



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) 2022**

MUSIC



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017 MUSIC

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FOREWORD

The National Examinations Council of Tanzania (NECTA) is pleased to issue the 2022 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 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 the 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 candidates in their four years of secondary education.

In this report, issues that contributed to the failure of candidates to respond to questions correctly have been analysed. Some factors that inhibited 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 candidates in responding to questions have been indicated.

This feedback will enable educational administrators, teachers, stakeholders, candidates and others to take right measures to improve the 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. Said Ally Mohamed
EXECUTIVE SECRETARY

1.0 INTRODUCTION

This report analyses the performance of candidates in Music subject in the Certificate of Secondary Education Examination (CSEE) in 2022. 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. 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 candidates performed in each question and indicates strengths and weaknesses shown in their responses. Extracts from candidates' responses have been inserted in different sections to illustrate, respective cases. The performance of candidates in each question is categorised as weak, average and good if they scored from 0 to 29 per cent, 30 to 64 per cent and 65 to 100 per cent, respectively. The performances is indicated by using colours, whereby green shows the good performance, yellow indicates the average performance and red colour shows the weak performance.

A total of 55 candidates sat for Music Examination in 2022, of which 89.09 per cent passed with the following grades: A = 5 (9.0%), B = 6 (10.9%), C = 21 (38.1%) and D 17 = (30.9%). A total of 6 candidates (10.9%) failed the examination after obtaining grade F. This analysis of candidates' results indicates that the performance in this paper was good. However, the comparison of the performance between 2021 and 2022 indicates that performance of candidates dropped by 3.43 per cent in 2022. Table 1 presents the comparison of the performance between 2021 and 2022 in Music subject.

Table 1: Comparison of the Performance between 2021 and 2022

Year	Sat	The number of Candidates and Per centage					
		Passed	Grades				
			A	B	C	D	F
2021	107	99	5	26	35	33	8
		92.52%	4.7%	24%	32.7%	30.8%	7.5%
2022	55	49	5	6	21	17	6
		89.09%	9.0%	10.9%	38.1%	30.9%	10.9%

Further, the report provides a conclusion and recommendations based on the analysis. Lastly, extracts from candidates' responses have inserted in the text to demonstrate respective cases.

2.0 ANALYSIS OF THE CANDIDATES' PERFORMANCE IN EACH QUESTION

2.1 Section A: Multiple Choice Items

Section A comprised fifteen (15) items, whereby candidates were required to respond to all items. Each item weighed one (1) mark. The section weighed 15 marks in total.

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

The question consisted of 15 multiple-choice items constructed from the topics of Applied Music, Rudiments of Music and Harmony. The questions were from the subtopics of *Identification of Intervals, Identification of Modern Musical Instruments, Classification of Traditional Musical Instruments, Recognition of Musical Notes, Time Values and Rests, Reading Triads in Various Keys, Recognizing Bar lines. Applying Musical Terms and Signs in Interpreting Music, Give Critic to Musical Works, Writing Simple Music, Time Signature, Key Signature, Cadence, Scales and Rhythms.*

All candidates 55 (100%) attempted the question. The general performance of candidates in the question was good because 51 (92.7%) candidates scored 30 marks and above. The analysis of the candidates' performance shows that 49.1 per cent of the candidates scored from 10 to 15 marks, indicating a good

performance, 43.6 per cent of the candidates scored from 4.5 to 9.5 marks indicating an average performance. Moreover, 7.3 per cent of the candidates scored from 0 to 4.0 marks, showing a weak performance. Figure 1 summarizes the candidates' performance in question 1.

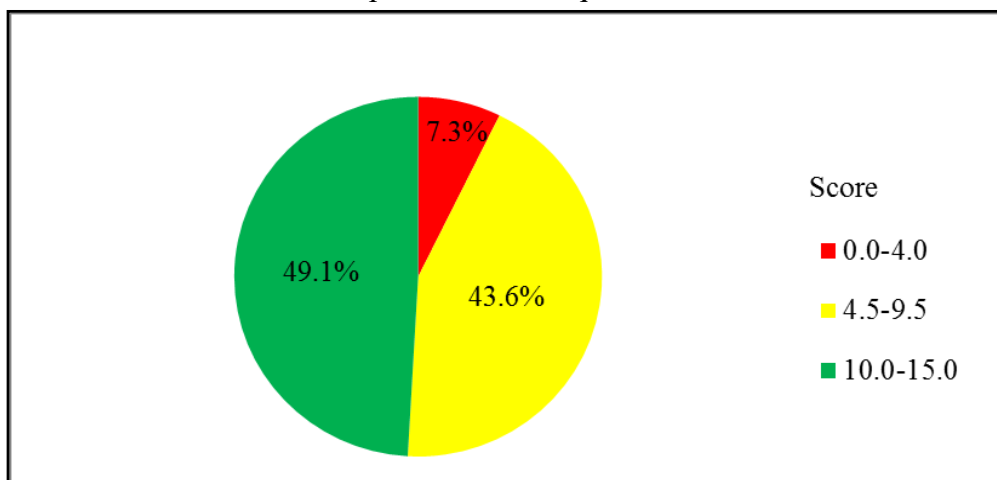


Figure 1.1: *The Candidates' Performance in Question 1*

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 explain what happens when a perfect interval is inverted. The correct response was D *It remains perfect*. Candidates who opted for the correct response were knowledgeable of the subtopic of Identification of intervals. Candidates who opted for option A *It becomes minor* and C *It becomes major* were not knowledgeable of the sub topics. Those who opted for B *It forms a diminished* failed to recognize that the diminished interval is formed when a perfect 4th or 5th is lowered.

Item (ii) required candidates to identify the name of the middle line of the treble staff. The correct response was C *B*. Candidates who chose the correct response were competent in the recognition of musical notes, time values and rests. They had adequate knowledge of lines and spaces of the treble clef staff. Candidates who opted for D *F*, lacked knowledge of clefs used to write music. F is the second space and the fifth line of the treble clef staff. Candidates who opted for response E *G*, failed to

understand that note G on the treble clef staff is the second line not the middle line. Those who chose A C and B D were not aware of the pitch names on the treble clef staff (because A is the second space and D is the fourth line of the treble clef staff).

Item (iii) required candidates to name a traditional instrument, which is an example of the tuned idiophones. The correct response was E *Marimba ya vibao*. Candidates, who opted for response E, were aware of the traditional music instruments and their classes. Those who opted for A *Piano organ* had inadequate knowledge of the musical instruments (because there is no such a kind of instrument in either traditional or western music). Candidates who opted for B *Njuga* or D *Manyanga* failed to differentiate njuga from manyanga (because njuga is made of metal and iron and manyanga is made of gourd). Those who opted for C *Zeze* were not aware of the types of the instruments (because zeze is categorized as chordophones (string instruments) class, not as idiophones group).

Item (iv) required candidates to identify an term used to recognize three music notes that consists of root, third and fifth which sound simultaneously. The correct response was B *Triad*. Candidates who opted for the correct response were conversant enough with the application of musical terms and signs in interpreting music. Candidates who chose option A *Interval* failed to know that an interval is a distance between two notes/pitches. Candidates who chose option C *Chromatic* could not recognise that a chromatic is one of the types of scale not a triad. Those who chose D *Anacrusis* were not aware of the triad (because anacrusis refers to the starting beat before a strong beat). Candidates who chose option E *Diatonic* were not aware of the triad and chords in the music theory.

Item (v) required candidates to identify a technical name used to refer to the sixth degree of the scale. The correct response was C *Submediant*. Candidates who chose this correct response had enough knowledge of the names given to different technical names of the scale degree. Candidates who chose option A *Supertonic* lacked knowledge on technical names (because supertonic is a technical name for the second degree of the scale). Candidates who chose options B *Leading note*, D *Tonic* and option E *Dominant* had inadequate knowledge on technical names of the scale degree

(because leading note is the seventh note and is half-step below the tonic whereas the tonic is the first note and the last degree note of the scale). Dominant is the fifth degree of the scale.

Item (vi) required candidates to identify the statement that justifies the meaning of $\frac{3}{8}$ time signature. The correct response was D *Three quaver beats in a bar*. Candidates who chose the correct response were knowledgeable of the time signature and the relationship between numbers and music notes value. Candidates who chose option A *Three crotchets in a bar* failed to know that three crotchets in a bar means three-four-time signature not but not three-eight as in option D. Candidates who chose option B *Eight crotchet beats in a bar* were not conversant enough with note values and the time signature. Those who chose C *Four minim beats in a bar* or option E *Three quaver notes in a bar* lacked knowledge of the time signature.

Item (vii) required candidates to identify the African musical instrument that produces sounds by vibration. The correct response was E *Baragumu*. Candidates who chose the correct response were knowledgeable of the African traditional musical instruments and their classes. Baragumu falls into the class of aerophones, as it uses air to produce sound. Candidates who chose option A *Manyanga* failed to understand that manyanga is categorised as idiophones. Candidates who chose option B *Enanga* and option C *Izeze* could not differentiate baragumu (wind instruments) from enanga and izeze from the class of chordophones (string instruments). Candidates who chose option D *Oboe could not* differentiate the instruments (because oboe is not an African traditional musical instrument despite using air to produce sound).

Item (viii) required candidates to identify a term used to call a third note of the chord left as the bass when the original bass of each triad of the scale is moved to the higher part. The correct response was A *1st inversion of the triad*. Candidates who chose the correct response were knowledgeable of musical inversions, given that a chord whose root note has been raised by an octave is no longer the lowest note in the chord, or the base note. The second note in the chord becomes the base note and the root note becomes the highest note in the chord. Candidates who chose option B *2nd inversion of the triad*, failed to identify the position of the 1st inversion and the 2nd

inversion of the triad chord. Those who opted for C *5th inversion of the triad*, D *Root position of the triad* and option E *3rd position of the triad* were not conversant enough with the Chord inversion.

Item (ix) required candidates to identify the number of single beats found in the compound time signature. The correct response was E *Three quavers*. Candidates who chose the correct response had adequate knowledge of the sub topic of the Time Signature. In the compound time signature, each beat is a dotted note. 6/8, 9/8 and 12/8 are examples of the compound time. Although 6/8 time has six quaver beats in the bar, the beat is given by two



dotted crotchets. The following figure is an example of the compound time signature. Candidates who chose option A *Three crotchets* were not skillful the compound time signature (because the compound time signature uses quaver notes to make a single beat). Candidates who chose options B *Three minims*, C *Three semiquavers* and option D *Three demisemiquavers* lacked knowledge of counting beats of the compound time signature.

Item (x), required candidates to identify a music composer who is not an African composer. The correct response was C *Robert Kelly*. Candidates who opted for the correct response were knowledgeable of the subtopic of Singing Songs of Other African Countries in the topic of the Applied Music. Candidates who chose options A *Mbaraka Mwishehe*, B *Pepe Kale*, *Koffi Olomide* and E *Lucky Dube* did not know that musicians are born in African *Mbaraka Mwishehe* from Tanzania, *Pepe Kale* from Congo and *Lucky Dube* from South Africa.

Item (xi) required candidates to identify the name of the pattern of sharps or flats that occurs in pair and appear at the beginning of the staff indicating that certain notes to be consistently raised or lowered. The correct option was A *Key Signature*. Candidates who opted for the correct response were knowledgeable of key signatures. The key signature is a set of sharps or flats placed at the beginning of the staff (stave) to tell musicians the scale of music. Candidates who chose option B *Time Signature* had inadequate knowledge of the time signature because the time signature refers to the numbers of beats in a bar and demonstrates the value of single beat that will

be used on a musical score. Candidates who chose option C *Enharmonic Key* were not aware of the key signature (because there is no an enharmonic key in the music theory). Those who chose D *Minor Scale* and option E *Major Triads* were not familiar with key signatures.

Item (xii), required candidates to identify the sound of a double sharp note. The correct response was C *Tone higher*. Candidates who opted for the correct response were knowledgeable of accidentals. In music, there are three main accidentals signs, namely sharp (#), flat (b) and natural (♮). A sharp sign raises a pitch by a semitone, a flat lowers pitch by a semitone and a natural sign restores the pitch of sharp or flat to its original pitch. Candidates who chose option A *Toner lower* were not aware of the subject (because in music when a note is lowered, you use flat sign to reduce the distance between one note and another). Candidates who opted for B *Tone higher than higher* were not familiar with the uses of the double sharp sign (because only a double sharp raises a note by twice or two semitones of the distance). Those who opted for D *Tone higher of note* and E *Tone lower than lower* lacked knowledge of the distance between music notes.

Item (xiii), required candidates to identify the correct technical term used to represent singers singing without instruments. The correct response was D *Acapella*. Candidates who chose the correct response were aware of musical terms and signs in interpreting music. Acapella is a performance by a singer or a singing group without instrumental accompaniment. Candidates who chose option A *Rhumba* had inadequate knowledge of the singing styles in music. Rhumba (Rumba) is a rhythmic dance with Spanish and African elements, originating in Cuba. Candidates who opted for B *Band* failed to recognise that a band is a group of musicians who perform or play music together. Those who opted for C *Performer* failed to know that a performer is any person who performs a musical work. Candidates who chose option E *Vocalists* did not know that vocalists are singers who sing different songs no matter with or without accompaniment of music instruments. A vocalist is an individual who sings and usually has an appealing singing voice and an appreciation for performing

Item (xiv) required candidates to identify an instrument classified as percussion. The correct response was D *Xylophone*. Candidates who opted for the correct response were knowledgeable of the classes of music

instruments. Xylophone is a percussion musical instrument played by striking a row of wooden bars of graduated length with one or more small wooden or plastic beaters. Candidates who chose option A *Harp* were not able to differentiate xylophone from harp. Harp is categorised as chordophones (string instruments) while xylophone comes from tuned idiophones. Candidates who chose response B *Tube fiddle* were not aware that there is no such a word in the music theory. Those who chose C *Metal bell* could not differentiate xylophone from metal bell because metal bell is un-tuned instrument but xylophone is tuned. Candidates who chose option E *Flute* were not aware that flute fall in the category of aerophones. It uses air to produce sound.

Item (xv) required candidates to identify a plagal cadence formed by the given chord progression. The correct response was B *IV-I*. Candidates who opted for the correct response were knowledgeable of the types of cadences. A plagal cadence occurs when a phrase of music ends with IV (or iv) going to I (or i). Candidates who chose option A *V-I* failed to recognise that it was a perfect cadence. A perfect cadence (also known as an authentic cadence) moves from chord V to chord I. Candidates who opted for response C *I-IV*, D *I-V* failed to understand that both options were the imperfect cadences. Those who opted for E *V-VI* could not figure out that this was an interrupted cadence.

2.1.2 Question 2: Matching Items: Identification of Modern Musical Instruments

This question consisted of five (5) matching items. It required candidates to match the descriptions of musical instruments in **List A** with the corresponding musical instruments in **List B** by writing the letter of the corresponding correct answer in the box besides the corresponding item number. The question tested candidates' knowledge and ability to remember modern musical instruments.

All 55 (100%) candidates who sat for Music examination in 2022 attempted the question. Candidates' scores in this question were as follows; 29.1 per cent of the candidates scored from 0.0 to 1.5 marks out of 5, 29.1 per cent of them scored from 2.0 to 3.0 marks and 41.8 per cent scored from 4.0 to 5.0 marks.

The analysis of the candidates' performance shows that the general performance of the candidates in this question was good, since 70.9 per cent of the candidates scored from 2 to 5 marks. Figure 2 summarizes the candidates' performance in question 2.

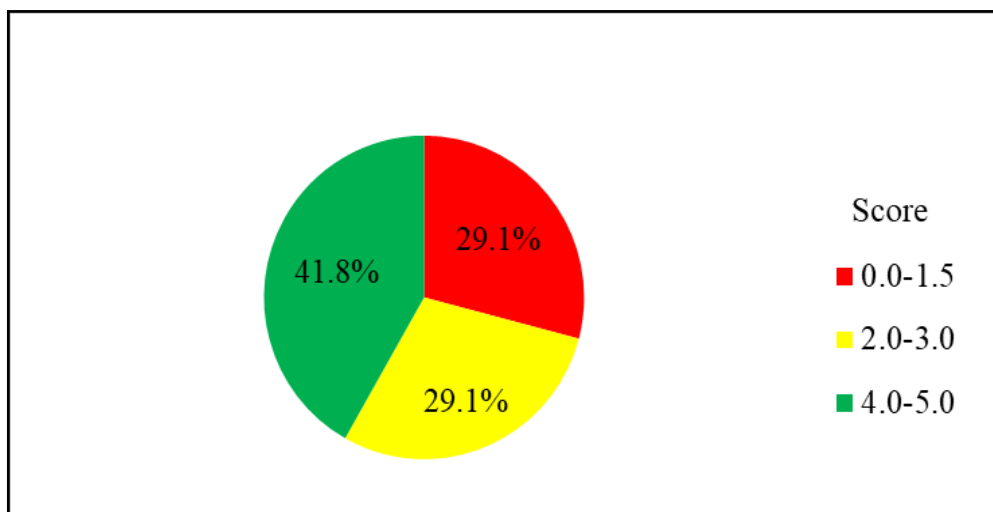


Figure 2: *The Candidates' Performance in Question 2*

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

Item (i) required candidates to match a percussion instrument of definite pitch consisting a flat wooden bar set in a frame and played by striking with a hard plastic in list A. The correct corresponding musical instrument in list B was option G *Xylophone*. Candidates who matched the correct name were well knowledgeable of the musical instruments and their classes. Candidates who matched it with letter E *Saxophone* failed to know that saxophone belongs to wind instruments, while xylophone belongs to idiophones. Those who matched it with option D *Cymbals* had inadequate knowledge of the musical instruments. Candidates who matched it with an F *Piccolo* were not aware of the Western musical instruments.

Item (ii) required candidates to match the family of woodwind instrument made of brass and is played with a single reed mouthpiece and vibrates when the player blows. The correct response was - E *Saxophone*. Candidates who matched it with the correct response E were knowledgeable of the modern music instruments. Candidates who matched this with letter

D *Cymbals* failed to differentiate saxophone from cymbals (because cymbals is a percussion musical instrument consisting of a circular flat or concave metal plate struck with a drumstick or is used in pairs struck glancing together). Those who matched it with response A *Guitar* were not conversant enough with the western musical instruments and their groups.

Item (iii) required candidates to match a string instrument with the highest range of the string family played by scratching a bowing stick on the string or when plucked with fingers. The correct response was B *Violin*. Candidates who opted for this correct response were knowledgeable of modern musical instruments. Candidates who matched this with letter E *Saxophone* failed to differentiate violin from saxophone. Those who matched it with option D *Cymbals* had inadequate knowledge of the Western musical instrument. Candidates who matched it with response F *Piccolo* did not know that piccolo is a musical instrument belongs to aerophones group, whereas violin is a stringed musical instrument.

Item (iv) required candidates to match a percussion instrument of indefinite pitch consisting of a pair of metal of plates played by striking plates against each other. The correct response was D *Cymbals*. Candidates who opted for the correct response were competent and conversant with the modern musical instruments and their uses. Candidates who matched this with letter E *Saxophone* had inadequate knowledge of the subtopic of Modern Musical Instruments and their Uses. Those who matched it with option G *Key signature* failed to distinguish cymbals from the key signature. Candidates who matched it with 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.

Item (v) required candidates to match a plucked string instrument made of six strings played with both hands by plucking strings with fingers. The correct response was A *guitar*. Candidates who matched it correctly were knowledgeable and conversant with the modern musical instruments and their uses. Candidates who matched this with letter E *Saxophone* had inadequate knowledge of the modern musical instruments (because guitar uses string to produce sound whereas saxophones uses air to produce sound). Those who matched it with option G *Key signature* failed to distinguish guitar from key signature. Candidates who matched it with

response B *Bar line* were not acquainted with the subtopic of Modern Musical Instruments. Extract 2.1 shows a sample of the incorrect responses from a script of one of the candidates

2. Match the descriptions of musical instruments in **List A** with the corresponding musical instruments in **List B** by writing the letter of the correct answer below the item number in the table provided.

List A	List B
(i) Percussion instrument of definite pitch that consists of a flat wooden bar set in a frame and played by striking with a hard plastic.	A Guitar
(ii) Family of woodwind instrument made of brass played with a single-reed mouthpiece and vibrates when the player blows.	B Violin
(iii) String instrument with the highest range of the string family played by scratching a bowing stick on the strings when plucked with the fingers.	C Viola
(iv) Percussion instruments of indefinite pitch consisting of a pair of metal plates, played by striking the plates against each other.	D Cymbals
(v) Plucked string instrument made by six strings and played with both hands by plucking the strings with fingers.	E Saxophone
	F Piccolo
	G Xylophone

Answers

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

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

Extract 2.1 shows that the candidate managed to match the descriptions of musical instruments in list A by writing the correct responses from list B in the table provided.

In general, candidates who performed well in this question had adequate knowledge of identification of modern musical instruments in interpreting music.

On the other hand, some candidates failed to match the descriptions in List A with musical instruments in **List B** correctly. Some candidates failed to match even a single item correctly. Some left the question un-matched. This implies that they did not understand the subtopic of Identification of

Modern Musical Instruments. Extract 2.2 shows a sample of the incorrect responses.

2. Match the descriptions of musical instruments in **List A** with the corresponding musical instruments in **List B** by writing the letter of the correct answer below the item number in the table provided.

List A	List B
(i) Percussion instrument of definite pitch that consists of a flat wooden bar set in a frame and played by striking with a hard plastic.	A Guitar
(ii) Family of woodwind instrument made of brass played with a single-reed mouthpiece and vibrates when the player blows.	B Violin
(iii) String instrument with the highest range of the string family played by scratching a bowing stick on the strings when plucked with the fingers.	C Viola
(iv) Percussion instruments of indefinite pitch consisting of a pair of metal plates, played by striking the plates against each other.	D Cymbals
(v) Plucked string instrument made by six strings and played with both hands by plucking the strings with fingers.	E Saxophone
	F Piccolo
	G Xylophone

Answers

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

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

In Extract 2.2, the candidate failed to match the description of musical instruments in list A by writing the correct response from list B in the table provided.

2.2 Section B: Short Responses

This section consisted of five (5) short answer questions. Each question weighed 10 marks. Candidates were required to answer all questions. The section weighed 50 marks.

2.2.1 Question 3: Rudiments of Music: Recognizing Bar lines

Question 3 consisted of parts (a) and (b). Part (a) required candidates to add bar lines to the given rhythm and part (b) required candidates to add an appropriate note at each of the places marked star to make the bar rhythm

complete. The question tested candidates' knowledge of adding bar lines and appropriate notes accordingly.

All candidates 55 (100%) attempted the question. The analysis of the candidates' performance shows that 12 (21.8%) candidates scored from 0.0 to 2.5 marks, indicating a weak performance, 11 (20%) candidates scored from 3 to 6 marks, which is an average performance; and 32 (58.2%) candidates scored from 6.0 to 10 marks which is a good performance. The general performance of the candidates in this question was good, because 78.2 per cent of the candidates scored 30 marks and above. Figure 3 summarizes the candidates' performance in the question.

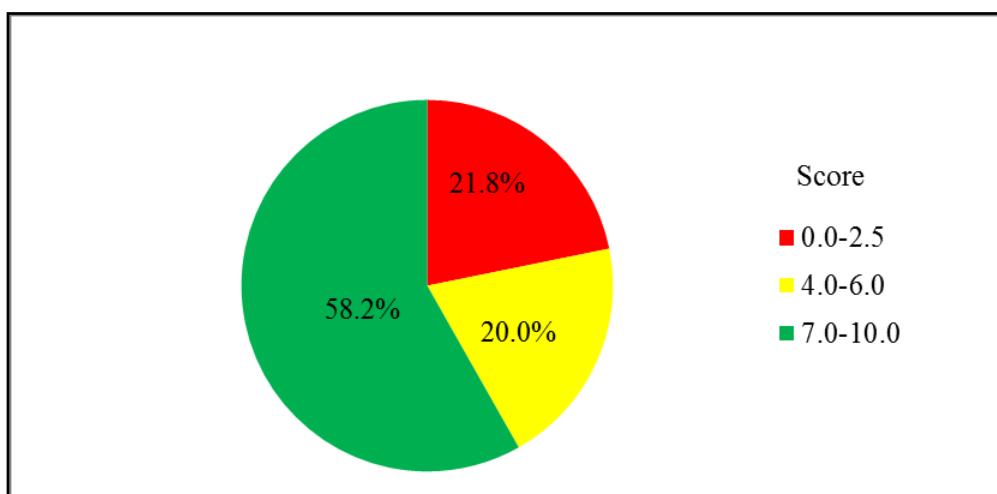



Figure 3: *The Candidates' performance in question 3*

Part (a) and (b) in question 3 required adding bar lines and notes according to the time signature. In order to make music easier to read and balanced, we normally divide music into bars of equal beats (music notes). We always divide music into bars of equal values of beats by inserting bar lines into the music. When you look at the time signature, the top number tells you how many beats are in a single bar/measure and the bottom number tells you the kind of notes those beats are. For example, in 4/4, there are 4-quarter notes in a measure. In 6/8, there are six eighth notes in a measure.


The analysis of candidates' performance in this question shows that those who scored high marks in this question were knowledgeable, competent and skilled in adding bar lines in part (a) and adding music notes in part (b),

accordingly. Extract 3.1 shows a sample of the correct responses from a script of one of the candidates.

3. (a) Add bar lines to the following rhythm.



(b) Add an appropriate note at each of the places marked * to make the bar rhythm complete.

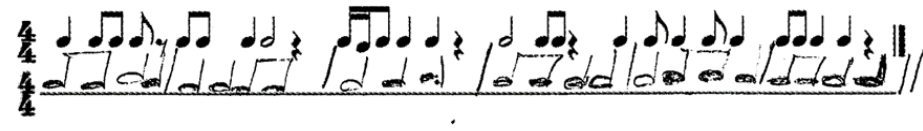


Extract 3.1: A sample of correct responses in question 3


In Extract 3.1, the candidate managed to add the bar lines in part (a) and music notes in part (b).

Candidates who scored low marks failed to insert bar lines in part (a) and music notes in part (b), as were required to make the rhythm meaningful according to the given time signature. Their responses imply that the candidates did not understand the subtopic of Recognising Bar lines in a topic of Rudiments of Music. Extract 3.2 shows a sample of the incorrect responses from a script of one of the candidates.

3. (a) Add bar lines to the following rhythm.



(b) Add an appropriate note at each of the places marked * to make the bar rhythm complete.



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

In Extract 3.2, the candidate failed to add the bar lines in part (a) and music notes in part (b).

2.2.2 Question 4: Applied Music: Identification of Modern Musical Instruments

The question required candidates, with the aid of illustration, to describe the physical characteristics of modern music instruments provided in items (a) to (e). It tested candidates' knowledge of describing the modern musical instruments.

All 55 (100%) candidates attempted the question. The analysis of candidates' performance shows that 19 (34.5%) candidates scored from 0.0 to 2.5 marks, indicating a weak performance, 19 (34.5%) candidates scored from 3.0 to 6.0 marks, that is an average performance, and 17 (31%) candidates scored from 6.5 to 10.0 marks that is a good performance. Figure 4 summarizes the candidates' performance in question 4.

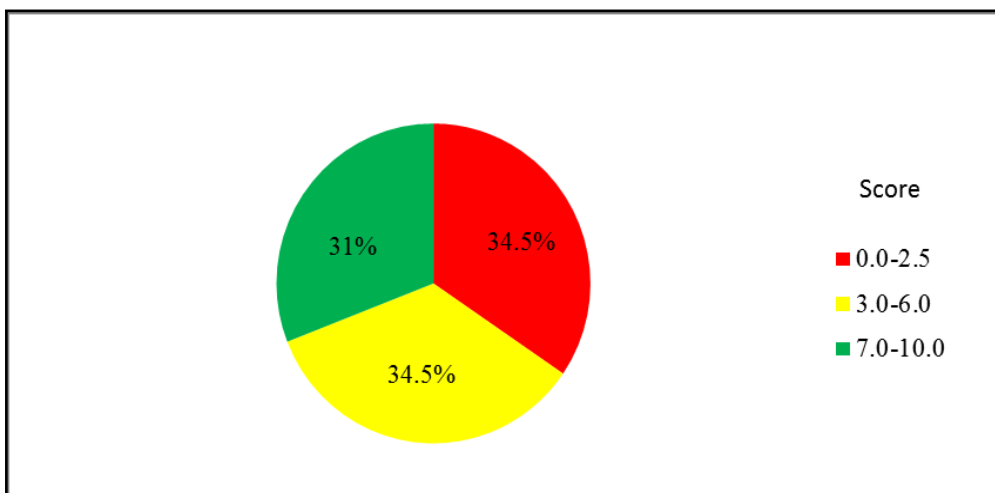


Figure 4: *The Candidates' performance in question 4*

Figure 4 shows that the general performance of the candidates in this question was good, as 36 (65.5%) candidates scored 30 marks and above.

In item (i), candidates were required to describe physical characteristic of a keyboard. The question required candidates to describe a keyboard as a musical instrument that comprises 52 white and black keys, outer rim and lid, inner frame, soundboard, keyboard, and speakers (pipes). Candidates had to state that keyboard produces sound when the player presses keys on the keyboard. Candidates who failed to present these characteristics were not familiar with the keyboard and lacked knowledge of the instrument.


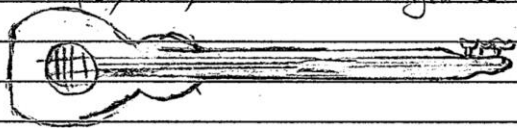

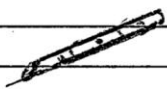
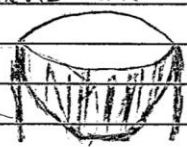
In item (ii), candidates were required to describe the physical characteristic of a guitar. Candidates had to describe the guitar as a stringed instrument with a flat body, a long neck with frets, and usually six strings or four strings played with fingers or with a pick. They had to fill than an acoustic guitar has resonator. Candidates who failed to present these characteristics were not familiar with the guitar and lacked knowledge of the instrument.

In item (iii), candidates were required to describe physical characteristic of a trumpet. In this item, candidates had to describe a trumpet as a brass musical instrument with a flared bell and a bright, penetrating tone. The modern instrument has tubing looped to form a straight-sided coil, with three valves, mouthpiece, tuning slide and finger hook. Candidates who failed to provide these characteristics were not familiar with the trumpet and lacked knowledge on the instrument.

In item (iv), candidates were required to describe physical characteristic of a recorder. In this item, candidates had to describe a recorder as a musical instrument consisting of a wooden tube with holes along its length covered by fingers to vary the notes and is played by blowing into one end. Candidates who failed to provide these characteristics were not familiar with the recorder and lacked knowledge of the instrument.

In item (v), candidates were required to describe the physical characteristics of a timpani. Candidates had to describe a timpani as musical instruments in the percussion family. A type of drum categorised as a hemispherical drum consisting a membrane called a head stretched over a large bowl traditionally made of copper, bearing edge, cable band head, head protector, and hoop. Candidates who failed to provide these characteristics were not familiar with timpani and lacked knowledge of the instrument.

Candidates who scored high marks in the question provided correct descriptions as required. The correct responses imply that they were familiar with the modern music instruments. Extract 4.1 shows a sample of the correct responses from a script of one of the candidates.

4. With the aid of illustrations briefly describe the physical characteristics of the following modern music instruments:
- (a) Keyboard This is the modern music instrument grouped in Percussion and it consist of white and black button and it played by placing those button.
- 
- (b) Guitar This is the modern music instrument grouped in strings instruments and it played by Plucked the arranged strings ^{with} Fingers.
- 
- (c) Trumpet This is the modern music instrument grouped in brass instrument and it produce sound through buzzing.
- 
- (d) Recorder This is the modern music instrument grouped in wood wind instruments and it produce sound through blowing.
- 
- (e) Timpani This is the modern music instrument grouped in Percussion tuned instrument and it produce sound through hitting.
- 

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

In Extract 4.2, the candidate managed to describe the physical characteristics of the modern music instruments provided in items (a) to (e).

The analysis of the candidates in this question shows that candidates who scored low marks were not knowledgeable of the Western musical

2.2.3 Question 5: Rudiments of Music: Writing and Reading Music in Staff Notation Using Respective Staves

In this question, candidates were required to rewrite the given tune and correct mistakes in the melody. The question tested candidates' knowledge of writing and reading simple music correctly.

The analysis shows that all 55 (100%) candidates attempted the question. The candidates performance was as follows; 17 (30.9%) candidates scored from 0.0 to 2.0 marks, indicating a weak performance, 19 (34.5%) candidates scored from 4.0 to 6.0 marks that is an average performance and 19 (34.5%) candidates scored from 8.0 to 10.0 marks, which is a good performance. The general performance of the candidates in the question was good, since 69 per cent of the candidates managed to score 30 marks and above. Figure 5 summarizes the candidates' performance in this question.

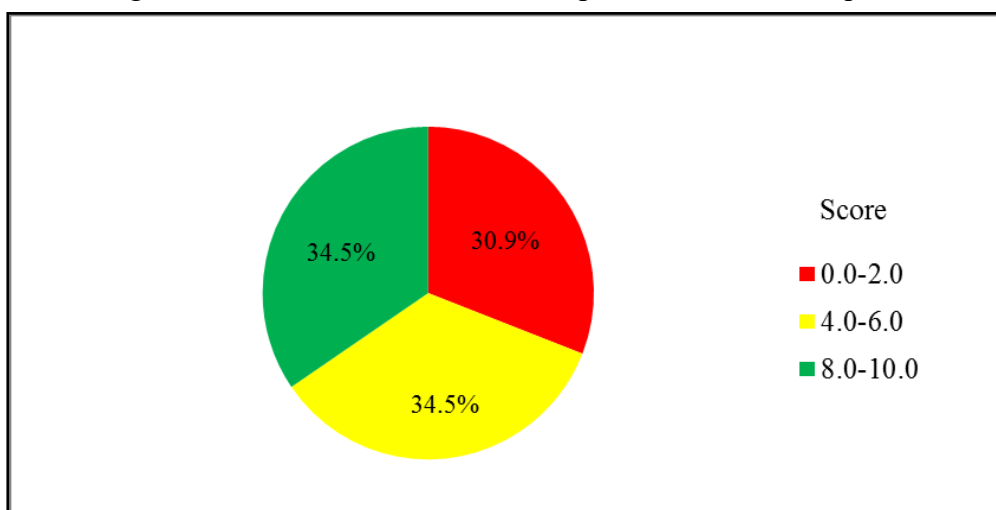


Figure 5: *The Candidates' performance in question 5*

In general, the candidates who performed well in this question demonstrated an adequate knowledge of writing the simple melody or tune and corrected mistakes in the melody. Extract 5.1 shows a sample of the correct responses from a script of one of the candidates.

5. Rewrite the following tune and correct the mistakes.

The image shows a handwritten musical score for question 5. The top staff contains the original tune in D major (two sharps) and 4/4 time, with a tempo marking of quarter note = 80. The bottom staff shows the rewritten version, where the candidate has correctly identified and fixed several mistakes in the original tune, including incorrect note values and accidentals.

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

In Extract 5.1, the candidate managed to rewrite and correct mistakes in the given tune.

Contrarily, some candidates scored average and weak marks. Those who scored average marks in the question managed to rewrite and correct only three, out of five, required items. On the other hand, candidates who scored weak marks, failed to rewrite and correct mistakes in the given tune. Some, grouped rhythms of the tune while others left the question unanswered. Such responses imply that the candidates were not knowledgeable and skilled in rewriting and correcting mistakes in the tune or melody. Extract 5.2 shows a sample of the incorrect responses from a script of one of the candidates.

5. Rewrite the following tune and correct the mistakes.

The image shows a handwritten musical score for question 5, representing an incorrect response. The top staff contains the original tune in D major (two sharps) and 4/4 time, with a tempo marking of quarter note = 80. The bottom staff shows the rewritten version, which contains several errors, including incorrect note values and accidentals, indicating a lack of knowledge or skill in rewriting and correcting mistakes in the tune or melody.

Extract 5.2: A sample of the incorrect responses in question 5

In Extract 5.1, the candidate failed to rewrite and correct mistakes in the given tune.

2.2.4 Question 6: Rudiments of Music: Reading and Writing Music in Respective Key Signatures

Question 6 consisted of items (a) and (b). Item (a) required candidates to make F the major scale ascending and descending with the key signature on the treble staff. Item (b) required candidates to make E minor scale ascending and descending without the key signature on the bass staff. The question tested candidates' knowledge of reading and writing music in the respective key signature while observing instructions.

All 55 (100%) candidates who sat for Music examination attempted the question. The data analysis on the performance of candidates' shows that 9 candidates (16.4%) scored from 0.0 to 2.5 marks, 42 candidates (34.5%) scored from 4 to 6 marks and 27 candidates (49.1%) scored from 7.0 to 10.0 marks.

The general performance of the candidates in the question was good, since 83.6 per cent of the candidates managed to score 30 marks and above. Figure 6 summarizes the performance in the question.

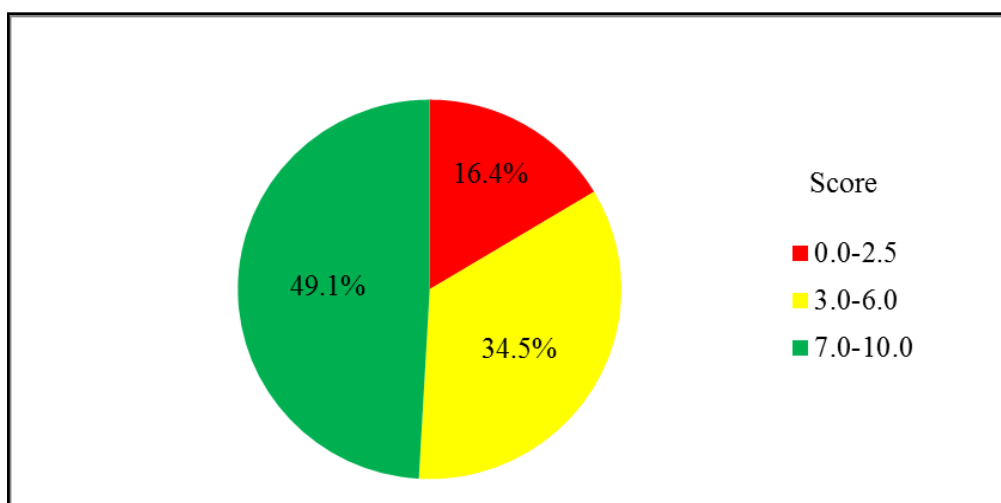


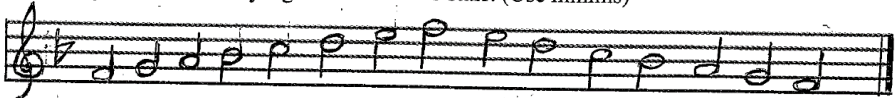
Figure 6: *The Candidates' performance in question 6*

Candidates who scored high marks in the question were able to provide the correct responses to all question items, as was required. Their correct responses imply that they understood a sub-topic of Reading and Writing

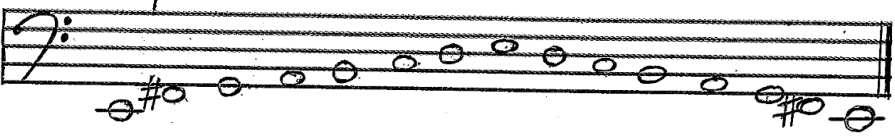
Music in the respective key signatures well. Extract 6.1 shows a sample of the correct responses from a script of one of the candidates.

6. Make the following scales ascending and descending.

(i) F major scale with key signature on treble staff. (Use minims)



(ii) E minor scale without key signature on a bass staff. (Use semibreves)



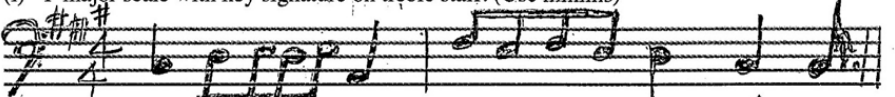
Extract 6.1: A sample of the correct responses in question 6

In Extract 6.1, the candidate managed to make scales ascending and descending in F major and E minor.

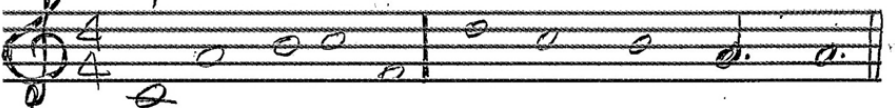
On the other hand, candidates who scored weak marks in the question had inadequate skills and knowledge of making scales ascending and descending (both the major and minor scale). For example, one of the candidates responded by making the scale of F major by starting with note E on the staff. Some candidates interchanged the clefs by using the bass clef, where they were supposed to use the treble clef and vice versa. Some candidates left the question unanswered. Extract 6.2 shows a sample of the incorrect responses from a script of one of the candidates.

6. Make the following scales ascending and descending.

(i) F major scale with key signature on treble staff. (Use minims)



(ii) E minor scale without key signature on a bass staff. (Use semibreves)



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

In Extract 6.2, the candidate failed to make scales ascending and descending in F major and E minor.

2.2.5 Question 7: Harmony: Reading Triads and Intervals in Various Keys

Question 7 consisted of parts (a) and (b). Part (a) required candidates to write the required intervals above the note and part (b) required the candidates to write the correct triads above the supplied notes.

The question tested candidates' skills in writing the correct triads and intervals. All 55 (100%) candidates who sat for the examination attempted the question. Generally, the performance of the candidates in this question was good, since 67.2 per cent of the candidates managed to score 30 marks and above as summarised in Figure 7.

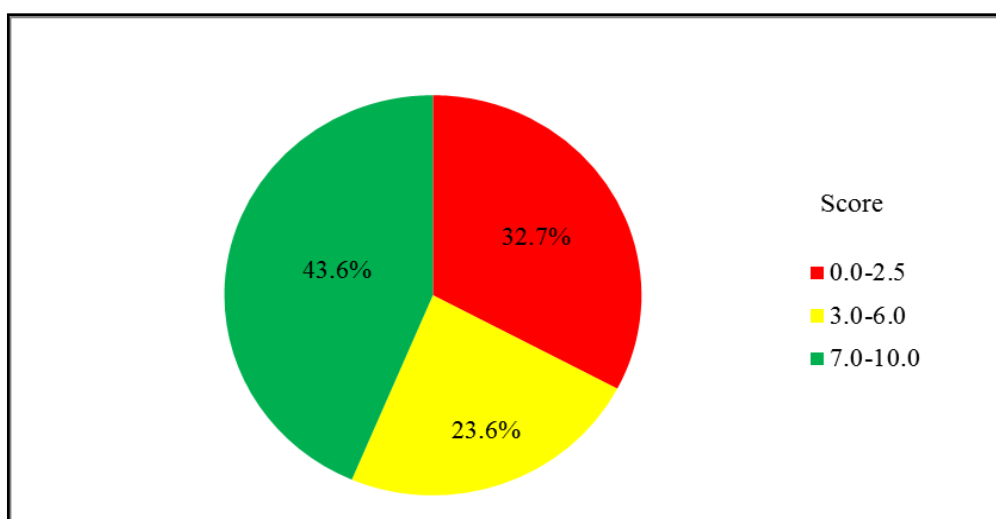


Figure 7: *The Candidates' performance in question 7*

Figure 7 shows that 18 (32.7%) candidates scored from 0 to 2.5, which is considered as a weak performance. Candidates who scored average marks were 13 (23.6%), scored from 3.0 to 6.0 marks. A total of 24 (43.6%) candidates performed well by scoring marks ranging from 7.0 to 10.0.

Candidates who scored high marks correctly answered the question as requested. Those who had an average performance partially managed to write the required intervals above the note in part (a) and failed to write the correct triads above the notes in part (b). Others correctly wrote the correct triads above the notes in part (b) but failed to write the required intervals above the note in part (a). Extract 7.1 is as a sample of the correct responses from a script of one of the candidates.

7. (a) Write the required intervals above the note.

Minor 6th augmented 4th diminished 5th major 3rd major 2nd

Minor 6th Augmented 4th Diminished 5th Major 3rd Major 2nd

(b) Write the correct triads above the notes.

i. D major ii. C major iii. A major iv. E major v. A minor

i. D major ii. C major iii. A major iv. E major v. A minor

Extract 7.1: A sample of the correct responses in question 7

Candidates who performed weakly in this question had inadequate skills and knowledge. They failed to identify the requirement of the question, as they provided irrelevant responses such as *perfect cadence*, *diminished fifth*, *augmented note*, *B sharp*, *5th chord*, *3rd triad*. The provision of such irrelevant responses suggests that they had inadequate knowledge of the intervals and triads, as shown in Extract 7.2.

7. (a) Write the required intervals above the note.

Minor 6th augmented 4th diminished 5th major 3rd major 2nd

E Minor A Augmented E Diminished A Major F Major

(b) Write the correct triads above the notes.

i. D major ii. C major iii. A major iv. E major v. A minor

D major C major A major E major A minor

Extract 7.2: A sample of the incorrect responses in question 7

2.3 Section C: Essay Questions

Section C consisted of three (3) essay questions, whereby candidates were required to answer two (2) questions. Each question weighed 15 marks. The section weighed 30 marks.

2.3.1 Question 8: Applied Music: Give Critic to Musical Works

The question required candidates to analyse five points from the song *Alikufa kwa ngoma* by Mwana Falsafa (Mwana FA) to show its contribution to the society. It tested candidates' knowledge of making critics of musical works. The song talks about a man who lived a decent life but eventually died of Acquired Immune deficiency Syndrome (HIV/AIDS). In the song, Mwana FA creates awareness on HIV/AIDS to teach the youth about safe sexual practices. The song addresses issues of unprotected sex among the young generations in the urban setting. It is intended to stop stigmatization and to encourage taking care of people who have been infected with HIV/AIDS and to un rely on the naked eyes to diagnose people who have been infected.

The question was attempted by 48 (87.2%) candidates, out of 55 candidates who sat for the examination. The analysis shows that 27 (56.2%) of the 48 candidates who opted for the question scored from 10.0 to 15.0 marks, 7 (14.6%) candidates scored from 4.5 to 9.0 marks and 14 (29.2%) scored from 0.0 to 4.0 marks. Generally, the performance of the candidates in this question was good, since 70.8 per cent of the candidates managed to score 30 marks and above. Figure 8 summarises the performance.

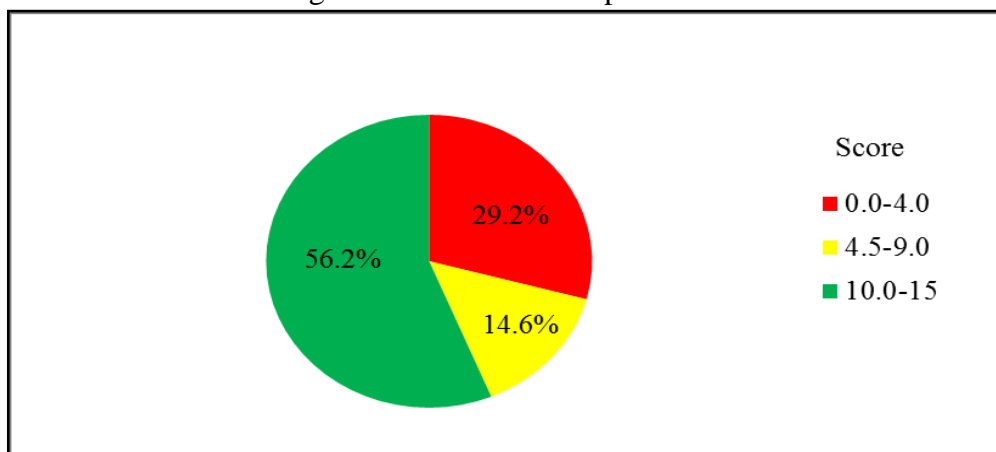


Figure 8: *The Candidates' performance in question 8*

Candidates who performed well in this question were knowledgeable in making criticism of different songs or arts work. Extract 8.1 exemplifies the correct responses of the candidates.

08	<p>The HIV/AIDS disease its brought from bad behaviours so the writer or composer its trying to say about the effects of immoral behaviour how may lead to spread of HIV/AIDS example Prostitutions etc.</p> <p>There is important of providing education of the disease; hence may lead to non spread or deaths due to the HIV/AIDS (Ngome).</p> <p>As an individual should have a self awareness; this is due to the individual to get rid of the disease hence rescue his or her life from the death caused by HIV/AIDS (Ngome).</p> <p>The disease has no any cure; hence an individual should be careful to get rid of the disease by him or her self.</p> <p>Generally; the composer mwana fela etc has tried to produce message to the citizen of the effects of HIV/AIDS so the individual can protect him or her self from the disease.</p>
08	<p>Message; this is the information given to a person due to a certain action from a certain decision we need to say music delivers message now from the song Alukufu kwiz ngome of mwana fela etc we were able to deliver following.</p> <p>Ngome is been defined as aids hence the song its simply called Alukufu kwiz ukimwi but this is simply hide by the word Ngome. The following are the message to be delivered from the song.</p> <p>Effects of HIV/AIDS, this is shown from the name of the song where by the disease is said to kill an individual so there is a huge effects from HIV/AIDS.</p>

Extract 8.1: A sample of the correct responses in question 8

In Extract 8.1, the candidate managed to identify five points from the song *Alikufa kwa ngoma* by Mwana Falsafa (Mwana FA) and showed its contribution to the society.

Candidates who scored low marks in this question, failed to criticise the song *alikufta kwa ngoma*. This shows that they would only listen for entertainment and leisure not for education and information. One of the candidates wrote, *Hakuonekana na binti hakuwahi kuiasi dini, Mfuasi mzuri wa maadili (lakini alikufta kwa ngoma), Aliwarudisha waliopotea akawapa tiba mbadala, Na adui mkubwa wa zinaa (lakini alikufta kwa ngoma)*. Although the lyrics are correct, the requirement of the question was not met. Extract 8.2 shows a sample of the incorrect responses from a script of one of the candidates who failed to make the required criticism of the song.

28	<p>Messages Refer to the theme about a song about Alikufa Kwa ngoma and after song in Mwana Falsafa (Mwana FA) To improve educate people above the messages by society in contribution in Mwana Falsafa that contact by people and other girls same society To improve employ ment. Forecamp le, to play the guitar to square the people to employ ment and other support same time to take the money To improve interaction. because the people to attending the foreing of country to come here intalation in people by people and country by country same vip in Tanzania To improve soc ear scene. Forega mple WCB. wasafi in contain the eli amoneli platinam in dar sec laam and other contain the belief about To improve source of income. because use it take many and other to tend above the market to musical counsel by the musician to reduce the material Conclusion. above the contribution to the society by messages of Alikufa Kwa ngoma this point it educate the people</p>	
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Extract 8.2: A sample of the incorrect responses in question 8

In Extract 8.1, the candidate failed to analyse five points from the song *Alikufa kwa ngoma* by Mwana Falsafa (Mwana FA). He/she also failed to show the songs' contribution to the society.

2.3.2 Question 9: Applied Music: Classifying Traditional Musical Instruments of Tanzania according to their Music Classes

The question required candidates to analyse rattle and shaker instruments termed as manyanga by their similarity, difference and use. It tested candidate's knowledge and familiarization on the traditional musical instruments.

A total of 42 (76.4%), out of 55, (100%) candidates attempted the question. Candidates who had a weak performance were 14 (33.3%), as they scored from 0.0 to 4.0 marks, out of 15 marks. Candidates with average marks were 19 (45.2%), as they scored from 5.5 to 9.0 marks. Candidates with good marks were 9 (21.4%) for scoring from 9.5 to 15 marks. The general performance of the candidates in this question was good, given that 66.6 per cent of the candidates scored the pass mark (from 5.5 to 15). Figure 9 summarizes the candidates' performance in the question.

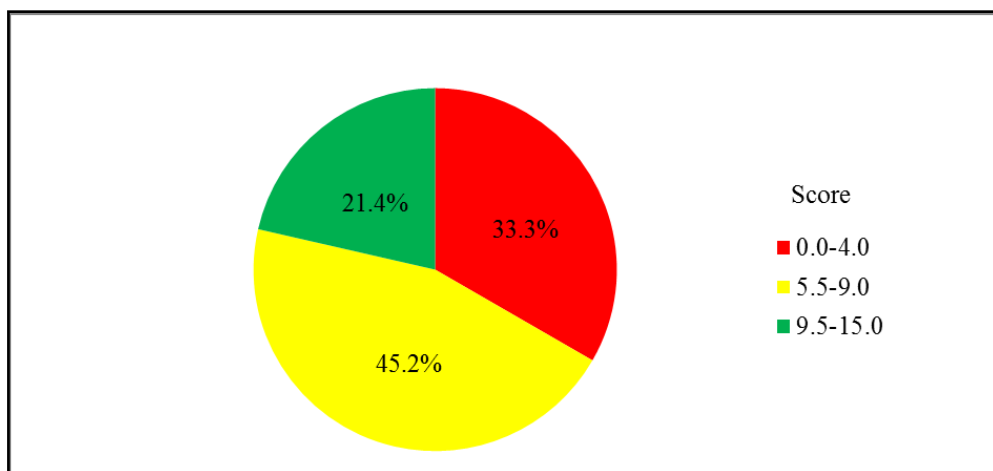


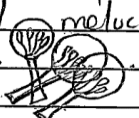

Figure 9: *The Candidates' performance in question 9*

In responding to this question, candidates had to show that shakers and rattles are instruments that fall in the class of idiophones. The idiophone class is divided into two groups' namely *tuned idiophones* and *untuned idiophones*. Shakers and Rattles are untuned idiophone musical instruments

both filled with hard seeds or small pieces of gravel. They are played in combination with other instruments for various rhythms.

Candidates who correctly analysed the question were knowledgeable and skillful in the traditional instruments, their similarity, differences and uses. Their correct responses imply that the candidates understood the question. Extract 9.1 illustrates responses from candidates who correctly analyzed instruments.

9	<p>Idiophones this is one among the category of music instrument. In this family instrument they produce sound by striking, shake and other way. They also known as percussion instruments, example xylophones, maracas, cowbell and other instrument. Rattles and shakers can both be termed as Manyanga in the class of idiophones. The following are the similarities of rattles and shakers in idiophones category;</p> <p>Both they found in idiophone category; Rattles and shakers are percussion instruments that means they are in one family of instrument and that is idiophone category so both found in idiophone as one of the similarity.</p> <p>Both produce sound through ^{striking and shaking} shaking; Rattles produce sound through shake it into different direction and shakers also produce sound through shaking them into different directions. The following are the differences of rattles and shakers in idiophone category;</p> <p>They are made into different shape; Rattles instrument are of different shape with those of shakers mostly shakers are likely to be made in round in shape like maracas and other shakers they almost be made in round shape while rattles not likely to be made in round shape.</p> <p>They are made into different size; Both rattles and shakers are made into different size so as to be able to produce sound into different</p>
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9	<p> pitches. Rattles are mainly made into rectangular size and shakers are mainly made into round size to produce different sound than them and pitch. The following are the uses of rattles and shakers as idiophones instrument; </p> <p> Used in create melody in rhythms; Both this instrument are used in different style of music rhythm they used so as to produce a good melody to the song or a certain rhythm in musical art. </p> <p> Used in production of music sounds; Rattles and shakers are used to produce sounds which can be used to produce music as we normally see in different traditional dances like sindimba dances they use shakers to produce sound. </p> <p> Used as decoration in fine arts; Rattles and some kind of shakers due they are be made into different shape and size they sometimes be used in decoration of different fine arts and crafts. </p> <p> Generally; Idiophone category instrument they also important instrument needed in the production of good melody in musical sound finally shakers and rattles can be describe so. </p>  
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Extract 9.1: A sample of the correct responses in question 9

In Extract 9.1, the candidate managed to analyse rattle and shaker instruments termed as *manyanga* by their similarity, difference and use.

The failure of some candidates in this question is attributed to the incompetence in identifying the requirements of the question. This is proved by one candidate who provided irrelevant and ungrammatical response such as *both rattlers and rukers are used the musical song in the playing in coastal region, Dar es salaam, Ruvuma and Rukwa and other region that found the musical instrument.* Extract 9.2 illustrates such incorrect responses by the candidates.

9.	Modern musical instruments; can be define as was the instrument which found in Western country. The following are the similar ties, differences and their uses of modern musical instruments. Aerophones; this are the modern musical instruments which are class in wind instrument their produce sound by putting the air inside example of this are all flute which found in modern and tradition which are lilandi, lipenenga, flute, etc. Chordophones; this are the modern musical instrument which are class of stringed musical instrument which produce their sound by string / string king by using a beater or hammer for instance bass drum, middle drums etc. Membrano phones; this are the modern musical instruments which are the class are percussion musical instrument which produce their sound rhythm but not produce tune. Generally; I conclude that this instrument are very important to the society because we are get opportunities, money, entertainment etc so we need to protect.
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Extract 9.2: A sample of the incorrect responses in question 9

In Extract 9.2, the candidate analysed the classes of traditional music instruments from Africa, instead of analysing rattle and shaker instruments termed as manyanga by showing similarities, differences and uses.

2.3.3 Question 10: Applied Music: Singing Modern Songs of Tanzania

The question required candidates to write a brief history of Mbaraka Mwinshehe, a legendary musician from East Africa who contributed to the music of Tanzania. This optional question was attempted by 20 (36.3%), out of 55 candidates who set for music examination. The candidates' performance in the question was good, since 90 per cent of the candidates who attempted the question scored 30 marks and above. Figure 10 illustrates the performance in the question.

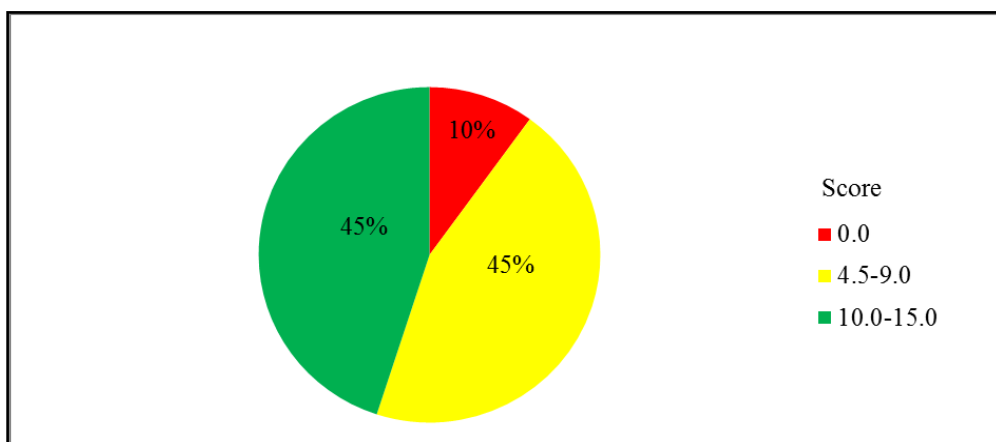


Figure 10: *The Candidates' performance in question 10*

The analysis of candidates' responses shows that candidates who scored high marks (45%) correctly wrote a brief history of Mbaraka Mwinshehe, a legendary musician from East Africa and his contribution to the music of Tanzania. They managed to state clearly that Mbaraka Mwinshehe was a self-taught guitarist and singer who was born in Morogoro Region in 1944 and died in a car accident in Mombasa, Kenya on 12th January 1979.

They wrote that Mbaraka Mwinshehe Mwaruka was an active musician in the seventies (1970). He participated very actively in kwela music with Cuban Branch Jazz as a teenager. He was taught singing by Salim Abdallah, a founding member of Morogoro Jazz who went on to form the Cuban Marimba Jazz Band. Mbaraka was a guitarist, singer and composer. He was a member of Morogoro Jazz from 1964 to 1973 when he moved to Kenya and formed his own group called Super Volcano, in 1973.

At the age of 34, Mbaraka was one of the stars in the music industry in East Africa. Many people believe that Mbaraka was the first person to spread the

music of Tanzania outside the country. He also participated in the first World Expo held in Osaka – Japan in 1970.

Furthermore, the analysis of candidates performance indicates that 45 per cent scored average marks. Such candidates had moderate knowledge of Mbaraka Mwinsheshe and his contribution to the music of Tanzania. Extract 10.1 shows a sample of the correct responses from a script of one of the candidates.

10	<p>Mbaraka Mwinsheshe is a famous legendary musician in East Africa and lived in Tanzania. Mbaraka Mwinsheshe used music as his lifetime career through singing and performing various songs in different live stages. Mbaraka Mwinsheshe has contributed to a great extent to the music of Tanzania.</p> <p>The following are the contributions done by Mbaraka Mwinsheshe to the music of Tanzania in various ways.</p> <p>He spread music all over East Africa; Mbaraka Mwinsheshe as a legendary musician, performed and sang various songs which were played and heard in East Africa through the use of media such as radios. Many people in Tanzania and Kenya heard his songs, this led to spreading of Tanzania music. Example in Kenya and Rwanda.</p> <p>He supported other Tanzanian musicians. Mbaraka Mwinsheshe through his lifetime career of music uplifted many other artists and musicians in Tanzania. He supported them in terms of money and teaching them on how to use music as source of income and a teaching tool to society. Through this he raised Tanzanian music.</p> <p>He emphasized on music of Tanzania; Mbaraka Mwinsheshe emphasized people on loving, caring and uplifting Tanzanian music through singing songs using Tanzania's language (Swahili) which contributed to growth of Tanzanian music rather than focusing on foreign music. Mbaraka Mwinsheshe can also be termed as a culture upholder.</p> <p>He has teach Tanzanian music to many people; Mbaraka Mwinsheshe has contributed to the growth and development of music of Tanzania through teaching people about the music of Tanzania through the written</p>
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10	language, through teaching of Tanzania music, Mbaraka Mwineshehe has contributed to growth and development of the Tanzanian music.
	He inspired and motivated Tanzanian musicians; Mbaraka Mwineshehe through his brilliant artwork, inspired various Tanzanian musicians, and showed them that they can also perform better through music of Tanzania. Mbaraka Mwineshehe inspired musician, example is TID who is also one of the famous musicians of present.
	He created foundation for development of Tanzanian music; Mbaraka Mwineshehe through his musical performances greatly contributed to generate a foundation of growth of the music of Tanzania. Mbaraka Mwineshehe created a better future of the music of Tanzania through his music.
	Generally Mbaraka Mwineshehe is a legendary musician who can be copied by the society.

Extract 10.1: A sample of the correct responses in question 10

In Extract 10.1, the candidate managed to write a brief history of Mbaraka Mwineshehe, a legendary musician from east Africa and his contribution to the music of Tanzania.

On the contrary, some candidates scored low marks. The analysis of their responses shows that they were not knowledgeable of the history of Mbaraka Mwineshehe, a legendary musician from East Africa. They failed to state clearly the contribution of the musician because some were not aware of who Mbaraka was in the music industry. Some candidates misunderstood the requirement of the question and responded by mentioning names of musicians such as *Lucky Dube*, *Moshi William*, *Diamond Platnumz*, *Ali Kiba* and *Harmonize*. Extract 10.2 presents a sample of answers from candidates who performed poorly in the question.

Qno.	Mbaraka Mwishu is the man from the D.R.C. Congo. that he used to play the bolingo type of song which contributed to different messages our National and to our country. this Mbaraka Mwishu used Guitar as his main instrument in producing his music.
	he had various contribution to our Society.
	He educated people. the man was the man of people who expressed his feelings through music that, whenever there were some mistake he talked so he left the people educated through his nice music.
Qno.	Entertained people. this was one among the contribution he gave us that he used to compose music which was useful and gave people love people danced as they knew the song were greatly entertained.
	Showed our traditionalist he showed us on how our culture can be kept well and good.

Extract 10.2: A sample of the incorrect responses in question 10

In Extract 10.2, the candidate failed to write a brief history of Mbaraka Mwinshehe, a legendary musician from East Africa and his contribution to the music of Tanzania. Rather, he/she explained that Mbaraka was a musician from DRC Congo.

3.0 PERFORMANCE OF THE CANDIDATES' IN EACH TOPIC

The Music CSEE 2022 Examination had ten (10) questions set from three (3) topics, namely Rudiments of Music, Harmony and Applied Music. All 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 a good performance in all topics. The performance in individual topics was as follows: the topic of Rudiments of Music was 75.2%; the topic of Applied Music was 70.8% and the topic of Harmony was 67.2%.

Further analysis shows that, four sub-topics from Applied Music had the following performance; *Singing Modern Songs of Tanzania* (90%), *Give Critic to Musical Works* (70.8), *Identification of Modern Musical Instruments* (66%), and *Classifying Traditional Musical Instruments of Tanzania* (57%). Furthermore, four subtopics from the topic of Rudiments of Music had the following performances; *Reading and Writing Music in Respective Key Signature* (83.6%), *Recognising Bar lines* (78.2%), *Identification of modern Instruments* (70.9%) and *Writing and Reading Music in Staff Notation Using Respective Staves* (69%).

Moreover, one sub topic from the topic of Harmony (*Reading Triads and Intervals in Various Keys*) had the performance of 67.2 per cent. The performance of the candidates in the topics are summarised in Appendix A.

4.0 CONCLUSION

The general performance of the candidates in Music subject in 2022 in CSEE was good, since 89.09 per cent of the candidates who sat for the examination passed it with the following grades: A (5), B (6), C (21) and D (17). However, 10.9 per cent (6) of the candidates failed after obtaining F grade, as illustrated in Appendix B.

The analysis shows that 49 (89.09%) candidates passed the exam after scoring 30 marks and above. The analysis reveals that the candidates knew

the subject matter and the content. Hence they responded to questions correctly. The candidates that performed poorly failed to recognize the tasks of the questions, lacked sufficient understanding of the topic(s) tested, and had little knowledge of responding to questions. Moreover, the analysis shows that the low English language proficiency hindered the performances of candidates in this category.

5.0 RECOMMENDATIONS

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

- (a) Teachers should use a range of teaching and learning strategies. These include scale ear training, interval ear training, pitch ear training, and chord ear training, to help students to answer questions as needed, particularly in the subtopics they failed. Teachers should focus more on teaching pupils how to recognize questions instructions.
- (b) Teachers should guide students to prepare thoroughly for examinations by giving them sufficient exercises and tests in both theoretical and practical skills. To make sure that the learning process is well assessed, immediate feedback should be given every time the exercise is given.
- (c) Schools should make sure that there are enough teaching and learning resources for both theory and practical lessons; considering that practical exercises motivate students to study and help them to create a link between theoretical lessons and practical exercises.
- (d) 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 and clearly.

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 Performan ce in Each Topic (%)	Remarks
1.	Applied Music, Rudiments of Music, Harmony		1	92.7	92.7	Good
2.	Applied Music	Give Critic to Musical Works	8	70.8	70.8	
		Identification of Modern Musical Instruments	4	65.5		
		Classifying Traditional Musical Instruments of Tanzania According to Their Music Classes	9	57		
		Singing Modern Songs of Tanzania	10	90		
3.	Rudiments of Music	Writing and Reading Music in Staff Notation Using Respective Staves	5	69	75.4	
		Identification of Modern Musical	2	70.9		
		Recognising bar lines	3	78.2		
		Reading and Writing Music in Respective Key Signatures	6	83.6		
4.	Harmony	Reading Triads and Intervals in Various Keys	7	67.2	67.2	

Summary of the Candidates' Performance by Grade

