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

STUDENT'S ITEM RESPONSE ANALYSIS REPORT ON THE FORM TWO NATIONAL ASSESSMENT (FTNA) 2020

MUSIC

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017 MUSIC

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FOREWORD

The National Examinations Council of Tanzania is pleased to issue the report on Students' Items Response Analysis on the performance of students in Form Two National Assessment (FTNA) 2020 on Music subject. This report has been prepared in order to provide feedback to teachers, students and all education stakeholders on the performance of the students. The Form Two National Assessment (FTNA) is a formative evaluation after two years of study in secondary school level.

This report is intended to enhance the understanding of the reasons for the students' responses in Music subject. On one hand, the report highlights the factors that made the students to perform well in the assessment. Such factors include ability to interpret the requirements of the questions and to follow instructions as well as having adequate technical skills related to Music subject.

On the other hand, the report highlights the factors that made some of the students fail to score high marks. Such factors include failure to identify the demands of the questions and inability in explaining musical terms, writing musical notes, drawings of musical signs and symbols.

It is expected that the feedback provided in this report will enable teachers, students and education stakeholders to take appropriate measures in order to improve the teaching and learning process that will eventually lead to better performance in future assessments administered by the Council.

Finally, the Council would like to thank all those who participated in preparing and analyzing the data used in this report.

Dr. Charles E. Msonde
EXECUTIVE SECRETARY

1.0 INTRODUCTION

This report analyses the performance of students in Form Two National Assessments (FTNA) 2020 in Music subject. The assessment covered the Music syllabus and adhered to the assessment format.

The paper comprised of six (6) questions which were distributed in three (3) sections; A, B and C. Section A had 1 multiple choice question with the total of 40 marks. Section B consisted of 2 questions, Matching Items question and 1 True and False question with the total of 20 marks. Section C consisted of 3 questions based on the types of chordophones found in Tanzania, writing scales, transposing music and naming keys with the total of 40 marks.

A total of 597 students were registered, of which 582 (97.4%) sat for the assessment and 379 (65.12%) passed with the following grades: Grade A 7 (1.2%), B 28 (4.8%), C 112 (19.2%) and D 232 (39.8%). However, 203 (34.8%) failed. The analysis of students' results shows that the performance of this paper is good.

The report shows how the students performed in each question by indicating the strengths and weaknesses in various areas of their answers. The report also presents the percentage of scores in each group. The conclusion and recommendations based on the analysis are clearly provided at the end. The extracts of students' answers have been attached in the appropriate questions to illustrate the respective cases.

Furthermore, the students' average performance per topic has been grouped into three categories based on the percentage attained. The performance from 65 to 100 percent is considered as *good*, that from 30 to 64 percent is considered to be *average* and *weak* performance is from 0 to 29 percent. This grouping is revealed in the appendix by colours, whereby green colour represents good performance, yellow represents average and red signifies weak performance.

2.0 ANALYSIS OF THE STUDENTS' PERFORMANCE IN EACH QUESTION

2.1 Section A: Multiple Choice Items

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

The question consisted of 20 multiple choice items constructed from three topics namely; *Rudiments of Music*, *Harmony* and *Applied Music*. The students were required to choose the correct answer from the given alternatives and write its letter in the box provided.

The question was attempted by 582 students (100%). The analysis of the students' performance shows that 41 (7%) scored from 0 to 10 marks indicating weak performance, while 411 (70.7%) scored from 12 to 24 marks which is an average performance and 130 (22.3%) scored from 26 to 38 marks which is good performance. The general performance in this question is categorized as good because 93% of the students were able to score 12 to 38 marks. Figure 1 shows the students' performance in this question.

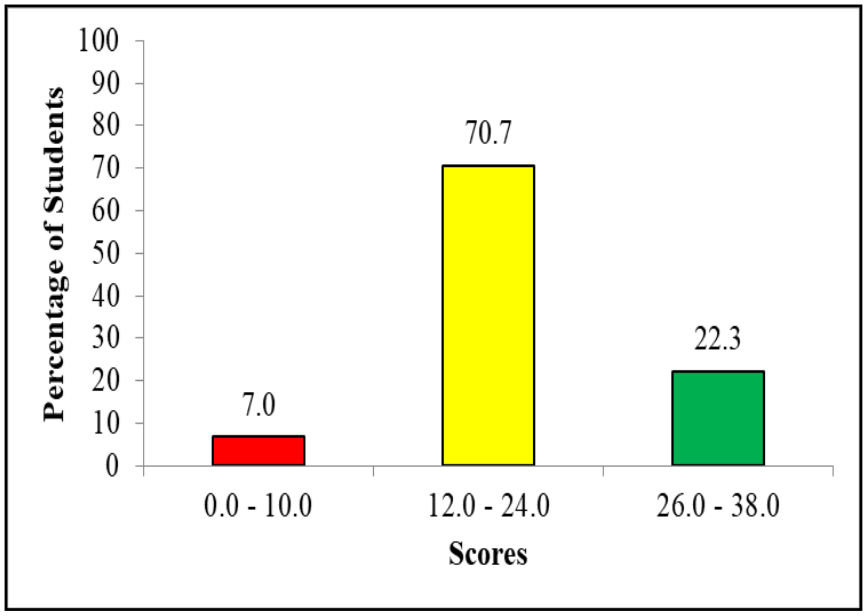
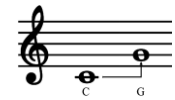


Figure 1: *Distribution of Students' Performance in Question 1*

In item (i) students were required to identify the number of crotchet-beats in a semibreve. The correct answer was B *four*. Students who opted for the correct answer revealed to have good knowledge and skills of the note values. Those who opted for distractors A *Eight*, C *six*, D *three* lacked knowledge of the note values, so they were not able to recognize the value of beats in a semibreve-note.

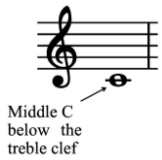
Item (ii) required the students to identify the interval from note C to note G. The correct answer was A *Major fifth.* Students who chose this answer had enough knowledge of recognizing the distance found in intervals. The students who chose B *major fourth* lacked knowledge of the topic of Harmony on the subtopic of intervals. Those who opted for C *major second* and option D *major sixth* lacked knowledge of the distance of the interval from note C up to G as shown in this stave:



Item (iii) the students were required to recognize the meaning of abbreviation **1.** which is used in music. The correct answer was A *first time*. The students who opted for the correct answer had adequate knowledge of the musical signs and symbols used in music performance. They were able to recognize that; those lines tell a music performer to repeat the music for the first time. The students who chose an incorrect answer B *double line* and D *fourth line* failed to distinguish between lines and signs used in music performance because that symbol is used for the first repetitions. Those who chose answer C *Third time* were not familiar with the repeat signs in music performance.

Item (iv) required the students to identify the position of the *middle C* when written on a ledger line. The correct answer was D *below the treble clef*. The students who opted for the correct answer were skilled in musical pitch names on the stave. They were able to recognize where the *middle C* is found on a treble clef. Those who chose option A *above the treble clef*, were not aware of the position of middle C on the stave. Those who picked option B *above the bass staves* failed to identify that *middle C* is written only on a single stave, not on staves. The students who wrote C *below the bass stave* were not aware of pitch names on the

stave. The following stave shows where *Middle C* appears on ledger lines;



Item (v) required the students to identify the relative major scale of D minor. The correct answer was A *F major*. The students who picked the correct answer were skilled and knew that a relative major of any minor scale is a third note starting at the root of a minor scale. Students who opted for B *G major*, were not aware that G major does not relate with *D minor*. Those who chose alternative C *C major* failed to recognize that C major resulted from A minor scale because note C is a third note on A minor scale. Students who opted for D *F minor* had inadequate knowledge of the relative major and minor scales.

In item (vi) students were required to write the sum of two quavers, one minim and one crotchet. Students who chose the correct answer B *Dotted minim* revealed to have knowledge and skills of the note values. Those who opted for alternatives A *Dotted crotchet,* C *Dotted semibreve* and D *Dotted quaver* were not aware of the note values.

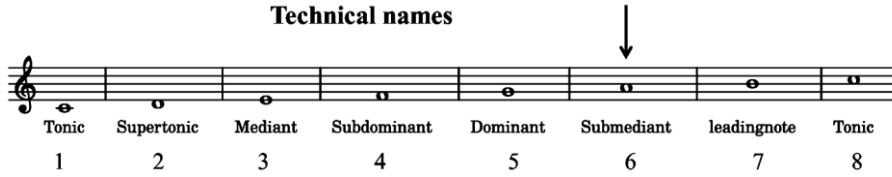
Item (vii) required the students to write the name of the instrument used by Fipa tribe from Rukwa to produce a rhythmical percussive sound and a deep rearing sound when scratched. The correct answer was D *pot and stool*. The students who wrote the correct answer were conversant enough on the traditional musical instruments used by Fipa tribe. Those who chose option B *notched bottle* failed to differentiate pot and stool from notched bottle because pot and stool (Chungu na Kiti) are the two instruments played together causing the roaring sound but notched bottle is played itself. Those who wrote distractor A *reed-box rattles* failed to recognize that this traditional instrument reed box rattles is not used in Fipa tribe but in Morogoro, Ruvuma, coastal regions and Dodoma (Wagogo). Students who chose option C *buffalo horns and stick* could not realize that buffalo horn is also not played in Rukwa region but mostly used in Morogoro, Tabora, Kilimanjaro and Kagera.

Item (viii) required the students to identify the meaning of the figure in music . The correct answer was D *Two beats in a bar*. The students who opted for the correct answer had an adequate knowledge of the time signature. Students who wrote alternative A *four beats in a bar* lacked knowledge of the time signatures because the figure of time signature which represents four beats in a bar is indicated by the sign  . Those who chose B *one beat in a bar* were not aware that in music, there is no time signature with a single beat in a bar. Every bar has more than one beat. Students who opted for C *three beats in a bar* had inadequate knowledge of this type of time signature because three beats in a bar is represented by the sign  .

Item (ix) required the student to identify the group of instruments that produce sound by vibrating the strings and are plucked with fingers. The correct answer was B *Chordophones.* The students who chose the correct answer had clear knowledge on musical instruments in the category of chordophones. The students who chose option A *Membranophones* were not aware that membranophones do not produce sound by strings but a scratched membrane. Those who wrote option D *Aerophones* could not recognize that Aerophones produce sound by wind not strings. Students who picked option C *Idiophones* had inadequate knowledge of categorizing these instruments, because idiophones is a group of musical instruments that produce sound from their bodies not by strings.

Item (x) required the student to give the technical name of the sixth degree of a major scale in Music. The students who wrote alternative C *Sub-mediant* had knowledge and they recognized *sub-mediant* as the sixth degree of a diatonic musical scale. In music theory technical names are set of seven terms that give a label to every note of the scale degree. The students who chose option A *Supertonic* could not be able to recognize that *Supertonic* is the second degree of a major scale, not the sixth degree (*Sub-mediant).* Those who chose answer B *Sub-dominant* lacked knowledge in Rudiments of Music on the scale degree.

The following is an example of C major scale showing the sixth degree (Sub-mediant note), and how musical technical names appear on the degrees of a diatonic scale:



Item (xi) required the students to identify the correct name of the progression of chord V – VI. The correct response was C *interrupted cadence*. The students who picked the correct answer were able to recognize chord progression according to the cadences given. The students who opted for A *plagal cadence* were not aware of the types of cadences because it is the sub-dominant triad leads to the tonic triad (IV-I). It is also known as Amen cadence since it has been used to sing the word "Amen". Those who chose answer B *imperfect cadence* were not familiar with cadences because imperfect cadence is made from any progression ending with chord V. (For example I *to* V, II *to* V, IV *to* V or VI *to* **V**). The students who wrote option D *minor cadence* were not aware of the chord progression (cadences) so they could not recognize that there is no major or minor form of cadence in chord progression.

In item (xii) the students were required to pick the correct name of an interval between notes C and G from the alternatives given. The right answer was A *Perfect* 5^{th}. The students who wrote the correct answer were well knowledgeable on counting intervals. Interval as the distance or difference between two pitches is always counted from the ground-note to the higher-note. The students who chose an incorrect response B *minor* 6^{th}, C *major* 3^{rd} and D *Perfect* 4^{th} were not familiar with counting intervals.

In item (xiii) the students were required to identify a chord progression that forms an imperfect cadence. The right answer was D *I-V*. Students who opted for the correct answer were knowledgeable in chord progression and cadence. As explained imperfect cadence is any chord progression ending with chord V. Students who opted for B *IV-I* failed to differentiate progression of plagal cadence from the progression of imperfect cadence because plagal cadence is formed by the progression of IV *to I*. Those who wrote option C *V-VI* could not be able to

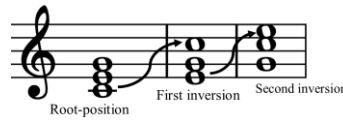
recognize that *V to VI* is the progression of an interrupted cadence, not imperfect cadence. Students who chose option A (*V-I)* were not aware on how to form a progression of an imperfect cadence.

In item (xiv) students were required to identify the group of traditional musical instruments that belongs to the same class. The right answer was D *Kayamba, njuga and marimba ya vibao*. Students who wrote the correct answer had adequate knowledge and well skilled on the traditional musical instruments, so they knew that, those instruments are from the idiophones group. The students who opted for A *Chungu na Kiti, zeze and Kayamba* were not aware of the categories of these traditional musical instruments, because *zeze* belongs to chordophones group, *Chungu na Kiti* and *Kayamba* belong to the idiophones group. Students who opted for C *Marimba, Msondo and Ligambusa* were not knowledgeable on these instruments because the listed instruments do not belong to the same group of musical instruments. Those who wrote option B *Baragumu, Manyanga* and *Mganda* failed to recognize that *Baragumu* is from Aerophones group, whereas manyanga is from idiophones.

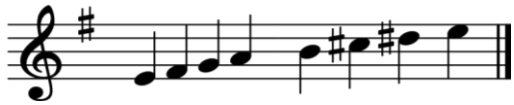
Item (xv) required the students to identify the sign which presents the medium loudness of the music when singing or playing instruments. The students who chose the correct option C ***mf*** were knowledgeable on dynamics used in music. ***mf*** is abbreviation of the word *mezzo-forte* which means moderately loud. The students who chose option for the correct answer were knowledgeable on musical dynamics. Students who opted for B ***mp*** failed to differentiate *mezzo piano* (*mp*) from medium loudness with abbreviation *mf.* Those who opted for A ***ff*** and D ***fff*** were not conversant enough in musical signs and dynamics which is used in music performance because abbreviation ***ff*** and ***fff*** both refer to loudness only not medium-loud.

Item (xvi) required the students to identify the term used when the bass of each triad of the scale is transferred to higher part and the original third of the chord to be left as the bass. The correct response was A *first inversion.* Students who chose the correct answer were familiar with chord inversions. *Chord inversion* occurs when notes on the chord/triad

are transposed and placed in the upper-position. Students who opted for B *second inversion* were not aware that the second inversion occurs when the root and the third note on a triad are inverted to a higher part. Those who opted for C *5th inversion* had inadequate knowledge of chord inversions because there is no 5th inversion in chord inversions or triads. Students who opted for D *root position* failed to understand that the root position is the starting (ground) position on making chord inversions. The following stave demonstrate an example on how notes of a triad transfer in making inversions of a triad/Chord.



In item (xvii) students were required to identify the name of the following *melodic minor scale*:



The correct response was A *E.* Those who opted for the correct answer had enough knowledge of the two types of scale especially melodic and harmonic minor scales. They knew that *Melodic minor* scales occur when the six and seven note of a *Diatonic minor scale* are raised by a semitone, and *harmonic minor scale* is made when the seventh-note of a diatonic minor scale is raised by a semitone. Students who wrote option B *D,* C *A* and D *F* were not conversant enough on how to make *melodic or harmonic minor scales* because the given scale starts on E.

In item (xviii) students were required to identify rules applied when adding a half value to the note. The correct response was B *Dot.* Students who opted for this response were knowledgeable on the note values as well as the uses of dots in music theory. They knew that when the dot is added to the note, it adds half value of the previous note. Students who opted for A *pause* failed to understand that a pause does not add value in a bar but out of bar because a pause is written above or below a measure/bar of music but a dot is written on a specific note so as to add its value. Those who wrote answer C *slur* were not knowledgeable on the uses of dots in music theory because a slur joins two notes of different pitches. Students who opted for D *Quaver* lacked the knowledge of the

note values and dots because *a quaver* is not used for adding values to other notes. It stands by itself as a note of half-beat value.

Item (xix) required the students to identify the musical instrument from the given list which is not a brass. The correct response was B *an xylophone.* The students who chose the correct answer realized that only xylophone belongs to the percussions group but the rest of the instruments are from brass group. Those who chose option A *a tuba*, C *a trumpet*, and D *a trombone* failed to know that tuba, trumpets and trombones are instruments belonging to the brass group. This group contains instruments that are musical wind instruments of metal with cup shaped mouthpieces. For example, trombones, tuba, French horns, trumpets and cornets.

Item (xx) required the students to identify why minor scales are described as the diatonic scale. The correct response was C *they are made up of whole tones and semitones*. The students who chose the correct answer had an adequate knowledge of the form of scales with the arrangements of tones and semitones. Those who opted for A *they are made up of triads and scale* were not knowledgeable on scales formation because a *triad* is made from a scale that already set in tones and semitones. Students who opted for B *they are made up of notes and rhythms* lacked the knowledge of the form of the diatonic scale that is made from tones and semitones. Those who opted for D *they are made up of lines and spaces* could not recognize that lines and spaces make a musical staff, not a diatonic scale.

2.2 Section B: Matching Items & True and False Questions

2.2.1 Question 2: Applied Music; Traditional Musical Instruments

This question required the students to match items in List A with the corresponding item in List B by writing the letter of the correct option in the illustration of the corresponding item number in the table provided. The question tested students' knowledge on the terms used to describe the traditional musical instruments.

The question was attempted by all students (100%). The analysis of the students' performance shows that 422 students (72.5%) scored from 0 to

2 marks indicating weak performance, 156 students (26.8%) scored from 3 to 6 marks which is an average performance and 4 (0.7%) scored from 7 to 10 marks which is good performance. The general performance in this question is categorized as weak because 72.5% of the students scored from 0 to 2 marks. Figure 2 shows the trend of the students' performance in this question.

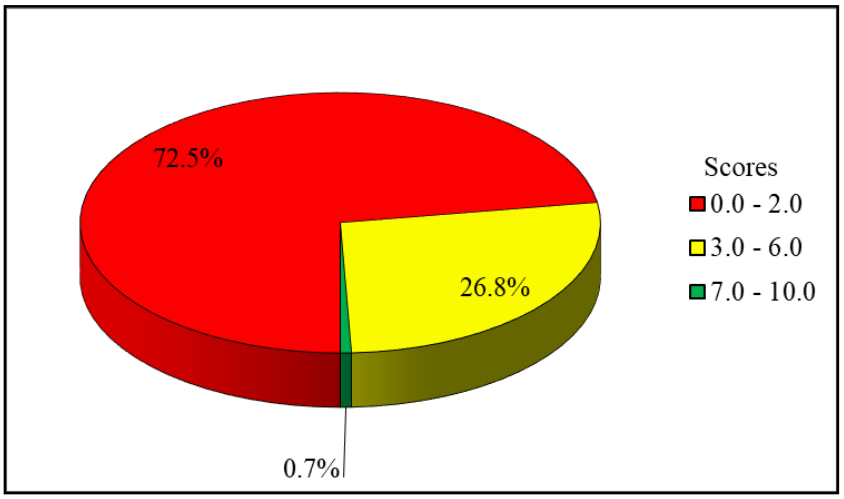


Figure 2: *Distribution of Students' Performance in Question 2*

In item (i) the students were required to match the instrument made of iron and forged to resemble the shape of kidney. The correct response was B *Njuga*. The students who matched this response were knowledgeable on the African traditional musical instruments in the idiophone category. These students were able to recognize that *njuga* are ankle bells made of iron that are usually forged to resemble a kidney bean with a small round piece of iron placed inside to give a tinkling sound. The students who matched this item with other options, such as E *Mtingo* or M *Lilandi* or G *Beta or* K *Kinubi* lacked knowledge of the traditional musical instruments found in idiophones.

In item (ii) the students were required to match instrument made of curved neck and string run from the neck to a sound-box used as resonator and plucked with fingers. The correct response was K *Kinubi*. The students who chose the correct answer were knowledgeable about identifying this type of the traditional instruments of chordophones.

Kinubi is a stringed traditional musical instrument found in Morogoro, Kagera and Coastal regions. The students who opted for the incorrect responses; M *Lipenenga* or J *Marimba ya mkono* or H *Zeze* were knowledgeable of the traditional musical instruments in chordophones.

In item (iii) students were required to match the instrument held with both hands and played with the thumb whose tone is produced by hitting its keys by forefingers (thumbs). The correct response was J *Marimba ya mkono.* The students who chose this answer had an adequate knowledge of the instruments of idiophones that are played by both hands with thumbs. Those who chose irrelevant options like L *Nsangu* or G *Beta* or I *Sindimba* lacked knowledge of the traditional instruments played with fingers while holding the instrument in hands.

In item (iv) students were required to match the instrument made of dried gourd and produces sound through the cobweb disguises the voices as it vibrates. The correct response was N *Lipenenga.* The students who wrote the correct option were conversant enough on African Traditional Musical instruments. *Lipenenga* (Ligubu) as traditional instrument in Tanzania is mostly used in Mbeya, Lindi, Iringa, Rukwa and Mtwara regions. The students who chose an incorrect option such as A *Manyanga*, or F *Baragumu* or E *Mtingo* were not knowledgeable about how *Lipenenga* is made and played.

In item (v) students were required to match instrument made of animals' horn and a hole is bored near the tip of horn so that they can be blown sideway. The correct response to this item was F *Baragumu*. *Baragumu* is common traditional musical instruments found almost all over the country. *Baragumu* is the typical name for this instrument but has got other names like; *Pembe, Mbiu, Iranda, Ighanda, Enzamba, Ngalapi and Nhandala* according to the tribes which use it. Students who wrote an incorrect answer C *Flute*, B *Njuga* or H *Zeze* were not conversant enough on the traditional musical instruments so they lacked knowledge of identifying the correct instrument required in the question.

In item (vi) the students were required to match the instrument made of wooden neck and a gourd or animal horns and played with a bow or

plucked with fingers. The correct response was H *Zeze*. Students who chose this response had knowledge and were familiar on how to make and play this instrument called *Zeze* according to the demand of the question. *Zeze* from chordophones family is a stringed traditional musical instrument found in most regions of Tanzania, especially in Kagera (Bahaya), Ruvuma (*Wangoni*) Dodoma (*Wagogo*) and Singida (*Wanyiramba*). Those who matched this item with incorrect response for example, D *Kayamba*, A *manyanga* or J *marimba ya mkono* indicate that, they did not have knowledge of the instrument which is made of wooden neck and a gourd played with a bow or by plucking with fingers.

In item (vii) students were required to match the instrument made of tree trunk and animal skin which produces sounds from the body of the instrument. The correct response was I *Sindimba.* The students who matched this response correctly were knowledgeable on the correct type of the traditional musical instruments in membranophones (drums) category. They understood how to make and play this instrument. Those who matched this item with options A *Manyanga* or D *Kayamba* or J *Marimba ya mkono* lacked knowledge of types of traditional musical instruments categorized in membranophones. Note that musical instruments that are made of animal skins; most of them are drums.

In item (viii) the students were required to match the instrument made of *bamboo* or *reed plant* and are curved into notches and produces sound by scratches. The correct response was G *Beta.* Students who matched this item correctly had adequate knowledge on how to make and play *Beta* (*Mkwenda*). *Beta*, (*Bamboo scratcher*) as traditional musical instrument is found in Tanzania especially in Songea, Ruvuma and Morogoro regions. Those who matched this item with an incorrect answer; for instance, N *Lipenenga*, K *Zeze*, and L *Nsangu* failed to know the proper type of instrument and were not knowledgeable on how *Beta* is made and they did not know that those instruments on the options are not made of bamboo plant.

In item (ix) the students were required to match the instruments which are made of a hole at the side of one end of which various melodies and rhythms are produced through fingers. The Students with adequate

knowledge of the Tanzanian traditional musical instruments correctly matched this item with response C *Flute.* Flute, is the traditional instruments made in various ways; is side-blown into one hole covering and uncovering the other holes with fingers to produce various melodies and rhythms. This instrument is found in Morogoro, Lindi, Tabora and Kagera. Students who failed to identify the correct answer for this item were not knowledgeable on the traditional musical instruments in the category of Aerophones especially flute which is made with holes at the side and produce sound by covering with fingers.

In item (x) students were required to match the instrument made of a narrow box and produces sounds by shaking. The correct response was D *Kayamba*. Students who opted for this response were knowledgeable about the traditional musical instruments of idiophones. *Kayamba* is a Tanzanian traditional musical instrument found in many areas of Tanzania but mostly in *Morogoro, Ruvuma, Dodoma* and coastal regions. In *Ruvuma,* they call it *Masewe*. Students who chose wrong response A *Manyanga*, or K *Kinubi* or E *Mtingo* and F *Baragumu*, were not knowledgeable about the structure of the instrument according to the demand of the question.

2. Match the description of the African music instruments in **List A** with the name of the music instruments in **List B** by writing the correct response below the item number in the table provided.

List A		List B
(i)	Instruments made of iron and forged to resemble the shape of kidney.	A Manyanga
(ii)	Instruments made of curved neck and strings run from the neck to a sound box used as resonator and plucked with fingers.	B Njuga C Flute D Kayamba
(iii)	Instruments held with both hands and played with the thumb whose tone is produces by hitting the keys by forefingers.	E Mtingo F Baragumu
(iv)	Instruments made of a dried gourd and produces sounds through the cobweb disguises the voice as it vibrates.	G Beta H Zeze
(v)	Instruments made of animal's horn and a hole is bored near the tip of the horn so that they can be blown sideway.	I Sindimba J Marimba ya mkono
(vi)	Instruments made of the wooden neck and a gourd or animal horns and played with a bow or plucked with the fingers.	K Kinubi L Nsangu
(vii)	Instruments made of tree trunk and animal skin which produces sounds from the body of the instrument.	M Lilandi N Lipenenga
(viii)	Instruments made of bamboo or reed plant and are curved into notches and produces sound by scratches.	
(ix)	Instruments which are made of a hole at the side of one end of which various melodies and rhythms are produced through fingers.	
(x)	Instruments made of a narrow box and produces sounds by shaking.	

Answers

List A	(i)	(ii)	(iii)	(iv)	(v)	(vi)	(vii)	(viii)	(ix)	(x)
List B	L	H	M	I	B	N	F	K	D	A

Extract 2.1: A sample of weak response to question 2.

Extract 2.1 shows a weak response from one of the students who failed to match the items correctly.

2. Match the description of the African music instruments in **List A** with the name of the music instruments in **List B** by writing the correct response below the item number in the table provided.

List A		List B
(i)	Instruments made of iron and forged to resemble the shape of kidney.	A Manyanga
(ii)	Instruments made of curved neck and strings run from the neck to a sound box used as resonator and plucked with fingers.	B Njuga
(iii)	Instruments held with both hands and played with the thumb whose tone is produces by hitting the keys by forefingers.	C Flute
(iv)	Instruments made of a dried gourd and produces sounds through the cobweb disguises the voice as it vibrates.	D Kayamba
(v)	Instruments made of animal's horn and a hole is bored near the tip of the horn so that they can be blown sideway.	E Mtingo
(vi)	Instruments made of the wooden neck and a gourd or animal horns and played with a bow or plucked with the fingers.	F Baragumu
(vii)	Instruments made of tree trunk and animal skin which produces sounds from the body of the instrument.	G Beta
(viii)	Instruments made of bamboo or reed plant and are curved into notches and produces sound by scratches.	H Zeze
(ix)	Instruments which are made of a hole at the side of one end of which various melodies and rhythms are produced through fingers.	I Sindimba
(x)	Instruments made of a narrow box and produces sounds by shaking.	J Marimba ya mkono
		K Kinubi
		L Nsangu
		M Lilandi
		N Lipenenga

Answers

List A	(i)	(ii)	(iii)	(iv)	(v)	(vi)	(vii)	(viii)	(ix)	(x)
List B	B	K	J	K	F	H	I	E	C	D

Extract 2.2: A sample of a good response to question 2.

Extract 2.2 shows a good response from one of the students who managed to match items correctly except item (iv) and (viii).

2.2.2 Question 3: Rudiments of Music, Harmony and Applied Music

The question had ten (10) items (i) – (x) that required students to write *TRUE* if the statement is correct and *FALSE* if the statement is not correct. The question aimed at assessing students' familiarity with the course contents.

The question was attempted by all students (100%). The analysis of the students' performance shows that 8 (1.5%) scored from 0 to 2 marks indicating weak performance, 300 (51.6%) scored from 3 to 6 marks which is an average performance and 273 (46.9%) scored from 7 to 10 marks which is good performance. The general performance in this question is categorized as good because 98.5% of the students were able to score 3 to 10 marks. Figure 3 shows the students' performance in this question.

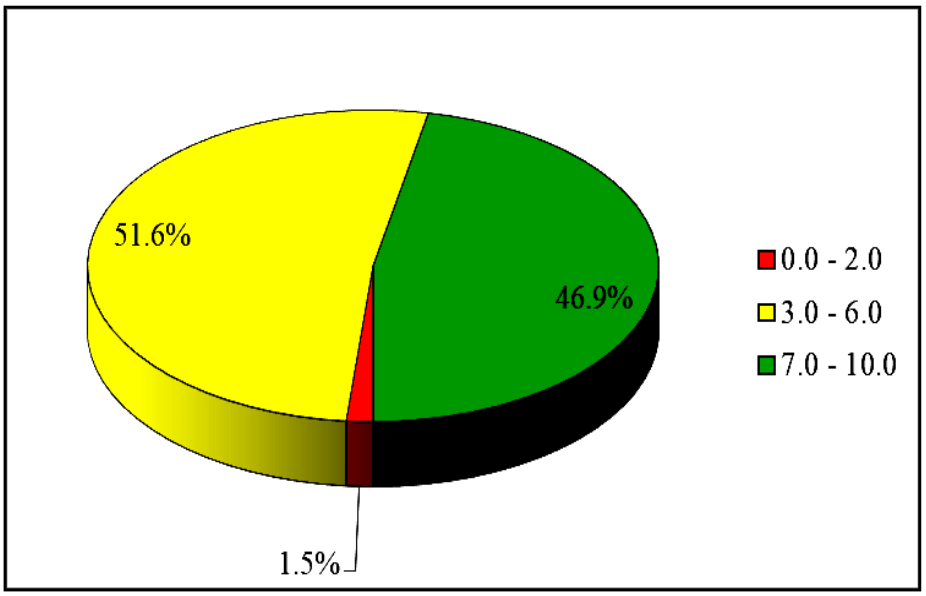


Figure 3: *Distribution of Students' Performance in Question 3*

Item (i) stated that; The duration of a full rest is represented by a semibreve rest. The correct answer was *TRUE*. The students who opted for the response *TRUE* had an adequate knowledge of the relationship between *semibreve rest* and *full rest*. Those who opted for *FALSE*, lacked the knowledge of note value and rests in music theory.

Item (ii) stated that; The word meter refers to the number of beats in each measure. The correct response was *TRUE*. The students who opted for *TRUE* had the knowledge and skills of the word *meter* and *beats* in a measure. Those who chose *FALSE* lacked knowledge and skills of the term *meter* and *number of beats* in a measure.

Item (iii) stated that; An interval is measured by the number of letter names from the lower note to the higher note. The correct answer was *TRUE.* The students who wrote *TRUE* had an adequate knowledge of counting intervals. An interval is a distance/difference between two pitches, and it is counted from the ground note. Those who wrote *FALSE* lacked knowledge and skills of counting intervals of musical pitches.

Item (iv) stated that; When the rhythm has two beats per bar is said to be in quadruped time. The correct answer was *FALSE*. Students who opted for the correct response *FALSE* had an adequate knowledge of time signatures and rhythms. Movement of music (rhythm) has divided into three times namely, duple time, triple time and quadruple time. Duple time means two beats per bar. Triple time – three beats per bar and quadruple time - four beats per bar. Those who opted for *TRUE* had inadequate knowledge and were not skilled on the rhythms and time signature.

Item (v) stated that; The units that contains a given number of pulses are called measures. The students who opted for the correct answer *FALSE* had an adequate knowledge and skills of the term measure. They knew that a measure is a segment of time to a specific number of pulses (beats) indicated by bar lines. Those who wrote *TRUE*, lacked knowledge and skills of the term measure and beats.

Item (vi) stated that; The time signature is a symbol that tells performers the number of beats occurs in each measure. The correct answer was *TRUE*. The students who opted for the correct response TRUE, revealed to have understanding on the time signature and measure. Time signature is a notational form that specifies how many pulses /beats are in a single bar. Those who wrote an incorrect answer were not knowledgeable enough on the time signature.

Item (vii) stated that; Tonic is the second degree of the scale. The correct answer was *FALSE*. The students who wrote the correct response *FALSE* were familiar and skilled enough on the scale degree and technical names of musical notes. In music theory, the tonic-note is the first degree of a musical scale. The second degree (2^{nd} note) of a scale is called a super-

tonic, not tonic. The students who opted for the response *TRUE* lacked knowledge of the technical names of the scale degree.

Item (viii) stated that; Keyboard is the part of the mechanism in which the hands are applied in the piano. The correct response was *TRUE*. The students who wrote the correct response *TRUE* were familiar with the keyboard which is played by hands on its white and black keys. Those who chose *FALSE* were not familiar with playing and learning piano.

Item (ix) stated that; Rest is a set of musical symbols indicating silence. The correct response was *TRUE*. The students who opted for the correct response *TRUE* had an adequate knowledge of time value and rests. The students who chose an irrelevant response *FALSE* were not knowledgeable on these musical signs used to bring silent mood. *Rest* is moment of silence in music. Music does not consist only sounds, it includes silence too. The signs used for silence are called *rests.*

Item (x) stated that; The Key of G major refers to the major scale that begins on F. The correct response was *FALSE*. The students who chose the correct response, had an adequate knowledge on the Key of G-major that, G major scale starts at G-note. The key of G or scale of G major must start at G-note, not from F-note. Those who wrote irrelevant answer *TRUE,* lacked knowledge of building of major keys especially the key of G-major. Extract 3.1 shows a response from one of the students who performed weakly in question 3.

3. For each of the following statements, write **True** if the statement is correct or **False** if the statement is not correct in the space provided.

(i) The duration of a full rest is represented by a semibreve rest. ....False.....

(ii) The word meter refers to the number of beats in each measure. ....False.....

(iii) An interval is measured by the number of letter names from the lower note to the higher note. ....False.....

(iv) When the rhythm has two beats per bar is said to be in quadruple time. ....True.....

(v) The units that contain a given number of pulses are called measures. ....True.....

(vi) The time signature is a symbol that tells performer the number of beats occurs in each measure. ....True.....

(vii) Tonic is the second degree of the scale. ...True.....

(viii) Keyboard is the part of the mechanism in which the hands are applied in the piano. .....True.....

(ix) Rest is a set of musical symbols indicating silence. ...False.....

(x) The key of G major refers to the major scale that begins on F. ...True.....

Extract 3.1: A sample of a weak response to question 3.

Extract 3.1 shows a weak response from one of the students who failed to write the correct responses.

3. For each of the following statements, write **True** if the statement is correct or **False** if the statement is not correct in the space provided.

(i) The duration of a full rest is represented by a semibreve rest. ....TRUE.....

(ii) The word meter refers to the number of beats in each measure. ....TRUE.....

(iii) An interval is measured by the number of letter names from the lower note to the higher note. ....TRUE.....

(iv) When the rhythm has two beats per bar is said to be in quadruple time. ....FALSE.....

(v) The units that contain a given number of pulses are called measures. ....FALSE.....

(vi) The time signature is a symbol that tells performer the number of beats occurs in each measure. ....TRUE.....

(vii) Tonic is the second degree of the scale. ....FALSE.....

(viii) Keyboard is the part of the mechanism in which the hands are applied in the piano. .....TRUE.....

(ix) Rest is a set of musical symbols indicating silence. ....TRUE.....

(x) The key of G major refers to the major scale that begins on F. ....FALSE.....

Extract 3.2: A sample of a good response to question 3.

Extract 3.2 shows a good response from one of the students who managed to answer the items correctly.

2.3 Section C: Short Answers

2.3.1 Question 4: Applied Music (Traditional Musical Instruments)

The question had five (v) items. The students were required to describe with examples five types of chordophones. The question was attempted by all students (100%). The analysis of the students' performance shows that 452 (77.7%) scored from 0 to 2 marks indicating weak performance, 100 (17.1%) scored from 3 to 6 marks which is an average performance and 30 (5.2%) scored from 7 to 10 marks which is good performance. The general performance in this question is categorized as weak because 77.7% of students scored from 0 – 2 marks. Figure 4 shows the students' performance in this question.

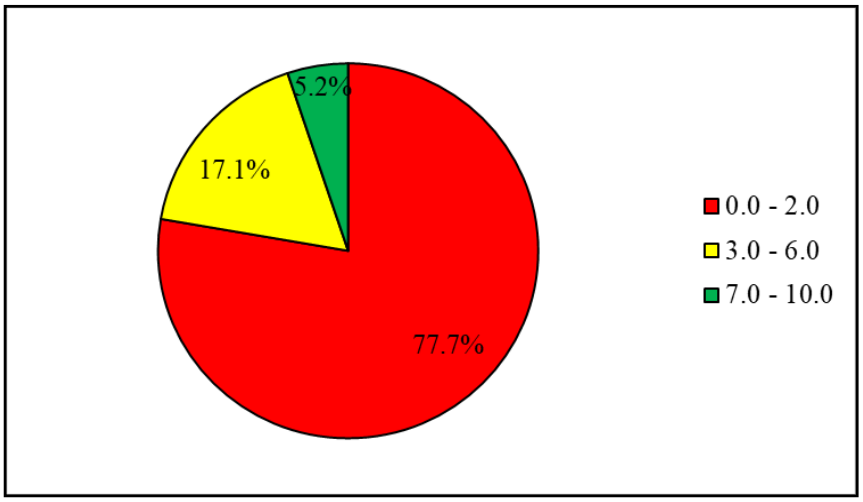


Figure 4: *Percentage of Students' Performance in Question 4*

The analysis shows that, students who performed well in this question had an adequate knowledge of the topic of *Applied Music* in the category of chordophones found in Tanzania. They were able to describe types of chordophones as Fiddles, harp and lyres, grounded instruments, musical bows and zither. Some of them tried to provide some examples.

Furthermore, students who performed weakly in this question lacked knowledge of the types of traditional instruments of chordophones and failed to describe with examples. One of the students was not aware of chordophones instead of describing the instruments with examples, the student wrote the irrelevant answers as; (i) *chordophone example phone of table, (ii) aerophone, example phone used by driver of earoplane, (iii) idiophone example smartphone, (iv) membranophone example tekno, (v) hyphones example Ite".*

Other students explained the question by mixing musical instruments with chord progression. One of the students wrote as follows; *(i) plagal cadence chordophones, with the progression of chord as a chord is IV-I, (ii) imperfect chord chordophones this an instrument in which the progression is a V-VI. (iii) minor cadence chordophone. This an instrument in which the progression a minor for used to represent the chord on instrument, (iv) interrupted chordophones. This an instrument in which the progression the used of V-I which used to represent the music. (v) major cadence chordophones this an instrument in which the progression the used of major which used to represent the music sound.*

Majority of the students were not conversant enough on the types of chordophones, so they wrote types of scales with instruments. For instance, one of the students wrote; *(i) minor chordophones, (ii) major chordophones, (iii) harmonic chordophones, (iv) interval chordophones, (v) cadence chordophones.*

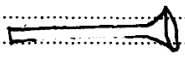
Students' responses in this question show that, majority of them lacked knowledge of the sorts of chordophones so they failed to get the correct answers. Furthermore, the analysis shows that some of them were not familiar with these types of musical instruments of chordophones.

Further analysis shows that, the students who performed weakly in this question had inadequate knowledge of the topic of traditional musical instruments so they could not be able to categorize this type of chordophones. Extract 4.1 illustrates a response from one of the students who performed weakly in this question

4. With examples, describe five types of chordophones found in Tanzania.

(i) Aerophones
- Is the instrument that produce sound by vibrating the sound
FA

i) krumbola



(ii) Cordophones Malimba
- Is the an instrument that produce sound by slowly on the process of singing the song so use hands.

Example

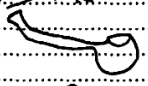
Malimba

(iii) Membranophones Ngoma
- Are the instrument that produce the sound by very slowly on the process of singing the songs

Example

(iv) Idiophones Lipenenga
- Is the instrument that produce sound with the bare bar on singing a songs

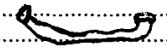
Example



Lipenenga

(v) Chordophones Baragumu
- Are the instrument that produce sound with the very bar on the singing a song

Example



Extract 4.1: A sample of a weak response to question 4.

Extract 4.1 shows a weak response from one of the students who failed to describe correctly the types of chordophones.

Students who performed well in this question were knowledgeable about the types of chordophones, so they were able to describe them appropriately as shown in extract 4.2.

4. With examples, describe five types of chordophones found in Tanzania.

(i) Zeze la Kusugua → This is an instrument found in Tanzania and it is produced sound through vibration which may caused by plucked of fingers into the strings because it is contain strings so as to get sound you must plucked them. Examples of areas which found are Mara, Kigoma and Kagera.

(ii) Zeze la uzi mmoja. Is an instrument which is made up with a wood and only a single string which is sounded through plucked a string with fingers. example of places in Tanzania found are Morogoro and Mara.

(iii) Enanga. Is an instrument which is found in some places of Tanzania which is made up with a h wood and many strings which are plained with fingers to produce the sound by vibrating these strings. Example of areas found Kagera and coastal region.

(iv) Ipango. Is an instrument which is found in some places of Tanzania which is made up with a wood and many strings, it is played through a thumb which plucked the strings so as to produce vibrating sound. Example Mara, Arusha and Kilimanjaro

(v) Litungu. Is an instrument which is found in Tanzania places. Which is made up with a wood with a curved neck and it is played by bowed fingers. Examples of areas found; Mara and Kagera.

Extract 4.2: A sample of a good response to question 4.

Extract 4.2 shows a good response from one of the students who managed to describe the types of chordophones correctly.

2.3.2 Question 5: Writing Scales Rudiments of Music (Writing Scales)

This question had four items (a – d). In these items, the students were required to write different scales according to the rhythmic pattern given, or the type of scale required on a specific item.

The question was attempted by all students (100%). The analysis of the students' performance shows that 274 (47.1%) scored from 0 to 2.5 marks indicating weak performance, 306 (52.6%) scored from 3 to 6 marks which is an average performance and 2 (0.3%) scored from 7 to 10 marks which is good performance. The general performance in this question is categorized as average because 52.9% of the students were able to score 3 to 10 marks. Figure 5 shows the trend of the student's performance in this question.

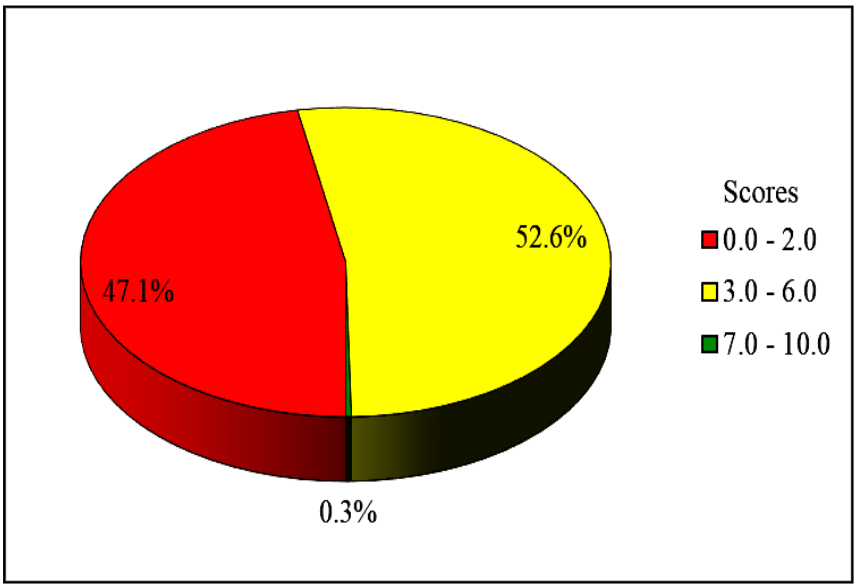
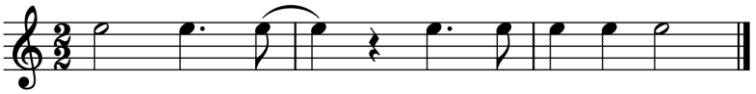
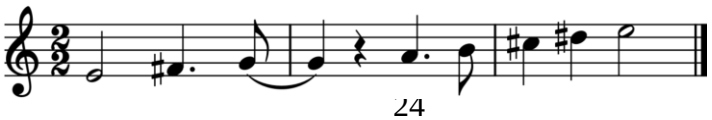


Figure 5: *Distribution of Students' Performance in Question 5*

In item (a) students were required to write *E major* scale in treble clef without key signatures in ascending order by using the rhythmic pattern given on the stave as;

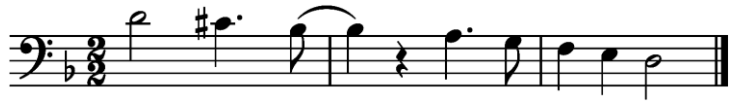


Students had to answer this item by rearranging the rhythmic pattern given, so as to make *E major scale* in ascending order. The correct answer should be written as shown on the following stave;



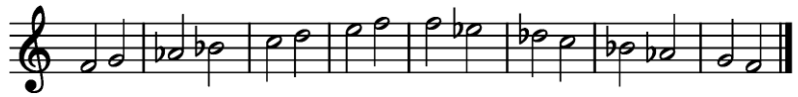
The students who managed to provide the right responses in this item by rearranging rhythmic pattern correctly, using treble clef and putting sharps accordingly, had an adequate knowledge of the topic of Rudiments of Music, especially on subtopics of clefs, key signatures, major and minor scales. However, some of them failed to rearrange the rhythm, writing a clef and keys properly. Others, used semibreve-notes instead of rhythmic pattern given. Others, wrote only clefs with semibreve-notes. These irrelevant responses show that the students had inadequate knowledge of the topic of Rudiments of Music, on the subtopics revealed above.

In item (b) the students were required to write *D harmonic minor scale* in bass clef with key signature in descending order by using the rhythmic pattern given. The correct answer should be written on the stave as follows;



The students who wrote the scale correctly were conversant enough on the types of major and minor scales on both ascending and descending order. Those who failed to arrange the scale in *D harmonic minor* by using the given rhythmic pattern were not aware on how to make minor scales.

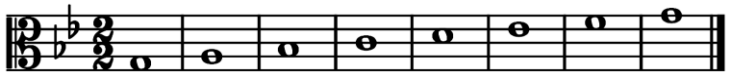
In item 'C' the students were required to write F melodic minor scale in treble clef without key signature, ascending and descending order by using minim-notes. The correct answer should be written on the staff as follows;



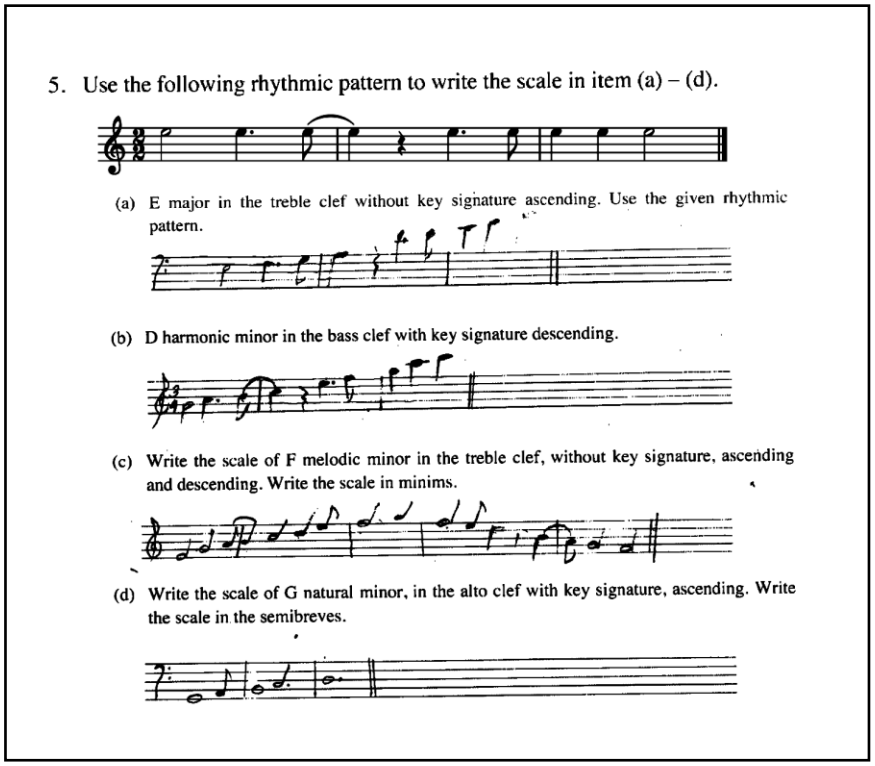
Students who performed well in this item were knowledgeable on clef, types of scales, keys in both ascending and descending order by using minim-notes. They were well skilled in Rudiments of music. Further analysis shows that the students who failed to answer this question lacked knowledge of arranging scale by using minim-notes in ascending and descending order and writing key without key signature.

This indicates that they had inadequate knowledge of the topic of Rudiments of Music.

In item ‘d’ the students were required to write *G natural minor scale,* in alto clef with key signature, ascending order by using semibreve-notes. The correct answer should be written as follows;

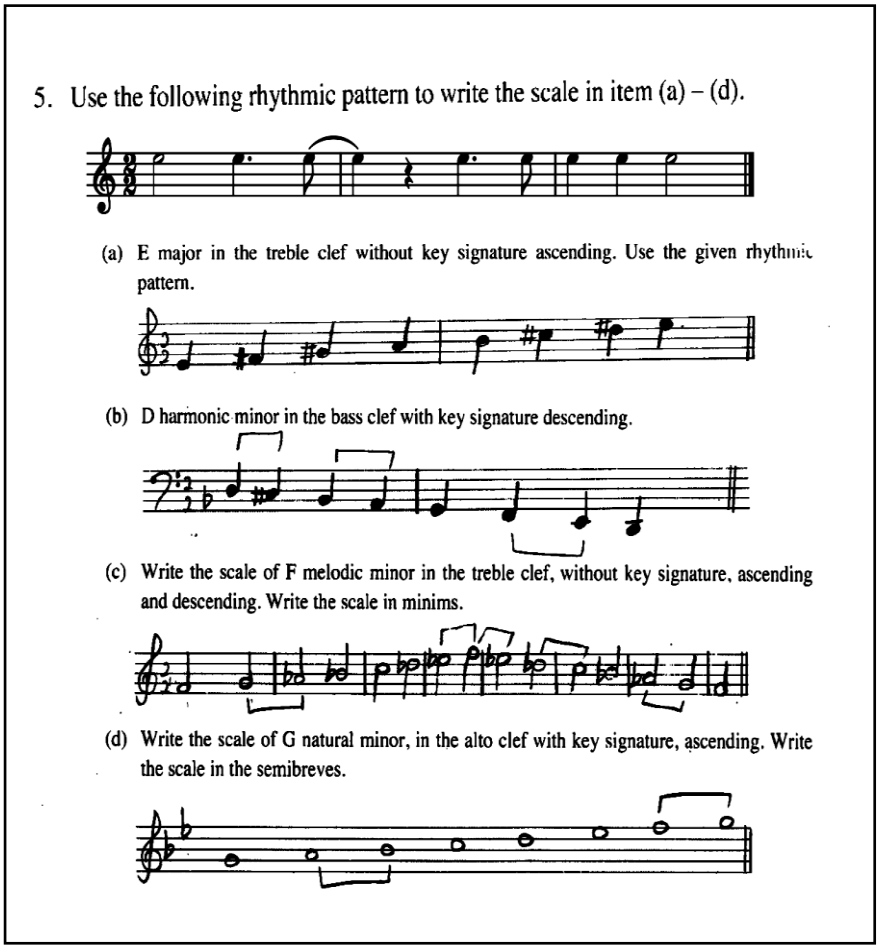


The analysis shows that, most of the students failed to identify the demand of the question because they were not able to write the alto clef and the scale required. So they wrote irrelevant answers. Others left blank spaces. However, those who tried to answer it wrote incorrect responses by using bass clef and others used G clef instead of alto clef.



Extract 5.1: A sample of a weak response to question 5.

Extract 5.1 shows a weak response from one of the students who failed to arrange scales according to the given rhythmic pattern, clefs and keys.



Extract 5.2: A sample of a good response to question 5.

Extract 5.2 shows a good response from one of the students who tried to rearrange scales according to the given clefs, keys and rhythmic pattern.

2.3.3 Question 6: Rudiments of Music and Harmony (Transposing Tune and Naming Keys)

The question had two items, (a) and (b). In this question, the students were required to transpose musical phrase from the given key signature to a new key and to name the keys of triads.

The question was attempted by all students (100%). The analysis of students' performance shows that 386 (66.3%) scored from 0 to 5.5 marks indicating weak performance, 125 (21.5%) scored from 6 to 12.5 marks which is an average performance and 71 (12.2%) scored from 13 to 20 marks which is good performance. The general performance in this question is categorized as average because 33.7% of students were able to score 6 to 20 marks. Figure 6 shows the students' performance in this question.

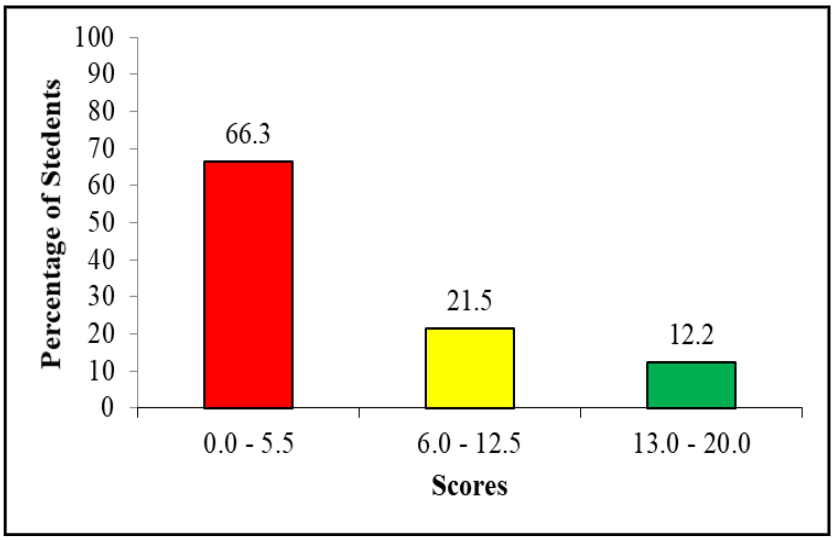
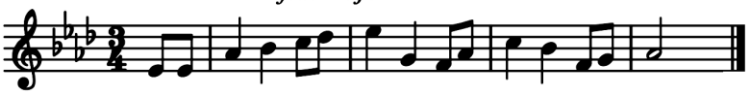


Figure 6: *Percentage of Students' Performance in Question 6*

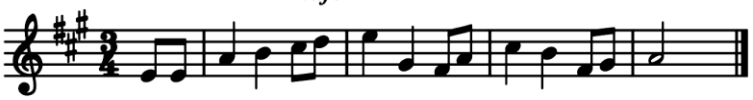
In item (a) the students were required to transpose the given musical phrase from *A-flat major* into *A major*.as shown in the following staves;

A – *flat major*



The correct answer should be written as follows;

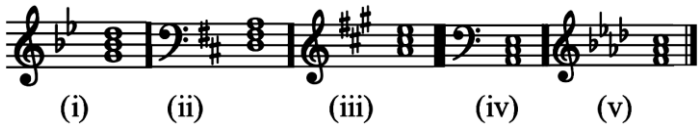
A – *major*



The students who transposed this music from *A-flat major* (original key) into *A-major* correctly, were knowledgeable on the topic of Rudiments of Music. Transposing of music is made when a musician plays/writes music from the original key to the new key. Those who failed to

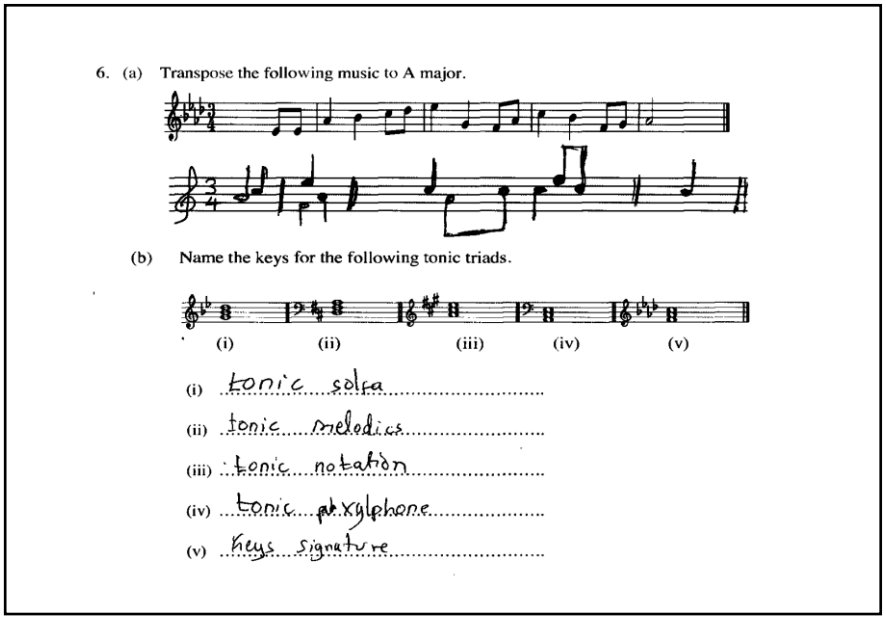
transpose this music lacked knowledge of the topic of Rudiments of Music and keys as revealed above.

In item (b) students were required to name the keys of the given triads from item (i) *to* (v) as shown in the following stave;



The correct responses were; (i) G *minor triad*, (ii) D *major triad*, (iii) A *major triad*, (iv) A *minor triad* and (v) F *minor triad*.
The students who wrote correct names of the triads had adequate knowledge of the key signatures so they were able to recognize names of keys of the triads correctly. *Key signature* in music theory is a set of sharps and flats written at the beginning of a musical staff.

Those who performed weakly in this question lacked knowledge of the Rudiments of Music in key signatures.


6. (a) Transpose the following music to A major.

(b) Name the keys for the following tonic triads.

(i) (ii) (iii) (iv) (v)

(i) tonic solfa

(ii) tonic melodics

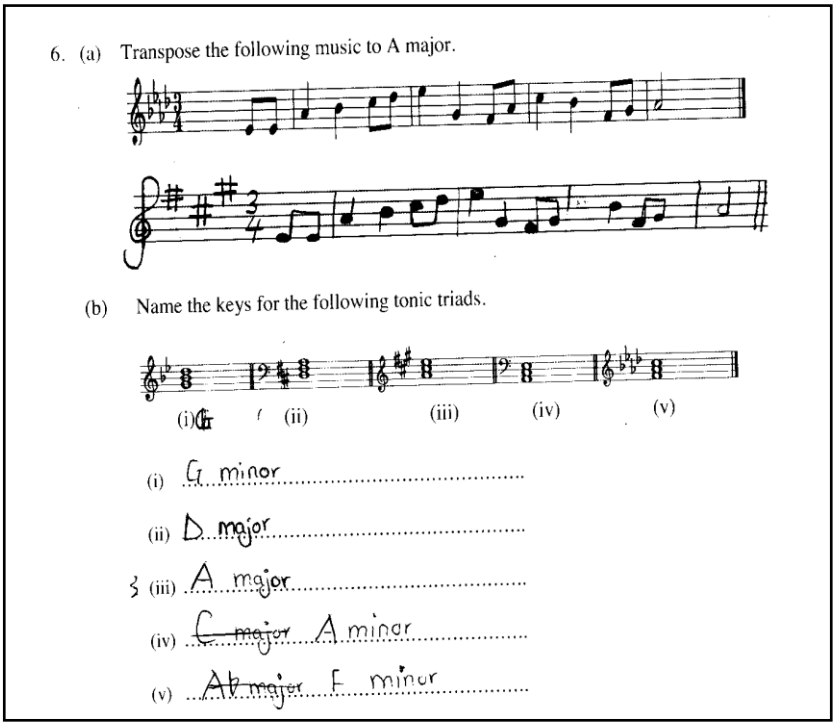
(iii) tonic notation

(iv) tonic xylophone

(v) keys signature

Extract 6.1: A sample of a weak response to question 6.

Extract 6.1 shows a weak response from one of the students who failed to transpose music and naming keys of triads.



Extract 6.2: A sample of a good response to question 6.

Extract 6.2 shows a good response from one of the students who managed to transpose music and naming keys of triads correctly.

3.0 ANALYSIS OF THE STUDENTS' PERFORMANCE PER TOPIC

The FTNA 2020 Music assessment had six (6) questions that were set from three topics. The analysis of the students' performance in each topic indicates that, the students had good performance in the topics of *Rudiments of Music*, *Harmony* and *Applied Music* whereby 95.7 percent of the students got the average of 65 marks and above. Good performance is viewed in question 1, 3 and 5.

However, average performance is observed in question 5 and 6 on the topic of Rudiments of Music and Harmony, whereby 43.3 percent of the students got the average of 30 marks and above.

Further analysis shows that out of three tested topics, (*Rudiments of Music, Harmony and Applied music*) one topic which is *Applied Music* (traditional musical instruments) had a weak performance on the traditional musical instruments whereby 24.9 percent of the students got an average of below 30 marks. So, the weak performance is observed in this topic in question 2 and 4. The performance of students in different topics is summarized in the *Appendix.*

4.0 CONCLUSION

The analysis of the students' performance has been done in the questions with good performance, average performance and weak performance. The general performance of the students in 017 Music in FTNA 2020 was good.

The analysis shows that many of the students who were able to score average marks were conversant enough on the subject content and were able to identify the demands of some questions. On the other hand, students who provided correct responses revealed to have good knowledge on the topics because they were able to provide correct answers and clear explanations on the questions.

5.0 RECOMMENDATIONS

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

(a) Music teachers should help students to prepare well for Musical National Assessment on how to identify the demands of the questions so as to be able to answer the assessment questions as required.

(b) Music teachers should guide and encourage students to participate in music activities such as singing simple melodies, playing musical instruments, singing solfa, scales and intervals so that they may get enough knowledge and become more familiar with different types of music questions. By doing so, students will improve their knowledge and skills in music theory and practice.

(c) Students should get time for practicing musical works; such as national songs, African traditional dance, and learn how to make traditional musical instruments themselves according to their tribes.

(d) Teachers should lead students in listening to various musical pieces, traditional music as well as western music.

(e) Students should get time for learning music in imitating by singing, humming and playing musical instruments.

Appendix

Summary of Students' Performance per Topic

S/N	Topics	Total Number of Questions	Percentage of students who scored 30 percent and above	Remarks
1.	Rudiments of Music Harmony Applied Music	2	95.7	Good
2.	Rudiments of Music	1	52.9	Average
3.	Harmony	1	33.7	Average
4.	Applied music	2	24.9	Weak