

3.5 MUSIC (511)

The 2012 KCSE Music examination comprised of three papers which covered a wide range of skills as required by the syllabus. The papers were scored as follows:

Paper 1 (511/1)	: Practical Performance	50 marks
Paper 2 (511/2)	: Aural Tests	50 marks
Paper 3 (511/3)	: Basic Skills, History and Analysis And general music knowledge	100 marks
Total		<u>200 marks</u>

3.5.1 GENERAL CANDIDATES' PERFORMANCE

The table below shows the candidates' general performance in KCSE Music (511) examination for the years 2011 and 2012. In 2011, Practical performance and Aural Skills had been combined to form Paper 1. In 2012, each paper was treated and awarded independently.

Table 12: Candidate's Overall Performance in KCSE Music for years 2011 and 2012

Year	Paper	Candidature	Maximum Mark	Mean Score	Standard Deviation
2011	1	1251	100	58.77	15.92
	2		100	50.32	13.09
	Combined		200	109.08	26.51
2012	1	1242	50	35.44	07.33
	2		50	22.95	11.64
	3		100	43.52	11.96
	Combined		200	101.59	27.29

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

- There was a decline in the number of candidates enrolled for music compared to the previous year.
- There was a general drop in performance of paper 2 and 3, which in effect led to a drop in the overall performance as reflected by the combined mean of 101.59.

Teachers handling the subject in the field do not get replaced by the TSC when they are promoted, when they retire or pass on. As a result the school ends up hiring individuals who are affordable to the school board and who in most cases are not well versed with the content. In adverse cases, schools opt to drop the subject completely. This explains the drop in candidature.

Teachers also require refresher training through workshops to equip them with up-to-date techniques of handling the different content areas in music. This is evident from the way some candidates respond to questions, a clear indication of lack of proper guidance.

Performance

Although the general performance in music posted a good mean of 101.59, some areas of the examination posed challenges to candidates.

In paper 1, all the pre-prepared sections were well performed. The difficulty was witnessed in the sight reading tests.

In paper 2, melodic dictation in both major and minor keys seemed more challenging to most candidates.

In paper 3, different candidates had different difficulties across the paper. But generally, question answering techniques in relation to the weight attached to action verbs in questions needed more attention.

This report discusses the questions/sections which were poorly performed in each of the papers.

3.5.2 Music Paper 1 (511/1): PRACTICAL PERFORMANCE

The practical performance paper comprised of presentations in each of the following four areas:

African piece, own choice (song, dance, instrument)	-	15 marks
Western set piece (voice or Instrument)	-	15 marks
Technical Exercise (As prescribed in the syllabus)	-	10 marks
Sight singing/Sight reading	-	10 marks

The paper posted a mean of 35.44, which indicates a very good average performance.

Requirement

Candidates were required to have prepared an African piece for either voice or instrument, a western set-piece on the chosen instrument and the respective technical exercises for the instrument of choice. In addition, the candidate was also expected to be ready for the sight reading test which the candidate interacted with for the first time in the exam room.

Weaknesses

Western Pieces: Candidates presenting western instrumental music seemed to perform much better than those who presented voice items.

African Pieces: Some candidates did not adequately prepare for their folksong/ dance performances. In some cases, there needed to be a clear distinction between folksongs and dances. There was a tendency to have a number of candidates performing the same folksong/ dance in an examination Centre, only changing the soloist. This is a practice that should be discouraged since it disadvantages the candidates. Any mistakes in the song performance will affect all the candidates and therefore good performers are denied a chance to earn better marks.

Technical Exercises: Some candidates did not perform the technical exercises as prescribed in the syllabus. This was however in a few isolated cases. The common weakness was the finesse in performance of these exercises, which are available to the candidate for more than a year!

Sight Reading: This is the area of most difficulty as many candidates were unable to sing/play the given melodies at sight. Some of the candidates could not even make a start. Some of those who tried were unable to maintain the tempo, rhythm and correct pitch.

Advice to teachers

Since the western set pieces are usually available from the time candidates join form three, it is advisable that the teachers introduce this music in good time and let the candidates interact with it. Guidance on the technicalities of performance is also required. Candidates must be aided in interpretation of the different performance directions.

Folksongs/ dances must also be well prepared. As much as possible, the teacher should let the candidates know the difference between a folksong and dance in order that introductions are correct and relate to the item being presented. Candidates should also be discouraged from performing the same folksong/dance since this works against the candidate besides limiting creativity.

Teachers must always acquaint themselves with the current regulations so as not to mislead candidates especially in training the technical exercises.

Sight reading is a skill that is developed gradually. Students should be introduced to this as early as form 1. This way then it will be easy to grow the skill such that by form 4 no candidate will have any difficulty.

3.5.3 Music Paper 2 (511/2): AURAL TESTS

This paper tested the candidates' aural skills: listening and the ability to write what is heard. This included the candidates' ability to identify and write pitch and rhythm presented in form of different tests. Different elements of music were tested here.

All questions and instructions in this paper were administered through a pre-recorded tape.

There were 5 items covering the following areas:-

Test one	:	Rhythm	-	20 marks
Test two	:	Melody	-	20 marks
Test three	:	Intervals	-	3 marks
Test four	:	Cadences	-	4 marks
Test five	:	Modulation	-	3 marks

This paper posted a mean of 22.95, which was below average. A few candidates performed quite well, with some scoring all the possible marks. Most candidates however had difficulties in the whole test.

Requirement

Candidates were required to aurally identify and write rhythms (in simple and compound time), melodies (in major and minor), harmonic intervals, cadences and modulations.

In test two, the melodies were broken into phrases making it easier for the candidates to internalize and write. Full marks would only be awarded to a candidate who writes the correct notes (pitch and rhythm).

Weaknesses

In **test one**, candidates were expected to write the rhythms with correct grouping of notes. Most candidates could not group notes into beats. Inserting the correct time signatures and bar lines also presented a challenge.

Test two was poorly performed by most candidates. It was evident that most of the candidates were not able to hear and write the melodies, pitch and rhythm. Some had correct rhythm but wrong pitches and vice versa.

Advice to teachers

Ear training should be a gradual process right from form one. Continuous and consistent practice will enable the candidate to develop the aural skill and be able to comfortably handle all these tests.

Participation of music students in various music activities such as hymn practice, choir training and singing etc will enable the students to develop appreciation and ability to discriminate sound, pitches and rhythms.

Aurals should therefore not be introduced in form 3 or form 4 as an examination paper but should be part and parcel of every music lesson.

3.5.4 Music Paper 3 (511/3): MUSIC THEORY

This paper covered Basic Skills, History and analysis of African and Western Music General Music knowledge presented in three sections A, B and C. Questions in this paper covered all the topics of the syllabus as required.

The mean of this paper dropped from 50.32 in 2011 to 43.52. several factors can be attributed the relatively poor performance in this paper.

Question 2

Harmonize the following melody for Soprano, Alto, Tenor and Bass (SATB). Choose appropriate chords from the following: I, II, IV, V, VI. (20 marks)

Requirements

Candidates were required to harmonize the given melody for SATB.

Weaknesses

The melody seemed long with many notes which could be turned into passing notes. Many candidates harmonized all the notes because they probably had not been taught about passing notes in harmony. 2nd note in bar 2 and 3, 2nd and 4th notes in bar 6 did not have to be harmonized since they could be made passing notes. This would have saved the candidate on time spent.

Voice leading, progression, doubling and motion errors needed to be addressed through proper instruction, examples and practice.

Advice to the teachers

All the concepts in harmony should be covered in detail with adequate practice.

Question 3 (b)

State five roles of a melodic instrument in the performance of an African traditional folk song. (5 marks)

Requirements

This question required the candidates to state the roles of a **melodic instrument** in the performance of a traditional African dance.

Weakness

Most responses to this question were general roles of instruments and not specific to **melodic instruments**. This indicated that many candidates did not read the question carefully in order to give the required response.

Advice to the teachers

Besides discussing the general roles in class, teachers should guide the students to identify the specific roles of different types of instruments. Candidates should also be advised to read and understand the question well before giving their responses.

Question 5 (c)

State **four** role relationships between the voice and the *nyatiti* in the performance. (4 marks)

This was an analysis question based on the prescribed work for analysis, *Nyatiti* by Ogwang' Lelo. An audio recording of the performance was provided for classroom analysis but was not to be used during the examination.

Requirements

The question required the candidate to state **role relationships** between the voice and *Nyatiti* in the performance in the recording.

Weakness

Many candidates did not get the meaning of 'role relationships' in the context. They went ahead to state the roles of voice and roles of *Nyatiti* instead of stating how the two relate in their roles in the performance.

Advice to teachers

Analysis should be done in detail. Candidates should also pay attention to the detail in the question.

Question 6

Prescribed Western Music

Gloria by Antonio Vivaldi

- (a) What type of work is Gloria? (1 mark)
- (b) For what medium is Gloria scored? (1 mark)
- (c) What is the English name for the instrument indicated *Tromba (in Do)*? (1 mark)
- (d) With reference to bar numbers, identify where:
 - (i) the music modulates to the relative minor. (1 mark)

- (ii) the music modulates back to the tonic. (1 mark)
- (e) Describe the cadence in bar 69. (1 mark)
- (f) (i) With reference to bar numbers, give an example of a melisma. (1 mark)
- (ii) Apart from melisma, name **two** other compositional devices used in the work. (1 mark)
- (g) In the absence of tempo marks, how does the composer achieve tempo variations? (2 marks)

Requirements

This was an analysis question based on a set work 'Gloria' by Antonio Vivaldi. A recording and score were available to the candidates for study at least one year before the examination. Candidates were expected to carry out a thorough analysis of the work in preparation for the examination.

Weakness

Question 6 a, b and c.

Questions 6 a, b and c covered the basic background information about the music being analyzed. Many candidates did not seem to have this basic information:

- a) Type of work
- b) Medium of performance
- c) English name for '*Tromba (in Do)*'

Answers to this could be picked directly from the score without any detailed analysis.

Question 6 d, e and f.

Candidates were required to refer to the score as directed. Making reference to specific bars in order to identify modulations, cadences and melisma was not well handled by the candidates.

Question 6 g

Candidates did not relate the music to the period in which it was composed to be able to give a correct response.

Advice to the teachers

Question 6 a, b and c.

Before any analysis, it is important to take the candidates through the first page of the score which contains the basic information about the music such as title, composer, music period, key, time, names of instruments and their translations (if in different language) etc.

Question 6 d, e and f

Comprehensive analysis needs to be carried out before the examination. Citing of bar numbers and referring to specified bars is a skill which should be developed in the candidates. This can be done right from form 1 using simple pieces.

Question 6 g

Augmentation and diminution is a device that was commonly used in the baroque period. In this work, augmentation is effectively used to give an impression of tempo change where notes are given longer value just after notes of short value.

This calls for a proper understanding of musical features of the music features of a specific period.

Question 7 c (ii) and (iii)

- (ii) What is airplay? (1 mark)
- (iii) Give two advantages of airplay to a musician. (2 marks)

Candidates were required to define '*airplay*' and give its advantages to a musician

Weakness

Majority of the candidates could not get the correct meaning of the term '*airplay*' thus they could not state its correct benefits to a musician.

Advice to the teachers

Music Industry and contemporary issues in music are part of the content to be covered in KCSE syllabus. Teachers should be more proactive and in these topics and expose students to issues related to the music industry.