THE UNITED REPUBLIC OF TANZANIA

MINISTRY OF EDUCATION, SCIENCE AND TECHNOLOGY

NATIONAL EXAMINATIONS COUNCIL OF TANZANIA

STUDENTS' ITEM RESPONSE ANALYSIS REPORT ON THE FORM TWO NATIONAL ASSESSMENT (FTNA) 2024

017 MUSIC

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FOREWORD

The National Examinations Council of Tanzania (NECTA) is pleased to issue the 2024 Student's Items Response Analysis (SIRA) on the Form Two National Assessment (FTNA) on the performance of students in Music subject. The report provides feedback to students, teachers, policymakers, and other education stakeholders on how students responded to question items.

This was a formative evaluation conducted National wise. The assessment aimed to capture a detailed understanding of students' proficiency, technique, creativity, and overall engagement with the 2010 music syllabus. It was designed to measure both measurable data and in-depth observations from students' responses. The students' responses served as a strong indicator of what the academic system was able or unable to offer students during their two years of secondary education.

This report analyzes issues that contributed to students' failure to respond to questions correctly. Some factors that inhibited students from providing appropriate responses were the inability to understand questions' tasks and inadequate knowledge and skills in the topic(s) tested. The analysis of strengths and weaknesses shown by students in responding to questions is indicated.

This feedback will enable educational administrators, policymakers, teachers, students, and other stakeholders to take the right measures to improve teaching and learning. With such focus, it highlights notable achievements as well as areas that require further attention which will eventually improve students' performance in future assessments administered by the National Examination Council of Tanzania by guiding teachers in refining their instruction approaches.

The National Examination Council of Tanzania appreciates the contribution of all who participated in the preparation of this report.

Dr. Said Ally Mohamed
EXECUTIVE SECRETARY

1.0 INTRODUCTION

This report provides the analysis of the student's performance in Music subject for Form Two National Assessment (FTNA), which was conducted in November 2024. This analysis aims to provide feedback for students, teachers, and other stakeholders.

The Assessment covered the music syllabus of 2005 and adhered to the Assessment Format of 2019. The paper consisted of sections A, B and C with a total of ten (10) questions. The student was required to answer all questions in sections A, B and C. Section A had two (2) objective questions carrying fifteen (15) marks, section B had seven questions carrying seventy (70) marks and section C had one question carrying fifteen (15) marks.

The student's performance in each question is categorized as good, average and weak. If the performance of the students ranges from 65 percent to 100 percent, it is categorized as good, from 30 percent to 64 percent, it is average and from 0 percent to 29 percent, 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 420 Students sat for Music Assessment, of which, 339 (80.71%) students passed with the following grades: A = 37 (8.80%), B = 59 (14.04%), C = 153 (36.42%) and D = 90 (21.42%). A total of 81 (19.32%) students failed by getting an F grade.

The analysis indicates that the performance of the students in this 2024 paper was better compared to 2023. In this assessment, a total of 420 (100%) students sat for the assessment and 339 (80.71%) students passed while in 2023 a total of 273 (100%) students sat for the assessment and 203 (74.4%) students passed. Hence students' performance in the year 2024 increased by 6.31 percent. The comparison analysis for 2023 and 2024 is summarized in Table 1:

Table 1: comparison of performance between 2024 and 2023

Year	Sat	Number of Students and Percentage					
		Passed	Grades				
			A	B	C	D	F
2023	273	203	72	18	65	48	70
		74.4%	26.3%	6.5%	23.8%	17.5%	25.6%
2024	420	339	37	59	153	90	81
		80.71%	8.80%	14.04%	36.4%	21.42 %	19.32%

able 1 indicates that there is an increase in the pass rate by 6.31% in 2024 compared to 2023. Sample of student responses have been inserted in appropriate section to illustrate respective cases. The report finally provides a conclusion and recommendation based on the analysis.

2.0 ANALYSIS OF CANDIDATES' PERFORMANCE IN EACH QUESTION

2.1 SECTION A: Objective Question.

Section A comprised two questions with fifteen (15) items, whereby, question one had a total of ten marks and question two had a total of 5 marks. Students were required to respond to all items. Each item weighed one (01) mark. The section weighed 15 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). Students were required to choose the correct response from the given alternatives and write their letters in boxes provided. Students who chose the correct response scored 01 mark in each item.

The question intended to measure students' knowledge on all topics and subtopics. The subtopics tested included: Dynamics in music, Musical scales, Musical intervals, Rhythms, Time signature, Tonic sol-fa, Musical Terms and Signs and Classification of Traditional Musical Instruments.

A total of 420 (100%) students who sat for Form Two National Assessment (FTNA) in 2024 attempted the question. The analysis of students' performance shows that 29 (6.90%) students scored from 0 to 02 marks indicating weak performance. Also 214 (50.95%) students scored from 03 to 06 marks which is an average performance and 117 (42.14%) students scored from 07 to 10.0 marks which is considered a good performance.

The general performance of this question is categorized as good because 391 (93.09%) students scored from 03.0 to 10.0 marks. Figure 1 shows the students' performance in this question.

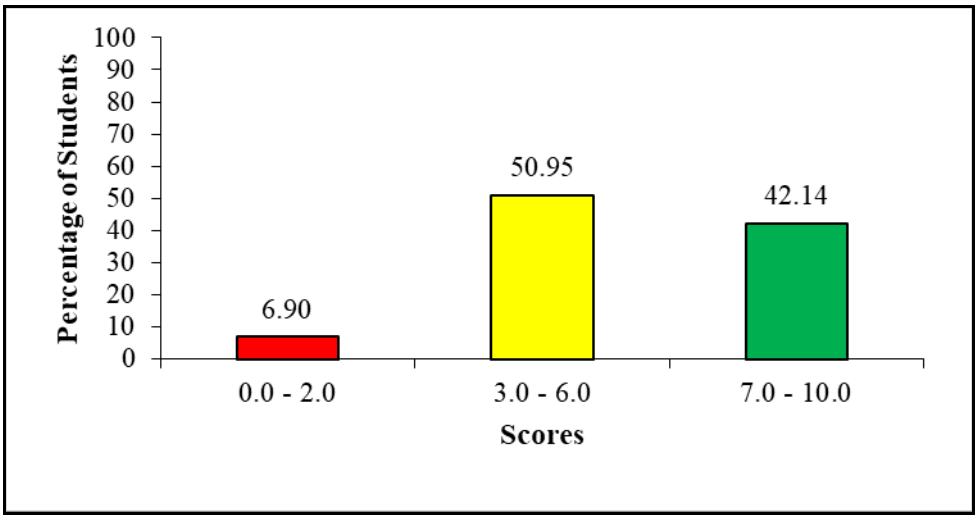


Figure 1: *The Percentage of Students' Performance on Question 1*

The analysis demonstrates that students who achieved well in this question were knowledgeable and skilful in the tested subtopics. Students who achieved weakly lacked knowledge and skills in the tested subtopics.

The analysis of the student's performance in each item is as follows: item (i) required a student to recognize the musical alphabet on respective clefs; it tested the ability to identify spaces between five bass clef lines. The right response was D (A, C, E, and G notes). Students who opted for the right response were well knowledgeable with musical alphabets in the bass clef and their bottom to top arrangement. A is in the first space, C in the second space, E in the third space and G in is the fourth space. Those who opted for A (E, G, B, D and F notes), B (F, A, C, E, A, and G notes), C (G, B, F and A notes) failed to notice that some musical alphabets are on lines and not in spaces.

Item (ii) tested students' ability on musical dynamics. It required the student to choose the correct term which means gradual increase of the volume of music. The correct response for this item was D (Crescendo). Students who chose the correct response were adequately knowledgeable in Music dynamics.

Those who opted for A (Mezzo forte) failed to know that, mezzo forte means medium loud or moderate loud. Those who opted for response C (Decrescendo) did not realise that decrescendo is a gradual decrease of volume and those who opted for B (Fortissimo) did not realize that Fortissimo means loud.

Item (iii) required a student to identify the sign used to show silence for a certain duration in songs. The correct response was C (Rest). A student who opted for a correct response was aware of the term rest which means silence in Music. Students who opted for A (Note) failed to realize that, a note is a symbol that indicates a duration of musical sound which can be presented in different shapes to show different durations of sounds in Music.

Those who opted for B (Accent) failed to realize that, accent is an emphasis given to the note to create a strong beat and those who opted for D (Timber) failed to recognize that timber is the quality of a sound that distinguishes different instruments or voices.

Item (iv) required a student to name the instrument which originates in Tanzania and can be seen in different sizes, varying from ten to thirty notes plucked with thumbs. The correct response was C (Hand Piano). Students who opted for the correct response were knowledgeable with hand piano (Marimba ya Mkono). Those who opted for A (Litungu kambanane) B (Xylophones) and D (Side drum), failed to notice that, Litungu has only eight strings that is why it is called *kamba nane* and can be strummed or plucked with more than two fingers. Xylophone has wooden bars and it is played by striking the wooden bars with mallets, while a side drum is a membranophone, made by animal skin and played by stick, hand, stick or hand together.

Item (v) required a student to choose the name of the symbol placed at the beginning of the staff to show the exact pitch of the note on each space and line. The correct option was B (Clef). Students who opted for the correct

response were knowledgeable with clefs and they understand Musical pitches can't be identified without clef.

Those who opted for A (Staff) failed to understand that, staff are horizontal five lines with four spaces which present certain pitch according to the clef used. Those who opted for C (Note) failed to understand that, notes are symbols that represent musical sounds, pitch and duration. Those who opted for D (Sharp), failed to realize that, a sharp is an accidental used to raise a pitch of a note a semitone higher.

Item (vi) required a student to identify the correct function of the upper number in time signatures. The correct answer was A (The number of beats per bar). Students who opted for the correct response were knowledgeable about time signatures. Those who opted for B (The notes in each bar) lacked knowledge that the number of notes may differ even if we use the same time signature.

Those who opted for C (The note of each beat) failed to understand that each bar has notes which are controlled by the upper number in the time signature. Those who chose D (The total note in a piece) failed to understand that total notes in the musical piece can be identified by counting all notes from the first up to the last bar.

Item (vii) required a student to identify the function of lines and spaces on both treble and bass clefs. The correct response was B (To write notes). Students who chose the correct response were knowledgeable about the use of staff.

Those who opted for A (To raise note), failed to realize that, raising notes is not the function of lines and spaces but it's a function of sharps. Students who opted for C (To lower the note) failed to realize that lowering the note is the function of flat (♭). Students who chose D (To end the note) failed to realize that, to end the note is a function of double bar lines which are drawn vertically.

Item (viii) required a student to identify the sign that enables musicians to create tone and semitone anywhere in a melody. The correct response was C (Accidentals). Students who opted for the correct response were conversant with the topic of musical signs in a sub-topic of Accidentals.

Those who opted for A (Sharp) and D (Naturals) were not knowledgeable with the accidental function; therefore, they failed to notice that option A is based on raising a note by a semitone. Those who opted for B (Flats) failed to notice that the option is only based on lowering a note by a semitone. Those who opted for D failed to know that a natural sign is used to cancel sharps and flats.

Item (ix) required a student to give a note name that belongs to the key of a music piece whether it is major or minor. The correct response was B (Diatonic note). Those who selected diatonic understand that it happens when notes which form an interval both belong to the same key whether it is major or minor.

Those who opted for A (An augmented) failed to realize that, augmenting means to increase the interval of a note, and those who opted for C (Diminished) failed to realize that diminishing means to decrease the interval between notes and those who chose D (An octave), failed to realize that an octave is a musical interval with twelve semitones.

Item (x) A student was required to choose the correct interval from note D to note B in a key of C major. The correct response was D (Major sixth). Students who chose the correct response were aware that, from note D to B, there are nine semitones which create a Major sixth. Those who opted for A (Major fifth) failed to realize that in naming Musical intervals there is no major fifth but there is a perfect fifth which has seven semitones. Those who opted for B (Major fourth) failed to realize that in Music intervals there is no major fourth but there is a perfect fourth which has five semitones. Those who opted for C (Major second) failed to realize that major second has two semitones. Extract 1 is an illustration of a good response of question 1.

1. For each of the items (i) - (x), choose the correct answer from among the given alternatives and write its letter in the box provided.

(i) What does the space between the five lines of the staff on the bass clef represent?

A E, G, B, D and F notes B F, A, C, E, A and G notes
C G, B, D, F and A notes D A, C, E and G notes

[D]

(ii) Which one indicates gradual increase of the volume of music?

A Mezzo forte B Fortissimo
C Decrescendo D Crescendo

[D]

(iii) Sometimes musicians are directed to observe silence for certain duration in their song. Which sign is used to indicate that silence in a staff notation?

A Note B Accent
C Rest D Timbre

[C]

(iv) What is the name of the instrument that originates in Tanzania and can be seen in different sizes, varying from ten up to thirty notes plucked with two thumbs?

A Litungu (Kamba nane) B Xylophones
C Hand piano D Side drum

[C]

(v) Which symbol is placed at the beginning of the staff to show the exact pitch of the note on each line and space?

A Staff B Clef C Note D Sharp

[B]

(vi) What does the upper figure in a time signature indicate?

A The number of beat per bar B The note in each bar
C The note of each beat D The total note in a piece

[A]

(vii) What is the function of the lines and spaces on both treble and bass staff?

A To raise the notes B To write notes
C To lower the notes D To end notes

[B]

(viii) Which sign enables musicians to create tones and semitones anywhere in a melody?

A Sharp B Flats
C Accidentals D Naturals

[C]

(ix) A note name that belongs to the key of the music piece whether it is major or minor is called

A an augmented B a diatonic

C a diminished D an octave

B

(x) Juma was playing a keyboard using key C major. He started from note D up to note B. How big would the interval be?

A Major fifth B Major fourth

C Major second D Major sixth

D

Extract 1.1: A sample of correct responses to question 1

2.1.2 Question 2: Matching items (Rudiments of Music)

This question consisted of five (5) matching items and required a student to match the music descriptions in List A with the correct music terms in List B by writing the letter below the item number in the table provided. The question tested students' ability to match the description of musical terms with the corresponding musical terms.

All 420 students attempted this question. The students' scores were as follows: 93 (22.14%) students scored from 0 to 01 out of 05 and 114 (27.14%) scored from 02 to 03 marks out of 05 while 213 (50.71%) students scored 04 to 05 marks out of 05.

The analysis shows that the general performance in this question was good since 327 (77.85%) students scored from 02 to 05 marks.

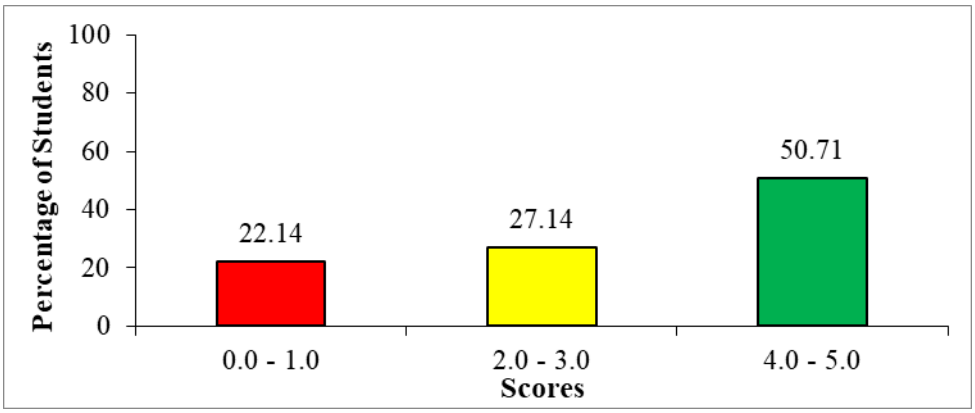


Figure 2: *The Percentage of Students' Performance on Question 2*

Therefore, the analysis of the student's responses in each item explains the strengths and weaknesses of the student's responses as follows.

Item (i) required a student to match the correct term indicating the vertical line used to mark equal groups of count and patterns of musical movements in time. The correct match was E (Bar lines). Students who matched the correct response were knowledgeable in bar lines and their functions. Students who chose other options were not knowledgeable about bar lines.

Item (ii) a student was required to match the conventional system based on the arrangement of five horizontal lines enclosing four spaces. The correct answer was A (Stave). A student who managed to answer correctly had knowledge in stave as the five parallel lines consisting of four spaces between them. Students who matched the incorrect responses were not knowledgeable about staves.

Item (iii) required a student to identify an additional line with musical notes that sound higher or lower than the lines and spaces of a clef. The correct match was F (Ledger lines). Students who matched the correct response demonstrated their knowledge of ledger lines which are the imaginary parallel lines that extend clefs higher or lower.

Item (iv) required a student to match the combination of two staves, treble and bass clef joined by a brace. The correct match was B (Grand staff). Students who matched the correct response were knowledgeable of Grand staff.

Item (v) required the student to match the symbol placed after a note which increases the value of such note by half of its original value. The correct match was D (Dot). Students who matched the correct response were conversant of the function of dot musical signs when placed after a note. Extract 2.1 show a sample of the best response from the student.

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

List A	List B
(i) A vertical line used to mark off into equal groups of count and patterns of musical movements in time.	A Stave
(ii) The conventional system based on the arrangement of five horizontal lines enclosing four spaces.	B Grand staff
(iii) An additional line on which musical notes that sound higher or lower than lines and spaces of a clef are written.	C Bass clef
(iv) The combination of two staves joined by a brace with the top and bottom stave using the treble and bass clef.	D Dot
(v) A symbol placed after a note which increases the value of such a note by half of its original value.	E Bar line
	F Ledger line
	G Clef
	H Treble clef

Answers

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

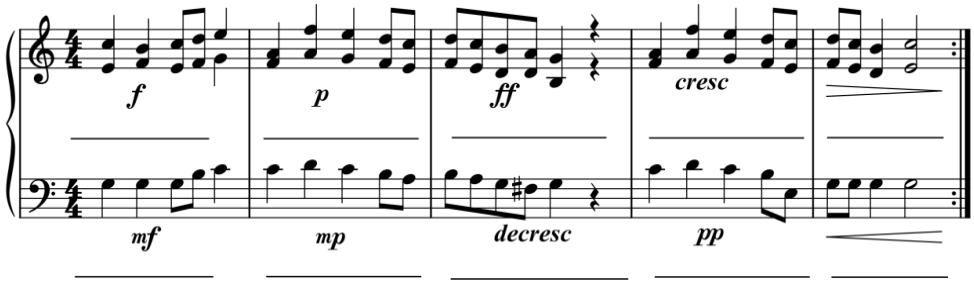
Extract 2.1: A sample of correct responses to question 2

2.2 SECTION B: Short Answer Questions

This section consisted of seven (7) short answer questions, each weighing ten (10) marks. Students were required to answer all questions. The student's performance on each question was as detailed below.

2.2.1 Question 3: Rudiments of Music (Musical Signs)

This question required a student to write the name of the given Music Signs. The question had ten blanks in which a student was required to name the Musical Sign on each blank. A student was provided with a five bar musical piece in a Key of C major and $\frac{4}{4}$ time signature. The question tested a student's ability to recognize and name music signs.



All 420 (100%) students attempted the question. The analysis of the students' performance shows that 103 (24.52%) students scored from 0 to 02 marks, indicating a poor performance, 98 (23.33%) students scored from 03 to 06 marks, which is an average performance; and 219 (52.14%) students scored from 07 to 10 marks, which is a good performance. The general performance of the students in this question was good because 317 (75.47%) of the students scored from 3.0 to 10.0 marks. Figure 3 summarizes the students' performance in the question.

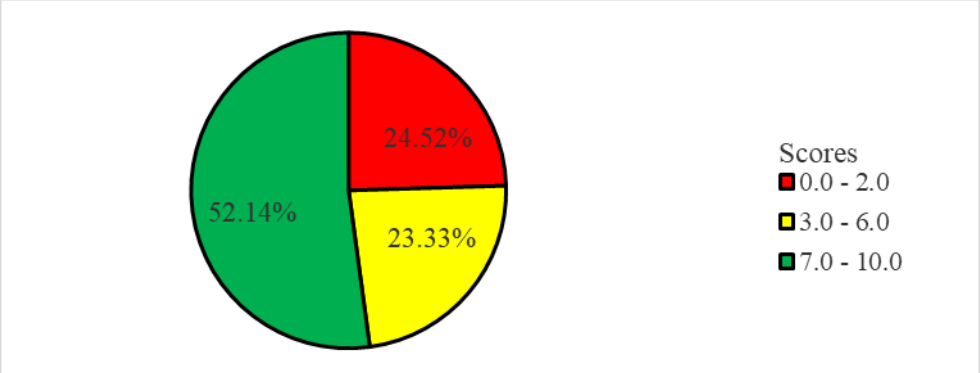
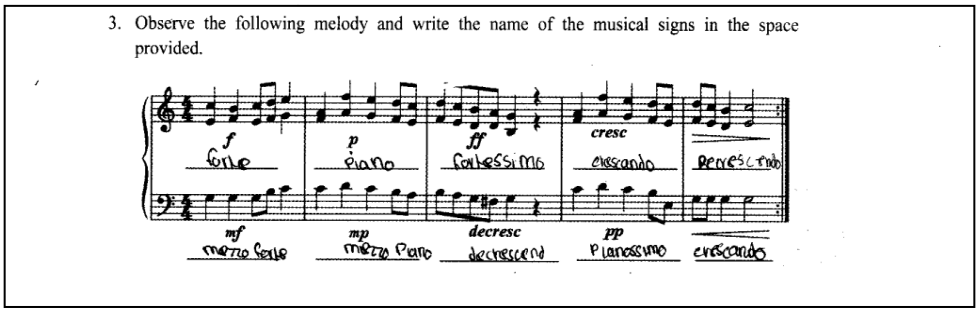


Figure 3: *The Percentage of Students' Performance on Question 3*

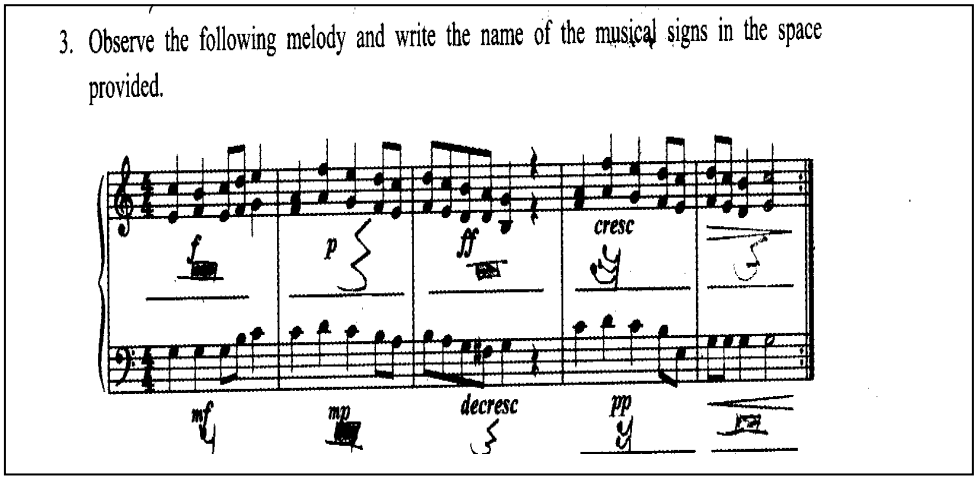
The correct response for f is (Forte). Those who wrote 'Loud' were not correct because loud is the use or meaning of that term and not the name of it. P (piano),ff (fortissimo), cresc (Crescendo), decresc (Decrescendo), pp (Pianissimo), mf (Mezzo forte), mp (Mezzo piano), > (Decrescendo), and < (Crescendo). The analysis of students' performance in this question shows that those who scored high marks in this question were knowledgeable, competent and skilled in musical terms and signs. Extract 3.1 shows a sample of the best responses from a script of one of the Students.


3. Observe the following melody and write the name of the musical signs in the space provided.

f forte
p piano
ff fortissimo
cresc crescendo
decresc decrescendo
mf mezzo forte
mp mezzo piano
decresc decrescendo
pp pianissimo
crescendo

Extract 3.1: A sample of correct responses in question 3

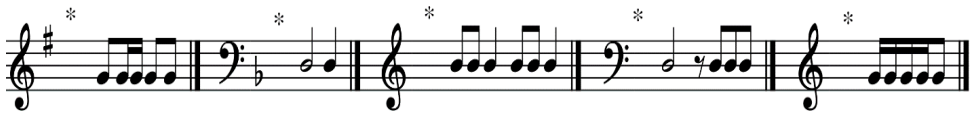
Some students scored average and poor marks. On one hand, those who scored average marks in the question managed to write the names of the given musical terms and signs. On the other hand, students who scored low marks failed to name the given musical signs and terms correctly. Extract 3.2 shows a sample of the incorrect responses from a script of one of the students.



Extract 3.2: A sample of incorrect responses to question 3

2.2.2 Question 4: Rudiments of Music (Grouping of Notes in Music)

The question had five bars with different rhythms and clefs. The student was required to rewrite the given rhythm and insert the missing time signature. Those who rewrote the given rhythm and inserted the correct time signature had adequate knowledge in the time signature. The student was required to provide answers in all five bars.



All 420 (100%) students attempted the question. The analysis of students' performance shows that 102 (24.29%) students scored from 0.0 to 02.5 marks, indicating a weak performance. 135 (32.14%) students scored from 03.0 to 06.0 marks, that is an average performance, and 183 (43.57%) students scored from 07.0 to 10.0, marks that is a good performance.

The general performance of the students in this question was good because 318 (75.71%) students scored from 03.0 to 10.0 marks, Figure 4 summarizes the students' performance in question 4.

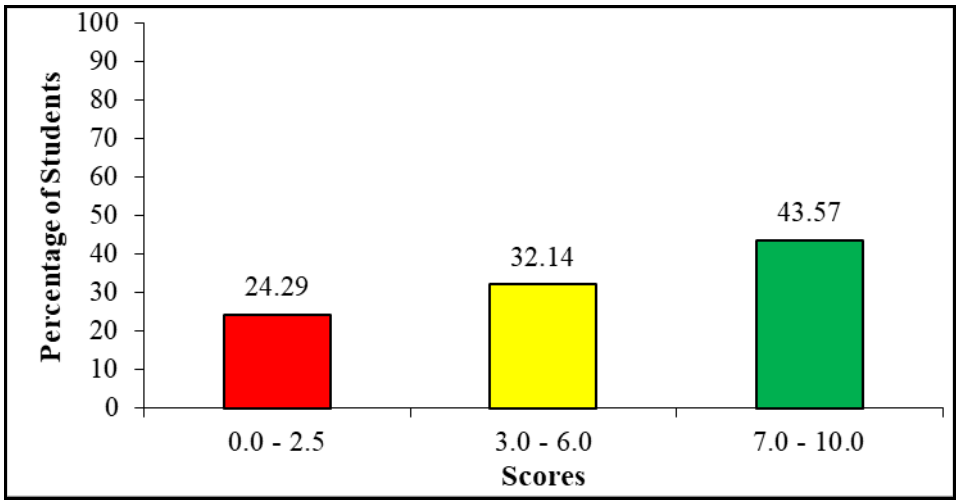


Figure 4: *The Percentage of Students' Performance on Question 4*

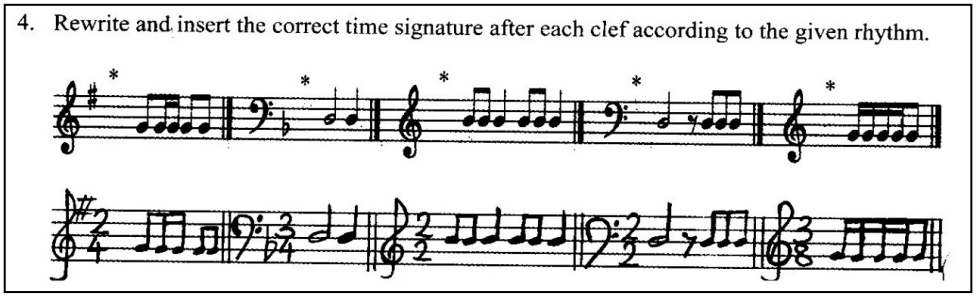
Students, who managed to write the correct time signature, demonstrated the ability in counting rhythm. Through understanding that, bar one contains one quaver and two semiquavers which create the first beat and the second beat is created with two quavers which leads to the formation of $\frac{2}{4}$, Time signature.

Students who managed to write the correct time signature in bar two demonstrated the ability in counting one minim and a crotchet, which in total create a $\frac{3}{4}$ time signature. And in bar three, students who managed to write the correct time signature had ability of counting two quavers, one crotchet, two quavers and one crotchet which create two kinds of correct time signatures of $\frac{4}{4}$ or $\frac{2}{4}$.

In the fourth bar, students who managed to write the correct time signature, demonstrated the ability in counting one minim, which creates the first beat. Then a quaver rest plus three quavers which create a second beat of a minim. All rhythmic notes in bar four create a $\frac{2}{2}$ correct time signature. In

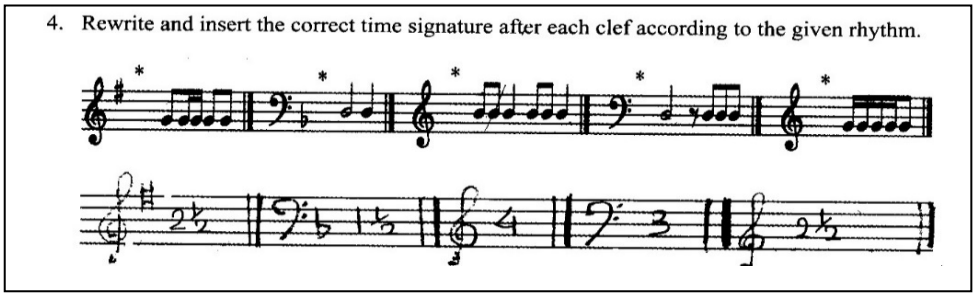
bar five, students who managed to rewrite and insert the correct time signature, managed to count four semiquavers and one quaver which led to $\frac{3}{8}$ or $\frac{6}{16}$ to be the correct time signature.

In general, the students who performed well in this question demonstrated adequate knowledge of rewriting and inserting the correct time signature. Extract 4.1 shows a sample of the correct responses from a script of one of the students.



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

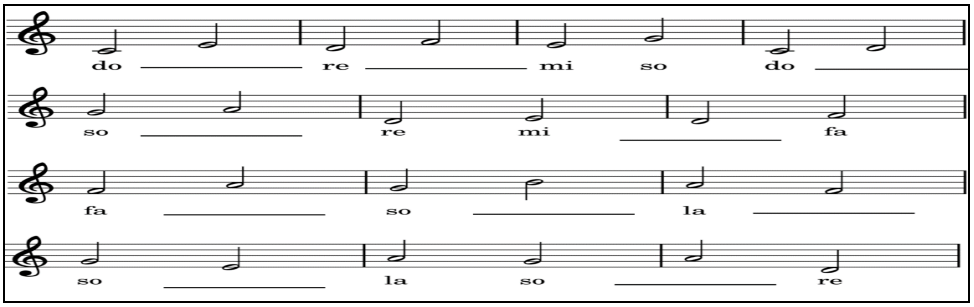
Students who performed poor in this question failed to demonstrate adequate knowledge in rewriting and inserting the correct time signature. Extract 4.2 shows a sample of the poor responses from a script of one of the students.



Extract 4.2: A sample of an incorrect response to question 4

2.2.3 Question 5: Applied Music (Sol-fa Notations)

The question has ten blanks to be filled in G clef. Each blank required a student to write one sol-fa note. The question tested Student's knowledge on solfage through identifying the solfage on the given melody in C major.



All 420 (100%) students who sat for the music assessment attempted the question. The data analysis on the performance of students shows that 80 (19.05%) students scored from 00 to 02 marks, 32 (7.62%) students scored from 03 to 06 marks and 308 (73.33) scored from 07 to 10 marks. The general performance of the students in this question was good since 340 (80.95%) of the students managed to score 03 marks to 10 marks. Figure 5 summarizes the performance in the question.

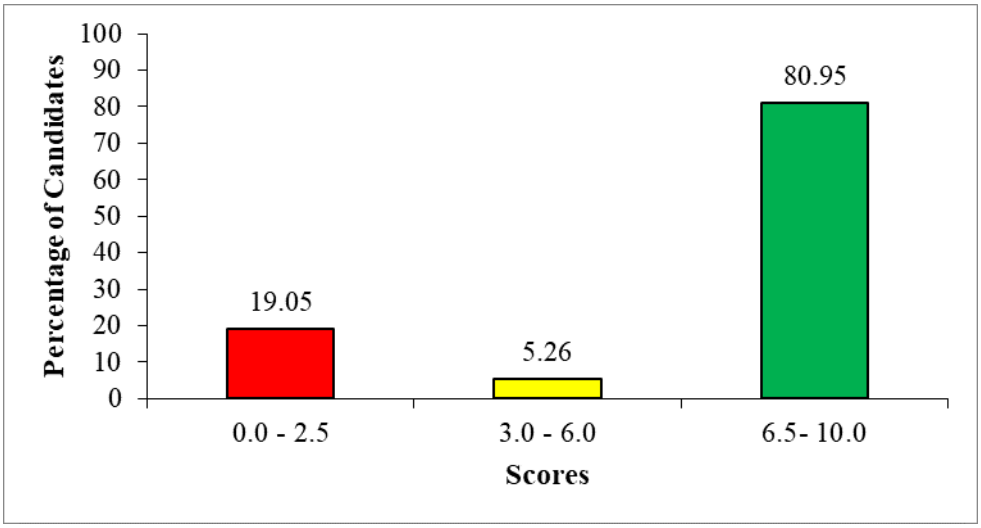


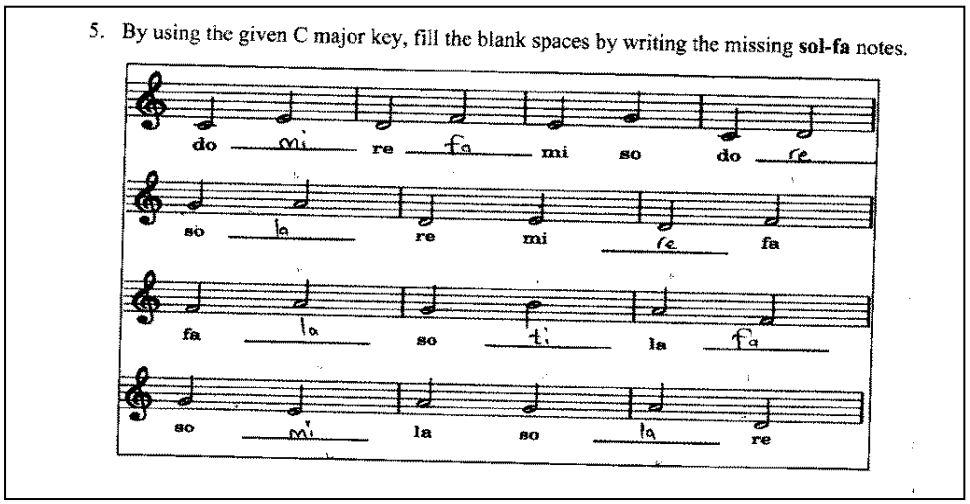
Figure 5: *The Percentage of Students' Performance on Question 5*

Students who scored high marks in the question could provide the correct responses to all question items, as required. The student was required to identify note letters on C major including *C-D-E-F-G-A-B- C* and match each letter with its corresponding Solfage *DO-RE-MI-FA-SO-LA-TI-DO*. The first blank required students to identify the solfege and write the correct one below the musical note in the given blanks. The first blank was E its

Solfage was *MI.* The second black was F its Solfage was *FA* and the third blank was D its Solfage was *RE*.

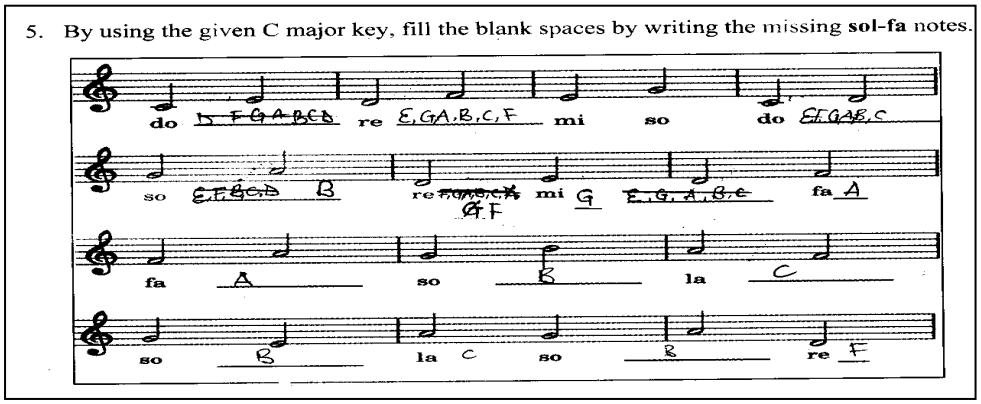
The fourth blank was A, and its Solfage was *LA*. The fifth black was D, its Solfage was *RE*. The Sixth blank was A, which created *LA*, and the seventh blank was B, which created *TI*. The eighth blank was F, which sounds *Fa*, the ninth blank was E, which sounds *MI*, and the tenth blank was A, which sounds *LA*.

Their best responses imply that they understand a sub-topic of sol-fa notation. Extract 5.1 shows a sample of the best responses from a script of one of the students.



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

Students who scored low marks failed to write the correct solfage. Failed to understand the requirement of the question and instead they wrote musical letters. This implies that the student was not competent in the sub-topic of Solfa notation.



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

2.2.4 Question 6: Rudiments of Music (Grouping of Notes in Music Reading)

This question required a student to rewrite the given rhythm by grouping notes according to the time signature. The time signature given included four bars with different rhythms, with a total of ten groups. The question tested students' skills in grouping musical notes correctly.

All 420 (100%) students who sat for a music assessment attempted the question. The data analysis on the performance of students shows that 315 (75%) students scored from 00 to 02 marks, 78 (18.57%) students scored from 03 to 06 marks and 27 (6.43) scored from 07 to 10 marks. The general performance of the students in the question was weak since 315 (75%) of the students managed to score 0.0 marks to 02.0 marks. Figure 6 summarizes the performance in the question.

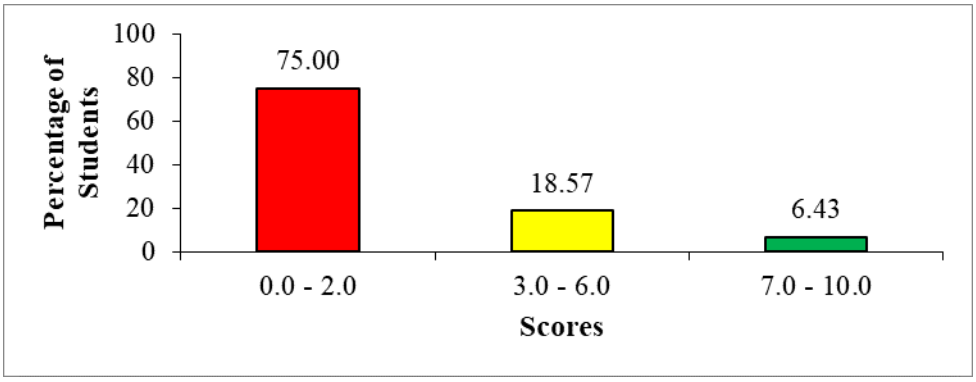
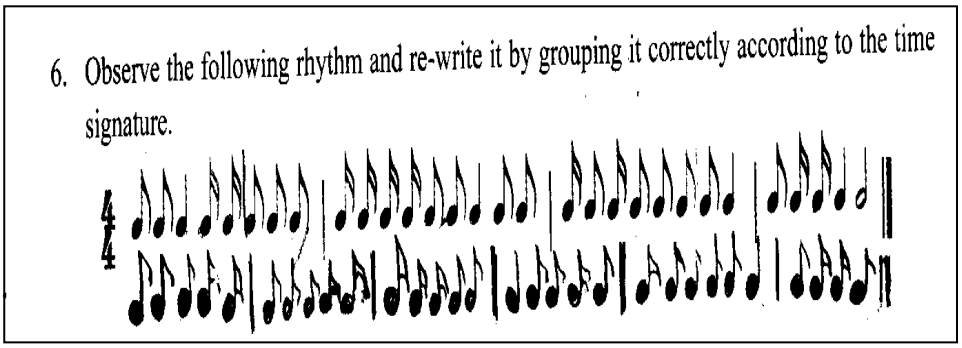


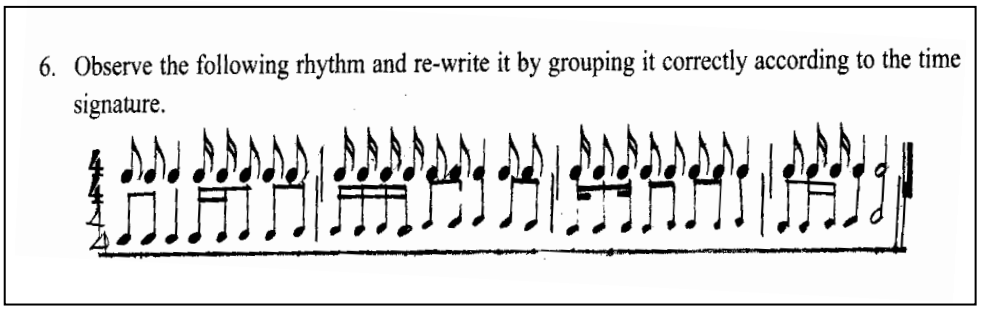
Figure 6: *The Percentage of Students' Performance on Question 6*

Students who performed poorly in this question, failed to identify the requirements of the question, as they provided irrelevant responses such as incorrect grouping of notes. The provision of such irrelevant responses suggests that they had inadequate knowledge of note grouping as shown in extract 6.1.



Extract 6.1: A sample of incorrect responses to question 6

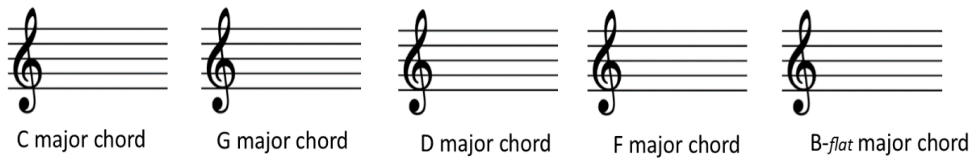
Students who scored high marks on the question correctly understood the required task of the question. They correctly rewrote and grouped the required notes well. Extract 6.2 is a sample of the best responses from a script of one of the students.



Extract 6.1: A sample of the correct response to question 6

2.2.5 Question 7: HARMONY (Writing Triad in Various Keys)

The question required a student to write chords by using semibreve notes in five different Chord names. The chords were C major chord, G major chord, D major chord, F major chord and B♭ major chord



All 420 (100%) students who sat for music assessment attempted the question. The data analysis on the performance of students shows that 109 (25.95%) students scored from 0.0 to 02.5 marks, 152 (36.19%) students scored from 03.0 to 06.0 marks, and 159 (37.86%) scored from 06.5 to 10.0 marks. The general performance of the students in the question was good, since 311 (74.05%) the students managed to score from 03 marks to 10 marks. Figure 7 summarizes the performance in the question.

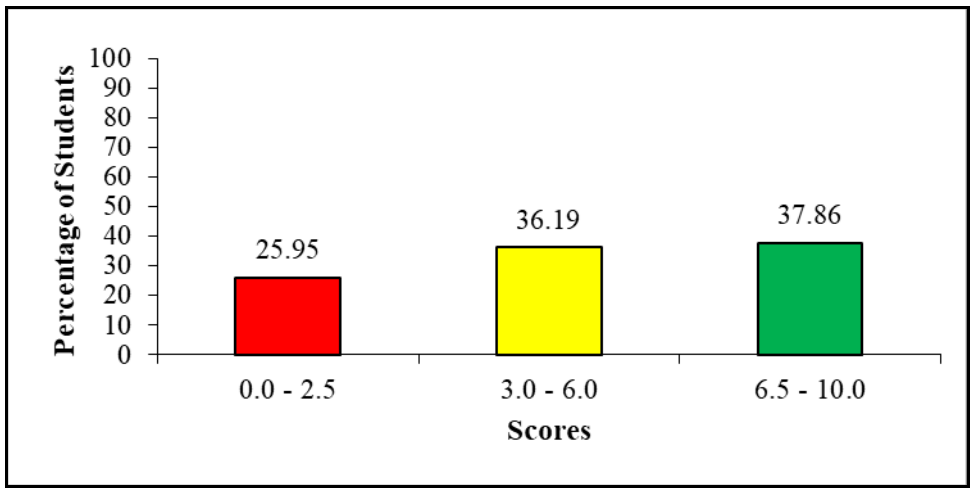
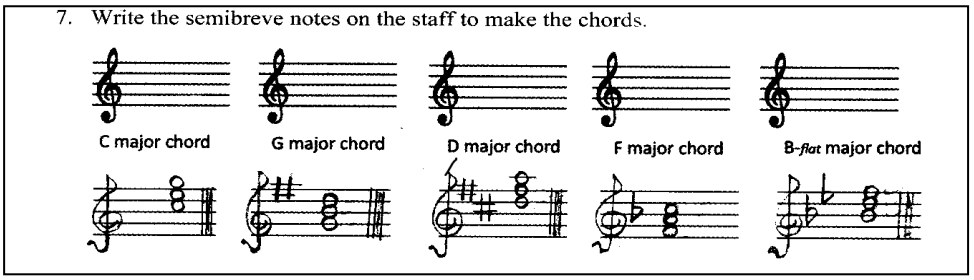


Figure 7: *The Percentage of Students' Performance on Question 7*

Major chord in music refers to a combination of three notes played simultaneously. The three notes include root, third and fifth. The root note is a fundamental note of a chord, the third is a note that is a third interval above the root and the fifth note is a note that is a fifth interval above the root. The third note interval is important as it determines the quality of the chord as major or minor. The student to answer correctly was required to understand that in C major chord, the correct answer was C (root), E (major third), and G (fifth). In the G major chord, semibreves should be on G (root), B (major third), and D (fifth). In D major, the correct chord was D (root), F# (major third), and A (fifth). In F major, the correct chord was

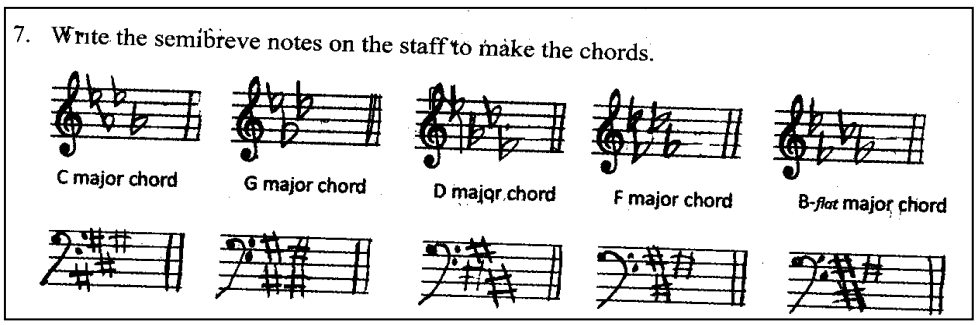
F(root)-A (major third)-C (fifth). In B♭ major, the correct chord was B♭ (root)-D (major third)-F (fifth).

Students who scored high marks managed to understand how to form a chord by including root, third and fifth notes. Extract 7.1 is a sample of the best responses from a script of one of the students.



Extract 7.1: A sample of the correct response to question 7

A sample of incorrect response from the student who wrote an incorrect key signature and changed the given clef is hereby attached. This indicates that some students failed to understand how chords are formed by providing irrelevant answers in all given names of the chords.



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

2.2.6 Question 8: Applied Music (Classification of Traditional Musical Instruments)

The question required a student to briefly describe four classes of Traditional instruments used in Tanzanian societies. The question tested students' ability to group traditional musical instruments according to how they produce sound.

All 420 (100%) students who sat for music assessment attempted the question. The data analysis on the performance of students shows that 86 (20.48%) students scored from 0.0 to 02.5 marks, 115 (27.38%) students scored from 03.0 to 06.0 marks and 219 (52.14) scored from 06.5 to 10.0 marks.

The general performance of the students in the question was good since 334 (79.52%) of the students managed to score 03 marks to 10 marks. Figure 8 summarizes the performance in the question.

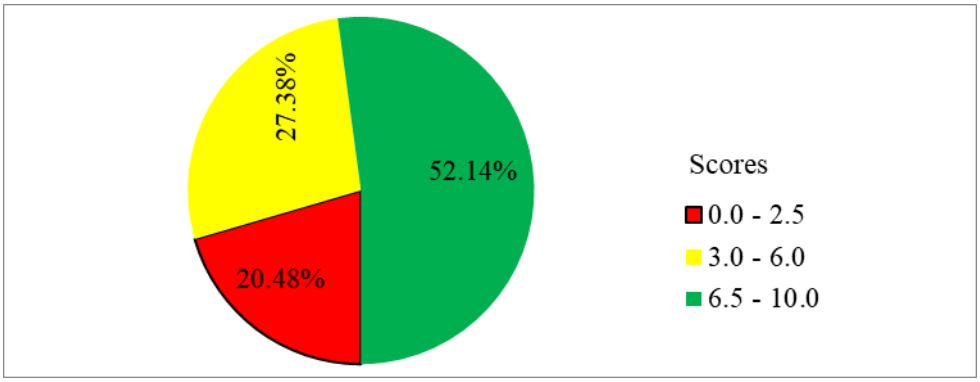


Figure 8: *The Percentage of Students' Performance on Question 8*

Students who performed well in this question were knowledgeable in classifying the traditional musical instruments of Tanzania. They understand that *Musical instruments* are objects or devices that produce sounds in order to create music. Also they provided four classes of traditional musical instruments which are Membranophones, Idiophones, Aerophones, and Chordophone. These classes are as explained below.

Membranophones are traditional instruments that have stretched skins or membranes. The vibrating membranes produce sounds by being struck or rubbed. Example, conga drums, bass drums. *Idiophones* these are self-sounding instruments which produce sounds from the body of the instrument itself. When their bodies are struck, shaken, plucked or rubbed. Example, shakers like manyanga, bells, maracas, cymbals, triangles, and woodblocks.

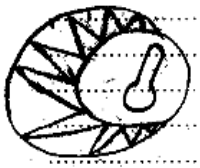
Aerophones are wind instruments. They produce sound by blowing air inside the instrument itself. Examples; Animal horns, reeds, gourds, pipes and flutes. *Chordophones* are stringed instruments. Vibrating strings along

a board produce the sounds on these instruments. The strings are struck, plucked or bowed. Example zeze, bango (flat harp), litungu, enanga, ndono and izeze. Extract: 8.1 exemplifies the best responses of the student.

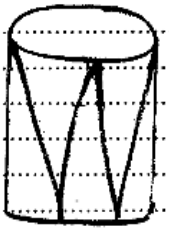
8. Briefly describe four classes of traditional instruments used in Tanzanian societies.

(i) Membranophones
- Are the traditional musical instruments made or manufactured by animal skin. Example; cow skin, goat skin and Tiger skin.
- Example; Drums like Mdundo, Msondo, Muhema and Nkinita.

a. Mdundo

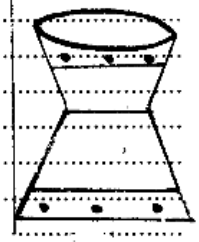


b. Msondo

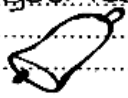


c. Muhema

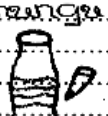
d. Nkinita



(ii) Idiophones
- Are the traditional musical instruments that produce sound through their bodies.
- Also known as "Self sounding musical instruments"
- Examples, Bell, Chupa and Msumari, Bamboo, Chungu and Kigoda and Njuga (Ankle balls)
- Bell produce sound when ring it.
- Chupa and Msumari produce sound when you take msumari and scratch it to the Bottle.
- Chungu and Kigoda produces sound when you took chungu and scratch it to kigoda.

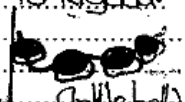


Bell.



Bottle and nail.

Stool and pot.



Njuga (Ankle bells)

iii) Chordophones
- Are the traditional musical instruments which produce sound by using their strings.
- Also known as "Stringed traditional musical instrument"
- Example; Zeze

Strings.

Zeze.

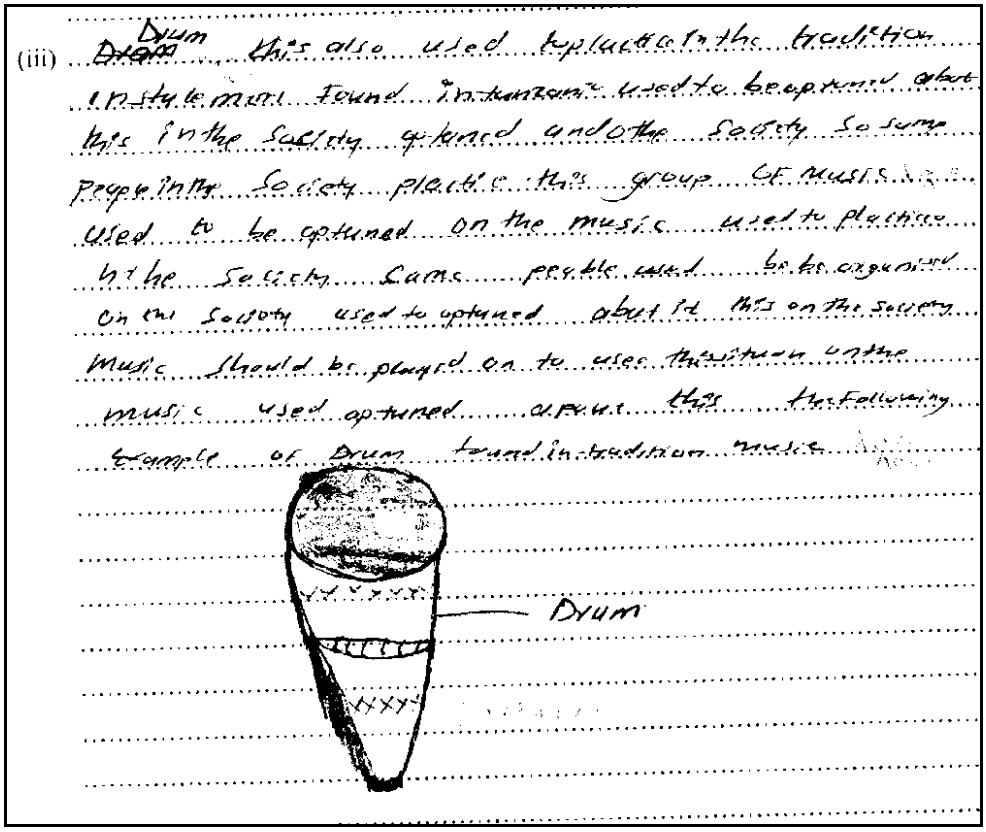
Extract 8.1: A sample of the correct response to question 8

Students who scored low marks in this question failed to explain four classes of traditional music instruments of Tanzania and instead listed musical instruments, which is not the requirement of the question. Extract 8.2 shows a sample of the incorrect responses from a script of one of the students.

8. Briefly describe four classes of traditional instruments used in Tanzanian societies.

(i) Manyanga instrument this is the tradition instrument used to be optaned in Tanzania to be optaned abut this group that to be used optaned on the music so same people used to practice this optaned on the Society to optaned in the Society this is the tradition instrument found in tanzania that also used to be optaned in the Societ to pt practice this example of manyanga

(ii) Kinuna mchi also this is Tradition instrume used in Tanzania used to be optaned and other used to be optaned on the Socie used to perfome well the music used to perform in Tanzania Tanzania Society same to optaned abut this used [illegible] ut to use on the Society optaned Same society in Tanzania used to play this music instrument use to be optaned about in the Society used to Performed in the society optaned about this situation on the Ciety so Same people used to Practice abut this music Should be Same Society Optaned to used on the Society to optaned abut this Some People use to played this tradition instrument found in Tanzania



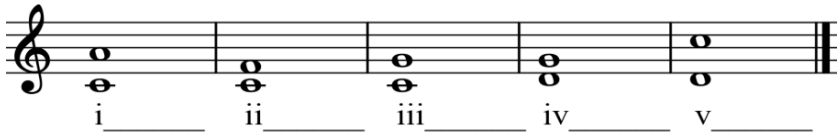
Extract 8.2: A sample of an incorrect response to question 8

2.2.7 Question 9: Rudiments of Music (Rhythm)

The question had two parts; part (a) and part (b). Part (a) required a student to add bar lines to the given rhythmic pattern to make it meaningful. The time signature was two-four. The concept of Anacrusis was needed to add the bar lines correctly.

(a) Add the bar lines to the given rhythmic pattern to make it meaningful.

(b) Write the name of the following intervals.



A total of 420 (100%) students attempted the question. Students who had a weak performance were 154 (36.67%), as they scored from 00 to 02 marks. There were 154 (36.67%) students with an average performance who scored between 03 and 06 marks and 112 (26.67%) students with a good performance score from 07 to 10 marks. The general performance of students in this question was average, given that 266 (63.34%) students scored from 03 to 06. Figure 9 summarizes the students' performance in the question.

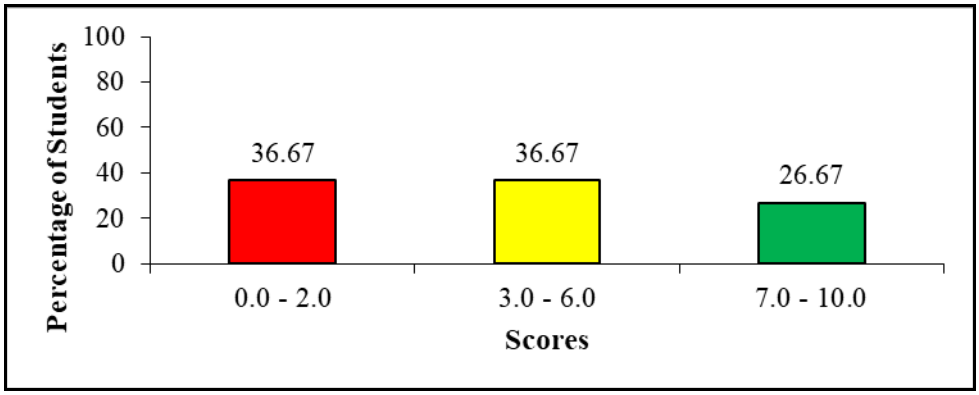


Figure 9: *The Percentage of Students' Performance on Question 9*

ANACRUSIC refers to a musical phrase that begins with the weak beat in a measure. This means instead of a piece of music to start with a strong beat in the measure it starts with a weak beat (pickup beat). The corresponding number of beats in the pickup measure is mostly subtracted from the final measure of the musical piece.

In responding to this question, students had to outline the rules governing anacrusis to avoid mistakes. Students, who correctly followed the rule, managed to add bar lines correctly. Those who tried to distribute the minim, those who grouped the notes and those who made a syncopation, are lacking knowledge of anacrusis.

The correct answer in part (a) was . A student was supposed to indicate a bar line after the first crotchet note. The second bar included a crotchet and two beamed quavers. The third bar line included two beamed quavers with one crotchet. The fourth bar included one minim note which was followed by a bar line to form an incomplete bar

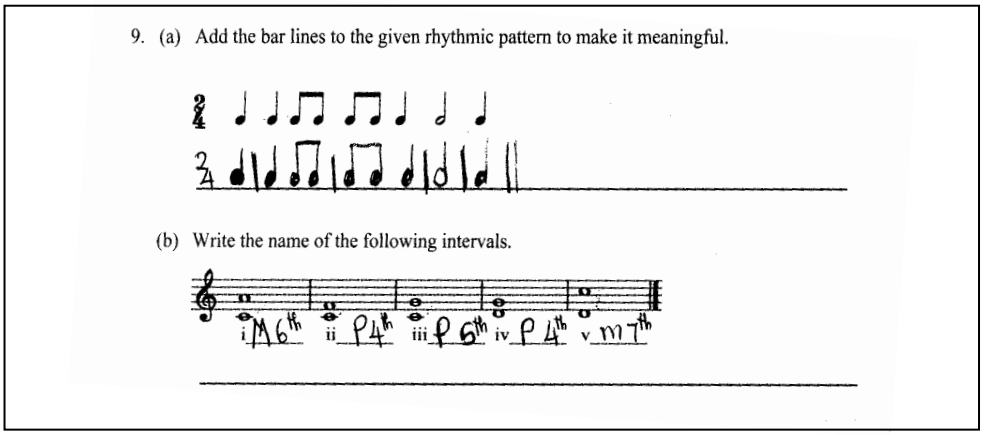
(anacrusis). Those who added the bar line correctly are familiar about anacrusis concept.

In part (b), a student was supposed to write the names to the given intervals. The intervals were (C to A). (C to F), (C to G), (D to G), and (D to C'). An *Interval* is the distance in pitch from one note to another. Intervals are qualified as being major, minor, perfect, augmented and diminished.

Major intervals are Major second (has 2 semitones), Major third (has 4 semitones), Major six (has 9 semitones) and Major seventh (has 11 semitones). *Minor intervals* occur when a major interval is less by a semitone. *Perfect interval* includes perfect fourth (which has 5 semitones) and perfect fifth (which has 7 semitones). Perfect eight/octave (has 12 semitones). It should also be noted that there is a semi tone between E-F and between B-C.

Therefore, the correct answers were as follows; the interval (i) *C-A* is Major sixth. Interval in (ii*) C-F* is perfect fourth. Interval in (iii) *C-G* is Perfect fifth. In (iv) *D-G*, the interval is perfect fourth. Interval in (v) *D-C* is minor seventh.

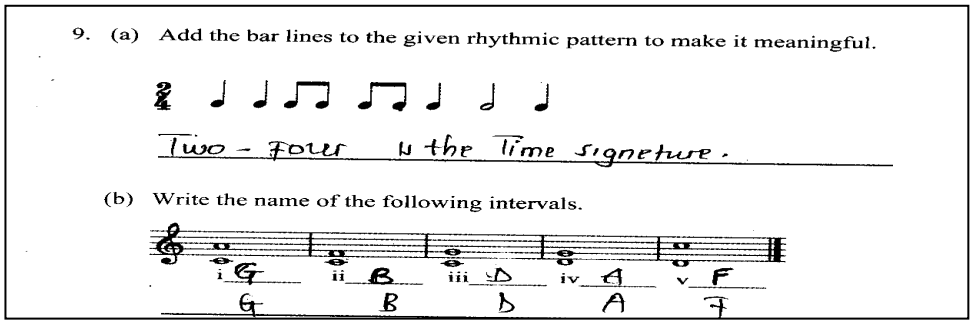
Students who wrote the correct answer in this question managed to add bar lines in item (a) and in item (b) they wrote the correct interval quantity and quality which enabled them to score high marks as shown by a student who wrote the correct answers in extract 9.1 which illustrates correct response by the students'.



Extract 9.1: A sample of correct responses to question 9

Students who wrote sixth, or seventh without indicating major/minor or perfects had inadequate knowledge about interval qualities. Students who wrote a scale by filling notes to make the scale instead of intervals lacked knowledge of intervals.

The failure of some students in this question is attributed to their incompetence in adding bar lines and writing the correct musical interval. This is indicated by students who provided irrelevant responses in both items such as in item (a) the students did not add the bar line instead they wrote the time signature in words. In item (b) The students wrote the letter names of notes only. Extract 9.2 illustrates incorrect responses by the student.



Extract 9.2: A sample of incorrect responses to question 9

2.3 SECTION C: Essay Question

This section consisted of only one (1) question weighing 15 marks.

2.3.1 Question 10: Applied Music (Musical Genres)

This question required a student to write five musical genres found in Tanzania. It tested the student's competence in varieties of Music found in Tanzania by providing the meaning, uses and examples in each musical genre.

All 420 (100%) students attempted the question. The analysis shows that 253 (60.24%) students scored from 0.0 to 4.5 marks indicating a weak performance, 98 (23.33%) students scored from 5.0 to 9.5 marks indicating average performance and 69 (16.43%) scored from 10 to 15 marks indicating good performance. Generally, the performance of the students in

this question was moderate, since 167 (39.76%) students managed to score 4.5 to 15 marks. Figure 10 summarizes the performance.

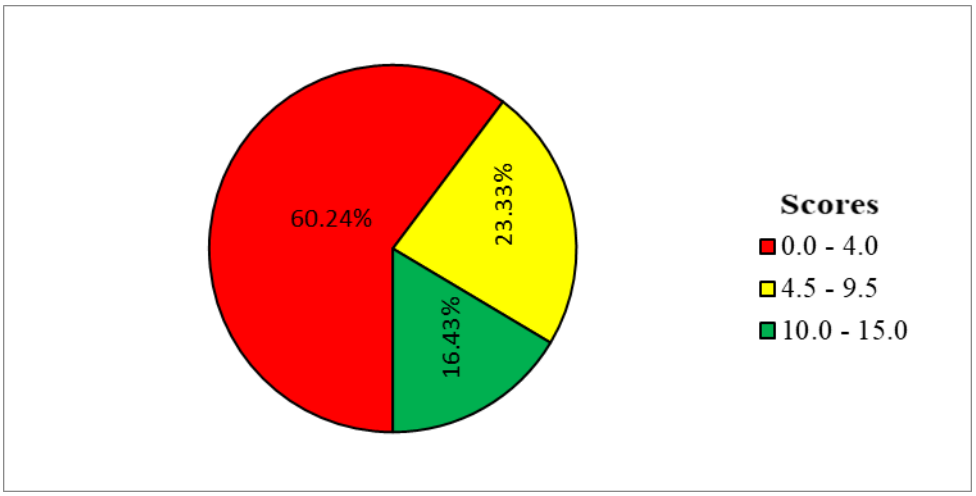


Figure 10: *The Percentage of students' Performance on Question 10*

Students who performed well in this question were knowledgeable in music genres performed in Tanzania and managed to explain five musical genres. The genres were as follow:

TAARABU: is the musical genre with its origin in the Arab music cultures. It was brought to the East African Coastal areas by Arabs who dominated these areas for their trades. The music uses both Arabic and Western scales. Examples of Taarabu musicians include: Mzee Yusuph, Hadija Omary Koper and others.

Bongo fleva: is the most popular musical genre in Tanzania which combines two words; 'Bongo' which means brain and 'fleva' which means taste. It is the modern music in Tanzania which is also referred to as music of the young generation. It combines varieties of music materials from different music genres including hip hop, Congolese Rhumba, R&B, reggae and traditional music. Examples of Bongo Fleva musicians include Diamond Platinum, Rayvan, Alikiba and others who use it to generate their daily income.

Muziki wa dansi is the music genre which originated in colonial military bands. Later in the 1960s the genre was blended with the Congolese

rhumba. Today the music blends various traditional rhythms with contemporary sounds, creating a dynamic, rhythmic dance style. It's widely enjoyed in parties, celebrations, and social events. The music mostly uses modern music instruments such as drum kits, *tumba*, bass/solo/rhythm guitars, piano, brass instruments, woodwind and percussion instruments. Examples of bands which perform *muziki wa dansi* include, *Twanga Pepeta, Msondo Ngoma* and DDC Mlimani Park.

Muziki wa injili; is the music genre found in churches with the aim of worshiping to Almighty power. The genre is used for both, traditional and modern musical instruments. The themes found in the Muziki wa Injili emphasize people to follow the word of Almighty power by believing having a better life after life. Examples of Muziki wa Injili singers include: Upendo Nkone, Marhta Mwaipaja, Bahati Bukuku and Bony Mwaitege.

Choir music is a form of collective singing that brings together multiple voices, each contributing to the overall harmony and texture of the piece. It includes four voices which are divided into four sections (SATB). These are soprano (high female voices), alto (lower female voices), tenor (higher male voices), and bass (lower male voices). Example of choir music in Tanzania is the Tanzania National Youth Choir, which has performed both nationally and internationally. Extract 10.1 shows a sample of the correct responses from a script of one of the Students.

10. Explain five musical genres found in Tanzania.

(i) Bongo fleva; It is a musical gene found in Tanzania in the years of 1990s-2000. This musical gene is/be singing for a moderate speed meaning not too fast and also not too slow. Bongo fleva is one of the musical gene in the whole of Tanzania that has many artists. It is also a most beloved musical gene by most of number of Tanzanians. Eg of Artists who sing Bongo fleva are; Alikiba, Diamond Platnumz (Nasseb Abdul), Harmonize, Mandoo, Rayvanny and many other.

(ii) Singeli; is the musical gene that is found and originates from Tanzania. This musical gene is sung in a very fast tempo. It was found in Tanzania

and started by the years of 2000. This musical genre is mostly loved by the youth groups simply because it uses quick and very very fast tempo. In music we can say it uses Presto / Vivace in singing. E.g. of Artist that performs this kind of musical genre is Mzee wa Bwax.

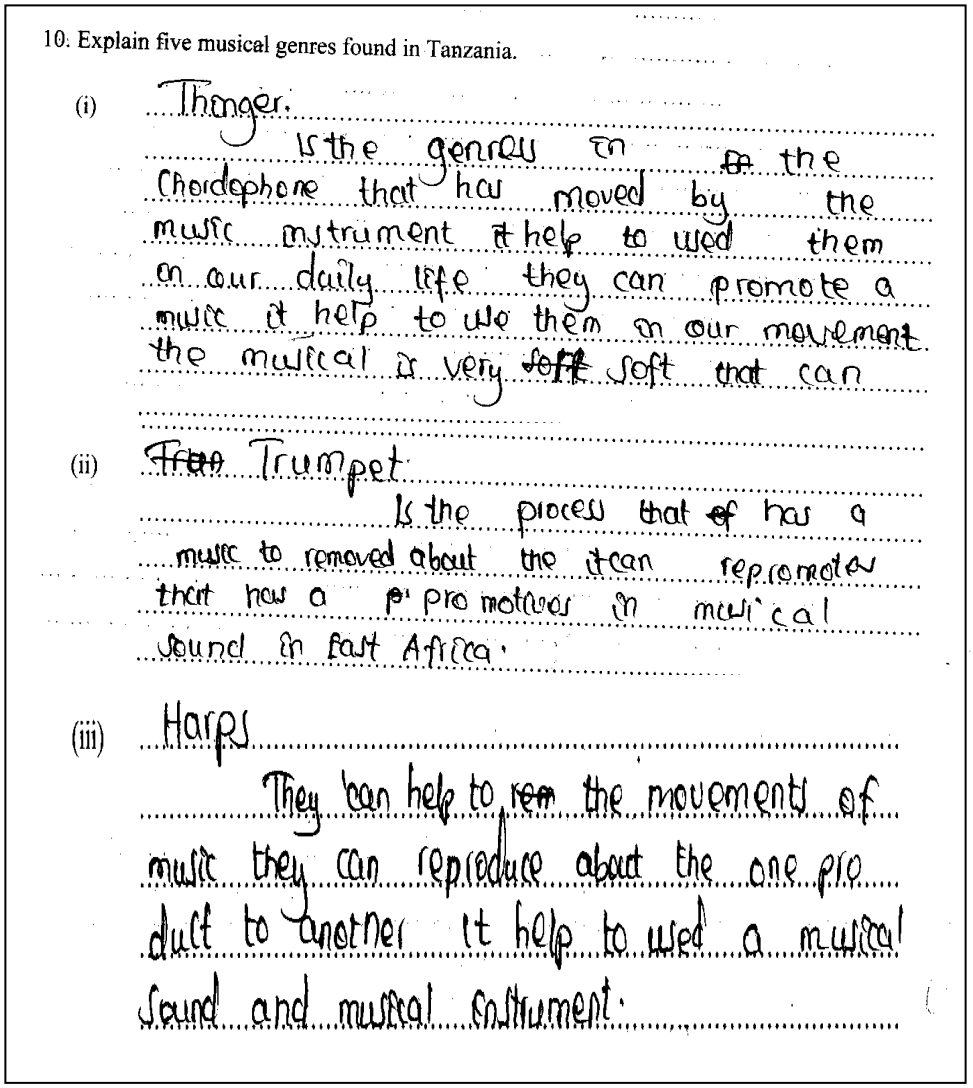
ii) Taarab: This is a musical genre that is sung by very slow speed and involves the intervention of strong Swahili words which carry a certain message to the society. This kind of musical and it is now spread all over of the whole of Tanzania. In music terms we can say that this musical genre uses Largo or Lento. E.g of Artist that performs Taarab is Hadija Kopa and Mzee Yusuph.

(iv) Choir ; Is the musical gene that involves the singing for the purpose of prayer of praising the Lord. It is normally used in prayers of certain Religion especially Roman Catholic. There usually use the choir for singing in the church for accompaining prayer of the believer/congregation. E.g Choir of Saint Cecilia, Makuburi and many others in the whole of Tanzania.

(v) Muziki wa Injili ; This is the kind of musical gene that is related to choir but this involves other large part of other christian Religions apart from Roman catholic. Religion like Lutheran, KKKT, AGT EAGT and etc which are Christian Religion also. Its purpose is just for prayer, worshipping God and etc just as choir is. Its artists that performs are like Goodluck Gozbert, Christopher Mbangila, ~~Rose Muhando~~ Bahati Bukuku and etc in ~~the~~ Tanzania,

Extract 10.1: A sample of correct responses to question 10

Students who failed in this question demonstrate incompetence in identifying the requirements of the question. This is shown by the students who provided irrelevant responses by providing names of instruments between the givens spaces and musical intervals. Extract 10.2 shows a sample of the incorrect responses from a script of one of the students.



10. Explain five musical genres found in Tanzania.

(i) Thonger.
Is the genres in ~~the~~ the Chordephone that has moved by the music instrument it help to used them on our daily life they can promote a music it help to use them in our movement the musical is very ~~soft~~ soft that can

(ii) ~~Tran~~ Trumpet
Is the process that ~~of~~ has a music to removed about the it can repromoter that how a ~~p~~ promotions in musical sound in East Africa.

(iii) Harps
They can help to ~~rem~~ the movements of music they can reproduce about the one product to another it help to used a musical sound and musical instrument.

(iv) Cellow.

N the music that are removed by the products in our daily life music the produ ce sound of the musical instrumen it can help to wed a movement that hee can re moved about the products they help to removed by the It can caw on instru ment

(v) Zeze.

N The movement by the produced about the sounds that has removed them he can get out of Tanzania music they help to recoments them it has remove about the productives ~~th~~ they can get out in Africa from one product to another that has wed in the corretry of musical instrument in East Africa.

Extract 10.2: A sample of incorrect responses to question 10

3.0 PERFORMANCE OF THE STUDENTS IN EACH TOPIC

The Music FTNA 2024 Assessment had Ten (10) questions set from three (3) topics, namely, Rudiments of Music, Harmony and Applied Music. The Students were required to attempt all l10 questions. All topics are taught in Form One and Two. The analysis of the Students' performance in each topic indicates that students had a good performance in all topics.

The performance in each topic was as follows: Harmony was 74.05 per cent, Rudiments of Music was 67.4 per cent, the topic of Applied Music was 60.87 per cent. Further analysis shows that, the topic of Harmony in a sub topic of Writing triads in various keys had the performance of 74.05 per cent.

Furthermore, subtopics from the topic of Rudiments of Music had the following performances: Reading and Writing Music with terms and signs had 77.85 per cent, Recognizing Bar lines had 63.34 per cent and Grouping of notes in music reading had 24.70.per cent Writing and Reading Music in Staff Notation Using Respective Staves had 77.85 per cent and Applying rhythmic and melodic patterns had 75.71 per cent. Moreover, two subtopics from Applied Music had the following performance: Traditional music instruments 79.52 per cent, Listen to songs of student locality 39.76 per cent. The performance of the Students in the topics is summarized in Appendix A.

4.0 CONCLUSION AND RECOMMENDATION

4.1 Conclusion

The general performance of students in the FTNA Music subject 2024 was good, since 339 (80.71%) students who sat for the assessment passed with the following grades: A 37 (8.80%), B 59 (14.04%), C 153 (36.42%) and D 90 (21.42%). However, 81 (19.32 %) students failed after obtaining F. The analysis shows higher achiever students knew the subject matter and the content, hence, they responded to questions correctly. Lower achiever students scored lower marks as they failed to recognize the tasks of the questions, lacked sufficient understanding of the topic(s) tested, and had low ability to responding to questions.

4.2 Recommendations.

In order to improve the performance of students in the future assessments, it is recommended that:

(a) Teachers should invest more on the improvement of learners' music writing skills. This can be done through intensive ear training on scales, intervals, pitch and chords so as to enable students to answer questions as required.

(b) Teachers should guide students to prepare thoroughly for assessment by giving them reliable and valid 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) For students struggling in particular areas, targeted interventions such as additional tutoring, mentorship programs, or small-group sessions should be introduced. Early identification of students at risk of underperformance is crucial for timely support.

Appendix A

Summary of the Candidates' Performance in Each Question

S/N	Topics	Subtopics	Question Number	Percentage of Candidates who Scored 30% and Above (%)	Remarks
1	Applied Music, Rudiments of Music, Harmony	Writing music in clefs, Apply musical terms and sign in interpreting music, Playing instrumental work in ensemble performance	1	93.08%	Good
2	Harmony	Writing triads in various keys	7	74.05%	
3	Rudiments of Music	Reading and writing music with terms and signs	3	67.41	
		Recognition of solfa notation	5		
		Applying rhythmic and melodic pattern	4		
		Grouping of notes in music reading	6		
		Writing music in respective clefs	2		
		Recognizing bar lines	9		
4	Applied Music	Traditional musical instruments	8	60.87	Average
		Listen to songs of the students' locality	10		