



27.0 MUSIC (511)

The year 2009 KCSE Music examination comprised of three (3) papers as follows:

- **Paper 1:** tested Practical Performance
- **Paper 2:** tested Aural Skills
- **Paper 3:** tested Skills and Knowledge in melody writing, harmony, history, analysis and general music knowledge.

27.1 GENERAL CANDIDATES' PERFORMANCE

The table below shows the candidates' performance in music over the last four years, that is 2006, 2007, 2008 and 2009. Paper 1 and 2 which are basically practical papers have been combined in the table to form Paper 1, while the Paper 3 will appear as Paper 2.

Table 32: Candidates' Overall Performance in Music (511) for the Last Four Years

Year	Paper	Candidature	Maximum Score	Mean Score	Standard Deviation
2006	1		100	55.78	15.78
	2		100	47.62	14.72
	Overall	1,299	200	103.40	27.00
2007	1		100	55.54	13.87
	2		100	50.57	13.33
	Overall	1,301	200	106.12	24.00
2008	1		100	46.06	10.80
	2		100	47.39	16.55
	Overall	1,442	200	93.70	24.77
2009	1		100	46.82	11.05
	2		100	47.04	14.81
	Overall	1,487	200	93.83	23.38

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

27.1.1 Candidature in Music has been on the increase since the year 2007.

27.1.2 The performance has remained nearly constant with a slight increase in the mean from 93.70 in the year 2008 to 93.83 the year 2009.

27.2 PAPER1 (511/1)

Each candidate was required to perform before the panel of examiners item in four areas as follows:

- African piece (either instrumental, folk song or dance)
- Western set piece (either instrumental, or vocal)
- Technical exercises: (as prescribed for the voice or instrument)
- Sight singing/reading: (Unprepared four bar melody)

Despite very good performance in this practical paper, most of the candidates performed very poorly in sight singing.

Sight singing

Each candidate was required to sing at sight an unprepared four bar piece of music.

Candidates were expected to sing the piece without repeating any section ensuring that pitch and rhythm were correctly interpreted. They were also required to observe the performance direction.

Weaknesses

Candidates did not interpret both pitch and rhythm correctly. Performance directions especially the pause and event the time signature were not observed. Most of the candidates were not able to sing even one bar.

Advice to Teachers

Sight singing skills in Music require gradual and consistent development from simple reading exercises to more complex exercises. The teaching/learning of sight singing must start in Form one. Teachers should give regular exercises in this area.

27.3 PAPER 2 (511/2 AURALS)

Examination in Aurals was presented through a pre-recorded cassette which was played on a cassette player. There were five compulsory tests. For each test, the examiner gave instructions on the procedure and requirements. The candidate was required to demonstrate skills in recognition of musical sounds and then transcribing the same on the manuscript paper.

Most candidates were reported to have performed very poorly in tests 2b and 3.

TEST 2b

Candidates were required to write the following melody. The melody was in the key of G minor.

The key signature, time signature and the tempo were given by the instructor to enable the candidate to have a clear listening and understanding of the music played.

Weaknesses

Most candidates were not able to write the key of G minor and therefore most of the pitches were wrong. The rhythms especially the dotted notes and the quavers were wrongly interpreted by the candidates.

It was also evident that the candidates did not listen carefully to the melody as it was being played in the cassette. Instead they tried to write it and listen at the same time.

Advice to Teachers

Teachers should give more practice in the transcription of melodies. They should guide students in developing aural skills through regular ear training activities as early as form one. They should develop the habit of listening to a melody or phrase, internalize it first before writing it instead of writing and listening at the same time.

TEST 3

Candidates were required to identify each of the following two intervals.

The candidates were required to describe each of the intervals in full as (i) minor 3rd and (ii) major 7th.

Weaknesses

Most of the candidates did not write correct description for both intervals. Some candidates were able to write half of the required for each interval as (i) 3rd and (ii) 7th. These were incomplete answer and therefore candidates did not score full marks.

Advice to Teachers

Teachers must train the students to listen to more than one sound at the same. This should start with simple intervals in major keys with the tonic as the bass note. Regular and purposeful practices in this area will help the students to achieve the required skills.

27.4 PAPER 511/3

This paper consisted of 7 compulsory questions covering three areas of the syllabus as follows: Basic Skills, History and Analysis and General Music knowledge.

Candidates were reported to have performed poorly in questions 3(a) (d) 6(n)-(f).

Question 3(a)

For each of the following dances, name the community and occasion of the performance:

- (i) Ramogi
- (ii) Mumburo
- (iii) Mwazindika
- (iv) Ribina.

This was a simple knowledge question in which the candidate was required to name the communities that performed each of the dances and the occasion of the performance.

Expected Responses were as follows:

Dance	Community	Occasion
Ramogi	Luo	Entertainment, Celebrations
Mumburo	Kikuyu	Initiation
Mwazindika	Taita	Entertainment, Rainmaking
Ribina	Kisii	Harvest, Initiation

Weaknesses

Most candidates were not able to name the correct communities and also name the occasion when the dances were performed. There was more of guess work answers.

This was a clear indication that the students had not been exposed to the traditional dances of Kenya as required.

Advice to Teachers

The topic on African music must be covered exhaustively. The students should be given a chance to observe the Kenyan dances on video, and at performing forums including the annual Kenya Music Festival and the Bomas of Kenya.

Teachers are also advised to research more on the traditional dances of Kenya and their role in the society.

Question 3(d)

Outline **four** ways in which modern technology has influenced the **performance** of traditional **folksongs**.

Expected Response

- Use of microphones and speakers
- Use of stage and platform
- Use of backup pre-recorded accompaniment
- Use of Industrial manufactured instruments.

Weaknesses

Candidates seem to have been thrown off balance by the two key words in the question: **Modern technology** and **performance**.

It was clear that candidates did not know technology is related to music and performance.

Some candidates explained how the social interactions influenced the folk songs and therefore gave answers like Arrival of Missionaries and Religion.

Candidates may not have taken time to read and analyze the question to understand the requirements.

Advice to Teachers

Apart from teaching correct concepts and information, teachers should guide the students in studying and analyzing questions relating to African Music.

Question 6

PRESCRIBED WESTERN MUSIC SET WORK

Mozart W.A. : Symphony No. 40 in G Minor K550.

- (a) Explain how the theme is played at the beginning
- (b) With reference to bar numbers, give examples of each of the following:
 - (i) Scalic movements of more than an octave by two instruments
 - (ii) Whole orchestra playing in unison.
 - (iii) Chromatic movement of instruments in the string family.
- (c) In which bars is the theme restated and in which key is it?
- (d) In which bars has the music modulated to the relative major?
- (e) Which device can best explain the playing of bassoon and cello from bars 28-33?
- (f) Give the name of one transposing instrument of the brass family used in this symphony

This was the most poorly performed question in Paper 3. Candidates were required to have done a thorough analysis of the prescribe work on symphony no.40 in G minor by Mozart.

All answers were expected to come from the music score of which each candidate had in the examination room.

The question required skills and knowledge in analysis.

Expected Responses

- (b) (i) Bars 70-71, 91-92
- (ii) Bars 88-89
- (iii) Bars 44-50, 227-231
- (c) Bars 20-27 in B flat major
- (d) Bars 20-100
- (e) Sequence
- (f) Horn

Weaknesses

It was evident that the candidates had not covered the topic on analysis in their four year course. Candidates were not able to give the correct bar references and were also unable to clearly understand the concepts or even identify them from the score i.e scalic movements chromatic movements, theme etc.

Advice to Teachers

Teachers should introduce analysis with simple melodies in form one and develop the skills gradually through forms 2,3 and 4 to enable them to study the KCSE prescribed works in form 4. Candidates must be exposed to various types of music for analysis starting with simple melodies, Hymns to more complex works. The vocabulary used in analysis and music in general must be exposed to the students for example: scalic movements, sequence, chromatic movement, performance in unison, transposing instrument.