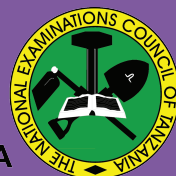




THE UNITED REPUBLIC OF TANZANIA
MINISTRY OF EDUCATION, SCIENCE AND TECHNOLOGY
NATIONAL EXAMINATIONS COUNCIL OF TANZANIA



**CANDIDATES' ITEM RESPONSE ANALYSIS
REPORT ON THE CERTIFICATE OF SECONDARY
EDUCATION EXAMINATION (CSEE) 2023**

MUSIC



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017 MUSIC

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FOREWORD

The National Examinations Council of Tanzania (NECTA) is pleased to issue the 2023 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 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.

The report analyses the issues that contributed to the failure of candidates to respond to questions correctly. 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 National Examination Council of Tanzania.

The National Examination Council of Tanzania 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 presents the analysis of the candidates' performance in Music subject in the Certificate of Secondary Education Examination (CSEE) which was conducted in November, 2023. The report also provides a conclusion and recommendations based on the analysis. Finally, samples of candidates' responses have been inserted in appropriate sections to illustrate respective cases.

The Examination covered the music syllabus of 2005 and adhered to the Examination Format of 2019. The paper consisted of sections A, B and C with the total of eleven (11) questions. The candidate was required to answer all questions in sections A and B and two (2) questions from section C. Section A was carrying sixteen (16) marks, section B fifty-four (54) marks and section C thirty (30) marks.

The candidates' performance in each question is categorized as good, average and weak. If the performance of the candidates ranges from 65 to 100 per cent, it is categorized as good, from 30 to 64 per cent, it is an average and from 0 to 29 per cent, it is categorised as weak. Moreover, these three categories will be presented by colours; green for good, yellow for average and red for weak.

A total of 36 candidates sat for Music Examination, of which, 32 (88.82%) candidates passed with the following grades: A = 0 (0.00%), B = 6 (16.66%), C = 20 (55.55%) and D = 8 (22.22%). A total of 2 (5.55%) candidates failed by getting F grade. The analysis indicates that the performance of the candidates in this paper was slightly weak compared to 2022, in which, a total of 55 candidates sat for CSEE. Among them 49 (89%) candidates passed. Hence candidates' performance in the year 2023 decreased by 0.18 percent. The comparison analysis for 2022 and 2023 is summarized in Table 1.

Table 1: Comparison of performance between 2022 and 2023

Year	Sat	Number of Students and Percentage					
		Passed	Grades				
			A	B	C	D	F
2022	55	49	5	6	21	17	6
		89.9%	9.0%	10.9%	38.1%	30.9%	10.9%
2023	36	32	0	6	20	8	2
		88.88%	0.0%	16.66%	55.55%	22.22%	5.55%

Table 1 indicates that there is a decrease in the pass rate by 0.18 per cent in 2023 compared to 2022.

2.0 ANALYSIS OF CANDIDATES' PERFORMANCE IN EACH QUESTION

2.1 SECTION A: Objective Question

Section A comprised two questions with sixteen (16) items, whereby candidates were required to respond to all items. Each item weighed one (1) mark. The section weighed 16 marks in total.

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

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

The question intended to measure the candidates' knowledge on all topics. The subtopics tested included: musical forms, compositions, musical scales, intervals, note value and rhythms, time signature, tonic sol-fa, musical terms and signs and classification of traditional musical instruments.

All 36 (100%) candidates who sat for Certificate of Secondary Education Examination in November 2023 attempted the question. The analysis of candidates' performance shows that 1 candidate scored from 0 to 2.5 marks indicating weak performance. Also 9

candidates scored from 3.0 to 5.5 marks which is an average performance and 26 candidates scored from 6.0 to 9.0 marks which is considered a good performance.

The general performance of this question is categorized as good because 35 (97.22%) candidates scored from 3.0 to 9.0 marks. Figure 1 shows the candidates' performance in this question.

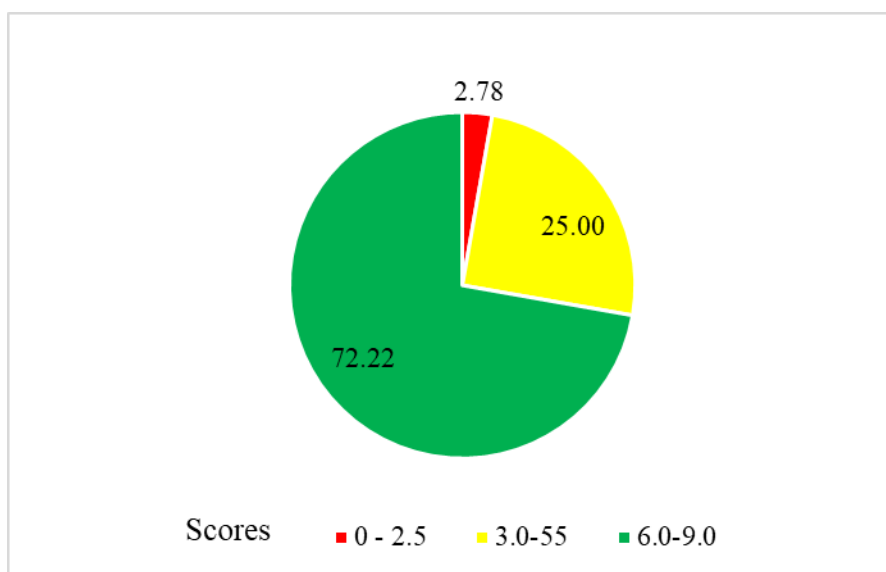


Figure 1: *The Candidates' Performance on Question 1*

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

Item (i) required the candidate to choose among the given notes, the name of the note with the value of two crotchets. The right answer was C *Minim*. This question tested the candidate's ability to differentiate the value of musical notes when compared to a crotchet. Candidates who opted for the right response were well knowledgeable with note values in relation to crotchet note.

Those who opted for A *Quaver* failed to notice that the value of a quaver is less than the value of a crotchet, therefore, two crotchets

cannot make a value of one quaver. Candidates who opted for B *Semiquaver* failed to notice that the value of a semiquaver is less than the value of a crotchet, therefore, two crotchets cannot make a value of one semiquaver.

Those who opted for D *Semibreve* failed to observe the value of a semibreve also known as a whole note that it contains four crotchet beats instead of two crotchet beats. Candidates who opted for E *Breve* failed to notice that a breve contains eight crotchet beats.

Item (ii) required candidates to choose correct bar lines that are recommended to be used at the end of a music piece. The correct response for this item was E. Candidates who chose the correct response were adequately knowledgeable in bar lines and their uses in music writing.

Those who opted for A $\parallel$, failed to differentiate between double bar lines with one thick line and double bar lines without a thick line. Candidates who opted for B $\parallel$; C $\cdot\parallel$ and D $\cdot\parallel$; failed to notice that the lines had double dots to mean the repetition.

Item (iii) required the candidates to opt for a musical pattern that represents ternary musical form. The correct answer was C *ABA*. Candidates who opted for the correct response were aware of the musical forms that are used in composition. Candidates who opted for A *ABB*, B *ABC*, D *AAB* and E *AAC* failed to recognize that the ternary form must begin with part A then develops to part B and later repeats part A to finish the music piece.

Item (iv) required candidates to choose a set representing perfect intervals. The correct response was A 4^{th} , 5^{th} , 8^{th} . Musical interval is a distance between two sounds whereby, the degree of an interval is associated with the tonic note. Candidates who opted for the correct response were knowledgeable with musical intervals and their degrees. Those who opted for B 2^{nd} , 3^{rd} , 5^{th} failed to notice that 2^{nd} and 3^{rd} could be major or minor. Candidates who opted for C 4^{th} , 5^{th} , 6^{th} failed to recognize that 6^{th} falls into the category of major and minor. Those who opted for D 1^{st} , 3^{rd} , 5^{th} failed to notice that 3^{rd}

could be major or minor. Candidates who opted for E 4th, 5th and 3rd, failed to recognize that 3rd degree is not in perfect interval.

Item (v) required candidates to identify traditional musical instruments classified under idiophone. The correct option was B *Manyanga, kayamba, chupa*. Traditional musical instruments are classified into four groups (i) Idiophone (shakers and percussions). (ii) Membranophone (made by animal skin). (iii) Chordophone (produces sound by strings) and (iv) Aerophone (produces sound by blowing air through their mouth piece). Candidates who opted for the correct response were knowledgeable with the category of traditional musical instruments.

Candidates who opted for A *Kayamba, filimbi, ngoma* failed to notice that *filimbi* belongs to Aerophone and *ngoma* belongs to membranophone. Those who opted for C *Kayamba, ndililu, manyanga* failed to notice that *ndililu* is not classified as idiophone. Candidates who opted for D *Manyanga, ndolilo, filimbi* and E *Ndililu, manyanga, pete* failed to classify each instrument under its group.

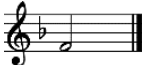
Item (vi) required candidates to relate the tonic solfa suitable for the translation of the tune  .

The correct answer was D $d : \underline{m} . \underline{f} | \underline{r} . \underline{t} : d ||$. Candidates who opted for the correct response were knowledgeable with tonic solfa music system used for vocal music. Those who opted for A $d : \underline{m} . \underline{f} | \underline{s} . \underline{r} : d ||$, B $d : \underline{m} . \underline{d} | \underline{r} . \underline{t} : d ||$, C $d : \underline{m} . \underline{s} | \underline{r} . \underline{t} : d ||$ and E $d : \underline{m} . \underline{l} | \underline{f} . \underline{r} : d ||$ lacked knowledge of translating tonic solfa therefore, opted for an incorrect response.

Item (vii) required the candidates to opt for the factor that contributes in making most famous and recognised musicians in the world. The correct response was E *Composing, perform good music, collaborate and do promotion in different media*. Candidates who chose the correct response were knowledgeable with current issues in music industry. Those who opted for A *Composing song and use a lot of money to promote songs*, B *Composing and collaborate in raising talents to promote songs*, C *Composing and promote songs on the*

radio stations and TV's and D Composing and record songs so as to be played in the coming years, were not knowledgeable of the current issues concerning modern music.

Item (viii) required candidates to opt for the interval from note E to G. The correct response was B *Minor third interval*. Candidates who opted for the correct response were conversant with the topic of musical intervals. Those who opted for A *Third inversion of the note interval* were not knowledgeable with musical intervals therefore, they failed to notice that option A is based on chord inversion. Those who opted for C *The triad interval of B note* failed to notice that the option based on triad and not intervals. Candidates who opted for D *Third minor interval* failed to notice that intervals are written beginning with the quality and then degree not otherwise. Those who opted for E *Major third interval* failed to notice that from note E to note G there are three semitones, therefore, it is not a major interval.

Item (ix) required the candidates to choose among the given alternatives, a note to add on this  music extract so as to make an augmented 5th interval.

The correct choice was A *Note C-sharp on the third space of the staff*. Because augmented interval is obtained by adding a semitone to a major or perfect interval. Candidates who opted for the correct response were conversant with subtopic of musical intervals. Those who opted for B *Note C on the second space of the staff*, failed to recognize that the second space of treble staff is note A. Those who opted for C *Note C-flat on the fourth space on the staff* failed to recognize that note C doesn't acquire flat and the fourth space of the staff is note E. Those who opted for D *Note C natural on the fifth space of the staff*, failed to recognize that the fifth space of the treble staff is note G. Candidates who opted for E *Note C diminished on the sixth space of the staff* failed to notice that there is no note C diminished on sixth space.

Item (x) required the candidates to opt for a composer who composed the Tanzanian famous song called *Kitambaa cheupe*. The correct response was C *Mpango Kikumbi Mwanza* (King Kiki). Candidates who opted for A *Nassib Abdul Juma* (Diamond Plutnumz), B *Shaban*

Ally Mhoja (Tx Moshi William), *D Nguza Viking* (Babu Seya) and *E Judith Wambura* (Lady Jay Dee), were not aware of Tanzanian kind of dance music (Muziki wa dansi) and their composers.

2.1.2 Question 2: Matching items Rudiments of Music

This question consisted of six (6) matching items and required the candidates to match the solfège musical intervals in LIST A with the correct interval name in LIST B by writing the letter of the correct response below the item number in the table provided. This question tested the candidates' ability to match varieties of musical intervals with their qualities.

All 36 candidates attempted this question. The candidates' scores were as follows: Candidates scored from 2.0 to 3.5 marks out of 6.0 were 2 (5.56%) and 34 (94.44%) candidates scored 4.0 to 6.0 marks.

The analysis shows that the general performance in this question was good since 36 (100%) candidates scored from 2.0 to 6.0 marks. There was no candidate who scored below 2.0 marks. Figure 2 summarizes the candidates' performance in percentage.

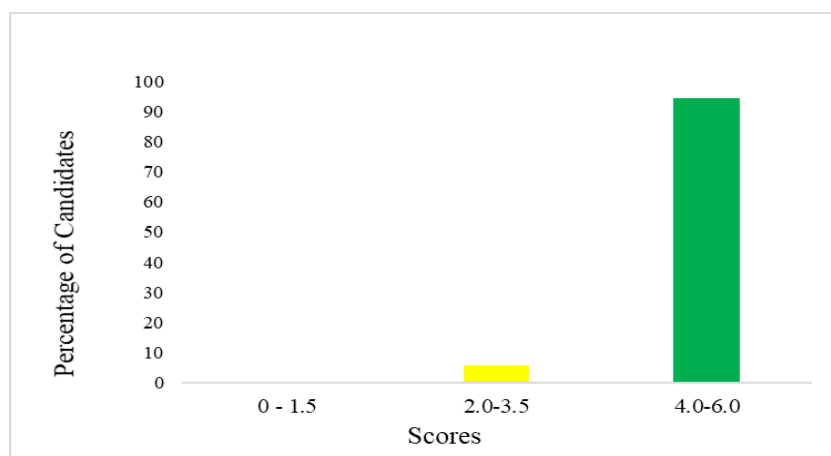


Figure 2: *The Candidates' Performance on Question 2*

The analysis of the candidates' responses in each item indicates the strengths and weaknesses of the candidates' responses as indicated below.

Item (i) required the candidate to match the solfège interval *do – re* with its corresponding name in List B. The correct match was F

Major second. The distance from the tonic note (do) to the supertonic note (re) is considered 2nd and has 2 semitones, therefore, is known as major second. Candidates who matched the correct response were knowledgeable of musical intervals in sol-fa.

Item (ii) required the candidate to match the solfège interval *do – la* with its corresponding name in List B. The correct match was A *Major sixth*. The distance from the tonic note (do) to the submediant note (la) is considered 6th and has 9 semitones, therefore, known as major sixth. Candidates who matched the correct response were knowledgeable of musical intervals in sol-fa and the number of semitones between notes.

Item (iii) required the candidate to match the solfège interval *do – do¹* with its corresponding name in List B. The correct match was D *Perfect octave*. The distance from the tonic note (do) to the upper do¹ is considered octave (8th) and has 12 semitones, therefore, known as perfect octave. Candidates who matched the correct response were knowledgeable of musical intervals in sol-fa and the number of semitones between notes.

Item (iv) required the candidate to match the solfège interval *do – mi* with its corresponding name in List B. The correct match was H *Major third*. The distance from the tonic note (do) to the mediant note (mi) is considered 3rd and has 4 semitones, therefore, known as major third. Candidates who matched the correct response were knowledgeable of musical intervals in sol-fa and the number of semitones between notes.

Item (v) required the candidate to match the solfège interval *do – so* with its corresponding name in List B. The correct match was B *Perfect fifth*. The distance from the tonic note (do) to the dominant note (so) is considered 5th and has 7 semitones, therefore, known as perfect fifth. Candidates who matched the correct response were conversant of musical intervals in sol-fa and the number of semitones between notes.

Item (vi) required the candidate to match the solfège interval *do – fa* with its corresponding name in List B. The correct match was G *Perfect fourth*. The distance from the tonic note (do) to the sub-

dominant note (fa) is considered 4th and has 5 semitones, therefore, known as perfect fourth. Candidates who matched the correct response were familiar of musical intervals in sol-fa and the number of semitones between notes.

Candidates who matched the solfège musical intervals in LIST A with their responses in LIST B correctly were competent in the subtopic of musical intervals. Those who failed to match them correctly had an inadequate knowledge of the subtopic.

Generally, candidates who performed well in this question had adequate knowledge of counting the number of semitones in intervals made of solfège. Extract 2.1 shows a sample of the best responses from a script of a candidate.

2. Match the descriptions of musical tonic sol-fa intervals in **List A** with the musical corresponding interval name in **List B** by writing the correct response below the item number in the table provided.

List A	List B
(i) do – re.	A Major sixth
(ii) do – la.	B Perfect fifth
(iii) do – do ^I .	C Minor second
(iv) do – mi.	D Perfect octave
(v) do – so.	E Minor seventh
(vi) do – fa.	F Major second
	G Perfect fourth
	H Major third
	I Diminished Sixth

Answer

List A	(i)	(ii)	(iii)	(iv)	(v)	(vi)
List B	F	A	D	H	B	G

Extract 2.1: A sample of the best responses on question 2

2.2 Section B: Short Responses

This section consisted of six (6) short answer questions. Each question weighed 9 marks. Candidates were required to answer all questions. The section weighed 54 marks.

2.2.1 Question 3: Rudiments of Music (Notes grouping)

This question had a four - bar rhythm in $\frac{2}{4}$ time. The rhythm was written without beams, thus



Candidates were required to group the notes on the line provided.

The proper grouping of $\frac{2}{4}$  these notes.

All 36 (100%) candidates attempted the question. The analysis of the candidates' performance shows that 18 (50%) candidates scored from 0.0 to 2.5 marks, indicating a poor performance, 10 (27.78%) candidates scored from 3.0 to 5.5 marks, which is an average performance; and 8 (22.22%) candidates scored from 6.0 to 9.0 marks which is a good performance. The general performance of the candidates in this question was average because 50 percent of the candidates scored from 3.0 to 9.0 marks. Figure 3 summarizes the candidates' performance in the question.

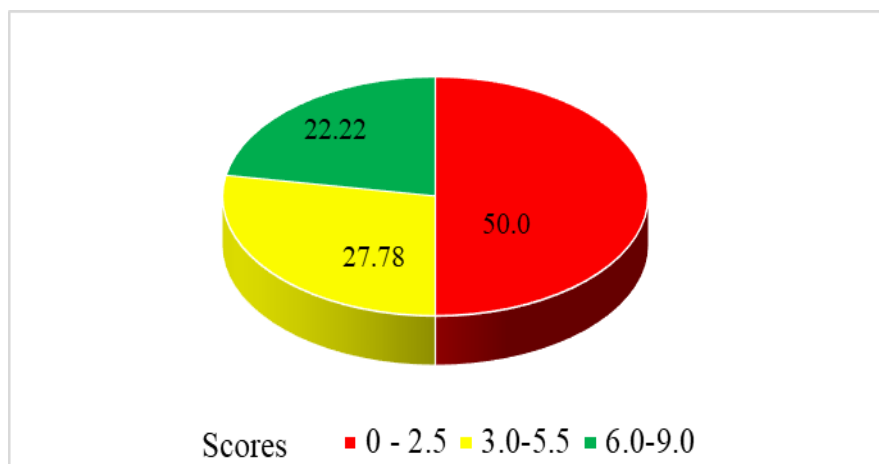


Figure 3: *The Candidates' Performance on Question 3*

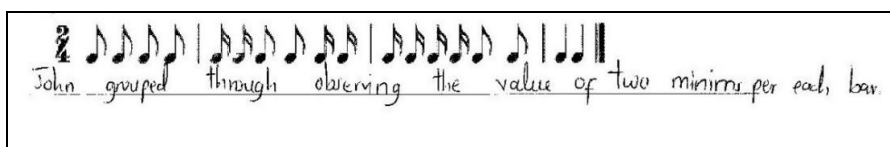
Grouping of notes depends on the kind of time signature provided. In $\frac{2}{4}$ time, notes are grouped into two. Each group smaller than a minim in a measure has the value of a crotchet beat.

The analysis of candidates' performance in this question shows that those who scored high marks in this question were knowledgeable, competent and skilled in grouping notes by using beams according to time signatures. Extract 3.1 shows a sample of the best responses from a script of one of the candidates.



Extract 3.1: A sample of best responses to question 3

Some candidates scored average and poor marks. On one hand, those who scored average marks in the question, managed to write rhythm with proper grouping in one bar. On the other hand, candidates who scored low marks, failed to group the rhythm. Extract 3.2 shows a sample of the incorrect responses from a script of one of the candidates.



Extract 3.2: A sample of incorrect responses to question 3

2.2.2 Question 4: Harmony (Musical cadences)

The question had three items and required candidates to clarify (a) Perfect cadence, (b) Interrupted cadence and (c) Plagal cadence. Perfect cadence is the ending of the piece of music where the last two chords form the progression of V – I, interrupted cadence V – vi and plagal cadence IV – I. This question tested candidates' knowledge of describing the musical cadences.

All 36 (100%) candidates attempted the question. The analysis of candidates' performance shows that 8 (22.22%) candidates scored from 0.0 to 2.5 marks, indicating a weak performance, 2 (5.56%)

candidates scored from 3.0 to 5.5 marks, that is an average performance, and 26 (72.22%) candidates scored from 6.0 to 9.0, marks that is a good performance. The general performance of the candidates in this question was good because 28 (77.78%) candidates scored from 3.0 to 9.0 marks. Figure 4 summarizes the candidates' performance in question 4.

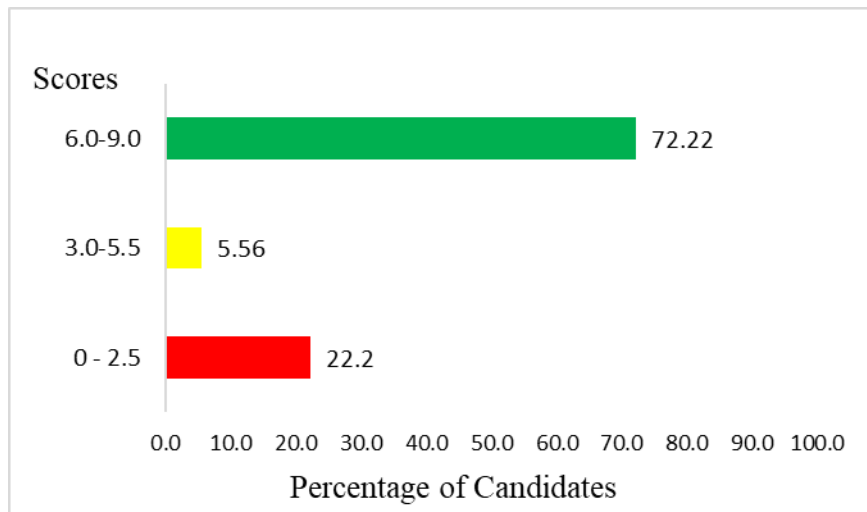


Figure 4: *The Candidates' Performance on Question 4*

In general, the candidates who performed well in this question demonstrated adequate knowledge of clarifying three given cadences. Extract 4.1 shows a sample of the best responses from a script of one of the candidates.

4. Clarify the following three cadence progressions.

- (a) Perfect cadence This is the type of cadence in which the last two ~~as~~ chords are the fifth and the first note of the musical phrase. It is also called Amen cadence because it sound as the end of the song (V-I)
- (b) Interrupted cadence This is the type of cadence in which the progression of chords in the last two chords is the fifth and the sixth note of the musical phrase. It does not sound as the end of music (V-VI)
- (c) Plagal cadence This is the type of cadence in which the progression of the last two chord is chord four to chord one and hence the music sound as it has reached to an end hence it has no continuation (IV-I)

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

The analysis indicates that some candidates (5.56%) had an average performance and (22.22%) had weak performance. In one hand, those who scored average marks in the question, managed to write chord progression without clarifying them. On the other hand, the candidates who had weak performance, failed to clarify the cadences provided. Extract 4.2 shows a sample of the incorrect responses from a script of one of the candidates.

4. Clarify the following three cadence progressions.

(a) Perfect cadence _____

- this is the cadence which is been given
in a mixed involves my difficult mean
which not been seen and it has been through
out time e.g 4th, 5th, 6th.

(b) Interrupted cadence _____

- is the cadence which is been given
moistured mostly out time and nothing
to all is through out the time, e.g 2nd, 3rd, 5th.

(c) Plagal cadence _____

- this is the cadence which has been
through out all the time and has
nothing describe and all of it is mean
here in a guitar e.g 1st, 3rd, 5th.

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

2.2.3 Question 5: Rudiments of Music (Minor scales)

The question has one item which required candidates to write the one-octave D melodic minor scale in upward stem minims, ascending and descending using a treble clef and key signature. The question tested candidate's knowledge of writing D melodic minor scale ascending and descending.

All 36 (100%) candidates who sat for music examination attempted the question. The data analysis on the performance of candidates' shows that 13 (36.11%) candidates scored from 0.0 to 2.5 marks, 15 (41.67%) candidates scored from 3 to 6.5 marks and 8 (22.22%) candidates scored from 7.0 to 10.0 marks. The general performance

of the candidates in the question was average, since 63.89 percent of the candidates managed to score 3.0 marks to 9.0 marks. Figure 5 summarizes the performance in the question.

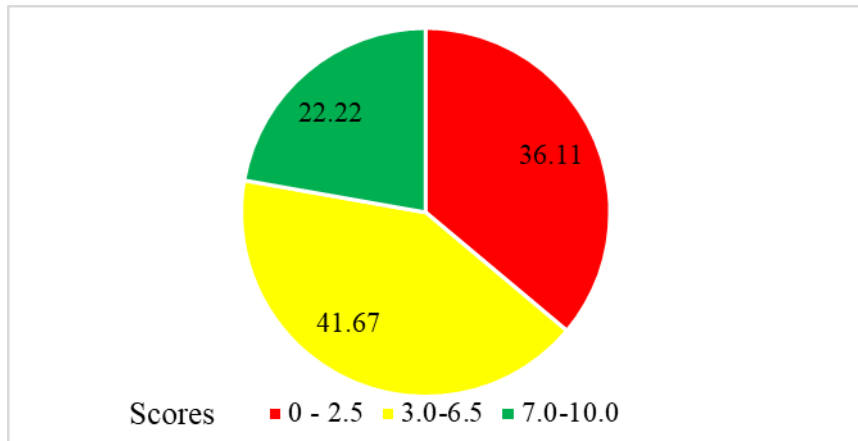
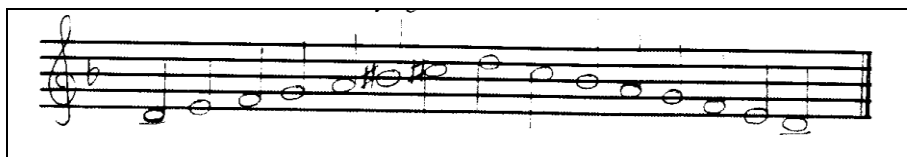


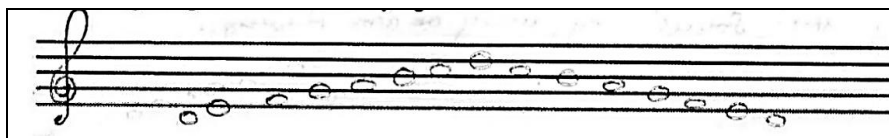
Figure 5: *The Candidates' Performance in Question 5*

Candidates who scored high marks in the question were able to provide the correct responses to all question items, as required. Their best responses imply that they understood a sub-topic of melodic minor scales. Extract 5.1 shows a sample of the best responses from a script of one of the candidates.



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

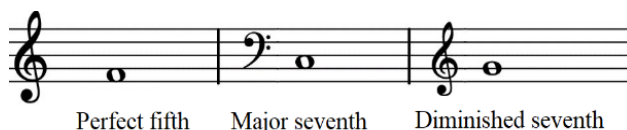
Candidates who scored low marks in the question had inadequate skills and knowledge of making D melodic minor scales ascending and descending. For example, one of the candidates responded by writing letter names on the staff. Some candidates wrote D major scale and some left the question unanswered. Extract 5.2 shows a sample of the incorrect responses from a script of one of the candidates.



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

2.2.4 Question 6: Harmony (Musical intervals)

This question required the candidate to notate the intervals above the given note as indicated.



The question tested candidates' skills in writing the correct intervals. All 36 (100%) candidates who sat for the music examination attempted the question. Generally, the performance of the candidates in this question was good, since 91.67 per cent managed to score 3.0 marks and above as summarized in Figure 6.

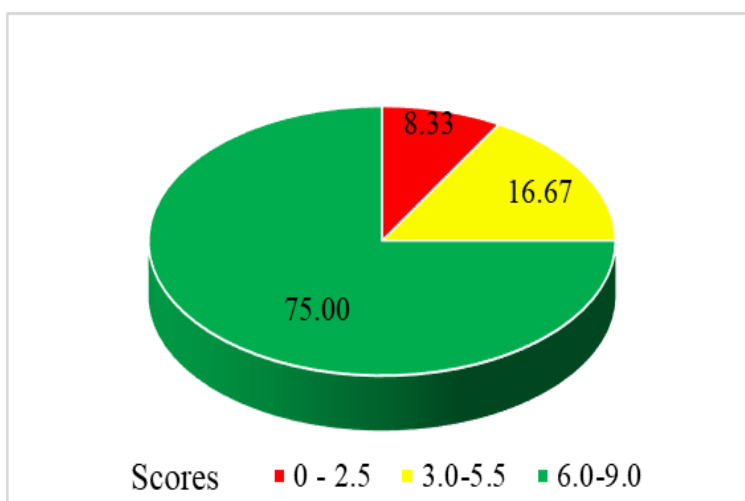


Figure 6: *The Candidates' Performance on Question 6*

Figure 6 shows that 3 (8.33%) candidates scored from 0 to 2.5, which is a poor performance. Candidates who scored average from 3.0 to 5.5 marks were 6 (16.67%) and a total of 27 (75.5%) candidates performed well by scoring marks ranging from 6.0 to 9.0.

Candidates who scored high marks answered the question correctly as required. They correctly wrote the intervals in perfect fifth and major seventh also they were able to write the required interval above the diminished seventh. Extract 6.1 is a sample of the best responses from a script of one of the candidates.

6. Notate the intervals above the given note, as indicated.

The image shows three musical staves. The first staff is in treble clef with a C4 note on the first line, and a G4 note on the fourth line is written above it, labeled 'Perfect fifth'. The second staff is in bass clef with a C3 note on the first line, and a B4 note on the fourth space is written above it, labeled 'Major seventh'. The third staff is in treble clef with a C4 note on the first line, and a Bb4 note on the fourth space is written above it, labeled 'Diminished seventh'.

Extract 6.1: A sample of the best responses to question 6

Candidates who performed poorly in this question failed to identify the requirement of the question, as they provided irrelevant responses such as notes in the wrong position. The provision of such irrelevant responses suggests that they had inadequate knowledge of the intervals as shown in Extract 6.2.

The image shows three musical staves. The first staff is in treble clef with a C4 note on the first line, and a G4 note on the fourth line is written above it, labeled 'Perfect fifth'. The second staff is in bass clef with a C3 note on the first line, and a B4 note on the fourth space is written above it, labeled 'Major seventh'. The third staff is in treble clef with a C4 note on the first line, and a Bb4 note on the fourth space is written above it, labeled 'Diminished seventh'.

Extract 6.2: A sample of incorrect responses to question 6

2.2.5 Question 7: Applied Music (Musical Forms)

The question required candidates to complete the given musical question by completing the answering phrase. The question tested candidates' skills in writing the correct form of an answering phrase in music form.

All 36 (100%) candidates who sat for the music examination attempted the question. Generally, the performance of the candidates in this question was good, since 69.44 per cent of candidates, managed to score 3.0 marks and above as summarized in Figure 7.

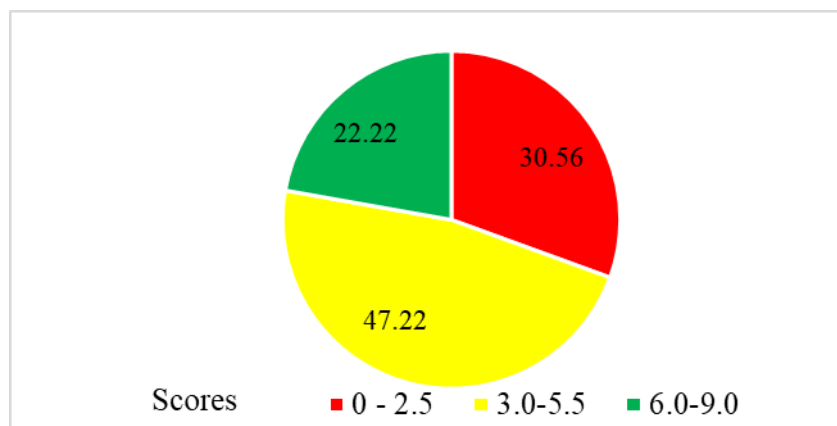


Figure 7: *The Candidates' Performance on Question 7*

Figure 7 shows that 11 (30.56%) candidates scored from 0 to 2.5, which is a weak performance. Candidates who scored average marks were 17 (47.22%), scored from 3.0 to 5.5 marks and a total of 8 (22.22%) candidates performed well by scoring marks ranging from 6.0 to 9.0.

Candidates who scored high marks correctly answered the question as required. They managed to write the rhythmic pattern correctly. Extract 7.1 is a sample of the best responses from a script of one of the candidates.



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

Candidates who performed poorly in this question had inadequate skills and knowledge. They failed to identify the requirement of the question, as they provided irrelevant responses such as answering phrase with irrelevant notes. The provision of such irrelevant responses suggests that they had inadequate knowledge of the musical phrases as shown in Extract 7.2.



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

2.2.6 Question 8: Applied Music (Classification of traditional musical instruments)

The question required candidates to briefly explain three factors one must consider when classifying traditional musical instruments of Tanzania. The classification of musical instruments considers how they are made, the mode of sound production and the location.

The question was attempted by 36 (100%) candidates who sat for the examination. The analysis shows that 2 (5.56%) candidates scored from 0.0 to 2.5 marks, 12 (33.33%) candidates scored from 3.0 to 5.5 marks and 22 (61.11%) scored from 6.0 to 9.0 marks. Generally, the performance of the candidates in this question was good, since 94.44 per cent of the candidates managed to score 3.0 marks and above. Figure 8 summarizes the performance.

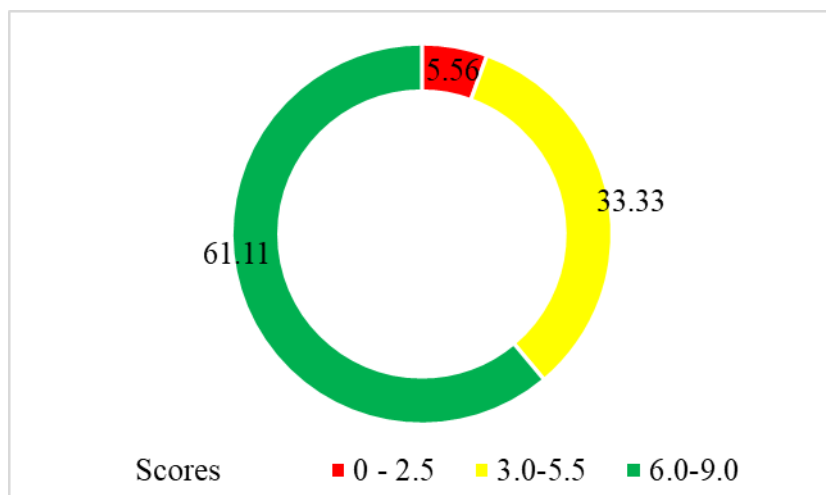


Figure 8: *The Candidates' Performance on Question 8*

Candidates who performed well in this question were knowledgeable in classifying the traditional musical instruments of Tanzania. Extract 8.1 exemplifies the best responses of the candidates.

8. Briefly explain three things one must consider when classifying traditional musical instruments of Tanzania.

- (a) Origin of the instrument: one of the important thing to consider in classifying traditional musical instruments of Tanzania is to know the origin of the instrument example the origin of Manyanga is South Africa.
- (b) The way they produce sound: also the way the traditional instrument produce sound maybe for example by striking or plucking sometimes even vibrating air column example Zeze and Njugus
- (c) The material used in making it: also the material used in making the traditional instrument will determine where to classify

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

Candidates who scored low marks in this question failed to explain three factors one must consider when classifying traditional musical instruments of Tanzania. Extract 8.2 shows a sample of the incorrect responses from a script of one of the candidates.

8. Briefly explain three things one must consider when classifying traditional musical instruments of Tanzania.

- (a) First is Idiophones, is the traditional musical instruments which produce musical sound it self from its body. Also there are turned and Unturned Idiophone. ^{unt}Turned Idiophone are those which produce only rhythmical sound for example Njuga, chupa, manyanga and so on. And Turned Idiophone are those which produce formal sound for example xylophones and Morimbayamkano.
- (b) second is chordophones, is the traditional musical instrument which are stringed and Played by struching strings with a finger. The following ~~the~~ some example of chordophones founding in Tanzania zeze which found in most areas in Tanzania. Chordophone are also be produce turned or untuned sound.
- (c) Another is Aerophones, this are traditional musical instruments which produce sound by blowing it with air. In Tanzania there are Boragumu, Filimbi and so on. These are things which should be

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

2.3 Section C: Essay Question

In this section there were two question. The candidates were required to attempt only one question and each carried 15 marks.

2.3.1 Question 9: Rudiments of Music (Dynamics)

The question required candidates to outline three rules governing chord progression in music composition. A total of 5 (13.89%) attempted the question. Candidates who had a weak performance were 4 (80%), as they scored from 0.0 to 4.5 marks. There was only 1 (20%) candidate with an average performance who scored between 5.0 and 9.5 marks. The general performance of candidates in this question was poor, given that 4 (80%) candidates scored the pass mark (from 0.0 to 4.5). Figure 9 summarizes the candidates' performance in the question.

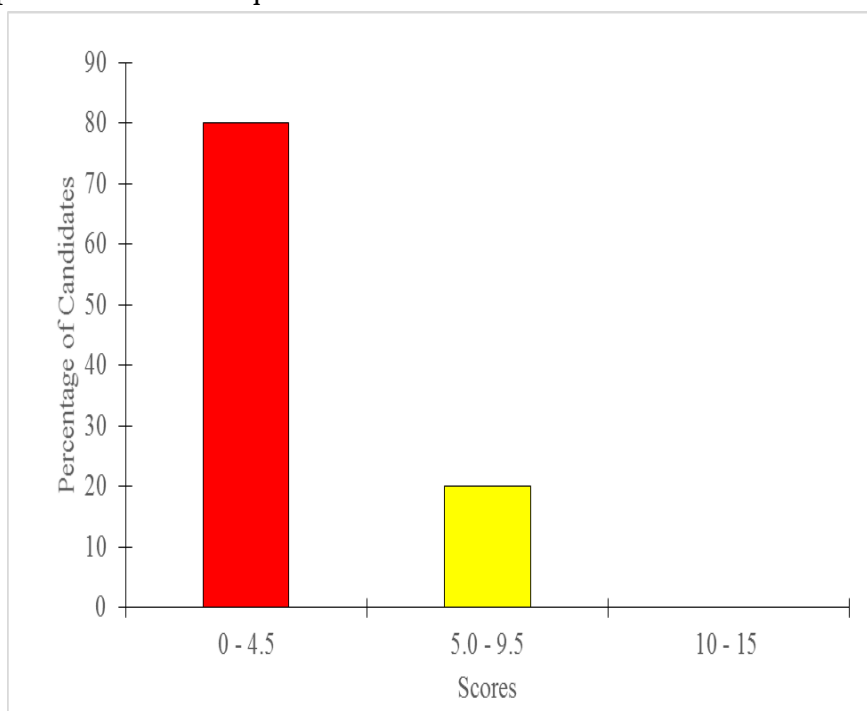


Figure 9: *The Candidates' Performance on Question 9*

In responding to this question, candidates had to outline the rules governing chord progression in music composition such as avoiding consecutive fifth and eighth, maintaining a common note in the two consecutive chords and avoid overlapping. Candidates who correctly

outlined three rules governing chord progression in music compositions were knowledgeable with chord harmonizing and chord progression.

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 responses such as intervals and musical instruments instead of outlining three rules governing chord progression in music composition. Extract 9.1 illustrates such incorrect responses by the candidates.

09	Chord progression, is the invasion of chord in a bar line and transpose all chord. there are alot of chord root position, second inversion and first inversion. The following are the - Chord progression in music composition. Root position; was the compare - during to done piano keyboard and to produce good sound in the piano also you can classify other note in a one bar. first inversion; during to move must be investe all of inversion in order to - classify alot of good sound in the keyboard and to produce good musical sound. second inversion; this inversion - are the final inversion in keyboard piano and final step to investe all inversion also during to and investe all of inversion must be recognize the form of music note in a one bar line. However, cord progression some time it divided in to alot of step because there is Supertonic, Mediant and Other triad in the semibreve.
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Extract 9.1: A sample of the incorrect responses to question 9

2.3.2 Question 10: Rudiments of Music (Musical Intervals)

This question required candidates to name notes and give the total number of semitones found in each interval. Musical extracts given were as follows: (a) Major 3rd (b) Perfect 4th (c) Perfect 5th (d) Major 6th (e) Major 7th and (f) Perfect 8th. The question was attempted by 34 (94.44%) out of 36 candidates who sat for the music examination. The analysis shows that 8 (23.54%) candidates scored from 0.0 to 4.5 marks, 2 (5.88%) candidates scored from 5.0 to 9.5 marks and 24 (70.58%) scored from 10 to 15 marks. Generally, the performance of the candidates in this question was good, since 26 (76.46%) candidates managed to score 5.0 marks and above. Figure 10 summarizes the performance.

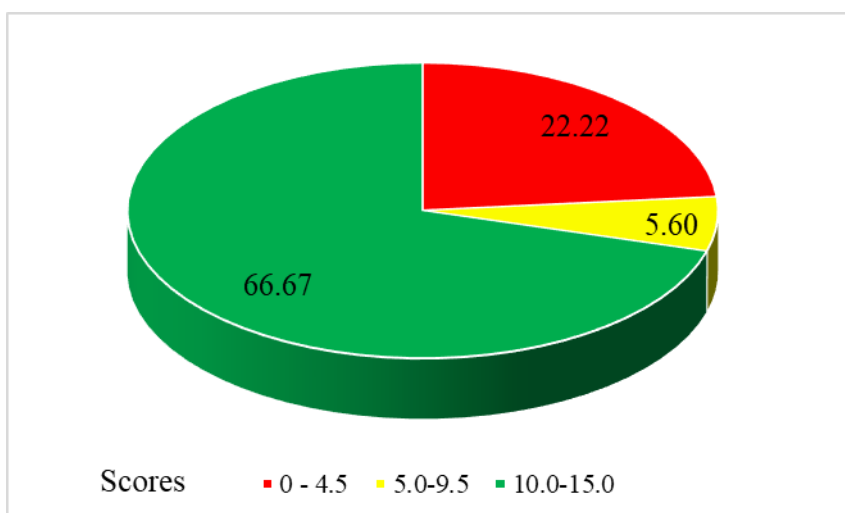


Figure 10: *The Candidates' Performance on Question 10*

Candidates who performed well in this question were knowledgeable in music intervals and managed to explain all intervals given. Extract 10.1 exemplifies the best responses of the candidates.

10. a)

Major 3rd

C D E

1 semitone

Major 3rd 4 semitone.

b)

Perfect 4th

C D E F

5 semitone

Perfect 4th 5 semitone.

c)

Perfect 5th

C D E F G

7 semitone.

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

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 number of semitones between the given intervals. Extract 10.2 shows a sample of the incorrect responses from a script of one of the candidates.

SECTION G:

(10) *g/*

Note: C-D, One Semitone.

b/

Note: C-F, two Semitones

c/

Note: C-G, One Semitone.

d/

Note: C-A, One Semitone.

e/

Note: C-B, One Semitone.

f/

Note: C-C, One Semitone.

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

2.3.3 Question 11: Rudiments of Music (Music Analysis)

This question required candidates to evaluate the given music piece and answer the questions that follow.



The question had 13 items from (a) to (m) which required candidates to do the following:

- (a) Suggest the name of the key for the key signature used. The answer was E major.
- (b) Identify the time signature used in this piece of music. The answer was common time ($\frac{4}{4}$).
- (c) Identify the dynamic instruction sign in the second bar and provide its meaning. The answer was piano. It instructs the music performer to sing or play in the soft manner.
- (d) What do the dot signs in the last bar instruct the music performer to do? The answer was to instruct the performer to repeat the piece of music from the beginning.
- (e) Explain the meaning of the sign = quarter note 70. The answer was a tempo marking sign which means 70 crotchets in a minute.
- (f) Identify the meaning of the dynamic sign *f* as used in the first and third bars. The answer was to sing or play in a loud manner.
- (g) What is the name of the dynamic sign used in the last bar? The answer was decrescendo.
- (h) Which note in soprano section has the highest pitch? The answer was note E.
- (i) Which bar has the same rhythm as the notes in bar 1? The answer was bar three.
- (j) Identify the bar with the softest note in piece of music. The answer was bar two.

- (k) Which note in the bass clef has the lowest pitch? The answer was note B.
- (l) Which chord does this music end with? The answer was chord I or tonic.
- (m) How would you describe the singing part arrangement in four-part harmony as far as treble clef and bass clef are concerned? The answer was treble representing soprano and alto while bass clef represents tenor and bass.

The question was attempted by 32 (88.89%) out of 36 (100%) candidates who sat for the music examination. The analysis shows that 5 (15.62%) of 32 candidates who opted for the question scored from 0.0 to 4.5 marks, 13 (40.63%) candidates scored from 5.0 to 9.5 marks and 14 (43.75%) scored from 10 to 15 marks. Generally, the performance of the candidates in this question was good, since 27 (84.38%) out of 32 candidates managed to score 5.0 marks and above. Figure 11 summarizes the performance.

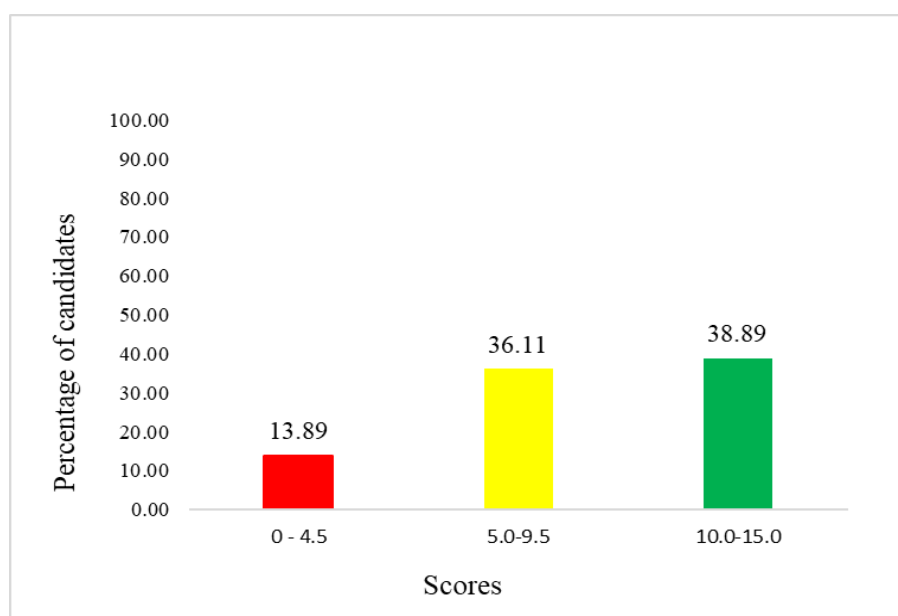


Figure 11: *The Candidates' Performance on Question 11*

Candidates who performed well in this question were knowledgeable in different rudiments of music. They managed to respond to the question as required.

Contrarily, some candidates scored average and low marks. Those who scored average marks in the question managed to answer some of the parts of the questions. On the other hand, candidates who scored low marks failed to respond to the most parts of the question as required.

3.0 PERFORMANCE OF THE CANDIDATES IN EACH TOPIC

The Music CSEE 2023 Examination had eleven (11) questions set from three (3) topics, namely, Rudiments of Music, Harmony and Applied Music. The candidate was required to attempt 10 questions. All topics are taught in Form One, Two, Three and Form Four. The analysis of the candidates' performance in each topic indicates that candidates had a good performance in all topics.

The performance in individual topics was as follows: Rudiments of Music was 75.2 per cent, the topic of Applied Music was 70.8 per cent and Harmony was 67.2 percent. Further analysis shows that, four subtopics from Applied Music had the following performance: Singing Modern Songs of Tanzania 90 per cent, Giving Critic to Musical Works 70.8 per cent, Identifying Modern Musical Instruments 66 per cent, and Classifying Traditional Musical Instruments of Tanzania 57 per cent.

Furthermore, four subtopics from the topic of Rudiments of Music had the following performances: Reading and Writing Music in Respective Key Signature 83.6 per cent, Recognizing Bar lines 78.2 per cent, Identification of Modern Instruments 70.9 per cent and Writing and Reading Music in Staff Notation Using Respective Staves 69 per cent. Moreover, one subtopic 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 summarized in the Appendix.

4.0 CONCLUSION

The general performance of candidates in the CSEE Music subject 2023 was good, since 32 (88.88%) candidates who sat for the examination passed it with the following grades: A (0), B (6), C (20) and D (8). However, 2 (5.55%) candidates failed after obtaining F. The analysis shows that 32 (88.88%) candidates passed the exam after scoring 30 marks and above. The analysis reveals that the candidates who performed well had enough knowledge about subject content, hence, they responded to questions correctly. The candidates who 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 invest more on the improvement of learners' aural skills. This can be done through intensive ear training on scales, intervals, pitch and chord so as to help students to answer questions as required.
- (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.

Appendix

Summary of the Candidates' Performance in Each Question

S/N	Topics	Number of question	Performance of student who scored 30% or above	Percentage of candidates who scored 30% and above (%)	Remarks
1.	Various topics (Applied Music, Rudiments of Music, Harmony)	1	97.22	97.22	Good
2.	Rudiments of music	2	100	78.92	
		3	50		
		11	84.38		
		5	65		
		6	91.67		
		7	69.44		
	10	76.46			
3.	Applied Music	8	94.44	94.44	
4.	Harmony	4	77.78	48.89	Average
		9	20		

