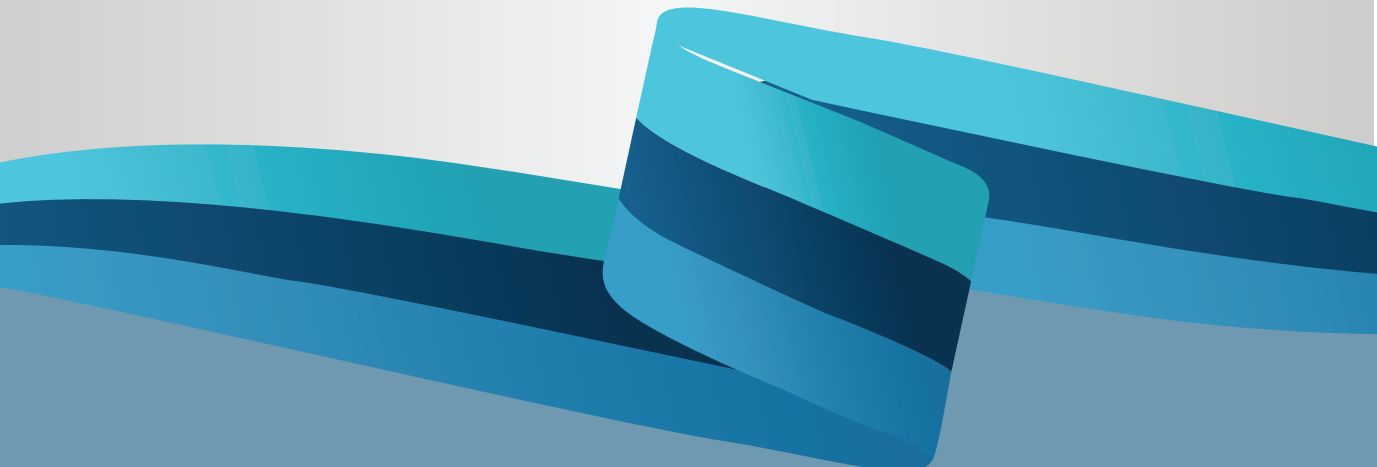




**THE UNITED REPUBLIC OF TANZANIA
MINISTRY OF EDUCATION, SCIENCE AND TECHNOLOGY
NATIONAL EXAMINATIONS COUNCIL OF TANZANIA**



**STUDENTS' ITEM RESPONSE ANALYSIS REPORT
ON THE FORM TWO NATIONAL ASSESSMENT
(FTNA) 2021**



MUSIC



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017 MUSIC

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FOREWORD

The National Examinations Council of Tanzania is pleased to issue Students' Items Response Analysis Report on the Performance of students in the Form Two National Assessment (FTNA) 2021 in Music subject. The report provides feedback to the students, teachers, policy makers and other stakeholders on how the students responded to the assessed questions.

The Form Two National Assessment is a formative evaluation which, among other things, shows the effectiveness of the educational system in general and the educational delivery system in particular. Essentially, students' response to the assessment questions is a strong indicator of what the educational system was able or unable to offer to the Form Two students.

The overall performance of the students in Music subject was good. Factors which made the students pass or fail have been analysed. The factors include; the ability to identify the task of the questions, enough knowledge of the topic(s) tested and the good command of the English Language. The analysis of each question has been done and the strengths and weaknesses shown by the students in responding to questions have been indicated.

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

The Council would like to thank all people who were involved in the preparation and analysis of data used in this report.



Dr. Charles E. Msonde
EXECUTIVE SECRETARY

1.0 INTRODUCTION

This report presents the analyses of the students' performance in Music subject in the Form Two National Assessment (FTNA) done in November, 2021. The examination covered the Music Syllabus of 2005 and adhered to the Examination Format of 2019. The paper comprised six questions, which were distributed in three (3) sections, namely A, B and C. Section A had one question with a total of 40 marks. Section B consisted of two questions with a total of 20 marks. Section C comprised 3 questions with a total of 40 marks. The report shows the students' performance in each question and identifies strengths and weaknesses in various areas of their responses.

The students' performance in each question is categorised as *good*, *average* and *weak*. If the performance of the students ranged from 65 to 100 per cent, it is categorised as good. The performance is categorised as average if the students scored from 30 to 64. Finally, if the students scored from 0 to 29 it is categorised as weak performance. Moreover; *green*, *yellow*, and *red* colours represent these three categories of performance: *good*, *average* and *weak* respectively.

A total of 307 students sat for Music Examination, of which 242 students (equivalent to 78.83 per cent) passed with the following grades: A, 10 (3.3%), B, 54 (17.6 %), C, 105 (34.2 %) and D, 73 (23.8 %). A total of 65 students, (equivalent to 21.2 per cent) failed by getting F grade. The analysis indicates that the performance in this paper was good. In 2020, a total of 582 students sat for FTNA, whereby 379 (65.12%) students passed. Hence students' performance in the year 2021 increased by 13.71 per cent. The comparison analysis for 2020 and 2021 is summarized in the following table 1.

Table 1: Comparison of the performance between 2020 and 2021

Year	Sat	Number of Candidates and Percentage					
		Passed	Grades				
			A	B	C	D	F
2020	582	379	7	28	112	232	203
		65.12%	1.2%	4.8%	19.24%	19.9%	34.9%
2021	307	242	10	54	105	73	65
		78.83%	3.25%	17.6%	34.2%	23.8%	21.2%

The table indicates that there is an increase in the pass rate by 13.71% in 2021 compared to 2020. However, grade C and D dominated scores in the two consecutive years.

The report also provides the conclusion and recommendations based on the analysis. Finally, extracts from students' responses have been inserted in appropriate sections to illustrate respective cases.

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*. Students were required to choose correct responses from among the given alternatives and write their letters in boxes provided. Students who chose the correct response scored 02 marks in each item. Question one (1) had a total of 40 marks out of 100 marks of the examination paper.

Question 1 was attempted by all 307 students (100%) who sat for the Form Two National Assessment (FTNA) in November 2021. The analysis of the students' performance in this question shows that 48.20 per cent had a good performance by scoring from 26 to 40 marks, 41.40 per cent had average performance by scoring from 12 to 25 marks; and 10.40 per cent had a weak performance after scoring from 0 to 11 marks. Figure 1 summarizes the students' performance in question 1

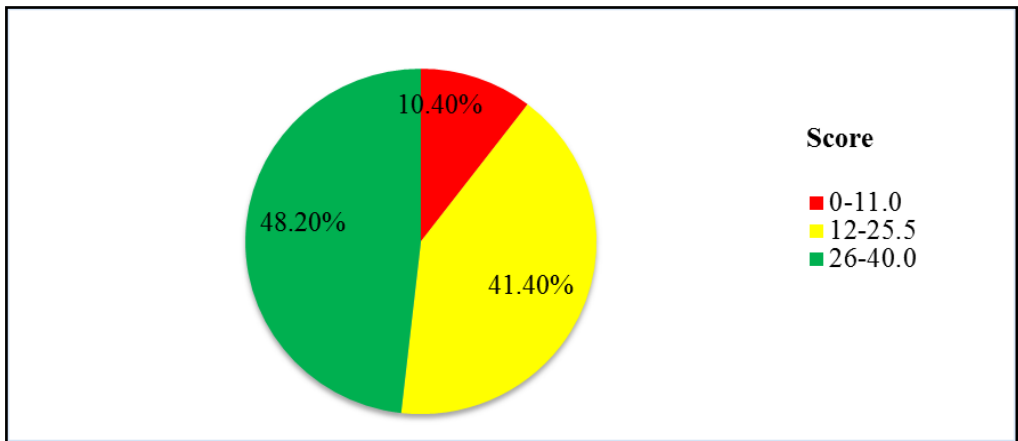


Figure 1: *The Students' Performance in Question 1*

Generally, the students' performance in this question was good given that 89.60 per cent scored from 12 to 40 marks.

The analysis of the students' item response is as follow:

Item (i) required students to recognise the distance in pitch when a flat is placed before a note. The correct response to this item question was C *a semitone*. Students who opted for A *a tone and a half* were not knowledgeable of accidentals. Students, who opted for B *a tone*, were not aware that a flat lowers a semitone a half step. Students who opted for D *two semitones* failed to recognise that a tone is equal to two semitones, of which, B and D were the same.

In item (ii), students were required to opt for the technical name of the second degree of the major scale. The correct response was C *Supertonic*. Students who opted for the correct response were knowledgeable of the technical names of all degrees of the major scale. Students who opted for the distractor A *Mediant* failed to recognise that Mediant is the third degree. Students who chose B *Tonic* were not aware that Tonic is the first degree of the major scale. Those who opted for D *Submediant* failed to realise that Submediant is the six degree of the major scale.

Item (iii) required students to identify the name of the note which occurs in the far left of a group of two black keys on the piano keyboard. The correct response was D *C*. Students who opted for the correct response were knowledgeable of the keyboard face. The keyboard face has group of two and three black keys. Note C occurs before the two black keys and F occurs

before the three black keys. Students who chose A E, B A, C G lacked knowledge of the names of notes on a keyboard.

In item (iv), students were required to identify name of the bass clef. The correct response to this item was C F clef. Students who opted for the correct response were knowledgeable of the two ways of naming clefs. Thus, a treble clef is also called G clef and a bass clef is called a F clef. Students who opted for A, B and D lacked knowledge of clefs names.

Item (v) required students to identify an example of simple duple times, simple triple times and simple quadruple times. The correct response for this item was A $\frac{2}{4}$ $\frac{3}{4}$ and $\frac{4}{4}$. Students who chose the correct response A $\frac{2}{4}$ $\frac{3}{4}$ and $\frac{4}{4}$ had adequate knowledge about time signature, grouping of notes and the proper arrangement of duple, triple and quadruple time signature. Students who chose B $\frac{3}{4}$ $\frac{4}{4}$ and $\frac{2}{4}$ failed to arrange the time signatures in the correct order. Those who chose C $\frac{6}{8}$ $\frac{4}{4}$ and $\frac{3}{4}$ did not recognise that $\frac{6}{8}$ is not in simple time. Students who opted for D $\frac{9}{8}$ $\frac{2}{4}$ and $\frac{4}{4}$ were not aware that $\frac{9}{8}$ is not grouped under simple time signature.

Item (vi) required students to recognise the total number of beats found in $\frac{3}{4}$ time signature. The question intended to measure the ability of the students to recognise the function of the upper number in the time signature. In time signature, the upper number stands for total number of beats, whereas the lower number stands for the value of a note. The correct response was D 3 beats in a bar. Students who chose D 3 beats in a bar had adequate knowledge of the time signature. Those who chose an incorrect response A 4 beats in a bar they might have been confusing between upper number and the lower number. Those who opted for B 3 beats in 4 bars did not recognise that the response limited them within 4 bars only. Students who opted for C 4 beats in 3 bars were not conversant with the time signature.

Item (vii) required students to recognise the name of the alphabetical succession of eight sounds which consists of tones and semitones. The correct response to this item was A Major scale. Students who opted for the correct response A Major scale were knowledgeable of scales. Those who opted for B Minor scale, failed to differentiate between minor and major

scales. Those who chose C *Minor interval* and D *Major Interval* failed to distinguish between scales and intervals.

In item (viii) required the students to recognise the indication of the lower figure in a time signature. The correct response was A *the value of each beat*. The time signature has two figures, the upper figure stands for the total number of beats and the lower figure stands for the note value, where by $\text{♩}=2$, $\text{♪}=4$, $\text{♩}=8$ and $\text{♩}=16$. Students who opted for B *the total notes in each bar* lacked knowledge of the subtopic of time the signature and failed to differentiate between the upper figure and the lower figure. Those who chose response C *the value of each key* failed to recognise that the key is not represented by means of numbers. Those who chose option D *the total notes in a piece* had inadequate knowledge of the time signature. Consequently, they failed to understand that a piece is a whole song.

Item (ix) required students to recognise the subdominant note after being given the tonic note F on the scale. The correct response was D *B flat*. Students who chose the correct response D *B flat* had adequate knowledge of musical scale degrees. Subdominant is the fourth degree of the musical major scale. If F is the tonic, the scale will be F G A B^b C D E F which is directly proportional to *tonic, supertonic, mediant, subdominant, dominant, Submediant and leading tone*. Students who chose A *D flat*, B *C sharp* and C *A sharp* had insufficient knowledge of music scale degrees in major scales.

Item (x) required students to identify how a ledger line in music is defined. The question tested the ability of students to remember the use of ledger lines that extend the staff upwards and downwards. The correct response was C *short line used to extend the range of the staff*. Students who chose the correct option were familiar with the ledger lines. Students who opted for A *the five lines that constitute each staff* failed to distinguish between five lines of a staff and the short line extending the staff. Those who opted for B *short lines written within the staff* lacked knowledge about ledger lines and failed to identify that, short lines are not written within the staff. Those who opted for D *short lines used to create an eleventh line of staff* failed to recognise that staff consists of only five straight lines.





In item (xi) required the students to recognise what the letter G B D F A represents in the staff. The correct response for this item was C *all the notes found on the lines of the bass clef ascending*. Those who opted for A *all the notes found on the lines of a bass clef descending* failed to differentiate

ascending from descending. Students who chose B *all the notes found on the lines of a treble clef descending* failed to recognise that the treble staff begins with the line of F at the top. Those who opted for D *all the notes found on the lines of the treble clef ascending* failed to recognise that all lines on the treble clef ascending start with note E instead of note G.

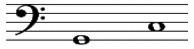
Item (xii) required students to identify the term that stands for the sign *mf* in music. The correct response was B *Mezzo forte*. The students who chose the correct response B *Mezzo forte* had adequate knowledge of musical dynamics. *mf* is a Latin musical term which means moderately loud. Those who opted for A *medium quieter*, C *moderato* and D *forzando* had inadequate knowledge of musical dynamics and signs.

Item (xiii) required students to identify sets of traditional instruments that are string instruments among the given options. The correct response was C *lute, harp and fiddle*. Students, who chose the correct response C *lute, harp and fiddle* had adequate knowledge of classes of traditional music instruments and names of the traditional music instruments that uses strings to produce sounds. Those who chose option A *fiddle, trumpet and lute*, B *harp, fiddle, and trumpet* and D *flute, fiddle and lute* failed to notice that within these three groups of musical instruments, *flute* and *trumpet* are blown instruments that falls in the class of aerophone and brass instrument, respectively.





Item (xiv) required students to recognise the equivalent value of the dotted minim. The correct response was B *three crotchets*. Students, who opted for this response B *three crotchets*, were adequately knowledgeable of dotted notes and they knew that the dot adds half value of the corresponding note. Those who opted for A *three semibreve*, C *three semiquavers*, and D *three dotted quavers* had no clear understanding of dotted notes and note relationships.

Item (xv) required students to recognise where the time signature of $\frac{3}{4}$ applies among the given rhythms. The correct response was C . Students who opted for the correct response had clear knowledge of time signatures. The notes written on response C are grouped in threes with the value of crotchet each. $\frac{3}{4}$ time signature satisfies the rhythm. Students who chose response A , B  and response D  lacked knowledge of the time signature.

Item (xvi) required students to identify an instrument among the given options that categorised into the membranophones group. The correct response was D *Mturi*. Students who opted for this response were conversant enough with categories of traditional music instruments. Membranophones instruments produces sound through a stretched animal skin. *Mturi* (*Mtuli*) is the name of a drum found in Iringa region. Those who chose A *Ndono*, B *Enanga*, and C *Kayamba* lacked knowledge of groups, names and examples of traditional instruments.

Item (xvii) required students to recognise the interval presented by a phrase of two musical notes. The phrase was . The correct response was A *Perfect 4th*. Students who chose the correct response A *perfect 4th* had enough knowledge of musical intervals. There are five types of intervals in music, namely by *major*, *minor*, *perfect*, *diminished*, and *augmented*. Those who opted for B *Major 6th*, C *Perfect 5th*, and D *Augmented 5th* lacked knowledge of intervals. As a result they failed to measure the level of interval given by the phrase.

Item (xix) required students to identify the cadence used for questioning the phrase. The correct response was B *Imperfect*. Students who chose this response were aware of the types of musical cadences. Those who choose A *Plagal* were not aware that plagal cadence is sometimes called *amen* cadence. It is a musical cadence in which subdominant (Chord IV) harmony resolves to the tonic (Chord I). Those who chose C *Implagal* failed to recognise that in music we do not have any cadence called implagal. Students who opted for D *Perfect* failed to differentiate imperfect from Perfect cadence. Perfect cadence uses the chord of dominant to tonic (V-I) and is the commonly used cadence in tonal music. Contrarily, *imperfect* cadence is a half cadence or any cadence ending on chord V, whether preceded by II (V of V), ii, vi, IV, I or any other chords.

Item (xx) required students to compare the value of a dotted note with the given options. The correct response was C . Students who opted for this response were conversant enough with dotted notes. Dotted notes take the value of a note by half of its value. If the note is valued by 4 and dotted, the same note becomes 4 + 2. Those who chose A  B  and D .

were not knowledgeable of dotted or double dotted notes.

2.2 Section B: Matching Items and True and False Questions

2.2.1 Question 2: Rudiments of Music Harmony and Applied Music

This question required students to 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 corresponding item number in the table provided. The question tested the students' knowledge of the terms used to describe the topic of Music Rudiments. The question had a total of 10 marks.

The question was attempted by all students 307 students (equivalent to 100 per cent). Overall the students' performance in this question was good. The data is summarised in Figure 2.

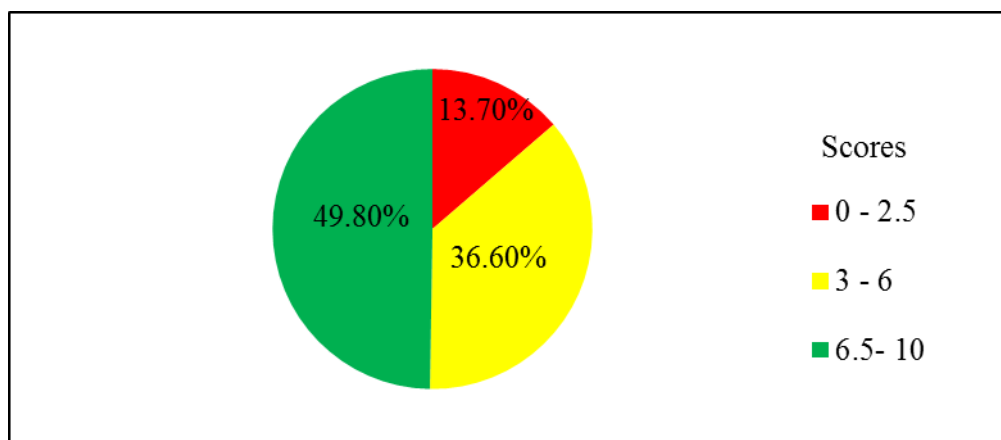


Figure 2: *The Students' Performance in Question 2*

The statistical data in Figure 2 shows that 153 (49.8%) students scored from 6.5 to 10.0 marks and 112 (36.6%) students scored from 3.0 to 6.0 marks. The remaining 42 (13.7%) students scored from 0.0 to 2.5 marks. The analysis of data in this question shows that 172 out of 307 students had good performance.

The analysis of students' responses in each item and strengths and weaknesses of students' responses are presented here under:

In item (i), students were required to match the alphabetical succession of eight sounds consisting tones and semitones. The correct response was *K Scale*. Students who chose this option were familiar with the definition of scale, major and minor scales, and how musical scales are built. Those who

chose C “Triad” failed to understand that a triad is a set of three musical notes which are played together (simultaneously). Those who opted for other options were not conversant enough with musical scales.

Item (ii) required students to match three musical notes sounded simultaneously and consist of three notes. The correct response was C *Triad*. Students who chose H *Rests* failed to realise that rests are musical signs that means a moment of silence of a particular note. Those who matched the response E *Pitch* were not aware that a pitch is the degree of the highness or lowness of a musical tone.

Item (iii) required students to match the element of music which refers to the loudness and softness of music. The correct response was J *Volume*. Students who chose the correct response were conversant enough with the element of music used to express softness and loudness of a musical sound. Those who opted for other responses N *Tonic* failed to understand that, tonic in music is the first scale degree of the diatonic scale and the tonal centre or final resolution tone that is commonly used in the final cadence of the music piece. Those who opted for the response G *Interval* had inadequate knowledge of volume (Dynamics).

Item (iv) required students to match a fixed pitch of particular note which is written at the beginning of the staff. The correct response was A *Clef*. Students who chose this response had adequate knowledge of signs that identify names of notes and pitches on the staff. Those who chose incorrect response B *Phase* failed to realise that phase in music refers to sound waves.

Item (vi) required the students to match a musical term which means a pattern of accents and note values in a measure of music. The correct response was D *Meter*. Students who chose the correct response had adequate knowledge of bars and bar lines and the grouping of basic temporal units (beats). Those who chose the incorrect response I *Chord* lacked knowledge and failed to realise that chord in music is two or more different music notes (usually three or more) which are played at the same time.

Item (vii) required students to match a musical term that means silence in music, expressed by means of signs that correspond in duration to the value of various notes. The correct response was H *Rest*. Students who chose the correct response were conversant enough with a subtopic of note value and

rest in a topic of Rudiments of Music. Those who matched it with the incorrect response F *Suite* failed to understand that suite in music means a collection of short musical pieces which can be played one after another. The pieces are usually dance movements. Those who opted for B *Phase* failed to recognise that phase in music refers to sound waves.

In item (viii), students were required to match a musical term that means the distance in pitch from one note to another that can be written harmonically or melodically. Students who chose the correct response G *Interval* had adequate knowledge of musical terms. Interval in music can be recognised harmonically or melodically. They are measurements between two pitches, either vertically (harmonically) or horizontally (melodically). Those who matched it with the incorrect response I *Chord* failed to understand that chord in music is two or more different music notes (usually three or more) played at the same time. Those who opted for L *Bar* and K *Scale* lacked knowledge of musical terms.

In item (ix), students were required to match an item that corresponds to a straight line drawn after every two crotchet beats and the two lines at the end of the rhythm. The correct response was L *Bar*. Students who chose the correct response L *Bar* had adequate knowledge of recognising bar lines in music making. Those who chose response M *Middle C* failed to understand that Middle C is a musical note written on the ledger line and, which appears on the first ledger line below the treble staff and the first ledger line above the bass staff. Those who chose response J *Volume* failed to understand that the volume is an element of music which refers to the loudness and softness of music.

In item (x), students were required to match a musical term that means a note written on the ledger line and appears below the treble and above the bass staves. The correct response was M *Middle C*. Those who chose response M *Middle C* had knowledge of recognising musical notes written on staves. Those who chose the incorrect response A *Clef* failed to differentiate between Middle C and clef. Clef is a fixed pitch of a particular note written at the beginning of the stave, whereas middle C is a musical note written on the ledger line and it appears on the first ledger line below the treble staff and the first ledger line above the bass staff.

In general, students who performed weakly in this question had inadequate knowledge of musical terms. Extract 2.1 shows a sample of good responses from a script of a student.

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

List A		List B
(i)	An alphabetical succession of eight sounds consisting tones and semitones.	A Clef B Phase
(ii)	Three musical notes sounded simultaneously and consist three notes.	C Triad
(iii)	The loudness and softness of music.	D Meter
(iv)	Fixed pitch of a particular note which is written at the beginning of the stave.	E Pitch F Suite
(v)	The characteristic of musical sound determined by the vibrating frequency.	G Interval
(vi)	The pattern of accents and note values in a measure of music.	H Rests
(vii)	Silence in music which is expressed by means of signs that correspond in duration to value of various notes.	I Chord J Volume
(viii)	The distance in pitch from one note to another that can be written harmonically or melodically.	K Scale
(ix)	A straight line drawn after every two crotchet beats and the two lines at the end of rhythm.	L Bar M Middle C
(x)	The note written on a ledger line and appears below the treble and above the bass staves.	N Tonic

Answers

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

Extract 2.1: A sample of good responses in question 2

Extract 2.1 is an extract from a good student who was capable to match all descriptions of musical terms in **List A** with the corresponding musical terms in **List B** correctly.

On the other hand, some students could not match descriptions in List A with the musical terms in List B correctly. Some students failed to match even single item. This implies that they did not understand a topic of Rudiments of Music. Extract 2.2 shows a sample of weak responses.

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

List A		List B
(i)	An alphabetical succession of eight sounds consisting tones and semitones.	A Clef
(ii)	Three musical notes sounded simultaneously and consist three notes.	B Phase
(iii)	The loudness and softness of music.	C Triad
(iv)	Fixed pitch of a particular note which is written at the beginning of the stave.	D Meter
(v)	The characteristic of musical sound determined by the vibrating frequency.	E Pitch
(vi)	The pattern of accents and note values in a measure of music.	F Suite
(vii)	Silence in music which is expressed by means of signs that correspond in duration to value of various notes.	G Interval
(viii)	The distance in pitch from one note to another that can be written harmonically or melodically.	H Rests
(ix)	A straight line drawn after every two crotchet beats and the two lines at the end of rhythm.	I Chord
(x)	The note written on a ledger line and appears below the treble and above the bass staves.	J Volume
		K Scale
		L Bar
		M Middle C
		N Tonic

Answers

List A	(i)	(ii)	(iii)	(iv)	(v)	(vi)	(vii)	(viii)	(ix)	(x)
List B	G	H	I	L	A	K	C	B	J	N

Extract 2.2: A sample of weak responses in question 2

Extract 2.2 is a sample of weak responses from a student who was not capable to match the description of musical terms in **List A** with the corresponding musical terms in **List B** correctly.

2.2.2 Question 3: Rudiments of Music Harmony and Applied Music

This 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 and to check for popular misconceptions. A total of 10 marks were allocated to this question.

A total of 307 (100%) students attempted the question. The analysis of the students' performance in this question shows that the performance was good. The summary of the students' performance in this question is shown in Figure 3.

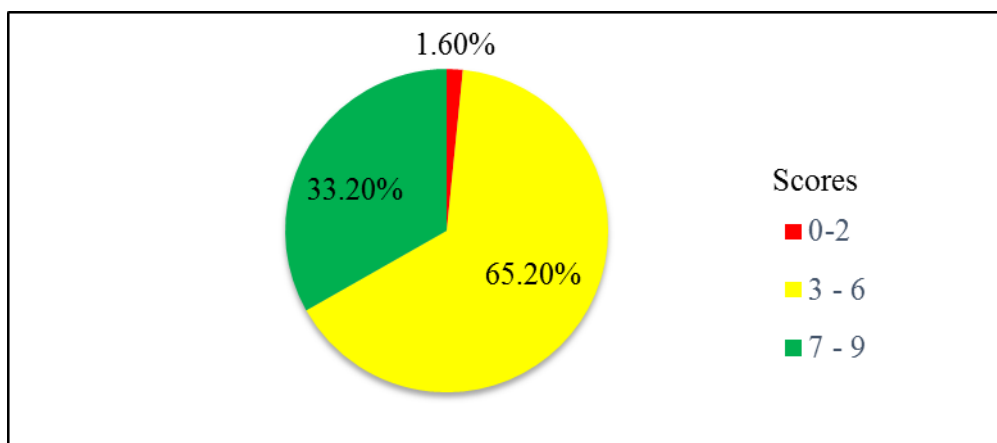


Figure 3: *The Students' Performance in Question 3*

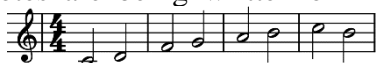
Statistical data in Figure 3 shows that 102 (33.2%) students scored from 7 to 9 marks and 200 (65.2%) students scored from 3 to 6 marks. The remaining 5 (1.6%) students scored from 0 to 2 marks. The analysis of this question shows that 302 out of 307 students had a good performance.

The analysis of students' responses in each item, strengths and weaknesses of their responses are presented hereunder:

Item (i) stated that; the note on the third line in the treble staff is B. The correct response was **True**. Students who opted for the correct response **True** had an adequate knowledge of note names in staves. Students who opted for the response **False** lacked knowledge of note names in treble staves.

Item (ii) indicated that $\frac{6}{8}$ is a compound time of $\frac{2}{4}$. The correct response was **True**. Students who selected this response as True had an adequate knowledge of time signatures. The compound time signature $\frac{6}{8}$ and a duple signature $\frac{2}{4}$ both of them have two beats, whereby in $\frac{6}{8}$, one beat is a ...dotted crotched note ♩ and in $\frac{2}{4}$ one beat is a crotchet only. Students who wrote the response False lacked knowledge about types of time signatures in the topic of Rudiments of Music.

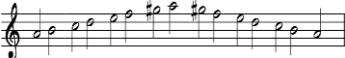
Item (iii) stated, Tonic sol-fa uses the staff to indicate the pitch. The correct response was **False**. Students who opted for the response **False** had an adequate knowledge of the Tonic sol-fa (sol-fa notation) and staff notation. The following is an example of Tonic notation, /d:m:r/f:m:r/d-: _// but staff notation notes are being written onlines and in the spaces at the staff as follows:



Item (iv) stated, The minim is a quarter of a semibreve. The correct response was **False**. Students who chose the correct response **False** are knowledgeable enough about note value. It should be noted that the value of a semibreve is twice than a minim. One semibreve ♩ is equal to two minim notes ♩ ♩ . The students who chose **True** as the correct response lacked knowledge of note values.

Item (v) stated, A minor chord has one and a half tone interval and two tone interval between its succession notes ascending. The correct response was **True**. Students who chose the correct response **True** had an adequate knowledge of minor chords, semitones and tones from one given note to another given note. Students who wrote **False** had inadequate knowledge of semitones between notes.

Item (vi) stated, A harmony interval is the difference between two notes played at the same time. The correct response was **True**. Students who chose the correct response **True** were familiar and knowledgeable of both harmonic and melodic intervals. Students who wrote **False** as their option lacked enough knowledge of harmonic intervals.

Item (vii) stated, The harmonic minor scale has the seventh degree raised only when ascending. The correct response was **False**. Those who wrote the correct response **False** had an adequate knowledge of harmonic minor scale. In the harmonic minor scale, the seventh scale degree is raised when ascending and vice versa. For example, the *A harmonic minor* scale consists of the following notes . The students who opted for **True** had inadequate knowledge about harmonic minor scale when ascending and descending.

Item (viii) stated, Percussion instrument can play a tune or melody. The correct response was **False**. Students who wrote the correct response **False** were familiar with percussion instruments. Percussion instruments are musical instruments that are sounded by stroking or scrapping by a beater including attached or enclosed beaters or rattles. Examples of percussion instruments are shakers, kayamba, etc. Students who opted for the incorrect response **True** lacked knowledge of percussion instruments.

Item (ix) stated, The second voice in a choir is known as Alto. The correct response was **True**. Students who wrote the correct response **True** had an adequate knowledge of the arrangement of voices in a choir. It should be noted that the first voice in a choir is called *soprano*, the second voice is called *alto*, the third voice is called *tenor* and fourth voice is called *bass*. Students who wrote the incorrect response **False** had inadequate knowledge of voices in a choir.

Item (x) stated, Traditional musical instruments are classified into three groups. The correct response was **False**. Students who chose the correct response **False** was familiar with traditional music instruments and their classes (groups). Traditional music instruments are categorised into four groups. Groups of traditional music instruments are membranophones, aerophones, idiophones and chordophones. Students who wrote the incorrect response **True** had inadequate knowledge of the groups of traditional music instruments.

In general, students who performed well in this question had adequate knowledge. They identified the needs of the question items. Their correct

responses demonstrate that the students were familiar with the topic of Rudiments of Music, Reading, Writing and Uses of Musical Terms and Signs. Extract (3.1) shows a sample of good responses from a script of a student.

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 note on the third line in the treble stave is B. *True*.....
 - (ii) $\frac{6}{8}$ is a compound time of $\frac{2}{4}$ *True*.....
 - (iii) Tonic solfa uses the staff to indicate the pitch. *True*.....
 - (iv) The minim is a quarter of a semibreve. *False*.....
 - (v) A minor chord has one and a half and two tone respectively between its succession notes ascending. *True*.....
 - (vi) A harmony interval is the difference between two notes played at the same time. *True*.....
 - (vii) The harmonic minor scale has the seventh degree raised only when ascending. *False*.....
 - (viii) Percussion instruments can play a tune or melody. *False*.....
 - (ix) The second voice in a choir is known as Alto. *True*.....
 - (x) Traditional musical instruments are classified under three groups. *False*.....

Extract 3.1: A sample of good responses in question 3

In Extract 3.1 the student wrote **True** if the statement is correct and **False** if the statement is not correct in all items.

Students who performed weakly in this question had inadequate knowledge on the topic of Rudiments of Music, Reading, Writing and Uses of Musical Terms and Signs. Extract 3.2 shows a sample of weak responses from a script of a student.

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 note on the third line in the treble stave is B..... **FALSE**.....
 - (ii) $\frac{6}{8}$ is a compound time of $\frac{2}{4}$ **FALSE**.....
 - (iii) Tonic solfa uses the staff to indicate the pitch..... **TRUE**.....
 - (iv) The minim is a quarter of a semibreve **TRUE**.....
 - (v) A minor chord has one and a half and two tone respectively between its succession notes ascending..... **FALSE**.....
 - (vi) A harmony interval is the difference between two notes played at the same time **TRUE**.....
 - (vii) The harmonic minor scale has the seventh degree raised only when ascending... **TRUE**
 - (viii) Percussion instruments can play a tune or melody..... **TRUE**.....
 - (ix) The second voice in a choir is known as Alto ... **FALSE**.....
 - (x) Traditional musical instruments are classified under three groups... **FALSE**.....

Extract 3.2: A sample of weak responses in question 3

In Extract 3.2 the student wrote **True** if the statement is correct and **False** if the statement is not correct t all items.

2.3 Section C: Short Answers

2.3.1 Question 4: Rudiments of Music (Major and Minor Scale), Applied Music (Traditional Musical Instruments)

The question consisted of two parts (a) and (b). Part (a) had four items (i – iv) and part (b) had two items (i –ii). The four items in part (a) required students to complete the given sentences by filling out the relative major scale after being given its minor. This part tested the students’ ability in reading and writing music using the respective minor scale. The two items in part (b) required students to explain briefly with the aid of illustration two differences between *marimba ya mkono* and *marimba ya vibao*. This part tested students’ ability to explain traditional music instruments.

Question 4 was attempted by 307 students (equivalent to 100 per cent). The analysis of students’ performance shows that the performance was good. The data is summarised in Figure 4.

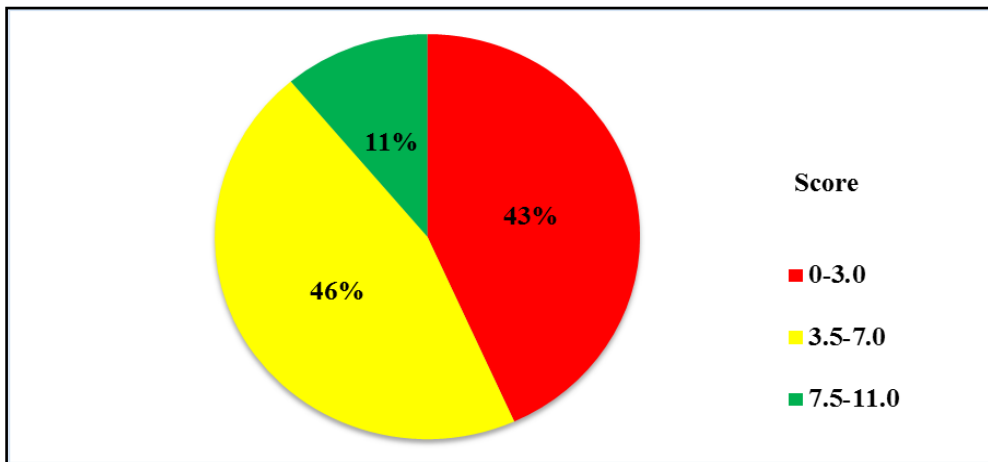


Figure 4: *The Students' Performance in Question 4*

Figure 4 shows that among the students who attempted the question; 133 (43%) scored low marks (0 to 3). Further analysis reveals that 140 (46%) scored average marks (3.5 to 7), while 34 (11%) scored good marks (7.5 to 11).

The analysis of students' responses in each item and strengths and weaknesses of their responses are presented as follows:

In part (a) item (i) the students were required to write the relative major scale of B minor. The correct response was D or *D major*. Students who wrote the correct response D or *D major* were familiar with the major and minor scales and they understood how musical scales are correlated in uses in a topic of Rudiments of Music. There were students who provided irrelevant responses such as TTSTTTS, *G major*, *E major*, Perfect 5th. These caused them to score zero marks in this item. Others skipped the question. Students who failed to write correct responses had inadequate knowledge of major and minor scale in the Rudiments of Music.

In part (a) item (ii) students were required to write the relative major scale of G minor. The correct response was B^b or *B^b major*. Students who wrote the correct response B^b or *B^b major* were conversant with the major and minor scales and they understood how musical scales are interrelated in uses in a topic of Rudiments of Music. There were students who provided inappropriate responses such as *Flat Major*, *ff*, *mf*, *major*, *B major*. Such

student had insufficient knowledge of major and minor scales in the Rudiments of Music.

In part (a) item (iii), students were required to write the relative major scale of F minor. The correct response was A^b or A^b . Students who wrote the correct response A^b or A^b *major* were knowledgeable of major and minor scales and they realised how musical scales are interrelated in uses. Students, who provided incorrect responses, were incompetent in major and minor scales in topic of Rudiments and How Musical Scales are Interrelated in Practices.

In part (a) item (iv), students were required to write the relative major scale of D minor. The correct response was F or F *major*. Students who wrote the correct response F or F *major* were knowledgeable of major and minor scales and they recognise how musical scales are interrelated in uses. Students who provided incorrect responses had insufficient knowledge of major and minor scales in the topic.

In part (b) item (i) to (ii) students were required to explain briefly two differences between *marimba ya mkono* and *marimba ya vibao*. Students who performed well this question were competent enough in traditional music instruments. *marimba ya mkono* and *marimba ya vibao* are traditional instruments that fall in the category of idiophones. *Marimba ya mkono* is made of a regular wooden box which acts as a resonator. The prongs or spikes are attached on top and make up one row of two symmetrical halves. It is held with both hands and played with thumbs by plucking it. *Marimba ya vibao* is made of wooden box, trough or a clay pot which act as a resonator. Keys made of wooden slabs are attached on top of it. The tune is produced by hitting the wooden keys with wooden sticks, which are sometimes softened by attaching rubber at the end. Both *marimba ya mkono* and *marimba ya vibao* are tuned idiophone. Students who provided incorrect response had insufficient knowledge of a topic of Applied Music Extract 4.1 shows a sample of good responses from one of the students.

4. (a) Complete the following sentences:
- (i) B minor is the relative major scale of ... D major
 - (ii) G minor is the relative major scale of ... Bb major
 - (iii) F minor is the relative major scale of ... Ab major
 - (iv) D minor is the relative major scale of ... F major

Extract 4.1: A sample of good responses in question 4(a)

In Extract 4.1, the student was capable in filling out the relative major scale after being given its minor.

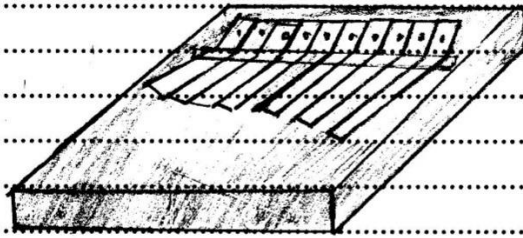
4. (a) Complete the following sentences:
- (i) B minor is the relative major scale of B ^{B C D E F G A B} T S T T S T T = G Minor
 - (ii) G minor is the relative major scale of G ^{G A B C D E F G} T S T T S T T = E minor
 - (iii) F minor is the relative major scale of F ^{F A B C D E F} T S T T S T T = D minor
 - (iv) D minor is the relative major scale of D ^{D E F G A B C D} T S T T S T T = B Minor

Extract 4.2: A sample of weak responses in question 4(a)

In Extract 4.2, the student was not capable in filling out the relative major scale after being given its minor.

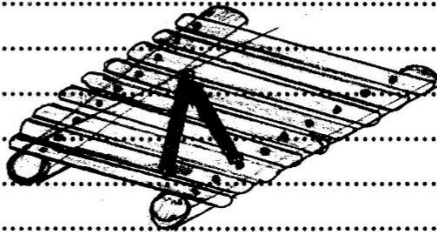
Students who performed well in question four provided appropriate responses needed. They were familiar with a subtopic of Traditional Music Instruments: Extract 4.3 is a sample from one of the students who performed well.

another name can be called Hand piano which is made up of wood and other material that is belongs to idiophones that means self sounding instrument that produce from the body itself which produce sound by using hands when touch to the its surface and then produce sound.



(ii) *Marimba ya Kibao*

This is music instrument / African instrument which is belongs to percussion family and also this can play the tune or chord (Melody) and other name of this African instrument called Xylophone that belong to membranophones produce sound when struck by the piece of wood and its made up of the wood and other.



Extract 4.3: A sample of good responses in question 4(b)

In extract 4.3 the student was capable to explain two differences between *Marimba ya mkono* and *marimba ya vibao*.

..and...The...sting...and...after...clowng...that...They...take...the...
 ..bottle...and...They...put...sting...and...after...that...They...use...that...
 ..peacer...of...steak...and...after...They...are...they...are...stating...by...
 ..sharding...the...butter...with...that...a...peacer...of...steak...when...They...
 ..are...sang...singing...and...The...examples...of...those...society...with...
 ..They...we...is...Meau...and...Chaga...

(ii) *Marimba ya Kibao*
 This...are...the...tools...which...are...used...when...people...are...
 ..cleaning...and...They...are...made...by...The...in...the...tree...like...
 ..Peacer...of...these...and...other...things...

Extract 4.4: A sample of weak responses in question 4(b)

In Extract 4.4 the student was not capable to explain two differences between *Marimba ya mkono* and *marimba ya vibao*.

2.3.2 Question 5: Harmony (Recognising Music Intervals), Rudiments of Music (Recognising Bar Lines)

The question had four items (a - d). In these items students were required to rearrange musical intervals into a chronological order, add barlines to the given rhythms, putting a rest or rests and inserting the time signature to rhythmic patterns. The question aimed to assess students' knowledge of the contents of the subject on key signatures, intervals, adding bar lines and putting rest to rhythms according to note values.

This question was attempted by 307 (100%) students and the overall students' performance in this question was good. These data are summarised in Figure 5.

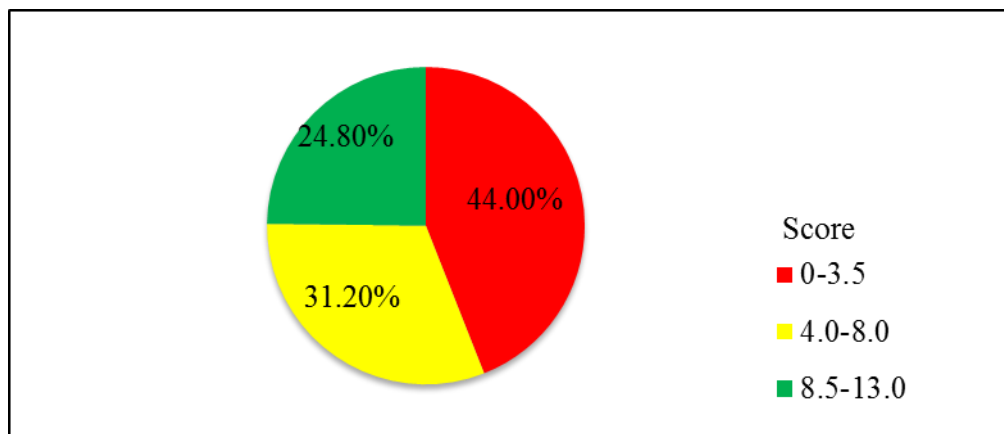
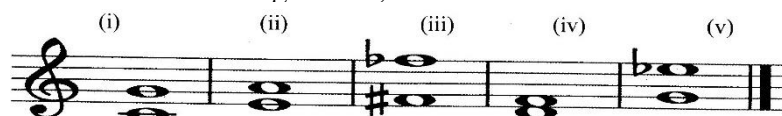


Figure 5: *The Students' Performance in Question 5*

The statistical data in Figure 5 shows that 76 (24.8%) students scored from 8.5 to 13 marks and 96 (31.2%) students scored from 4 to 8 marks. The remaining 135 (44%) students scored from 0 to 3.5 marks. The analysis of this question shows that 172 out of 307 students scored from 4 to 13 marks, as the overall performance was 56 per cent.

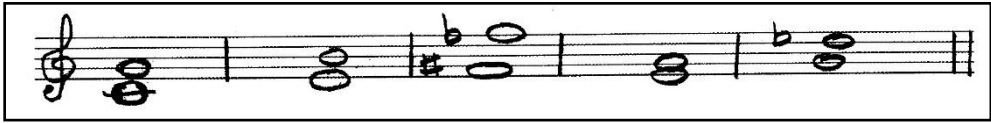
In item (a) students were required to rearrange musical intervals into a chronological order starting from the lowest to the highest interval by using the musical intervals given as;



The correct response was as follows:



Students who performed well in this question were skilled in musical intervals. Their correct response demonstrated that they understood the sub topic of Recognising Music Intervals. Contrarily, some students failed to rearrange the musical intervals into a chronological order starting from the lowest to the highest interval. Example of the incorrect response from scripts of a student is as follows:



The item (b) had (i) to (ii) roman numerals. Both roman numerals required students to add bar lines to the given rhythms to make time signatures meaningful by using the rhythmic pattern given here;



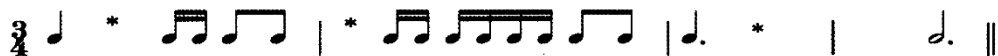
Students were supposed to add bar lines in the given rhythms as follows;



Students who wrote correct responses in this item (by adding bar lines to the given rhythms to make the time signatures meaningful), had adequate knowledge of a sub topic of Recognising Bar Lines. However, there were students who added bars inappropriately. Others skipped the question. Here is a sample from a student who provided incorrect responses.



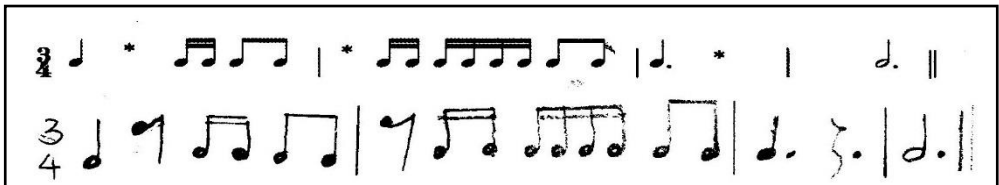
In item (c), students were required to put rest or rests in spaces marked by an asterisk (*) in the given rhythm. The item tested the ability of the students to recognise musical notes, time values and rests. The question given was as follows;



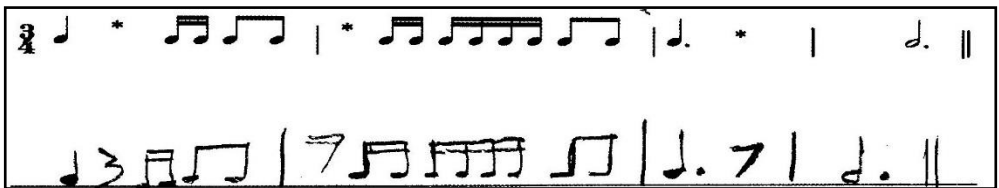
Students had to respond to this item by inserting music notes in the space marked with an asterisk (*) as seen here;



The students who scored high marks in this question demonstrated that they understood a topic of Rudiments of Music and a subtopic of Recognising of the Musical Notes, Time Values and Rests. Here is a sample from a script of a student who managed to respond to the question correctly.



Those who failed to insert musical notes in the space provided had inadequate knowledge of the subject matter. Here is a sample from a script of the student who provided an incorrect response.



Item (d) had (i) to (ii) roman numerals. Both roman numerals required students to add the time signature to each of the given rhythmic patterns.



Students were supposed to respond to the question by adding the correct time signature as presented hereunder.



Students who provided correct responses were conversant and knowledgeable of the signature. The following is an example from a script of a student who responded to the question correctly.

(i)

(ii)

On the other hand some students failed to write the correct time signature. Hence, they performed poorly; as follows:

(i)

(ii)

2.3.3 Question 6: Rudiments of Music and Harmony (Recognition of Sol-fa Notations in Music Making, and Transposition)

The question had two items, (a) and (b). In item (a), students were required to transpose musical phrase from the given key signature to a perfect fifth. In item (b), students were required to transcribe the given tune on the staff into tonic sol-fa. The question tested the students' ability of transcribing music from staff notation to tonic sol-fa and transposition of a tune to a new key signature.

Question 6 was attempted by all 307 (100%) students and the overall performance of the students' in this question was weak. Figure 6 shows the performance

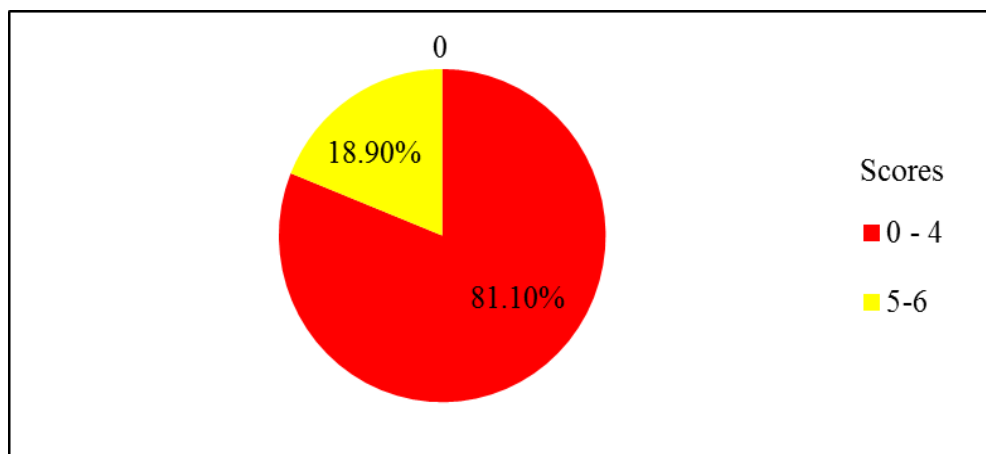


Figure 6: *The Students' Performance in Question 6*

Statistical data in Figure 6 shows that students who scored from 0 to 4 marks were 249 (81.1%). Students who had an average performance from 5 to 6 marks were 58 (18.9%) of the all (307) students.

The analysis of the students' responses that performed weakly in this question shows that they had inadequate knowledge of transposition as well as transcribing a tune to sol-fa notation. Students had to respond to this question by transposing a tune to a perfect fifth as well as transcribing a tune to sofa notation.

The correct response was as follows:


6. (a) 

(b) $\frac{3}{4}$ s₁:d:m r:-:- d:m:s d¹:-:r¹ d¹:t:l s:-:-


The following Extract 6.1 from a script of a student with a weak response. Students failed to transpose and transcribe a tune into sol-fa notation.

Extract 6.1

6. (a) Transpose the following tune to a perfect fifth. Use the least number of ledger lines.



(b) Write the following tune in tonic solfa.



SO DO MI MI DO MI SO DO ~~RE~~ DO TI LA SO

Extract 6.1: A sample of weak responses in question 6

Students who had a good performance managed only to respond correctly in part (b) which needed students' to transcribe a tune to sol-fa notation but failed in part (a) which needed students to transpose a tune to a perfect fifth. The response shows that the students were not conversant with the transposition: Extract 6.2 below displays a sample of responses from a student.

Extract 6.2

6. (a) Transpose the following tune to a perfect fifth. Use the least number of ledger lines.

Handwritten musical notation for part (a). The top staff is in bass clef with a key signature of two flats (Bb major). The bottom staff is in bass clef with a key signature of one flat (B major). The student has written "KEY Bb major" under the first staff.

- (b) Write the following tune in tonic solfa.

Handwritten musical notation for part (b). The top staff is in treble clef with a key signature of one flat (B major). Below the staff, the student has written "Doh is F" and a sol-fa notation: "S: d: m: r: -: -: | d: m: s | d*: - r | d: t: L | s: -: -: ||".

Extract 6.2: A sample of fair responses in question 6

In Extract 6.2, the student managed transcribes a tune to sol-fa notation but failed to transpose a tune to a perfect fifth.

3.0 ANALYSIS OF THE STUDENTS' PERFORMANCE IN EACH TOPIC

Music FTNA 2021 had six (6) questions set from all three (3) topics of Form One and Two. The analysis of the students' performance in each topic indicates that the students had a good performance in the sub-topics of *Intervals and Types of Intervals, Musical Abbreviations, Key Signatures, Scales, Note Values, and Time Signatures* in the topics of *Rudiments of Music, Harmony and Applied Music*. However, the analysis shows that out of the three (3) tested topics, three (3) sub-topics: *Classes of Musical Instruments* from a topic of Applied Music, *Recognising Music Intervals* and *Transpositions* from the topic of *Harmony* had weak performance. Analysis of the performance in each topic reveals that the students had good marks in questions 1, 2 and 3 set from subtopics of *Intervals and Types of Intervals, Musical Abbreviations* and *Key Signatures and Scales* respectively. Moreover, the students scored average marks in questions 4 and 5. The weak performance was observed in question 6. The performance of the students in different topics is summarized in the *Appendix*.

Further analysis shows that students who performed well in these topics had adequate knowledge, skills and ability to identify questions task, resulting capability to perform high marks. Students, who performed poorly, lacked knowledge and skills of interpreting questions and inability to identify tasks of questions set from these subtopics.

4.0 CONCLUSION

The general performance of the students in 017 Music in FTNA 2021 was good. The analysis shows that 78.85 per cent of the students scored marks from 30 per cent and above. It proves that the students had a good performance due to adequate knowledge and skills in the subject matter, ability to identify tasks of questions, good musical skills and accurate application of musical abbreviations, key signatures, scales, note values, and time signatures in the topics of *Rudiments of Music, Harmony and Applied Music*.

However, the analysis shows that students had scored below 30 per cent in a sub-topic of *Classes of Musical Instruments* from a topic of Applied Music, *Recognising Music Intervals* and *Transpositions* from a topic of *Harmony*. Reasons for weak performances in these topics include: incompetence to

identify the needs of questions, misunderstanding of concepts in questions and the misinterpretation of the music concepts.

5.0 RECOMMENDATIONS

In order to improve students' knowledge and achieve a good performance, in future assessments, the following are recommended:

- (a) Teachers should guide students to prepare well for examinations by engaging variety of teaching and learning techniques like using solfege (do, re, mi, etc.), scale ear training technique, interval ear training, pitch ear training, and chord ear training that will enable students to respond to questions as required in the subtopics they failed. More importantly, teachers should guide students on how to identify needs of questions.
- (b) Students should get time and put more efforts in practicing transposition by using the transposition chart technique and the circle of fifths under the supervision of their teachers.
- (c) Students should get time and put more efforts on performing different music works from different composers. For example singing simple melodies and sol-fa notation, playing music or music notes with musical instruments correctly so that they become more familiar with different types of voices or music sounds, texture and harmony.

Appendix

Summary of the Students' Performance in each Topic

S/N	Topic	Question Number	Performance in Each Question (%)	Average Performance in Each Topic (%)	Remarks
1.	<ul style="list-style-type: none"> •Harmony •Rudiments of Music •Applied Music 	3	98.4	91.5	Good
		1	89.6		
		2	86.4		
2.	<ul style="list-style-type: none"> •Applied Music •Rudiment of Music 	4	56.7	56.7	average
3.	<ul style="list-style-type: none"> •Rudiment of Music •Harmony 	5	56	56	average
4.	<ul style="list-style-type: none"> •Harmony •Rudiments of Music 	6	18.9	18.9	weak

