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

CANDIDATES' ITEM RESPONSE ANALYSIS REPORT ON THE CERTIFICATE OF SECONDARY EDUCATION EXAMINATION (CSEE) 2021

MUSIC

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FOREWORD

The National Examinations Council of Tanzania (NECTA) is pleased to issue the 2021 Certificate of Secondary Education Examination (CSEE) report on the Performance of Candidates in Music subject. The report provides feedback to candidates, teachers, policy makers and other education stakeholders on how the candidates responded to questions.

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

In this report, issues that contributed to the failure of the candidates to respond to questions correctly have been analysed. Some of the obstacles that inhibited the candidates from providing appropriate responses were the inability to identify tasks of questions and inadequate knowledge and skills in topic(s) tested. The analysis of each question has been done and strengths and weaknesses shown by the candidates in responding to questions have been indicated.

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

The Council would like to thank all examination officers, examiners and all who participated in the preparation and analysis of data used in this report.

Dr. Charles E. Msonde
EXECUTIVE SECRETARY

1.0 INTRODUCTION

This report analyses the performance of candidates in Music subject for the Certificate of Secondary Education Examination (CSEE) in 2021. The examination covered the Music Syllabus of 2005 and adhered to the Examination Format of 2019.

The paper comprised ten (10) questions distributed in sections A, B and C. Section A had two compulsory questions with a total of 20 marks while Section B consisted of five (5) questions. Each candidate was required to respond to all questions, each carrying 10 marks. In section C, candidates were required to respond to two (2) out of three questions, each carrying 15 marks.

The report reveals how the candidates performed in each question and indicates strengths and weaknesses shown in their responses. Extracts from the candidates' responses have been inserted in different sections to illustrate respective cases. The performance of the candidates in each question is categorized as good, average and weak if they scored from 65 to 100 per cent, 30 to 64 per cent and 0 to 29 per cent respectively. The performances have been indicated by using colours, whereby green colour shows the good performance, yellow colour indicates the average performance and red colour shows the weak performance.

A total of 107 candidates sat for Music Examination in 2021, of which 92.52 per cent passed with the following grades: A = 5 (4.7%), B = 26 (24%), C = 35 (32.7%) and D 33 = (30.8%). A total of 8 (7.5%) candidates failed the examination after obtaining grade F. This analysis of the candidates' results indicates that the performance in this paper was average. However, the comparative performance between 2020 and 2021 indicates that, the 2021 performance of candidates improved by 13.52 per cent. Table 1 depict the comparative performance between 2020 and 2021 in Music subject.

Table 1: Comparative of the Performance between 2020 and 2021

Year	Sat	The number of Candidates and Per centage					
		Passed	Grades				
			A	B	C	D	F
2020	100	79	3	3	27	46	21
		79.00%	3%	3%	27%	46%	21%
2021	107	99	5	26	35	33	8
		92.52%	4.7%	24%	32.7%	30.8%	7.5%

This report also provides a conclusion and recommendations based on the analysis. Lastly, extracts from the candidates' responses have been inserted to illustrate respective cases.

2.0 ANALYSIS OF THE CANDIDATES' PERFORMANCE IN EACH QUESTION

2.1 Section A: Multiple Choice Items

Section A consisted of fifteen (15) items and candidates were required to answer all items. Each item weighed one (1) mark. The section weighed a total of 15 marks.

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

The question consisted of 15 multiple-choice items which were constructed from the topics; Rudiments of Music, Harmony and Applied Music. The questions were from the subtopics of Identification of Modern Musical Instruments, Classification of Traditional Musical Instruments, Time Signature, Key Signature, Cadence, Scales and Rhythms.

All candidates 107 (100%) attempted the question. The general performance of the candidates in the question was good because 87 (81.3%) candidates scored 30 marks and above. The analysis of the candidates' performance shows that 33.6 per cent of the candidates scored from 10 to 15 marks, indicating a good performance, 47.7 per cent of the candidates scored from 4.5 to 9.5 marks indicating an average performance and 18.7 per cent of the candidates scored from 0 to 4.0 marks, showing a weak performance. Figure 1 summarizes the candidates' performance in question.
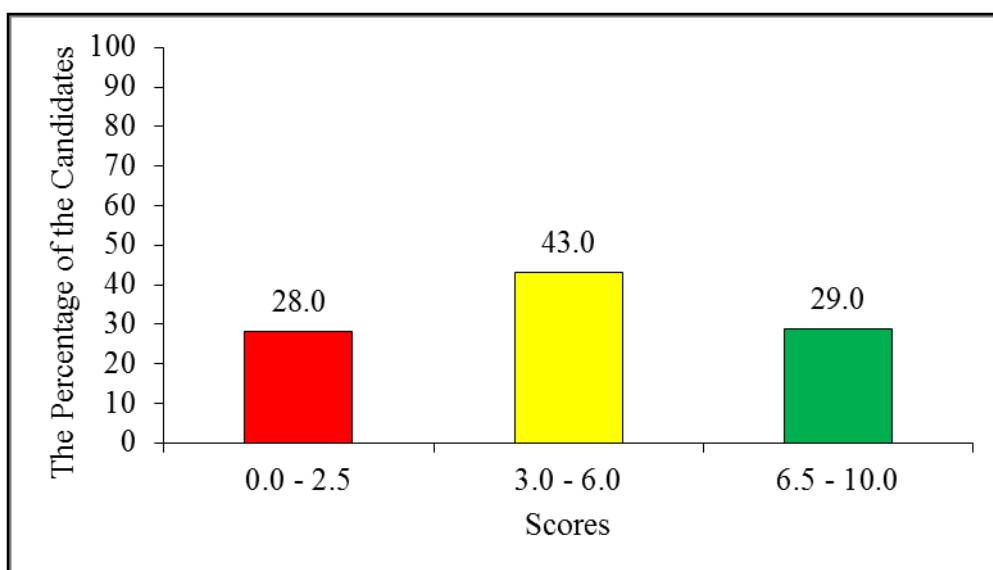
Figure 1.1: *The Candidates' Performance in Question 1*

Further analysis shows that candidates who performed well in this question were knowledgeable and skilful in the tested subtopics. Candidates who performed weakly lacked knowledge and skills in the tested subtopics. The analysis of the candidates' performance in each item is as follows:

Item (i) required candidates to identify an instrument that belongs to brass musical instruments. The correct response was E *Trumpet*. Candidates who opted for the correct response were knowledgeable of the subtopic of Identification of Modern Musical Instruments. The trumpet is a modern musical instrument that falls under the group of brass instruments. Those who opted for A *Xylophone*, B *Cymbals*, C *Snare* and D *Big drum* were not knowledgeable of the classification of musical instruments. They failed to recognise that xylophone, cymbals, a snare and a big drum are percussion musical instruments.

In item (ii), candidates were required to identify a set of traditional instruments that are string instruments. The correct response was C *Lute, harp and fiddle*. Candidates who chose the correct response were competent in the classification of musical instruments. They had adequate knowledgeable of string instruments and their examples. Candidates who opted for option A *Fiddle, Trumpet and Lute,* and B *Harp, Fiddle and Trumpet,* failed to identify that trumpet was a destructor. The Trumpet falls

under brass instruments not traditional instruments that use the string. Those who opted for D *Flute, Fiddle and Lute* and E *Flute, Horn and Fiddle*, were not aware of the classes of musical instruments and their groups. As a result, they failed to recognise that the flute and horn falls into aerophones instruments and uses air to produce sound.

Item (iii) required candidates to identify a music note that quantifies the value of a dotted semibreve. The correct response was B *Six crotchets*. Candidates, who opted for response B, were aware that, if six crotchets are grouped together, they make value of dotted semibreve. Candidates who opted for A *Quavers dotted,* C *Semiquavers dotted* and A *Crotchets dotted* were not aware of note values because all these music notes are smaller in value compared to a semibreve dotted. Those who opted for D *Six minims* failed to recognise that the value of these minims exceeds a value of a dotted semibreve.

Item (iv) required candidates to identify where a strong beat will be when you compose a piece of music in four-four time signature. The correct response was C *On the first and the third note* as demonstrated in the musical conducting pattern of four four-time signature. The natural strong accents in
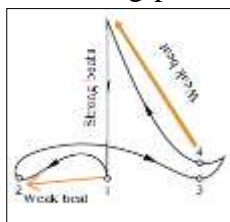
 $\frac{4}{4}$ time signature land on the first and third beat of each measure (with the first beat being more accented). These beats are called strong beats, whereas beats 2 and 4 are weak beats, giving ONE, two, Three, four; ONE, two, Three, four. Candidates who chose the correct response were conversant enough with strong and weak beats in the time signature. Candidates who chose distractor A *On the first and second note* had inadequate knowledge of the identification of strong and weak beats in the time signature. Those who opted for B *On first and fourth note* failed to recognise that in four-four time signature, the fourth note is the last beat and does not acquire a status of a strong beat. Candidates who opted for D *On the first and fifth note* and E *On the first and sixth note* were not knowledgeable of rhythms and time the signature given that in four-four time signature, there is no the fifth and sixth beats.

Item (v) required candidates to identify a name that stands for group of different musical instruments performing together. The correct response was D *Orchestra.* Candidates who chose this correct response had enough

knowledge of names given to different music ensembles and groups of music performances. Candidates who chose A *Dance* failed to recognise that a dance is a performing art form consisting of sequences of movements in choreography. Candidates who opted for B *Choir* failed to distinguish orchestra from choir, due to the fact that a choir is a body or group of singers with more than one voice, while an orchestra is not. Those who opted for C *Jazz* and E *Classic* had no clear understanding of what the terms mean, because both are music genres and styles. Jazz, is a musical form or genre, often improvisational, developed by African Americans and influenced by both European harmonic structure and African rhythms. Contrastively, classic is a music genre started in the early 19th century.

Item (vi) required candidates to identify the value of a perfect or minor interval lowered by a semitone. The correct response was C *Becomes diminished.* Candidates who chose the correct response were knowledgeable of intervals and the relationship between major, minor and diminished intervals. Candidates who chose A *Remains perfect or minor* had inadequate knowledge of intervals and failed to recognise that when a semitone is lowered within the interval it affects and changes the status of a given interval. Candidates who opted for B *Becomes major* lacked a clear understanding that a major interval is found when a minor interval is raised by a semitone. Those who opted for D *Become augmented* and E *Remains minor* were not conversant enough with intervals.

Item (vii) required candidates to identify a name that stands for the second line of the bass stave. The correct response was C *B*. Candidates who chose the correct response were knowledgeable of the names of the lines of the bass stave. The names of lines of the bass stave are counted from bottom to top. The first line from the bottom of the bass stave is named G, the second is B, the third is D, the fourth is F and the fifth line on the top is named A (as illustrated in the following diagram). Candidates who chose incorrect responses, lacked knowledge of the names of the lines of the bass stave.

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Item (viii) required candidates to identify a cadence used in the questioning phrase. The correct response was E *Imperfect.* Candidates who chose the correct response were knowledgeable of musical cadences, given that they recognised imperfect cadence. An imperfect cadence ends with chord I-V progression that still sounds incomplete cadence. The ending of an imperfect cadence (I-V) sounds like it still needs an answering chord to make it perfect and complete. That is why it is used as a questioning phrase. Candidates who opted for A *Plagal*, B *Perfect*, C *Interrupted* and D *Interval* lacked enough knowledge of musical cadences. Options A, B, and C are cadences but not questioning cadence. Option D is not a cadence but an interval, a distance in pitch between two tones (notes). Examples of interval naming are as follows: The interval from C to D is a *Second* because it includes two tones, the interval from C to E and the interval from E to G are both a *Third,* because they include three diatonic tones each.

Item (ix) required candidates to recognise where the diminished fifth interval found in the key of E major. The correct response was A *Between note E to B^b*. Candidates who chose the correct response had adequate knowledge of the sub topic of musical intervals. In music, the distance in the pitch from one sound to another (interval) gives qualities as the major interval, minor interval, perfect interval, diminished interval and augmented interval. The interval that reduced a semitone from the minor or perfect interval is known as the diminished interval. The interval between E major to *B^b* (E F G A B^b) recognized as the diminished fifth. Those who chose B *Between note E to A*, C *Between note E to C*, D *Between note E to G* and E *Between note E to D* were not conversant enough with distances found between notes. These incorrect responses indicate inadequate knowledge of the candidates of the subject matter.

Item (x) required candidates to identify compound time of $\frac{3}{4}$ among the given alternatives. The correct response was $\frac{9}{8}$. Candidates who opted for the correct response were knowledgeable of the subtopic of the Time Signature in the topic of the Rudiments of Music. All simple time signatures have their compound time signatures. Candidates who opted for B $\frac{6}{8}$, failed to understand that $\frac{6}{8}$ is a compound duple time signature of $\frac{2}{4}$ while $\frac{3}{4}$ is a simple triple time. Candidates opted for C $\frac{5}{8}$ failed to recognise that $\frac{5}{8}$ is a complex time signature. Those who opted for D $\frac{4}{8}$ and E $\frac{3}{8}$ were not aware

that these time signatures were simple quadruple time and simple triple time signatures, respectively.

Item (xii) required the candidates to recognise the general term that stands for symbol used in the written music to raise or lower a pitch of a note. The correct response was C *Accidental*. Candidates who opted for the correct response were knowledgeable of accidentals. In music there are three main accidentals signs, namely; sharp (♯), flat (♭) and natural (♮). A sharp sign raises a pitch by a semitone, a flat lowers a pitch by a semitone and a natural sign restores pitch of sharp or flat to its original pitch. Candidates who opted for A *Key signature* confused the accidental with the key signature. The key signature is a set of sharps or flats placed at the beginning of the staff (stave) to tell musicians the scale of the music. Candidates who opted for B *Time signature* failed to differentiate between the time signature and accidental. The time signature written at the beginning of the staff indicates the number of beats in each measure (bar) of piece of music and is in the form of fraction, C or C cut. Those who opted for D *Natural* and E *Interrupted* misunderstood the meaning of the terms natural and interrupted, and were not knowledgeable of different symbols that stand for general terms.

Item (xiii) required candidates to identify an instrument consisting of strips of bamboo and twisted animal skin. The correct response was C *Chordophones*. Candidates who chose the correct response were aware that all musical instruments that produce sound by vibration of strings fall under the class of chordophones. These instruments include the guitar, harp, kinubi, violin, cello, viola, zeze, litungu etc. Those who opted for A *Membranophones*, B *Idiophone*, D *Aerophone* and E *Xylophones* failed to recognise that none of the instruments produces the sound by the vibration of strings.

Item (xiv) required candidates to recognise the type of time signature that uses 12 as the top number among the given responses. The correct response was B *Quadruple compound time signature*. Simple and compound time signatures are categorised into three groups depending on the number of beats in each time. In the simple duple signature, the top number is 2. The top number in the simple triple and quadruple simple are 3 and 4, respectively. In the compound duple time signature, the top figure is 6, in

the compound triple time the top number is 9 and in the compound quadruple time signature, the top number is 12. Candidates who opted for the correct response were knowledgeable of the varieties of the simple and compound time signatures. Candidates who opted for A *Quadruple simple time signature* failed to recognise that the quadruple has 4 as the top number. Those who opted for C *Duple simple time signature* failed to identify that the duple has 2 as the top number and those who opted for D *Duple compound time* signature failed to recognise that the duple compound has 6 as the top number. Those who opted for E *Triple compound time signature* failed to understand that the triple compound has 9 on the top. Figure 1.2 summarises the types of time signatures: simple and compound time signatures.

Simple or Compound?	Duple, Triple, Quadruple?	Beat Grouping	Beat Division	Example time signatures
Simple	Duple	2	2	$\frac{2}{4}$ $\frac{2}{8}$ $\frac{2}{2}$ $\frac{2}{16}$
Simple	Triple	3	2	$\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{2}$ $\frac{3}{16}$
Simple	Quadruple	4	2	$\frac{4}{4}$ $\frac{4}{8}$ $\frac{4}{2}$ $\frac{4}{16}$
Compound	Duple	2	3	$\frac{6}{8}$ $\frac{6}{4}$ $\frac{6}{16}$
Compound	Triple	3	3	$\frac{9}{8}$ $\frac{9}{4}$ $\frac{9}{16}$
Compound	Quadruple	4	3	$\frac{12}{8}$ $\frac{12}{4}$ $\frac{12}{16}$

Figure 1.2: *Types of time signatures in simple and compound*

Item (xv) required candidates to identify a note value rest that deserves the given bar with an incomplete signature of a star sign. The given bar is;

The time signature of the given bar demands eight quavers value (♪), but the given bar has a the total value of seven quavers only. In order to fulfill the demand of the question only one quaver note or quaver rest had to be filled out in the space. The correct response was D *Quaver rest*. Candidates who chose for the correct response were well knowledgeable of the musical rests and their values. Candidates who chose A *Semiquaver rest* failed to recognise that it needs two semiquavers in order to form one quaver value. Those who chose B *Semibreve rest* failed to notice that the missing rest had a small value compared to semibreve; one semibreve is equal to eight quavers. Those who opted for C *Minim rest* failed to identify that the minim rest value is four quavers compared to the needs of the question. Those who

opted for E *Demisemiquaver rest* failed to recognise that demisemiquaver is smaller in value than the note or rest required to complete the given rhythm.

2.1.2 Question 2: Matching Items: Applying Musical Terms and Signs in Interpreting Music

This question consisted of five (5) matching items and required candidates to match items in **List A** with the correct responses in **List B** by writing the letter of the corresponding correct response in the box besides the corresponding item number. The question tested candidates' knowledge and ability to remember musical signs and their names.

All 107 (100%) candidates who sat for Music examination in 2021 attempted the question. The candidates' scores in this question were as follows; 5.6 per cent of the candidates scored from 0.0 to 1.0 mark out of 5, 53.3 per cent of them scored from 2.0 to 3.0 marks and 41.1 per cent scored from 4.0 to 5.0 marks.

The analysis of the candidates' performance shows that the general performance in this question was good, since 94.4 per cent of the candidates scored from 2 to 5 marks. Figure 2 summarizes the candidates' performance in question 2.
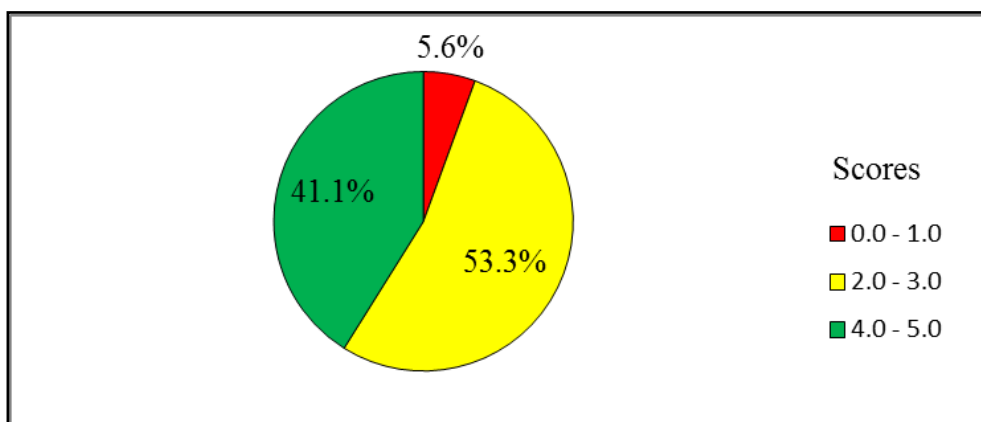
Figure 2: *The Candidates' Performance in Question 2*

The analysis of the candidates' responses in each item was carried out as follows:

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Item (i) required candidates to match the bunch of music notes represented by sign in list A with the correct sign name in list B. The correct response was option G *Tie or bind*. Candidates who matched the correct name were well knowledgeable of the names of musical signs. Those who chose other options such as B *Slur* and E *Phrase mark* failed to differentiate between the tie and others signs, because they all look similar in shape but different in meaning.

Item (ii) required candidates to match musical sign from list A with the correct sign name in list B. The correct response was E *Phrase mark* and B *Slur*. The curved line above can work as the phrase mark and at the same time as a slur. Candidates who matched the correct response E phrase mark and B slur were knowledgeable of musical signs and their representatives' names. Those who opted for other responses were not knowledgeable of musical sign. The following is an example of the *Phrase mark* and the *Slur* signs:
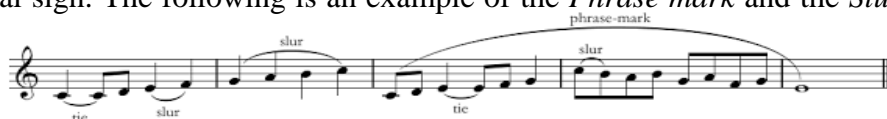
Item (iii) required candidates to a match musical sign in list A with the correct sign name in list B. The correct response was F *Repeat the passage*. Candidates who matched the correct response had adequate knowledge of musical signs, their names and meanings. Those who chose other options such as A *Bar line*, B *Slur*, C *Pause*, and D *Accent* had inadequate knowledge of musical signs and their names and meanings.

Item (iv) required candidates to match a musical sign in list A with the correct sign name in list B. The correct response was A *Bar lines*. Candidates who opted for the correct response were knowledgeable of musical signs and their names. They were aware of a name that is short, straight line and vertically running up and down, dividing notes into equal number of beats. Those who opted for incorrect responses were not familiar with musical signs and their corresponding names. As a result, they matched bar lines incorrect names.

Item (v) required candidates to match musical sign in list A with the correct sign name in list B. The correct response was C *Pause*. Another name for this musical sign is called *Fermata*. It is used to instruct a music performer to hold on a note for a long time. Candidates who matched

correctly were knowledgeable of musical signs and their names. Those who opted for other options lacked enough knowledge of musical signs and their names. Candidates who matched the musical sign with correct names in List B were competent in subtopic of Applying musical terms and signs in interpreting music in the topic of Rudiments of Music. Those who failed to match with the correct response had inadequate knowledge of the subtopic.

In general, candidates 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 correct responses from a script of a student.

Extract 2.1: A sample of correct responses in question 2

On the other hand, some candidates failed to match descriptions in **List A** with musical terms in **List B** correctly. Some candidates failed to match even 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 incorrect responses.

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

List A	List B
(i) ♩ ♫	A Bar lines
(ii) ⌒	B Slur
	C Pause
(iii) ‖: :‖	D Accent
(iv) ♪♩♪♩♩♪♩♩	E Phrase mark
	F Repeat the passage
(v) ⌢	G Tie or bind

Answer

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

Extract 2.2: A sample of incorrect responses to question 2

2.2 Section B: Short Responses

This section consists of five (5) short answer questions. Each question weighs 10 marks. Candidates were required to answer all the questions. The section weighs a total of 50 marks.

2.2.1 Question 3: Rudiments of Music: Grouping of Notes in Music Reading

Question 3 consisted of items (a) and (b). Item (a) required candidates to group the given music notes correctly and rewrites the extract item (b) required the candidates to insert bar lines in the given rhythm. The question tested candidates' knowledge of grouping music notes in effective music reading accordingly.

All candidates 107 (100%) attempted the question. The analysis of the candidates' performance shows that 30 (28%) candidates scored from 0 to 2.5 marks indicating a weak performance, 46 (43%) candidates scored from 3 to 6 marks which is an average performance and 31 (29%) candidates scored from 6.5 to 10 marks which is a good performance. The general

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performance in this question is considered as good because 72% of the candidates scored 30 marks and above. Figure 3 summarizes the candidates' performance in this question.
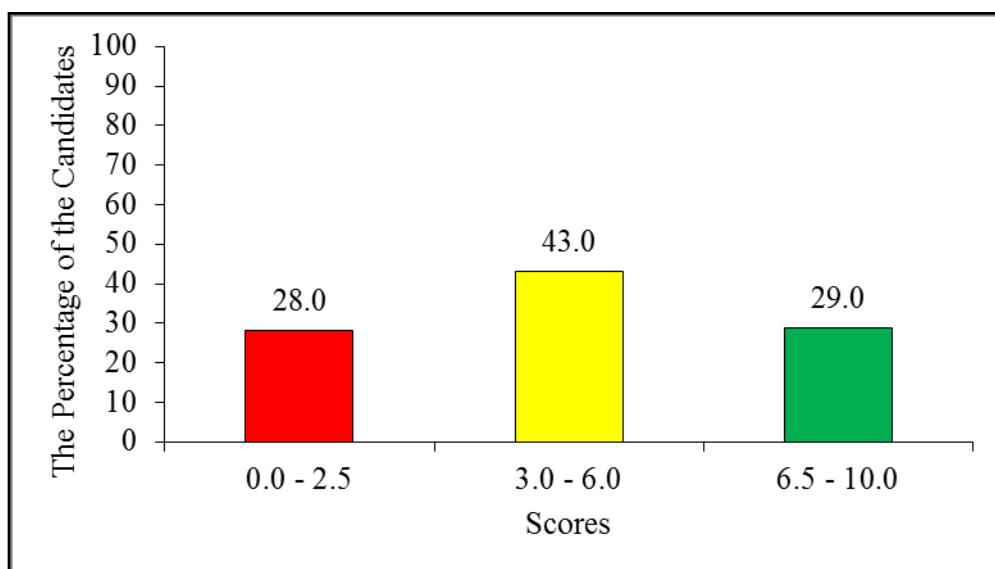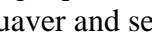
Figure 3: *The Candidates' performance in question 3.*
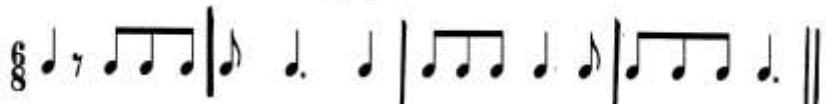
Item (a) and (b) in question 3 were based on beaming (grouping) notes according to the time signature. In order to make music easier to read, we normally group small notes together in a complete beats. To do this, we always join tails together, and arranging them in a straight line. Examples of grouping are as follows: Grouping (beaming) quavers ⬚ notes, beaming semiquavers ⬚ beaming quaver and semiquavers ⬚ Moreover, four quavers in a bar can all be grouped (beamed) together as ⬚

The analysis of the candidates' performance in this question shows that those who scored good marks in this question were knowledgeable, competent and skilled in grouping music notes accordingly. Extract 3.1 shows a sample of correct responses from a script of one of the candidates.

3. (a) Group the following notes correctly and rewrite the extract.

(b) Insert bar lines in the following rhythm.

Extract 3.1: A sample of correct responses in question 3

Candidates who scored low marks were unable to group (beam) the notes correctly and failed to insert bar lines as required to make the rhythm meaningfully according to the given time signature. Their responses imply that the candidates did not understand a subtopic of Grouping of Notes in Music Reading in a topic of Rudiments of Music. Extract 3.2 shows a sample of incorrect responses from a script of one of the candidates.

3. (a) Group the following notes correctly and rewrite the extract.

(b) Insert bar lines in the following rhythm.

Extract 3.2: A sample of incorrect responses to question 3

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2.2.2 Question 4: Harmony: Recognising Chord Progressions in Harmony

The question required candidates to write names of the chord provided in items (a) to (e). It tested candidates' knowledge of recognising chords and their names wherever they are given any piece of music.

The question was attempted by all 107 candidates. The analysis of the candidates' performance shows that 63 (58.9%) candidates scored from 0 to 2.5 marks, indicating a weak performance, 17 (15.9%) candidates scored from 3 to 6 marks which is an average performance, and 27 (25.2%) candidates scored from 6.5 to 10, marks which is a good performance. Figure 4 summarizes the candidates' performance in question 4.
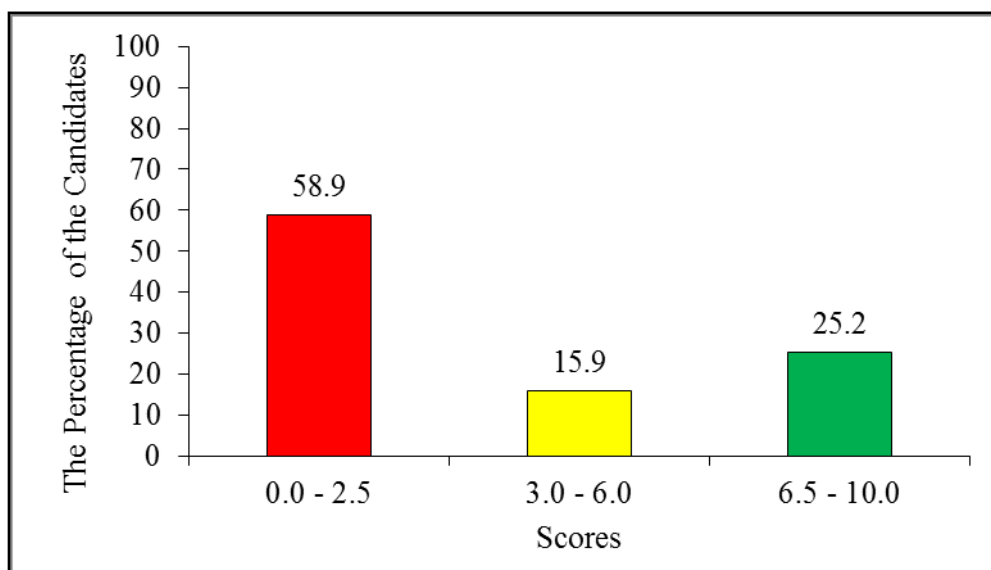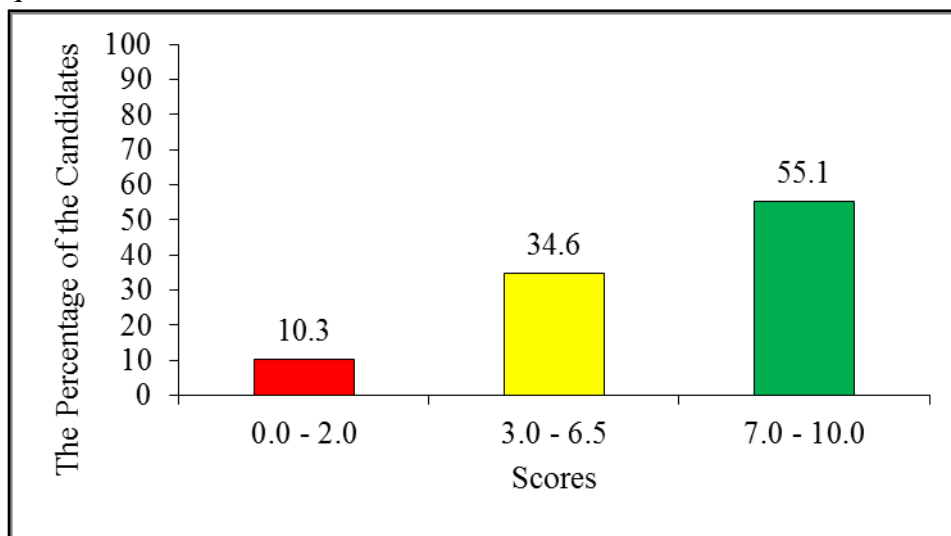

Figure 4: *The Candidates' performance in question 4*

Figure 4 shows that the general performance of candidates this question was weak, as 63 (58.9%) candidates scored 0 to 2.5 marks. The analysis of the candidates' responses shows that those who scored low marks misinterpreted the question, hence incorrect responses. For example, instead of providing chord names, they provided irrelevant responses such as names of cadences. Extract 4.1 shows a sample of incorrect responses from a script of one of the candidates.

4. Write names of the following chords.

(a) Perfect   (b) Interrupted (c) Imperfect (d) plagal (e) perfect

Extract 4.1: A sample of incorrect responses in question 4

Candidates who scored good marks in the question were able to provide correct names of chords as required. The correct responses imply that they were familiar with the types of chords and intervals. Extract 4.2 shows a sample of correct responses from a script of one of the candidates.

Extract 4.2

. Write names of the following chords.

(a) (I)   (b) (VI)   (c) (IV)   (d) (V)   (e) (I)

Extract 4.2: A sample of incorrect responses in question 4

2.2.3 Question 5: Rudiments of Music: Identification of Modern Musical Instruments

In this question, candidates were required to explain briefly how the given modern music instruments names produce sound. The question tested candidates' knowledge of modern music instruments.

The analysis shows that all 107 (100%) candidates attempted the question. The analysis of candidates' performance shows that 11 (10.30%) candidates scored from 0 to 2 marks, indicating a weak performance, 37 (34.60%) candidates scored from 3 to 6.5 marks which is an average performance and 59 (55.10%) candidates scored from 7 to 10 marks which is a good

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performance. Figure 5 summarizes the candidates' performance in this question.

Figure 5: *The Candidates' performance in question 5*

In general, candidates who performed well in this question had adequate knowledge. They managed to identify the requirement of the items. Thus, they managed to explain how the given musical instruments produce sound. Their correct responses demonstrate that they were familiar with musical instruments and a subtopic of Identification of Modern Music Instruments. Extract 5.1 shows a sample of correct responses from a script of a candidate.

5. Briefly explain how the following modern music instruments produce sound:

(a) The strings

(b) The brass

(c) Woodwind

(d) Keyboard

(e) Percussion

Extract 5.1: A sample of correct responses in question 5

Despite the good performance, some candidates scored average and weak marks. Those who scored average marks managed to identify and explain only three out of five required items on modern music instruments. Candidates who scored weak marks, failed to briefly explain how modern music instruments produces sound, instead they provided irrelevant responses like *the string is used to reduce sound nor thin in the speker, woodwind it is used to reduce sound to nor huge and breth.* Some

candidates left the question unanswered. Responses such as those given in Extract 5.2 imply that some candidates were not knowledgeable and skilled in modern music instruments. Extract 5.2 shows a sample of incorrect responses from one a scripts of one of the candidates.

Extract 5.2: A sample of incorrect responses in question 5

2.2.4 Question 6: Rudiments of Music: Applying Musical Terms and Signs in Interpreting Music

In this question, candidates were required to observe the given music and identify the key of the tune, time signature, the lowest note of the tune, the meaning of the dot above the note in bar 4 and the meaning of "smile".

The question was attempted by all 107 (100%) candidates who sat for Music examination. Candidates with a weak performance were 59 (55.1%). They scored from 0 to 2 marks out of 10. Candidates who scored average marks were 42 (39.3%), scored from 4 to 6 marks. Candidates who scored good marks (8 to 10 marks) in this question were only 6 (5.6%) of all the candidates who sat for the examination. The general performance of candidates in the question was weak. Figure 6 summarizes the performance in question.
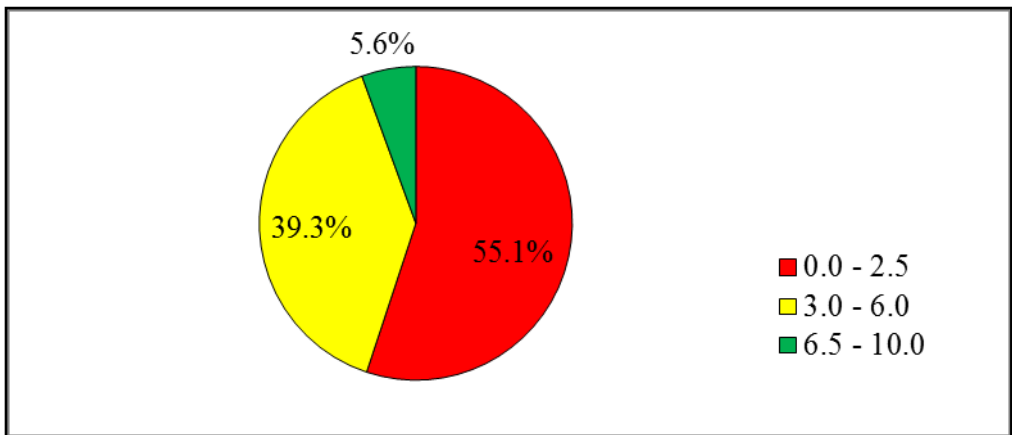
Figure 6: *The Candidates' performance in question 6*

Candidates who performed weakly in this question had inadequate skills and knowledge of the application of musical and signs in interpreting music. For example, one of the candidates responded by writing *the key of the tunes is G clef, 2/4 time signature, the lowest note is G note*, *smile means note*. Some candidates demonstrated the lack of knowledge on the subject matter. As a result, they left the question vacant. Extract 6.1 shows a sample of incorrect responses from a script of one of the candidates.

Extract 6.1

Extract 6.1: A sample of incorrect responses in question 6

On the other hand, candidates who scored high marks in the question were able to provide correct responses to all question items as required. Their correct responses imply that they understood a sub-topic of Application of

Musical and Signs in Interpreting Music well. Extract 6.2 shows a sample of correct responses from a script of one of the candidates.

Extract 6.2: A sample of correct responses in question 6

2.2.5 Question 7: Rudiments of Music: Writing Music in Respective Clefs

The question required candidates to explain with illustrations how harp instruments are made and played. The question tested candidates' skills in musical instruments that produce sound by the vibration of strings. The question was attempted by 100 per cent of the candidates who sat for the examination. Generally, the performance in this question was weak, since 38.3 per cent of the candidates managed to score only the pass mark as summarised in Figure 7.
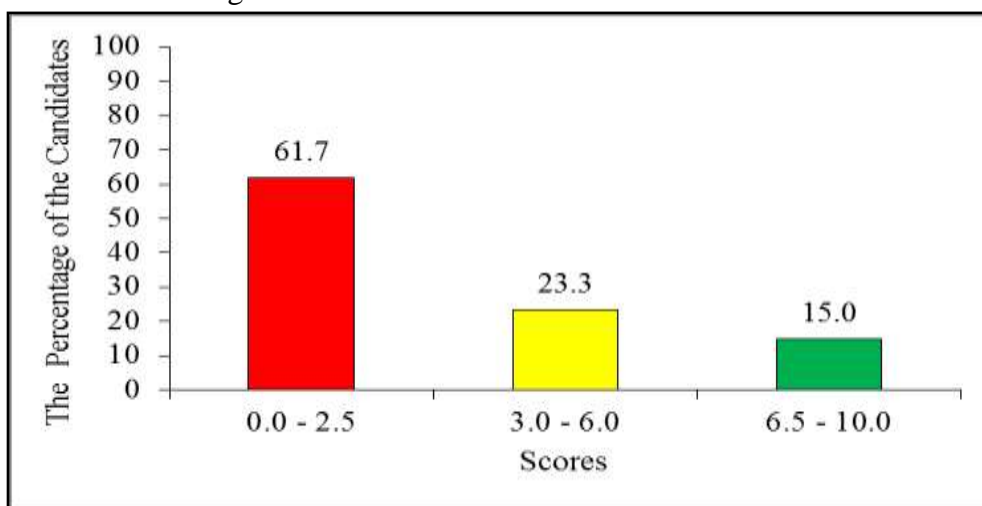
Figure 7: *The Candidates' performance in question 7*

Figure 7 shows that 66 (61.7%) candidates scored from 0 to 2.5 which is considered as a weak performance. Such candidates provided irrelevant responses such as *harps instrument are made by traditional method or traditional thing and played traditional methods, harps instruments involves instrument like kinubi that common found in coastal areas (wazaramo)* and *harps is used to control the many dangerous in greater in this used to help the motor and transferring material in geteo……….* The provision of such irrelevant responses suggests that they had inadequate knowledge of harp instruments. It was also noticed that, most of such candidates were not conversant with English grammar. Thus, they incorrectly communicated their responses, as shown in Extract 7.1.

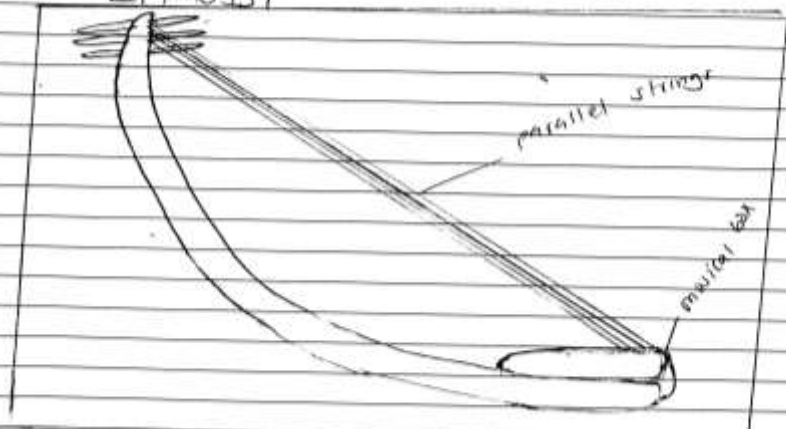Extract 7.2: A sample of incorrect responses in question 7

Further analysis shows that 25(23.3%) candidates had an average performance, as they scored from 3 to 6 marks. Such candidates partially managed to explain how the harp instruments are made and played. Others correctly explained how they are made but failed to describe the way they are played therefore, they scored partial marks. However there were some candidates who scored good marks from 6.5 to 10 (15%) after explained that harps are one of Tanzanian's stringed instrument in which the bow is arched neck with a wooden sound box permanently fixed to resonator. They also explained that the instrument produced sound through plucking the strings with fingers. Extract 7.2 is as a sample of correct responses from a script of one of the candidates.

Extract 7.2: A sample of correct responses in question 7

2.3 Section C: Essay Questions

Section C consists of three (3) essay questions and candidates were required to answer two (2) questions. Each question weighs 15 marks. The section weighs a total of 30 marks.

2.3.1 Question 8: Applied Music: Application of Music in the Society

The question required candidates to describe seven major challenges that Tanzanian musicians face in their artworks. It tested candidates' knowledge of the major challenges of the music.

The question was attempted by 97 (91%) candidates of all candidates who sat for the examination. The analysis shows that 82 (84.5%) of the 97 candidates who opted for the question scored from 10 to 15 marks, 13 (13.4%) candidates scored from 5 to 9.5 marks and 2 (2.1%) of 97 candidates scored from 0 to 4.5 marks out of 15. The analysis shows that the performance in the question was good. Figure 8 illustrations.
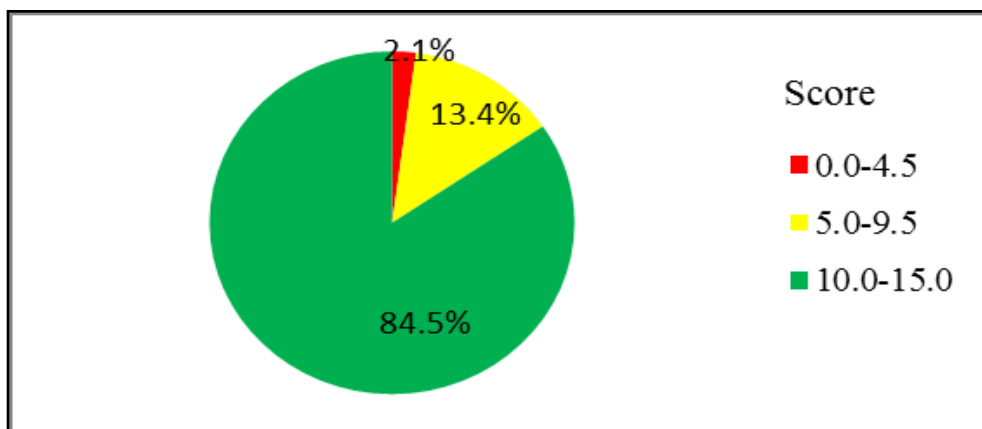

Figure 8: *The Candidates' performance in question 8*

Candidates who scored good marks managed to describe the major challenges that Tanzanian musicians face in their artworks, which includes the following; *lack of capital, poverty, lack of government support, poor/ lack of best infrastructure (recording studios, performing stages, classroom facilities), poor / lack of market, theft of artworks (Piracy, and issue of copyright)* and *lack of good and professional leadership and management team*. Extract 8.1 exemplifies correct responses from the candidates.

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8. Musicians are those who their work are Music works. Tanzanian musicians are those Tanzanians who Involve themselves in different Music works such as singing, dancing and producing Audio and videos basing on Music. Tanzanians Musician face a lot of challenges but few of them are.

Lack of fund, A lot of Tanzanian Musicians especially those who are glowing up in Music (chipukizi) face with the difficult of lacking enough fund to invest in their works Some different Tanzanian musicians now have disappeared in the chat due to the problem of lacking fund to invest in different thing example Audio and video production of their works. So this is the one of challenges which face a lot of Tanzanian musician.

low Technology, Tanzania was technologically backward this cause a lot of Musicians to move to other country so as they can make good work example Diamond, Khlabi. they go outside our country to produce quality works due to the fact that we are technologically backward. This Cause those who are not able (chipukizi) to make their work outside the country to make poor works within the country which are not International marketable. This led them to remain poor and sometimes disappearance of their works.

Lack of government Support, government of Tanzania is not supports Tanzanian Musician effectively. this results to fall in music activities within the country. A lot of Musicians in our Country demand government support in different ways such as loans market and others so lacking governmental support is the one of the problem facing our Musicians.

Lack of sponsorship a lot of Musicians nowdays complains that they want sponsorships for their works, lacking sponsorship cause a lot of musicians to spend a lot of money in their works without aid thus cause them to sometimes

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8. do not benefit from their works, thus lacking sponsorship is the one of the major challenges facing Tanzanians Musicians.

low number of followers (Mashabiki), different Musicians lacks enough number of followers of their works this result to overexpending money to produce a certain work with low marketing this cause them to remain poor and sometimes not benefit from their work.

Poor and bad infrastructure of the country the Musicians has a need to move from one place to another within the country to search for followers and market for their works, but due to poor infrastructure of our country their mission fail this results to low market and followers to their works.

Lack or few number of market for their work a lot of Tanzenian musicians especially those who are upcoming artist (Chipukizi) they lack market for their works due to having low number of followers and influence of those big artists. This challenge cause them sometimes to give up in their work of an art or led them to remain poor when considering them with their works.

Generally Tanzanian Musician they need a lot of support from guidance and government also for those upcoming artists (chipukizi) they want support from sponsors and even from those developed musicians example Diamond, Alikiba and Harmonize also they want fund and loan so as they can develop their works.

Extract 8.1: A sample of correct responses in question 8

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Conversely, candidates with a weak performance failed to describe the major challenges that Tanzanian musicians face in their artwork. For example, one of the candidates wrote. *unemployment, lack of skills, it is expensive*. Another, candidates provided an irrelevant response by stating that *dance is one of the challenge because music was so different to Tanzania traditional music because they dance clother very clother*. The failures of the candidates to provide correct responses prove that they did not have adequate knowledge and skills in the major challenges facing musicians in Tanzania. Extract 8.2 shows a sample of weak responses from the candidates.

Extract 8.2: A sample of weak responses in question 8

2.3.2 Question 9: Applied Music: Singing Songs of other African Countries

The question required candidates to explain six characteristics of the traditional music of African societies The question was attempted by 79 (73.8%) candidates out of 107 (100%) candidates who sat for the examination.

Candidates who had a weak performance were 34 (43%), as they scored from 0 to 4.5 marks out of 10 marks. The general performance of the candidates in this question was average given that 57 % of the candidates scored a pass mark (from 5 to 14 out of 15 marks). Figure 9.1 summarizes the candidates' performance in the question.
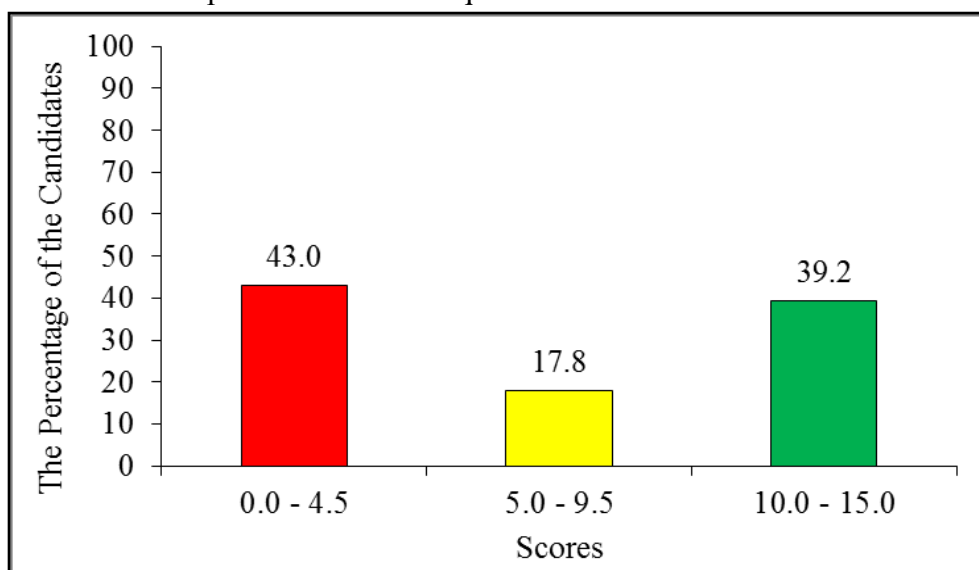

Figure 8: *The Candidates' performance in question 9*

Data in Figure 9 indicates that candidates who failed to explain the characteristics of the traditional music of African society were 34 (43%) of all the candidates who attempted question. The failure of the candidates in this question is attributed to the incompetence in identifying the needs of the question and the misinterpretation of music concepts. For example, one of the candidates provided irrelevant and ungrammatical response like; *traditional music is music that was have in the country and it own of their country, it keep the history of the people who live in years ago, the following are characteristics of traditional music*. Extract 9.1 illustrates weak responses from the candidates.

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Extract 9.1: A sample of weak responses in question 9

Candidates who scored good marks managed to explain six characteristics of the traditional music of African societies. A sample of the responses of such candidates include the following characteristics; *tradition music usually transmitted orally from parent to child, improvisation usually is based on traditional and melodic phrases and rhythmic patterns, rhythmic patterns are played simultaneously and repeated over and over and each instrument goes its own rhythmic way, Singer may shout, cry, whisper or*

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hum. The correct responses imply that the candidates understood the question and had adequate knowledge of a the sub-topic of Singing Songs of other African Countries. Extract 9.2 is a sample of correct responses from a script of one of the candidates.

Extract 9.2: A sample of correct responses in question 9

2.3.3 Question 10: Applied Music: Classifying Traditional Musical Instruments of Tanzania According to Their Music Classes

The question required the candidates to classify the traditional music instruments according to sounds, melody and rhythm and providing examples. It was an optional question attempted by 38 (35.5%) of all the candidates. The candidates' performance in the question was good, since 73.7 per cent of the candidates who attempted the question scored above average, as illustrated in Figure 10.
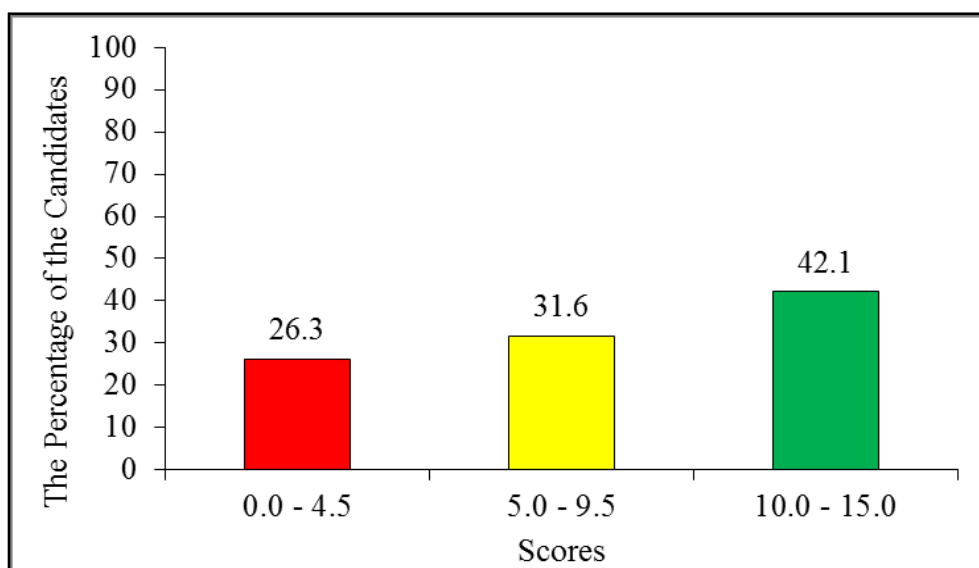
Figure 10: *The Candidates' performance in question 10*

The analysis of the candidates' responses shows that candidates who scored average (31.6%) were able to classify traditional music instruments into only two classes, which are chordophone and membranophone. They only elaborated how the instruments produce their sound and melody. However, their performance was averagely because they failed to provide sufficient explanation on the rhythmic production of these classes and failed to identify a group of aerophones and idiophones.

Furthermore, the analysis indicates that 42.1 per cent scored good marks of which, 21.1 per cent scored all 15 marks. Such candidates had sufficient knowledge of classifying the traditional music instruments according to sounds, melody and rhythmic production with examples. They managed to

classify the traditional music instruments into four classes. In fact, a great variety of instruments and instrumental ensembles are found in African societies. The instruments produce various sounds, and occur in different sizes, shapes and materials. The music instruments are classified based on what generates the sound, melody and rhythm production. The classes of the traditional music instruments include membranophones, chordophones, aerophones and idiophones. The class of membranophone is instruments that produce sound by stretching an animal skin on top of holed object. Some of them are drums that are beaten with hand, while others with stick or rubber.

The class of the chordophones instrument produces sound by vibrating strings and sometimes plucked or struck using a bow. Example of instruments in this class includes harps, fiddle, lyre, litungu etc. The class of an aerophones is that produces sound through a column of air. They are usually made of wood, reed, bamboo, gourds and animal horns. The most common African aerophones (wind instrument) are flutes, whistles, horns and trumpets. The idiophones class (self-sounding) instrument is that producing sound by shaking scraping, rubbing and stamping against the ground. For example, bells, rattles, xylophones and scraper. Extract 10.1 shows a sample of a correct response from a script of one of the candidates.

10. Music is the arrangement of sounds and vocal instruments. In order to produce sound various musical instruments must be used in an arranged order in order to obtain the required sounds therefore musical instruments are those instruments required in order to produce sound. Music can be modern or traditional. There are four classes of traditional musical instrument including.

Aerophones: These are m traditional musical instrument which produces sound by blowing air inside them, these sounds come out after blowing air then closing or opening holes in order to obtain different musical tunes. Such category of music include hornes and bamboo flutes.

Chordophones: This is a category of traditional musical instrument which produces sound by plucking their strings which are stretched and tightened. The plucking process can be done by using fingures or other special designed instrument. An example of this type of musical instrument includes zeze, marimba and even traditional guitars.

Membranophones: This is a class of traditional musical instrument which are made of membranes. They produce sound by hitting a beating the surface of the membrane by using of hands or sticks. An example of a membranophone is a drum or chungu ya kiti.

Percussion: This is a class of traditional musical instrument consisting of percussion ins-

10. truments. They mainly produces sound by shaking the instruments in an organised manner so that to obtain the g required sound. An example of percussion instrument are manyanga, njuga and shakers.

Conclusively traditional musical instru ment are of great importance because they are used to restore our cultural and histo rical asset. Also if they can be used as a source of income in form of tourist attraction. Therefore, we must ensure their presence for our own benefits.

Extract 10.1: A sample of good responses in question 10

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Moreover, 26.3% of the candidates who performed poorly had inadequate knowledge of classifying the traditional musical instruments according to sounds, melody and rhythm production. They failed to provide correct answers because some were not aware of specific classes of the traditional music instruments. In addition, they did not understand that all music instruments are grouped according to their similarities of sounds, melody and rhythmic production. Some candidates misunderstood the requirement of the question and responded by mentioning names of instruments such as *trumpet, xylophone, flute, manyanga and drum* instead of classifying them as membranophones, chordophones, aerophones and idiophones. Extract 10.2 presents a sample of answers from candidates who performed poorly in the question.

10   Trumpet : This because the amount of sharp that in order to blowing the traditional musical amount the bring the unit in the characteristics for string instru ment into the mouth to generate the people to big brass the traditional musical in the amount of traditional in order to blowing the one of the following instru ment to belongs to that coolegories.

Flute : This becaus the flute are the traditional musical instruments in order to generate the amount of the people in the society to bring the people to entertain people for that to ensure chil dren for the played to blowing in the area to interprete the among in the string instrument in the amount of the people.

Xylophone ; This are the traditional musical instrument in order to generate the beneficial amount of the people in the community for the played by blo wing air into the mouth piece to set the musical instruments to Arusha for the traditional in order to bring amount the people.

Generally : These are the examples of the traditional music instruments from the point of view of sounds melody and rhythm production to the society.

Extract 10.2: A sample of incorrect responses in question 10

In Extract 10.2, the candidate misunderstood the requirement of the question. Thus he/she explained music instruments instead of classifying them according to the sound melody and rhythm.

3.0 PERFORMANCE OF THE CANDIDATES' IN EACH TOPIC

The Music CSEE 2021 Examination had ten (10) questions set from three (3) topics, namely Rudiments of Music, Harmony and Applied Music. All the topics are taught in Form One, Two, Three and Form Four. The analysis of the candidates' performance in each topic indicates that the candidates had good performance in a topic of Applied Music (76.2%), and average performance in a topic of Rudiments of Music (67.4%) and Harmony (58.9%).

Further analysis shows that out of the three (3) tested topics, three sub-topics from Applied Music had the following performance; *Application of Music in the Society* (97.9%), *Classifying Traditional Musical Instruments of Tanzania* (73.7%) and *Singing Songs of other African Countries* (57%). Furthermore, four subtopics from topic of Rudiments of Music had the following performances; *Applying Musical Terms and Signs in Interpreting Music* (69.65%), *Identification of Modern Musical Instruments* (89.7%), *Grouping of Notes in Music Reading* (72%), and *Writing Music in Respective Clefs* (38.3%).

Moreover, candidates scored average marks in the topic of Harmony (58.9%). The performances of the candidates in the topics are summarized in Appendix A.

4.0 CONCLUSION

The general performance of the candidates in Music subject in 2021 for CSEE was good since 92.52 per cent of the candidates who sat for the examination passed it with the following grades: A (5), B (26), C (35) and D (33). However, 7.5 per cent (8) of the candidates failed after obtaining F grade, as illustrated in Appendix B.

The analysis show that 99 (92.5%) of candidates who passed the exam scored 30 marks and above. The analysis of the candidates' performance shows that the candidates who had a good performance had knowledge of the subject topics and content. They correctly interpreted questions accordingly and wrote correct responses. Candidates who had weak performance failed to identify tasks of the questions; lacked enough knowledge of the topic(s) tested and lacked keenness in answering question. Likewise low command of the English Language also inhibited their performance.

5.0   RECOMMENDATIONS

In order to improve the performance of candidates in the future examinations, it is it recommended that:

(a) Teachers should ensure that all topics stipulated in the Music Syllabus, are taught thoroughly, with emphasis on both theory and practical lessons to meet the objectives of the Music subject.

(b) Teachers should employ a variety of teaching and learning techniques like using solfege (do, re, mi, etc.), scale ear training technique, interval ear training, pitch ear training, and chord ear training to enable students to respond to questions as required, especially in subtopics they failed. More importantly, teachers should guide students on how to identify the requirements of questions.

(c) Teachers should guide students to make intensive examination preparation by providing them with adequate exercises and tests for both theory and practical skills. Instant feedback should be provided to ensure assessment of the learning process.

(d) Schools should ensure that there is sufficient teaching and learning materials for both theory and practical lessons; since practical exercises encourage students to learn and help students to develop a link between theory lessons and practical exercises.

(e) Students should be encouraged to use the English Language in all aspects of teaching and learning processes in order to improve their English language skills. This will help them to present their responses comprehensively.

Appendix A: Summary of the Candidates' Performance in each Question

S/N	Topics	Subtopics	Question Number	Percentage of the candidates who scored 30 per cent and above (%)	Average Performance in Each Topic (%)	Remarks
1.	Applied Music, Rudiments of Music, Harmony		1	81.3	81.3	Good
2.	Applied Music	Application of Music in the Society	8	97.9	76.2	Good
		Classifying Traditional Musical Instruments of Tanzania According to Their Music Classes	10	73.7		
		Singing Songs of other African Countries	9	57		
3.	Rudiments of Music	Applying Musical Terms and Signs in Interpreting Music	2 & 6	69.7	67.4	Average
		Identification of Modern Musical	5	89.7		
		Grouping of Notes in Music Reading	3	72		
		Writing Music in Respective Clefs	7	38.3		
4.	Harmony	Recognising Chord Progressions in Harmony	4	58.9	58.9	Average

***Appendix* B: Summary of the Candidates' Performance by Grade**

Candidates' Performance CSEE 2021