



21.0 MUSIC (511)

In the year 2006, the KCSE Music examination comprised three papers as follows:

- Paper 511/1: Practical performance.
- Paper 511/2: Aural Skills.
- Paper 511/3: Basic skills (written paper).

21.1 GENERAL CANDIDATES' PERFORMANCE

The table below shows the candidates performance in Music for the last four years. In the table, Paper 1 and 2 have been combined to form Paper 1 since both of them test practical skills. In this case paper three becomes Paper 2 in the same table.

Table 24: Candidates' Overall Performance in Music for the Last Four Years

Year	Paper	Candidature	Maximum Mark	Mean Score	Standard Deviation
2003	1	1,565	100	52.41	14.83
	2		100	45.28	14.05
	Overall		200	97.63	25.54
2004	1	1,479	100	54.93	14.25
	2		100	43.20	12.34
	Overall		200	98.03	22.00
2005	1	1,478	100	54.36	13.70
	2		100	49.05	13.43
	Overall		200	103.40	24.00
2006	1	1,299	100	55.78	15.11
	2		100	47.62	14.72
	Overall		200	103.40	27.00

From the table above, the following observations can be made:

- Candidature reduced from 1,478 in the year 2005 to 1,299 in the year 2006.
- The overall performance in the subject in the year 2006 was the same as that of the year 2005 with a mean of 103.40.
- The mean for paper 1(511/1) rose from 54.36 in the year 2005 to 55.78 in the year 2006 which may indicate improvement in the teaching and preparation of the candidates in the practical papers.

21.2 PAPER 1 (511/1): PRACTICAL

Each candidate was expected to perform items in four areas as prescribed in the syllabus as follows:-

- Set piece (instrumental or vocal).
- African piece (instrumental, folk song or folk dance).
- Technical exercises.
- Sight reading / singing.

21.2.1 Set Piece

Candidates were expected to select one set piece from either the list of vocal or instrumental areas as prescribed in the syllabus. Most of the candidates selected vocal pieces. This may be because some of the instruments are expensive and therefore schools may not afford them. Most of the schools which presented instruments were those in the urban areas. A few of the rural schools presented recorders. Candidates were required to perform the set piece articulating the directions as indicated on the score. This includes interpretation of tempo, time dynamics, key signature and any other instructions given on the piece.

Weaknesses

Some of the candidates who performed vocal pieces ignored instructions given on the set pieces such as key, tempo marks, dynamics and time signature. This cost them some marks, since they did not perform the pieces as required.

There were cases where all candidates in a class chose to sing one song without considering the various voice ranges of the students. For example; in a centre with fifteen (15) female candidates, all of whom performed one piece for soprano, yet it was obvious that some of the candidates were basically alto. Such candidates lost marks since they were not able to articulate the high notes clearly. The teacher in this case may not have been aware of the various voice ranges among his/her students. Some candidates used live accompaniments, while other used recorded accompaniment. There were also those who did not use any. Each performance was judged on its own merit. However, the use of live accompaniments is recommended.

21.2.2 African Piece

Each candidate was required to present an African piece of his/her own choice from the following areas: *folk song, folk dance, drum-set* or *instrumental*. It was expected that the candidates perform an indigenous traditional item.

Weaknesses

Some centres did not interpret this area clearly. For example there were some candidates who performed christian songs and their own compositions. Such candidates lost marks awarded for choice. There were other centres where candidates were not adequately prepared. It was evident in such cases that the teachers had not guided the students on the requirements of the examination.

Advice to Teachers

Teachers should assist candidates to select indigenous traditional folk songs. Those who perform drum-sets should select drums that are authentically performed as set in the community traditional setting, examples include Sukuti, Sengenya drums which are played in sets. Candidates playing melodic instruments should play tradition African melodies normally played on the instruments.

21.2.3 Technical Exercises

Candidates were required to perform technical exercises as prescribed in the syllabus. These include scales ampegios, sequences, depending on the type of the instrument being presented. Most of the candidates performed quite well in this area. They had mastered the relevant exercises well. However, there were a good number of candidates who were not able to sing the minor scale and the minor ampegio.

Advice to Teachers

Teachers should ensure that candidates are given time to practice and differentiate the exercises in minor keys from those in major keys.

21.2.4 Sight Reading/Sight Singing

This is the ability to read and perform music at first sight, that is, without preparatory study of the piece. A melody/piece of up to four bars was presented to each candidate to sing or play at sight. Candidates who presented instruments did quite well. However, there were a number of candidates who could not sing even the first note. This clearly showed that the topic had not been taught, especially in centres where for example: all candidates could not sight sing. In such cases, the blame goes to the teacher who may not have prepared the candidates adequately in this area.

Advice to Teachers

Teachers should introduce sight singing and sight-reading early enough. This should be a regular aspect of the basic skills lessons. Students should be encouraged to read/sing any music they write. Practical performance should be introduced to students in form one. The students should be guided in selecting what should be presented for the music examination. Teachers *must* acquaint themselves in the requirements of the syllabus as regards practical performances. There should be a very clear programme where the teacher listens and assists each individual candidate every week.

Regarding sight singing, the teacher should be able to sight sing well in order to assist candidates effectively. He/she must also have a good ear, be able to hear the sounds and interpret them in order to help candidates. It is important to introduce the sight reading/singing skills gradually and develop from simple to complex while also ensuring consistent practices.

21.3 PAPER 2 (511/2)

Candidates were tested in three areas, namely: *Rhythm, Melody, Intervals, Cadences and Modulation*. Due to the nature of the requirements of this paper, the tests were administered on a pre-recorded cassette. This ensured consistency and uniformity, that is, the examination was done at the same time and in the same way in all the centres.

21.3.1 Rhythms

Candidates had difficulties in interpreting the rhythms especially those in compound time. This is an indication that most teachers concentrated on rhythms in simple time. The syllabus states clearly that candidates will be tested on rhythms in compound time.

Advice to Teachers

Teachers should give more rhythm practices in compound time. They should use rhythms in context and use more songs in compound time.

21.3.2 Melody Writing

Candidates had problems in writing the following melody. The melody was in D minor.



Weaknesses

It was evident that the candidates had problems with identifying the notes of the melody even though they had been told that it was in D minor. They seem to have had problems with Minor keys:

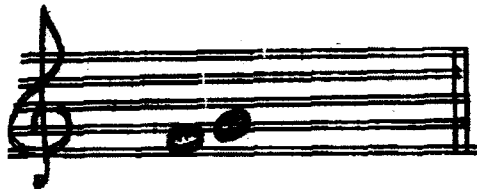
Advice to Teachers

Teachers should give more practice exercises on minor keys and assist students to identify notes in minor keys. This requires a well planned programme when students practice to write and read melodies in minor keys:

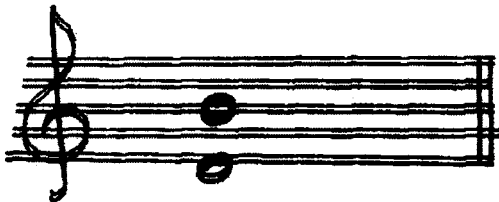
21.3.3 Intervals

In this area, the following two intervals were sounded harmonically and the candidates were required to write them:

(i) Major second



(ii) Major sixth



Weaknesses

Most candidates had difficulties in naming the intervals. Some candidates just gave half answers, that is, 2nd or 6th and they therefore did not get the full marks awarded for the question.

Advice to Teachers

Teachers should give more practice exercises on intervals. Candidates should practice to listen and hear both melodic and harmonic intervals. They should be trained to hear the two notes sounded together. They should be guided to identify the lower note and the higher note when the two notes are sounded together.

Candidates should be given extensive ear training practices in all music lessons. All music lessons must be accompanied with some listening exercise. Aural lessons must be developed from simple to complex for example students should learn to write simple melodies with crotchets before practicing to write those with mixed note values. Students may just start by clapping rhythms after the teacher.

21.4 PAPER 3 (511/3)

This paper consisted of 7 compulsory questions as follows:

Section A: Basic Skills

- Question 1: Melody writing.
- Question 2: Harmony.

Section B: History and Analysis

- Question 3: African Music.
- Question 4: Western Music - Prescribed composers.
- Question 5: Prescribed Traditional African Music - Analysis.
- Question 6: Prescribed Western Music - Analysis.

Section C: General Music Knowledge

- Question 7: four structured questions (a to d) on general music knowledge covering both African and Western music.

The following questions proved challenging to candidates

Question 1(a)

Continue the following opening to make a 16 bar melody for voice introducing syncopation and tempo variation. Modulate to the dominant and then back to the tonic. Add phrase marks.



Candidates were required to continue the melody shown above for up to 16 bars introducing syncopation, tempo variation and modulation.

Weaknesses

The concepts of *Syncopation* and *Tempo variation* were not well understood. Many candidates did not introduce them as expected and in many cases, they were also wrong. When the melody is in a flat key, modulating to the dominant is always a problem as candidates tend to sharpen the flats instead of introducing a natural sign.

Advice to Teachers

A lot of practice is needed in the area of melody by introducing as many new concepts as possible. Candidates must be reminded that in flat keys, modulating to the dominant means removing a sharp - use of a natural sign - *NOT* sharp.

Question 2

Harmonize the following melody for Soprano, Alto, Tenor and Bass (SATB). Choose suitable chords from the following:

I, II, IV, V and VI.



The candidates were supposed to harmonize a given melody in SATB Style choosing both primary and secondary chords.

Weaknesses

Harmonizing a melody in SATB style as opposed to other styles. Most of the candidates' responses had harmonic progressions that contained faults such as consecutive 5ths and parallel octaves, exposed 5ths and octaves, overlapping, wrong spacing of inner parts and crossing of parts.

Advice to Teachers

Primary and secondary triads in various major keys must be revised. More exercises need to be given covering inversion etc. Candidates' exercises must be checked in order to point out the common faults in harmonic progressions.

Question 4

WESTERN MUSIC

Answer any two of the questions (a), (b), (c) and (d).

(a) THOMAS MORLEY

- (i) In which period of music history did Morley live?
- (ii) What is the title of the collection of madrigals edited and published by Morley?
- (iii) In what form were Morley's madrigals written?
- (iv) State any three characteristic features of Morley's ballets.
- (v) Name any other type of work by Morley.

(b) C.P.E. BACH

- (i) State any four contributions by C.P.E. Bach to the development of instrumental music.
- (ii) Outline any three characteristic features of C.P.E. Bach's sonatas.

(c) ROBERT SCHUMANN

- (i) Outline any three musical characteristics of the period in which Schumann lived.
- (ii) Name any two compositions for chamber music by Schumann.
- (iii) Name Schumann's first symphony.
- (iv) Name the type of vocal composition for which Schumann is well known.

(d) JEAN SIBELIUS

- (i) State any three factors that influenced Sibelius' musical life and style.
- (ii) Outline any two distinctive features that characterize Sibelius' symphonies.
- (iii) Name any two symphonic poems by Sibelius.

Candidates were supposed to answer questions on set composers from different periods of

history. They were expected to answer on *two* out of the *four* set composers.

Weaknesses

Lack of knowledge on the set composers was evident in the candidates' responses. Some correct responses were assigned to the wrong composers and some were very sketchy.

Advice to Teachers

Teachers need to research more and read widely on the set composers

Question 6

PRESCRIBED WESTERN MUSIC

Felix Mendelssohn Bartholdy: Hear my prayer – Hömen Bitten.

- (a) In which key is the music in:
 - (i) bar 15
 - (ii) bars 74–78.
- (b) State any **two** differences between the section from Bar 146–173 and the section from Bar 197–229.
- (c) With reference to bar numbers, give examples of each of the following.
 - (i) Subdominant pedal (vocal parts).
 - (ii) Dominant pedal (instrumental parts).
 - (iii) SATB in unison singing.
- (d) State any **two** differences in rhythm in the solo part between Bars 131–145 and 146–173.
- (e) For which medium is this work scored?

Candidates were supposed to analyze the prescribed work: *Felix Mendelssohn Bartholdy: Hear my prayer - Homen*.

Weaknesses

Lack of analytical skills was evident in the candidates' responses. Some questions, for example: 6(b) and (d) were not well understood. Some candidates had not done thorough listening and analysis of the set work.

Advice to Teachers

Candidates need to acquire the set work early and listen to it thoroughly. They also need to study the score thoroughly. Thorough revision of the basic skills needed is essential.

Question 7(d)

Study the music of the *Old German Lullaby* below and then answer the questions that follow.

The musical score is for a piece in 3/4 time, marked with a tempo of approximately 50 beats per minute. It consists of four systems of piano accompaniment. The first system begins with a piano (*p*) dynamic. The second system is marked mezzo-forte (*mf*). The third system is marked mezzo-piano (*mp*). The fourth system is marked piano (*p*). The music is in a minor key and features a mix of eighth and sixteenth notes, often beamed together. The piece ends with a double bar line.

- (i) Name any two bars which contain only notes of the tonic triad.
- (ii) With reference to specific bars identify a two-bar sequence.
- (iii) Identify any two bars with scalar movement.
- (iv) The music does not start on the first beat of the bar. What term describes this type of beginning?
- (v) In what form is the music?

Candidates were supposed to answer questions on general music knowledge covering African and Western music.

Weaknesses

Some candidates appeared unfamiliar with unprepared analysis especially in Question 7 (d).

Advice to Teachers

Teachers need to analyse different types of music especially piano music. Knowledge acquired in basic skills needs to be applied in a question on unprepared analysis.