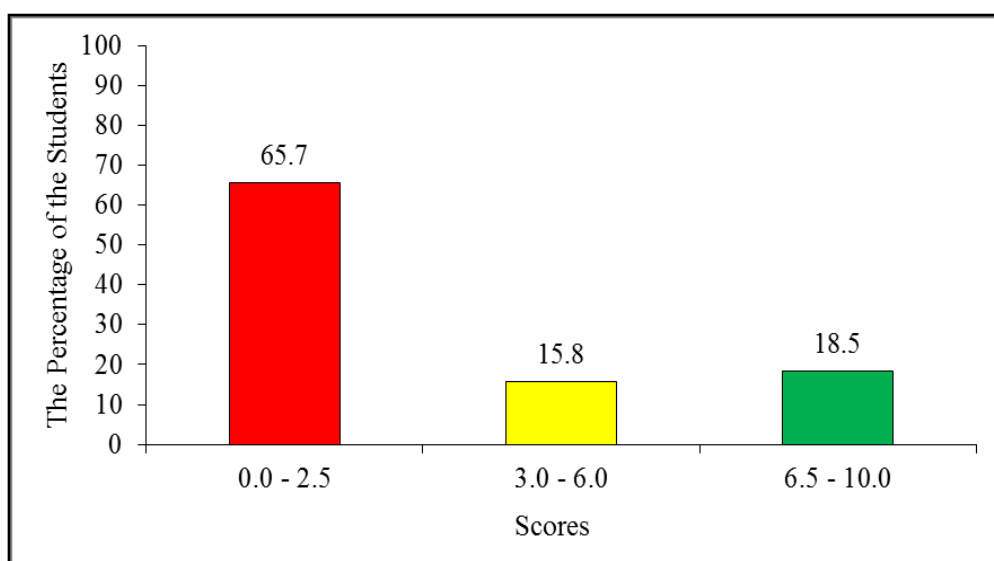
This section consisted of seven (7) short answer questions. Each question weighed 10 marks. Students were required to answer all the questions. The section weighed a total of 70 marks.

### 2.2.1 Question 3: Applied Music (Classifying Traditional Musical Instruments of Tanzania According to their Music Classes)

Question 3 consisted four items (i-iv). Students were required to describe, with examples, four common classes of traditional musical instruments from Africa. The correct responses were *Idiophones*, *Chordophones*, *Aerophones* and *Membranophones*. The question tested students' knowledge of classifying traditional music instruments from Africa.

All 411 (100%) students attempted the question. The analysis of the students' performance shows that 270 (65.7%) students scored from 0.0 to 2.5 marks, indicating a weak performance, 65 (15.8%) students scored from 3.0 to 6.0 marks which is an average performance and 76 (18.5%) students scored from 6.5 to 10 marks, which is a good performance.

The general performance in this question is considered as average because 141 (34.3%) of the students scored from 3.0 to 10.0 marks. Figure 3 summarizes the students' performance in this question.



**Figure 3:** The Students' Performance in Question 3

Items (i-iv) required students to list four common classes of traditional musical instruments from Africa. Students would describe the following classes:

*Idiophones* as the self-sounding musical instruments (producing sounds from own bodies). Students could describe the types of idiophones such as tuned idiophones and un-tuned idiophones. Examples of the instruments in this group are kayamba, shakers, xylophones, cowbells etc.

Another class of the traditional music instruments from Africa is the *chordophone*. This class of instruments produces sound by touching or playing strings (string instruments). Instruments in this class are categorised into five types: Fiddles, zithers, grounded, musical bows, harp and lyres.

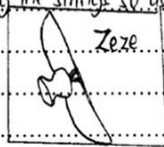
*Aerophones* one of the four classes of the traditional musical instruments from Africa. This category of instruments produces sounds by blowing through holes in the instruments. Examples of the instruments in this category are baragumu, mpapai, tarumbeta and lipenenga.

The last category is *membranophones* class. Instruments in this group produce their sounds by a stretching or stroking sounding box. Examples of instruments in this group are all kinds of drums, including msondo, ngoma and sindimba.

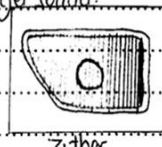
Students who scored high marks in the question were able to describe the four common classes of the traditional musical instruments from Africa. The correct responses imply that they were familiar with the classes. Extract 3.1 shows a sample of the correct responses from a script of one of the students.

With examples, briefly describe four common classes of traditional musical instruments from Africa.

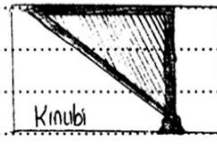
- (i) **Chordophones** - Are the instruments that produce sound when they are plucked their strings. Chordophones is a class of musical instrument that has strings and the strings are plucked in an order so as they can produce sound. Traditional chordophones include the **Zeze** which has a hollow hole that enables the sound plucked to be amplified, **Kinubi** this is a V-shaped instrument that can be played when sitting or standing. It consists with many strings and it is also known as Harp, **Lutes** this is a guitar like structures and its strings are not tightened as in the guitar also **Zither** is a chordophone that is played by plucking the strings so as to get sound.



Zeze

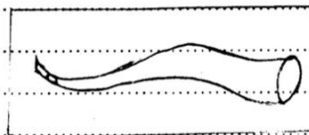


Zither

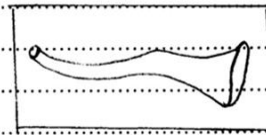


Kinubi

- (ii) **Aerophones**, These are the instruments that produce sound by blowing in air to the instruments. The aerophones traditionally include **Baragumu** / Cow horn. This is a traditional instrument in the aerophone group that enables communication between various people. It is mostly from cow horn or any other animal horn and **Litungu** is an instrument that has its mouth at the edge of it and it is where the <sup>air</sup> ~~music~~ is blown in order to produce sound. It is smaller in size than the Baragumu.

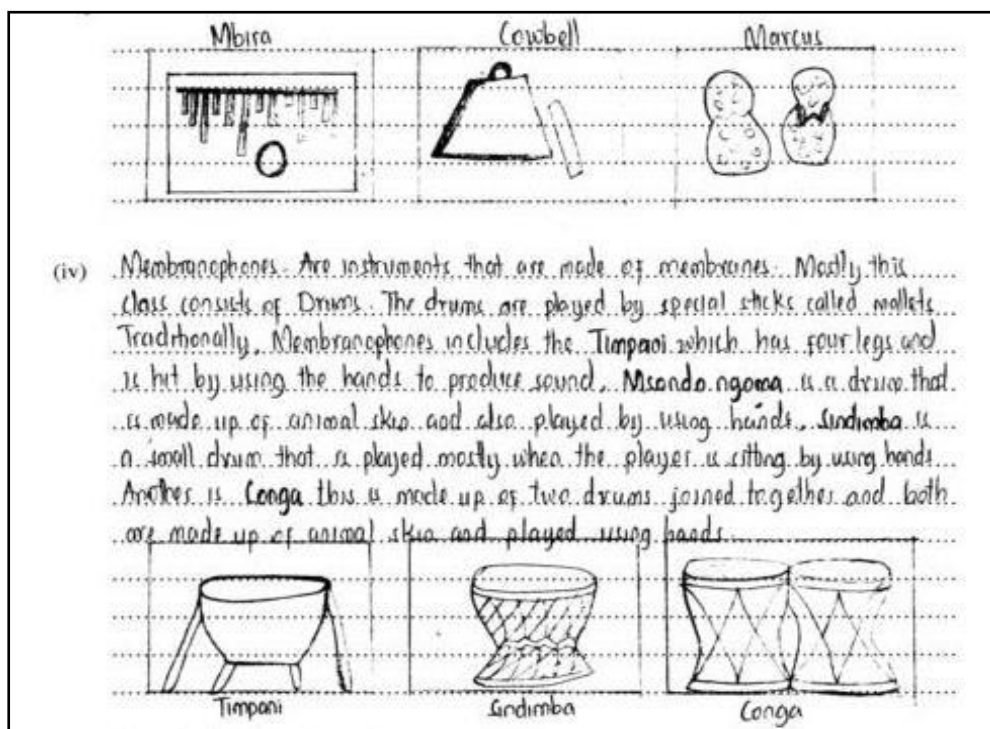


Baragumu



Litungu

- (iii) **Idiophones**, These are the instruments that produce sound when they are hit or also by percussion. They are also known as percussion instruments. Traditionally idiophones include **Mbira** - This is an idiophone that produces sound when it is hit, **Marcus** is an instrument that produces sound when shaken, **Cow bells** produce sound when hit or also **Rattle** produces sound when shaken. They can be grouped as rhythmic idiophones and melodic idiophones. The rhythmic does not make a soft sound and the melodic make a soft sound.



Extract 3.1: A sample of the correct responses to question 3

In Extract 3.1, the student managed to briefly describe, with examples, the four common classes of the traditional music instruments from Africa.

Despite the high performance of some students, some students scored average and low marks. Students who scored average marks identified and explained only two to three instruments out of four required on traditional music instruments from Africa.

Students who scored low marks, failed to briefly describe the four common classes of the traditional music instruments. Contrary, they left spaces blank or provided irrelevant responses such as *the string is used to reduce sound*, *woodwind instruments*, and *electric classes and piano*. Responses such as those given in Extract 3.2 imply that the students were not knowledgeable and skilled in the traditional music instruments from Africa. Extract 3.2 shows a sample of the incorrect responses from a script of one of the students.

3. With examples, briefly describe four common classes of traditional musical instruments from Africa.

(i) ~~It~~ The music it education people which is traditional musical instruments from Africa in

many years of period of time

(ii) It brings people together in the ~~can~~ National people who sing the song and it educate people in the society it help us to bring in and out of Nation peepk to gether

(iii) It help people or national to get the income when the national is ~~aple~~ displayed to sing and dance the music it enoble nation to get the income. example people who transport to home and another ~~centry~~ Country by dancing music or singing music

(iv) It help us people to sing by to arranged in good order when ~~u~~ you will start to to want to sing a music

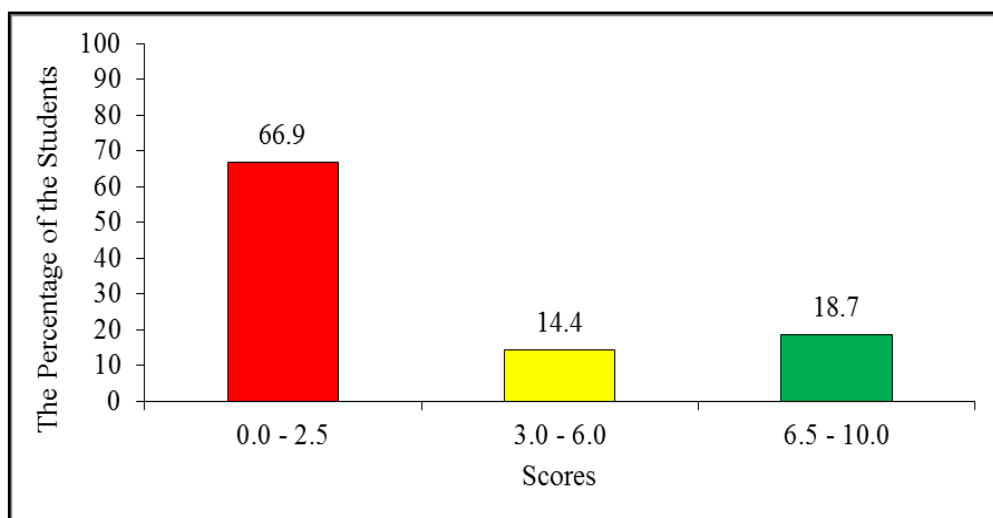
Extract 3.2: A sample of the incorrect responses to question 3

In Extract 3.2, the student failed to briefly describe, with examples, the four common classes of the traditional music instruments from Africa.

### 2.2.2 Question 4: Harmony (Recognising Musical Intervals)

This question had two (2) parts: (a) and (b), with five (i– v) items each. Part (a) required students to name intervals and in part (b), students were required to write the correct notes in each item. The question aimed at assessing students' familiarity with the course contents and to check for the common understanding of the topic. A total of 10 marks were allocated to this question.

A total of 411 (100%) students attempted the question. The analysis of the students' performance in this question shows that the performance was average. The summary of the students' performance in this question is shown in Figure 4.



**Figure 4:** *The Students' Performance in Question 4*

Statistical data in Figure 4 shows that 275 (66.9%) students scored from 0.0 to 2.5 marks and 59 (14.4%), students scored from 3.0 to 6.0 marks. The remaining, 77 (18.7%) students scored from 6.5 to 10.0 marks. The analysis of results in this question shows that 136 (33.1%), out of 411 students, had an average performance.


The analysis of the students' responses in each item, strengths and weaknesses of their responses is presented hereunder:

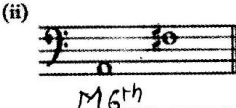
Part (a) requires students to name the provided intervals. The correct responses were (i) *Major 3<sup>rd</sup>*, (ii) *Major 6<sup>th</sup>*, (iii) *Perfect 4<sup>th</sup>*, (iv) *Major 7<sup>th</sup>*

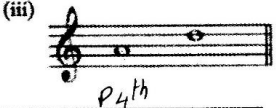
and (v) *Perfect 8<sup>th</sup>*. In this question some of the students had an inadequate knowledge of counting intervals. As a result they wrote incorrect responses, instead of numbering the intervals in the question. Some named music notes, whereas others provided names of chords.

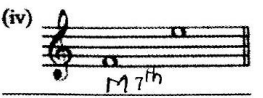
Some students lacked knowledge of the quality of intervals (major, minor, augmented or diminished), As the result they were not able to differentiate types of intervals. One of the students wrote the major interval instead of the minor interval. Furthermore, some students were not conversant enough with intervals. As the result, they left the question blank. Extract 4.1 shows a sample of the correct responses from one of the students.

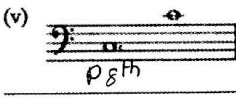
4. (a) Name the following intervals.

(i)  *M3<sup>rd</sup>*

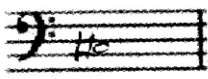
(ii)  *M6<sup>th</sup>*

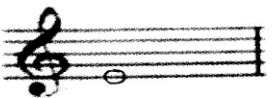
(iii)  *P4<sup>th</sup>*

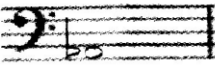
(iv)  *M7<sup>th</sup>*

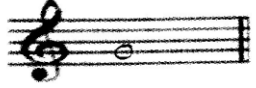
(v)  *P8<sup>th</sup>*

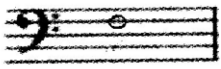
(b) Write the correct notes in each clef item.

(i)  **C sharp**

(ii)  **E**

(iii)  **A Flat**

(iv)  **G natural**

(v)  **F**

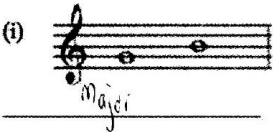
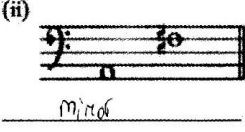

Extract 4.1: A sample of the correct responses to question 4


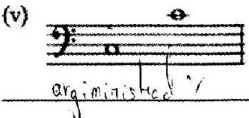
In Extract 4.1, the student managed to name the intervals correctly in part (a). He/she was also able to write the correct notes on each position of the named notes in part (b).

Students who performed well in question four provided appropriate responses as was needed. This implies that were familiar with Recognising Music Intervals and Music Notes in the topic of Harmony and Rudiments of Music.


Students who scored low marks were unable to name the intervals correctly and failed to write the correct notes in each clef item as required. Their responses imply that the students did not understand a subtopic well. Extract 4.2 shows a sample of the incorrect responses from a script of one of the students.


4. (a) Name the following intervals.


(i)  (ii)  (iii) 


(iv)  (v) 


(b) Write the correct notes in each clef item.

(i)  **C sharp**

(ii)  **E**

(iii)  **A Flat**

(iv)  **G natural**

(v) 

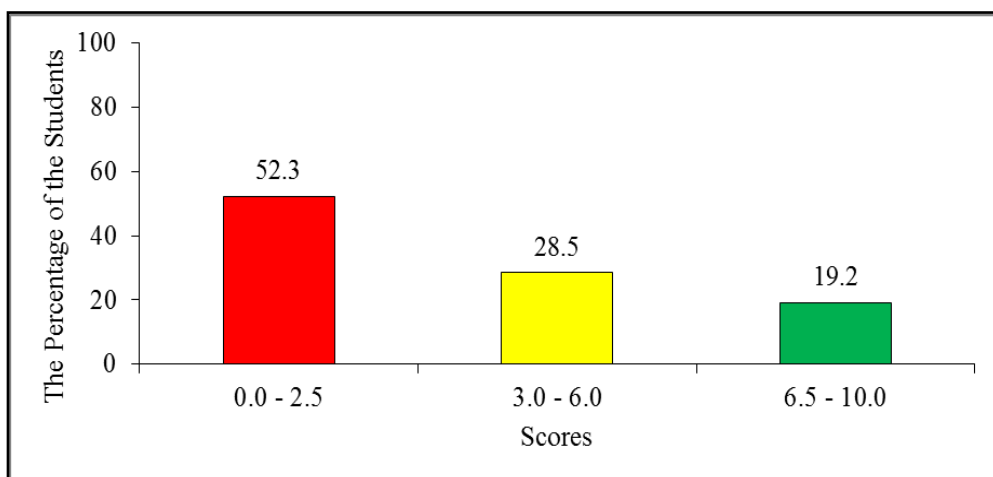
Extract 4.2: A sample of the incorrect responses to question 4

In Extract 4.2, the student failed to name the intervals correctly in part (a). He/she also failed to write the correct notes on each position of the named notes in part (b).

### 2.2.3 Question 5: Rudiments of Music (Recognising of Musical Notes, Time Values and Rests)

The question consisted of two parts: part (a) and (b). In part (a), students were required to rewrite the rhythm by adding rests on star signs shown. In part (b), students were required to add the required note in each bar.

The question was attempted by all 411 students. The analysis of the students' performance shows that 215 (52.3%) students scored from 0.0 to 2.5 marks, indicating a weak performance, 117 (28.5%) students scored from 3.0 to 6.0, marks which is an average performance, and 79 (19.2%) students scored from 6.5 to 10.0, marks which is a good performance. The general performance of the students in this question was average, as 196 (47.7%) students scored from 3.0 to 10.0 marks. Figure 5 summarizes the students' performance in question 5.




**Figure 5:** *The Students' Performance in Question 5*

Students who performed well in this question had an adequate knowledge. They managed to identify the requirement of the items. Thus, they managed to rewrite the melody by filling out the appropriate missing rests in part (a) and managed to complete Katope's rhythmic patterns by adding the required note. Their correct responses demonstrate that they were conversant with the subtopic Recognising of Musical notes, time values and rests.


Students who managed to rewrite the rhythm by using the appropriate rests on the rhythm had an adequate knowledge on the note values. They realized

that the value of note rest should be used to complete the bar according to the time signature given. Those who added the incorrect rests lacked knowledge of the note values. In part (b), students who added the correct notes in each bar on the rhythm had an adequate knowledge of note values with their rests. Extract 5.1 shows a sample of the correct responses from a script of a candidate.

5. (a) The following melody has missing rests in spaces indicated with stars to make the time signature complete. Rewrite it by using appropriate rests in a relevant space.



(b) Complete Katope's rhythmic patterns by adding only one required note in each bar.



Extract 5.1: A sample of the correct responses to question 5

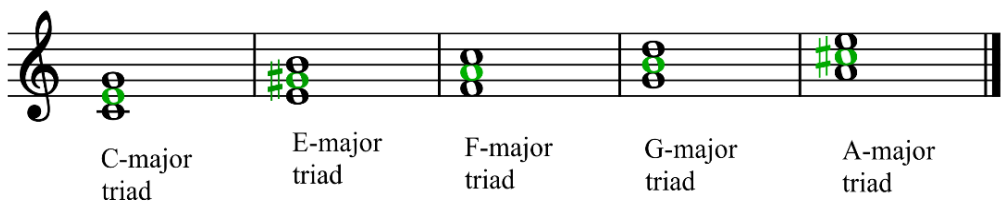
In Extract 5.1, the student managed to rewrite the rhythm by adding rests on star signs as shown in part (a). He/she also added the correct notes in each bar on the rhythm in part (b).

The analysis of the students' responses shows that those who scored low marks misinterpreted the question, hence incorrect responses. For example, instead of rewriting the rhythm by using the appropriate rests, they provided notes in the space of rests; and in the required notes, they rewrote rests. Similarly, some students provided irrelevant responses such as the names of cadences. Extract 5.2 shows a sample of the poor responses from a script of one of the students.

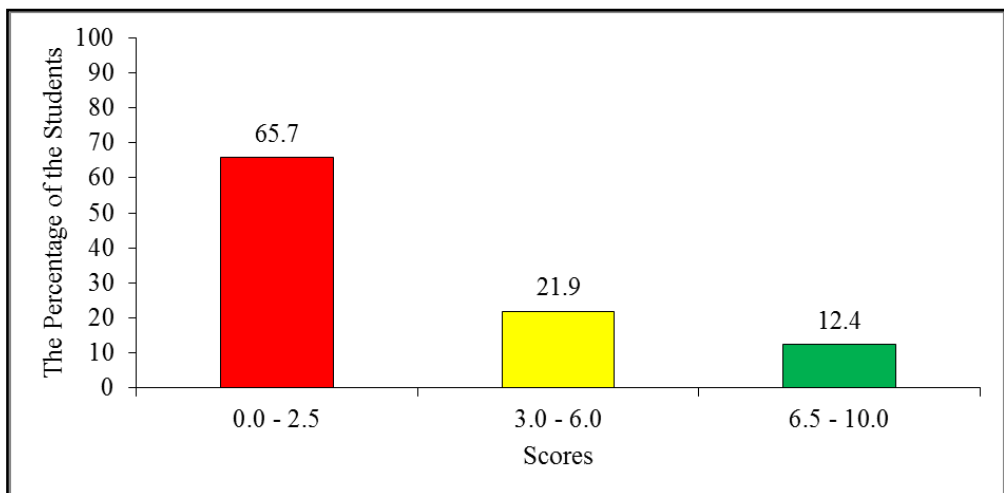
- [illegible]

In Extract 5.2, the student failed to rewrite the rhythm by adding rests on star signs, as shown in part (a). He/she also failed to add the correct notes in each bar on the rhythm in part (b)

The question consisted of two parts: part (a) and (b). In part (a), students had to insert a third note using a semibreve note so as to complete the triads as shown using grass green note colour. In part (b), students were required to add the first note (lower note) to complete the given triads.



20



**Figure 6:** *The Students' Performance in Question 6*

Students who scored high marks in the question were able to provide correct responses to all question items as was required. Their correct responses imply that they understood the question task well. Extract 6.1 shows a sample of the correct responses from a script of one of the students.

6. (a) Rewrite by adding the appropriate third note on each of the chords in the following given triads?

Handwritten responses for (a):

C - major triad, E - major triad, F - major triad, G - major triad, A - major triad

C major triad, E major triad, F - major triad, G major triad, A major triad

(b) You have been given the third and the fifth note of the triad. What would be the first note (lower note) of the triad to make it complete?

Handwritten responses for (b):

E-flat major triad, B- major triad, D - minor triad, C - minor triad, B-flat major triad

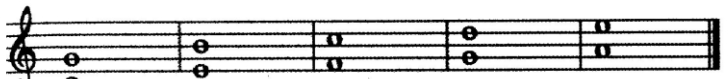
E flat major triad, B major triad, D minor triad, C minor triad, B flat major triad

**Extract 6.1:** A sample of the correct responses to question 6

In Extract 6.1, the student managed to rewrite by adding the appropriate third note in part (a) and added the first note (lower note) to make the triad correct in part (b).

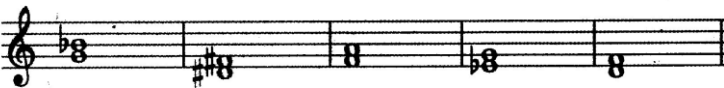
On the other hand, students who performed weakly in this question had an inadequate skills and knowledge of the application of chord triads. For example, one of the students responded by writing, *note rests, diminished intervals and type of notes*. Some students demonstrated the lack of knowledge of the subject matter. As a result, they left the question vacant. Extract 6.2 shows a sample of the incorrect responses from a script of one of the students.

6. (a) Rewrite by adding the appropriate third note on each of the chords in the following given triads?



C - major triad      E - major triad      F - major triad      G - major triad      A - major triad

(b) You have been given the third and the fifth note of the triad. What would be the first note (lower note) of the triad to make it complete?



E-flat major triad      B - major triad      D - minor triad      C - minor triad      B-flat major triad

Handwritten student responses are visible below the musical notation, including various letter sequences like 'ABCD', 'EABCEA', 'FABCE', 'GABCE', 'ABCE', 'EABCE', 'BCDA', 'ABC', 'CABC', 'BCDEFGA', and 'EABCE'.

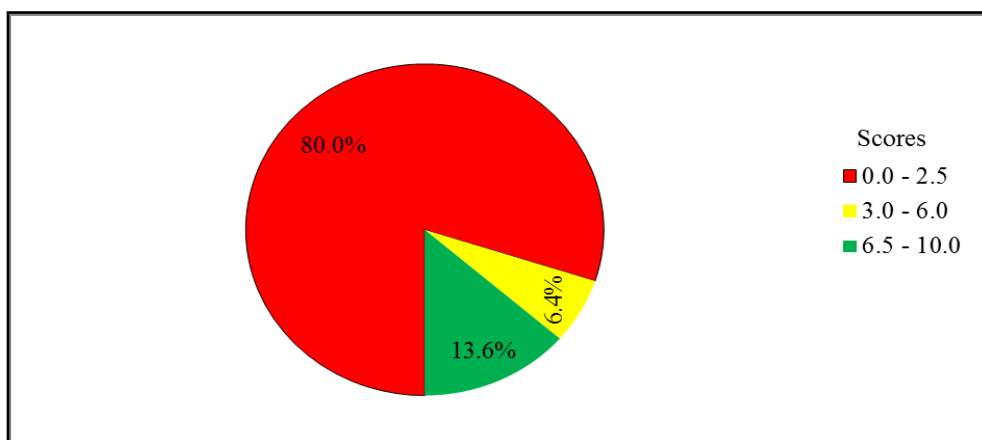
Extract 6.2: A sample of the incorrect responses in question 6

In Extract 6.2, the student failed to rewrite the appropriate third note in part (a) and failed to add the first note (lower note) to make the triad correct in part (b).

## 2.2.5 Question 7: Rudiments of Music (Key Signatures)

The question required students to insert tonic notes and the key signature to the grand staff so as to bring the meaning in both the treble and bass stave by considering the given notes as the tonic notes (do).


The question was attempted by 411 (100%) of the students who sat for the assessment. Generally, the performance in this question was low, since only 20% of the students managed to score above 30 marks, as summarised in Figure 7.



**Figure 7:** The Students' Performance in Question 7

Figure 7 shows that 329 (80%) students scored from 0.0 to 2.5 which is considered as a weak performance. Such students provided irrelevant responses such as *time signatures*, *sharps and flats in an appropriate place*, *triads*, and *naming notes*. The provision of such irrelevant responses suggests that they had an inadequate knowledge of inserting key signatures in both the treble and bass staff to make notes tonic. Thus, they incorrectly responded, as shown in Extract 7.1.

7. You have been asked to insert tonic notes and key signatures to the grand staff so as to bring the meaning. Insert the key signatures in both the treble and bass staves by considering all notes as tonic notes (do).



Extract 7.1: A sample of the incorrect responses to question 7

In Extract 7.1, the student failed to insert tonic notes and key signatures to the grand staff so as to bring about the meaning.

Further analysis shows that only 26 (6.4%) students had an average performance, as they scored from 3.0 to 6.0 marks. Such students to some extent managed to insert tonic notes and key the signature to the grand staff. Others correctly inserted proper key signatures but failed to insert in a proper space the grand staff, so they scored partial marks.

However, 56 (13.6%) students managed to score good marks from 6.5 to 10 after inserting key signatures in both treble and bass clef correctly. Extract 7.2 is a sample of the correct responses from a script of one of the Students.

7. You have been asked to insert tonic notes and key signatures to the grand staff so as to bring the meaning. Insert the key signatures in both the treble and bass staves by considering all notes as tonic notes (do).

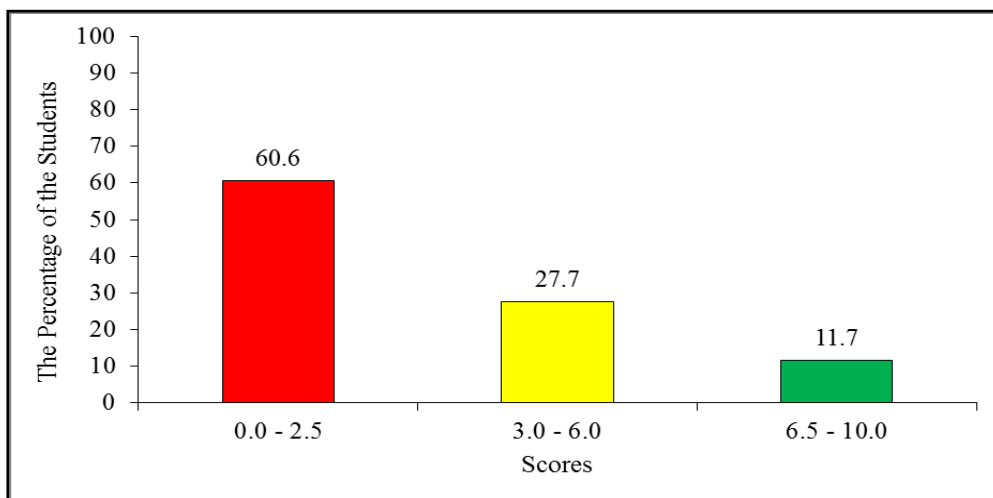
Extract 7.2: A sample of the correct responses to question 7

In Extract 7.2, the student managed to insert tonic notes and key signatures to the grand staff so as to bring about the meaning.

### 2.2.6 Question 8: Rudiments of Music (Applying Musical Terms and Signs in Interpreting Music)

The question consisted of five items (i-v). In this question, students were required to differentiate musical terms, as used in the music theory.

The analysis shows that 249 (60.6%) of the 411 students scored from 0.0 to 2.5 marks, indicating a weak performance. 114 (27.7%) students scored from 3.0 to 6.0 which is an average score, and 48 (11.7%) students scored from 6.5 to 10.0, which is a good performance. The general performance in this question was average. Figure 8 summarises the students' performance in question 8.



**Figure 8:** *The Students' Performance in Question 8*

Item (i) required students to differentiate the term *tie* from *slur*. The correct response would identify a *tie* as a curved line connecting heads of two notes of the same pitch, indicating the performer to play them as a single note with duration of two equal to the sum of the individual notes. A *slur* would be a curved line which connects two or more notes of the different pitches.

Item (ii) required students to differentiate the term *bar lines* from *ledger lines*. The correct response would identify *bar lines* as single vertical lines used to divide beats of any rhythmical pattern or music on the staff. *Ledger lines* would be short lines added above or below the musical staff.

Item (iii) required students to differentiate the term *allegro* from *adagio*. The correct response would identify *allegro* as the process of a performer to perform a piece of music lively and fast and *adagio* as the process of a performer to perform or play a piece of music slowly.

Item (iv) required students to differentiate the term *double flat* from *double sharp*. The correct response identify *double flat* as lowering a note by two semitones and a *double sharp* as raising a note to two semitones above.

Item (v) required students to differentiate the term *key signature* from *time signature*. The correct response would identify a *key signature* as a pattern of sharps or flats written at the beginning of a musical staff and *time signature* as a symbol that tells a performer how many beats will occur in each measure and what note value is given a single beat.

The analysis of the students' responses shows that those who scored low marks misinterpreted the question, hence incorrect responses. For example, instead of providing the differences, they provided irrelevant responses such as names of cadences. Some students left the question unanswered. Extract 8.1 shows a sample of the incorrect responses from a script of one of the students.

8. Differentiate the following terms as used in music notation.

(i) Tie and Slur  
 Are the ledge line which can cause a friend instrument in the music notation so it cause the music notation of the Tie and Slur it can cause

(ii) Bar line and Ledger lines  
 It the line that divided music or measure ledge line a line that divided from one notes to another.

(iii) Allegro and Adagio  
 It can cause allegro it can fasten between music is a very life of better life music it adphon into society to music it can cause our allegro and Adagio.

(iv) Double flat and Double sharp  
 Double flat Are flat which can be flat notation are ligand in the society so double flat it can cause our society so it cause between from one place to another place.

(v) Key signature and Time signature  
 A placed sharp to gether at the beginning of the staff after the clef  
 Key signature - A placed from one place to another key signature are some of music instrument so each can cause our friend in the society

Extract 8.1: A sample of the incorrect responses to question 8

In Extract 8.1, the student failed to identify the music terms as used in the music notation.

Students who performed well in this question had an adequate knowledge. As the result they managed to identify the requirement of the items. Thus, they managed to differentiate the given musical terms. Their correct responses demonstrate that they were familiar with musical terms and signs in interpreting music. Extract 8.2 shows a sample of the correct responses from a script of a student.

8. Differentiate the following terms as used in music notation.

(i) Tie and Slur

Tie is the line that join two notes of the same pitch and those two notes make total of of single or one beat while

Slur refer to the line that join two <sup>+</sup>different notes of the different pitch in order to perform a group of notes smoothly

(ii) Bar line and Ledger lines

Bar line are vertical straight line drawn after fixed several notes in order to divide music into bars or measure while

Ledger line are shorts line drawn above and below the staff in order to extending staff

(iii) Allegro and Adagio

Allegro refer to the musical term which means fast/quickly while Adagio refer to the musical term which means slowly

(iv) Double flat and Double sharp

Double flat means that the note has been lowered by two semitone or one step (down) while

Double sharp means that the note has been raised by two or one step (up)

(v) Key signature and Time signature

Key signature is a set of sharp or flat written at the beginning of the staff to indicate the particular key of music while

Time signature are two number written at the beginning of the staff or right after the key signature to show the number of the beat per measure and type of a note that carries beat

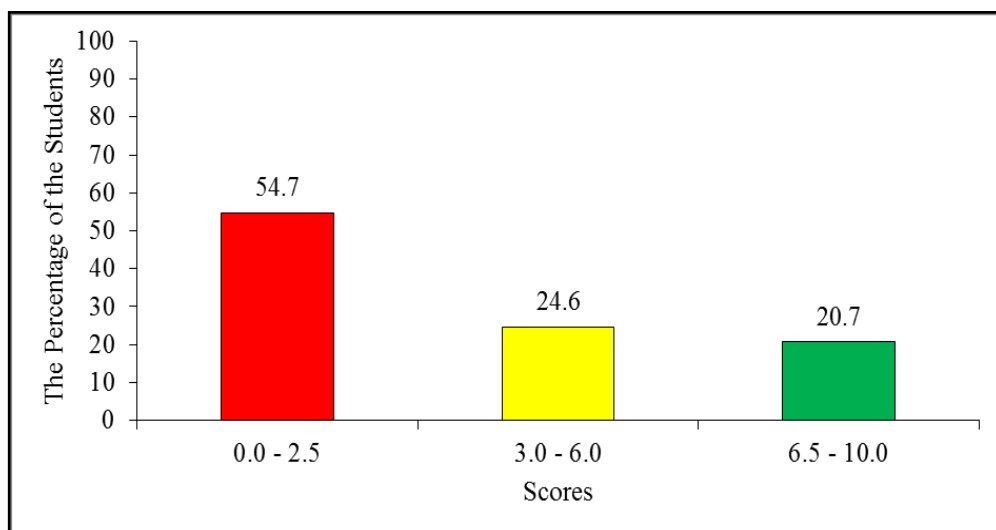
Extract 8.2: A sample of the correct responses to question 8

In Extract 8.2, the student managed to identify the music terms as used in the music notation.

### 2.2.7 Question 9: Rudiments of Music (Writing Music in Respective Clefs)

The question consisted of four items (i-iv). In this question, students were required to comment, by using examples on the four types of clefs and their uses in the music theory. This part tested students' understanding of clefs. Students had to define clefs as musical signs that indicate the range of sound (high or low pitch). Students had also to draw clefs, explain them and write their uses.

This question was attempted by 411 (100%) students. Statistical data in Figure 9 shows that 225 (54.7%) students scored from 0.0 to 2.5 marks and 101 (24.6%) students scored from 3.0 to 6.0 marks. The remaining 85 (20.7%) students scored from 6.5 to 10.0 marks. The analysis of the data shows that the overall students' performance in this question was average, since 45.3 per cent of the students scored from 3.0 to 10. The analysis is summarised in Figure 9.

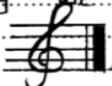


**Figure 9:** *The Students' Performance in Question 9*

A clef sign helps musicians to recognize pitches with their names easily while reading or playing musical score. Students who scored high marks in the question managed to describe clefs, their drawings, and how clefs are used in the music theory. Extract 9.1 shows a sample of the correct responses from a script of one of the students.

9. With illustration, comment on four types of clefs and their uses as used in music theory.

(i) Treble clef:  
This is the kind of clef that it is also called G clef. This is because when it is written on the staff it is round on the second line known as G. This clef is mainly used on high voices such as Soprano and Alto.




(ii) Alto clef:  
This is the kind of clef which when written on the staff is round on the third line of the staff on which it is called middle C. It is mainly used on the second voice known as Alto.



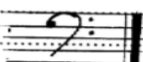
Alto clef.

(iii) Tenor clef:  
This is the type of clef which when written on the staff rounds off on the fourth line of the staff on which it gets to be called middle C. This is used mainly by the third note known as Tenor.



Tenor clef.

(iv) Bass clef:  
This is the type of clef which when it is written on the staff rounds off on the fourth line of the staff on which it gets to be called line F. This kind of clef is used on low voices like Tenor and Bass.



Extract 9.1: A sample of the correct responses to question 9

In Extract 9.1, the student was able to illustrate and comment on the four types of clefs and their uses.

Some students scored average and weak marks. Students who scored average marks managed to identify and explain only two, out of four, required items.

Students who scored low marks, failed to illustrate and comment on the four types of clefs. Contrarily provided irrelevant responses such as *Adagio*, *Pianissimo*, *membranophones*, *bar lines*. Some students failed to identify the required of the question and thus left the question unanswered. Extract 9.2 shows a sample of the incorrect responses from script of one of the students.

9. With illustration, comment on four types of clefs and their uses as used in music theory.

(i) *Bar line*

(ii) *Key Signature and time signature*

(iii) *Bass clef*

(iv) *Double flat and Double sharp*

Extract 9.2: A sample of incorrect responses to question 9

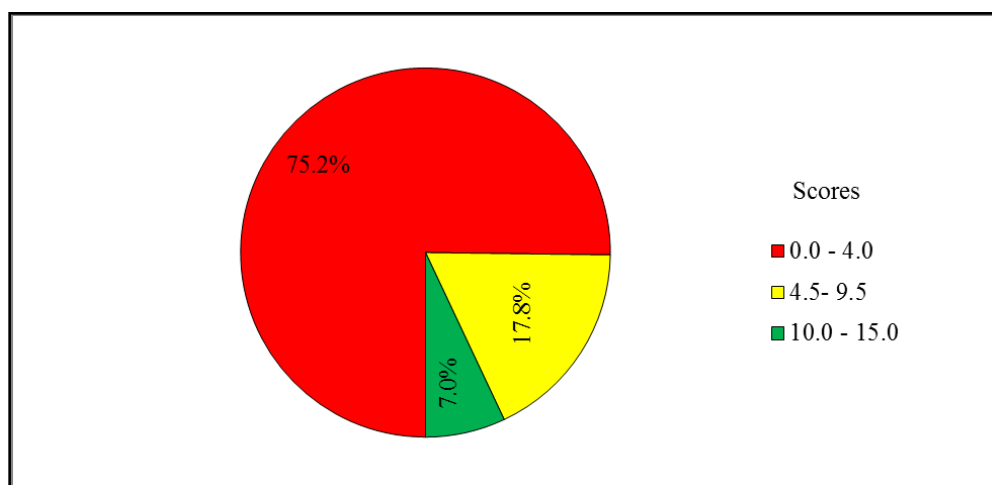
In Extract 9.2, the student failed to illustrate and comment on the four types of clefs and their uses.

## 2.3 Section C: Easy Questions

### 2.3.1 Question 10: Applied Music (Classifying Traditional Musical Instruments of Tanzania According to their Music Classes)

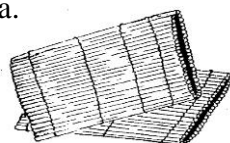
This question consisted of five items (i-v). It required students to describe the five common idiophones instruments found in Tanzanian society. Idiophones are self-sounding instruments which produce sounds from the body itself and it is mainly used for rhythmic and melodic purposes. Idiophones are divided into two types: tuned idiophones played for melodic idiophones and un-tuned idiophones played for rhythmical purposes.

A total of 411 (100%) students attempted the question. The analysis of the students' performance shows that 309 (75.2%) students scored from 0.0 to 4.0 marks, indicating a weak performance, 73 (17.8%) students scored from 4.5 to 9.5 marks, which is an average performance and 29 (7.0%) students scored from 10.0 to 15.0 marks, which is a good performance. The general performance in this question is considered weak because 102 (24.8%) students scored from 4.5 to 15 marks. The summary of the students' performance in the question is shown in Figure 10.



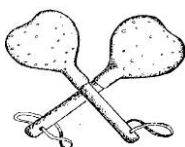
**Figure 10:** *The students' Performance in Question 10*

In item (i), students had to explain kayamba as a traditional music instrument made of strips of dried bamboo tied together with cotton or sisal thread. Inside the box, a number of dried pebbles are placed to rattle. It is used in dances to supply rhythm which is different from those of the drum. Likewise, it is used by singers in the traditional choir. Kayamba is mostly used by Wagogo in Dodoma.



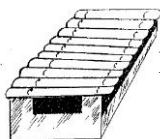
Kayamba

In item (ii), students had to explain manyanga as an instrument made from dry gourds or coconut shells. Dry seeds or pebbles are put inside it to give rhythmical sound when shaken. In performance, one can handle one pair of Manyanga in each hand. It is played in combination with other instruments. In Tabora and Shinyanga they are used in healing rituals by traditional healers.



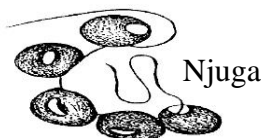
Manyanga

In item (iii), students had to explain marimba ya vibao as a traditional instrument made of wood. It consists of a wooden box that acts as a resonator. Its keys are made of wood slab attached on top of it. The tone is produced by hitting the wooden keys with wooden sticks, which are sometimes softened by attaching the rubber at the end. In Coast Region marimba is an essential musical instrument in dances such as unyago, madogoli and mkwajungoma.



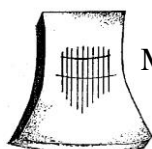
Marimba ya vibao

In item (iv), students had to explain njuga as an ankle bells made of iron, which are usually forged to resemble the shape of a kidney bean, although they vary by region. A small round piece of iron or several iron tongues are placed inside to give a tinkling sound. They produce sounds according to shuffling movements or the stepping of the dancers. Njuga are tied together with a string and they are worn on the feet above the ankles. For example, Wasambaa of Tanga used in most dances such as selo.



Njuga

In item (v), students had to explain marimba ya mkono as an instrument made of regular wooden box which acts as a resonator. The resonating box may have metals or pebbles inside it to add a rattling tone to the melody. Marimba ya vibao has from eight keys to fifty-four keys. In some areas forefingers are also used to hit the keys. Marimba players from Dodoma, the Wagogo, are very famous.



Marimba ya mkono

In item (vi), students had to explain chungu na kiti as a normal clay pot and a three-legged stool used together as musical instruments. A pot is turned down and placed on the ground. Then the three-legged stool is put upright on the top of the pot. When the stool is held in hands and moved from side to side against the pot, it scratches the pot. Wafipa from Rukwa in the traditional choir use it regularly.



Chungu na kiti

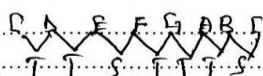
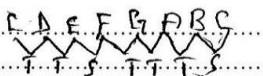
In item (vii), students had to explain chupa as a notched bottle such as Fanta's bottle. It is normally held in the left hand and scratched across the notched with a lid of the tin. It produces a percussive sound. The Fanta bottle is found all over the country.

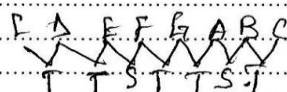


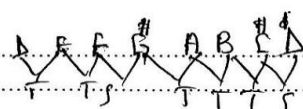
Notched bottle

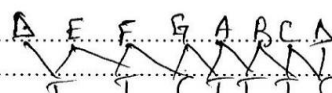
Students who performed poorly in this question were not skillful and lacked knowledge of the common traditional musical instruments from Tanzania society. Those who failed the question provided irrelevant responses such as *aerophones*, *chordophones*, *membranes*, *xylophones*, *tuned idiophones*, *untuned idiophones*. Some students left the question unanswered. Responses such as those given in Extract 10.1 imply that the students were not knowledgeable and skilled. Extract 10.1 shows a sample of the incorrect responses from a script of one of the students.

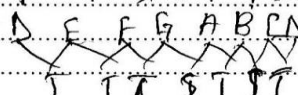
10. You have been watching, observing performances, singing and dancing to music ensembles in your societies. With illustration, describe five common idiophone instruments found in Tanzanian societies.

(i)   Nature minor Scale

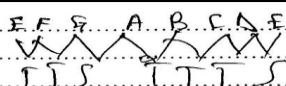


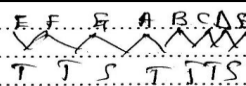
(ii) 

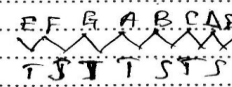




harmonic minor Scale

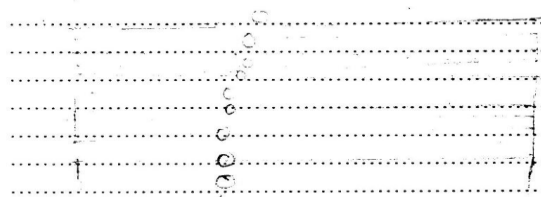
(iii) 





melodic minor Scale

(iv)



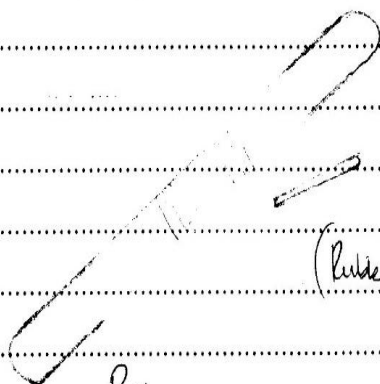
Extract 10.1: A sample of the incorrect responses to question 10

In Extract 10.1, the student failed to illustrate and describe the five common idiophone instruments found in Tanzania's societies.

Those who scored high marks managed to describe the five common idiophone instruments found in Tanzania's society. They demonstrated their skills in traditional musical instruments and types. Such students responded by drawing the musical instruments required. Extract 10.2 shows a sample of the correct responses a script of one of the students.

10. You have been watching, observing performances, singing and dancing to music ensembles in your societies. With illustration, describe five common idiophone instruments found in Tanzanian societies.

- (i) Beta :- Is an idiophone instrument which found in Tanzania it belong to Untuned Idiophones. It made by Bamboo tree which have sheathes which are rubbed to produce sound. It mostly used by wazee (Mjomba) wazee (Inge) etc.



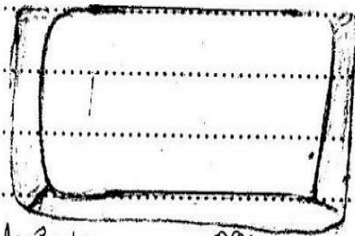
(Rubbed part) Mashed part:

Beta.

- (ii) Marimba ya vibao :- It is an Idiophone which found in most regions of Tanzania. They are belonging to Tuned Idiophones. The sound is produced when parts (vibao) are pressed with sticks. They are made by laying two logs and attach them by vibao.

(iii) Marimba ya Mkono.

⇒ It is an Idiophone which is found in mostly region of Tanzania such as Kikuyu, Dordoma and other regions. These are Idiophones which produce sound when fingers are pressed on the body of the instrument. The sound is produced from the body when Marimba has been pressed by fingers.



Marimba ya Mkono.

(iv) Chupa

⇒ It is an Idiophone which is common in Tanzania. Bottle is taken and the sound is produced when a baw is scraped in a notched piece. It is mostly used in traditional songs and dances. It is not differ from Beta in the way of playing but Beta have no hole on it but chupa have a hole above.

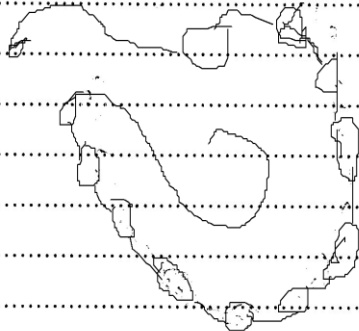


(bubbled parts) Notched parts.

(v) Njuga.

⇒ It is an Idiophone instrument which is common in mostly regions of Tanzania. They made from iron and inside placed an iron balls which joined by ropes from each one. It played by hanging it in the leg of a player. It played by shaking and jumps the legs which hinged with Njuga to produce sound.

They are mostly used in Tanzania by different societies such as Wabwani, Wabwani etc.



Njuga.

Extract 10.2: A sample of the correct responses to question 10

In Extract 10.2, the student managed to give illustration and described the five common idiophone instruments found in Tanzania's societies.

### 3.0 ANALYSIS OF THE STUDENTS' PERFORMANCE IN EACH TOPIC

FTNA 2022 Music Assessment had ten (10) questions from three (3) topics: *Rudiments of Music, Harmony and Applied Music*. The topics are taught in Form One and Two. The analysis of students' performance in each topic indicates that the students had a good performance of 80 per cent in question one set from three topics (*Applied Music, Rudiments of Music and Harmony*). An average performance was in question 2, 5, 7, 8, and 9 set from topic of *Rudiments of Music* (38.7%) and question 3 and 10 from topic of *Applied Music* (34.1%) as well as question 4 and 6 set from topic of *Harmony* (33.7%).

The performance in four sub-topics from Rudiments of Music, were as follows: *Applying Musical Terms and Signs in Interpreting Music* (48.8%), *Recognising Music Notes, time Values and Rests* (47.7%), *Reading and Writing Music in Respective Key Signatures* (20%) and *Writing Music in Respective Clefs* (45.3%). Furthermore, the subtopic of *Classifying Traditional Musical Instruments of Tanzania According to Their Music Classes* from the topic of Applied Music had (34.1%). Moreover, the students attained average marks in the topic of *Harmony* (33.7%). The performances of the students in the topics are summarized in Appendix A.

### 4.0 CONCLUSION

Generally, the performance of students in 017 Music in FTNA 2022 was average. The analysis shows that 34.3 per cent of the students scored marks from 30 per cent and above whereas the distributions were as follows: A (31), B (13), C (59) and D (38). The analysis shows that 270 (65.6%) students failed after obtaining F grade, as illustrated in Appendix B. This proves that the students had moderate knowledge and skills in the subject matter, they lacked an ability to identify tasks of questions, had average musical skills and in accurate application of musical terms, key signatures, chords and intervals, note values, and time signatures in the topics of *Rudiments of Music, Harmony and Applied Music*.

The analysis shows that the students scored below 30 per cent in the sub-topic of *Reading and Writing Music in Respective Key Signatures* from the topic of *Rudiments of Music*. Reasons for the poor performances in this sub topic include: the incompetence in identifying the requirements of questions, misunderstanding of concepts in the topic and the misinterpretation of musical concepts.

## **5.0 RECOMMENDATIONS**

To improve students' knowledge so as to achieve a good performance in future assessments, the following are recommended:

- (a) Teachers should guide students on how to prepare themselves for assessments by using the effective teaching and learning techniques such as solfege (do, re, mi, etc.), scale ear training technique, interval ear training, pitch ear training and chord ear training. These will enable students to respond to questions as required.
- (b) Teachers should guide students on how to comprehend the requirements of questions so that they can respond accordingly.
- (c) Students should be exposed to the uses and types of the traditional music instruments found in Tanzania and Africa at large. Likewise, students should be given time to practice and describe the instruments individually and in groups.

**Appendix A: Summary of the Students' Performance in each Question**

S/N	Topics	Subtopics	Question Number	Percentage of the Students who Scored 30 Per cent and Above (%)	Average Performance in Each Topic (%)	Remarks
1.	Applied Music, Rudiments of Music and Harmony		1	87	87	Good
2.	Applied Music	Classifying Traditional Musical Instruments of Tanzania according to their Music Classes	10&3	34.1	34.1	Average
3.	Rudiments of Music	Applying Musical Terms and Signs in Interpreting Music	2 & 8	44.8	38.7	
		Recognising Music Notes , Time Values and Rests	5	47.7		
		Reading and Writing Music in Respective Key Signatures	7	20		
		Writing Music in Respective Clefs	9	45.3		
4.	Harmony	Recognising Musical Intervals	4	33.1	33.7	
		Triads and Chords	6	34.3		

## ***Appendix B: Summary of the Students' Performance by Grade***

