

### 3.10 MUSIC (511)

Music for KCSE is tested in three different papers as summarized below:

**Paper 1 (511/1) Practical Performance:** This paper comprises of a number of practical tests which measure the candidate's practical musicianship.

**Paper 1 (511/2) Aural Tests:** This paper tests the candidate's listening and transcription skills.

**Paper 3 (511/3) Theory of Music:** This is a fully written paper which comprises of the basic theory and practice in music, history of African and Western music and analysis of selected African and Western music.

#### 3.10.1 GENERAL CANDIDATES' PERFORMANCE

The table below summarizes the candidates' general performance in KCSE Music (511) examination for the years 2012 to 2014.

**Table 18: Candidate's Overall Performance in KCSE Music from 2012 to 2014**

Year	Paper	Candidature	Maximum Mark	Mean Score	Standard Deviation
2012	511/1	1242	50	35.44	07.33
	511/2		50	22.95	11.64
	511/3		100	43.52	11.96
	<b>Combined</b>		<b>200</b>	<b>101.59</b>	<b>27.29</b>
2013	511/1	1222	50	37.62	6.32
	511/2		50	25.81	11.40
	511/3		100	50.35	14.73
	<b>Combined</b>		<b>200</b>	<b>113.65</b>	<b>27.74</b>
2014	511/1	1288	50	38.26	5.95
	511/2		50	23.44	10.88
	511/3		100	46.56	14.34
	<b>Combined</b>		<b>200</b>	<b>107.82</b>	<b>27.14</b>

From the table above, the following can be deduced:

- i) The number of candidates has increased from 1222 in 2013 to 1288 in 2014.
- ii) There is a slight drop in the overall performance as indicated by the drop in the mean posted in the 2014 examination as compared to the 2013 examination. This is because of the drop in the performance of paper 2 and paper 3, which behaved in a similar manner.
- iii) Although Paper 1 has recorded a better mean score of **38.26** in 2014 as compared to **37.62** in 2013, the reduction in the **Standard Deviation** is an indicator that there is no good spread of the candidates' scores as the candidates are mainly lumped together. However, this being a practical performance paper, this trend in performance is expected.

This report discusses some of the questions/tasks and sections that posed a challenge to the candidates of the 2014 KCSE Music examination.

### 3.10.2 Music Paper 1 (511/1): PRACTICAL PERFORMANCE

There were four tests in this paper. Different issues were raised on each of the tests as follows:

#### Test 1: Own choice of an African piece (song/dance/instrumental)

Candidates were expected to perform as a solo or as a leader (soloist) of a larger group in case of folksong or dance. There however is an option of playing a solo African traditional instrument in the idiom of the community of origin.

#### Observations:

- i. Most of the candidates opted for the folksong or dance as opposed to playing a traditional instrument.
- ii. Some candidates were unable to distinguish between a folk song and folk dance in their introduction.
- iii. Some candidates made wrong choices of items in terms of gender, topic and age.
- iv. Playing of contemporary tunes on traditional instruments was also a common practice.

#### Recommendations:

- i. Candidates should be encouraged to take up playing of traditional African instruments as a viable option for this examination. This will help in preservation of the instruments which are quickly disappearing as a result of not being used.
- ii. Teachers should guide candidates to distinguish between a folk song and dance in terms of presentation.
- iii. Teachers should guide candidates to make appropriate choices of items for performance.
- iv. Students should be guided to play only traditional tunes on the chosen traditional instruments.

#### Test 2: Set Piece (Western style for voice or instrument)

A wide variety of vocal and instrumental pieces are provided at least 1 year before the examination. Candidates are required select only **one piece** for either voice or instrument, prepare it and present for assessment.

#### Observations:

- i. Most presentations by candidates were incompatible with the recorded accompaniment.
- ii. A number of candidates seemed unprepared even after having had the music for more than a year.
- iii. Most performance directions with regard to tempo, dynamics etc were ignored by the candidates
- iv. Candidates opting for the instruments are very few compared to those taking voice as an option
- v. Instrumental performers (except descant recorder) generally exhibited better preparedness as compared to their voice and recorder counterparts.

#### Recommendations:

- i. Teachers should ensure that candidates rehearse with live accompaniment. Where not possible, candidates need to rehearse well with the recorded accompaniment to ensure compatibility.
- ii. Performance skills should be incorporated in lessons starting from Form 1 to ensure candidates develop the performance skill in good time.
- iii. Avail the music to candidates in good time to ensure thorough preparation and interpretation of the music.

### **Test 3: Prescribed Technical Exercises**

- i. These were generally fairly well presented across the different performance media. However, the **minor scale** and **minor arpeggio** was a little difficult for most of the voice candidates.
- ii. Accuracy of notes (pitch) posed a great challenge to most candidates who presented voice items.
- iii. A few centers also played the outdated exercises. Teachers should keep up to date with the changes that take place in the examination regulations.

### **Test 4: Sight singing/Sight reading test**

The ability to play/sing at sight entirely depends on the level of preparedness of the candidate as a performer. Whereas majority of the instrumental candidates easily read what was presented to them, many of the voice candidates had a problem singing the correct pitches at sight.

It is therefore suggested that sight reading be approached as a stepwise progressive process which must be introduced in form 1 and developed over the years. Participation in school/external music activities would be a key factor that would enhance acquisition and development of accuracy in sol-fa reading.

### **3.10.3 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 broad areas covered.

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

Out of the five tests, test 1 and 2 presented the biggest challenge to the candidates.

#### **Test One**

This tested rhythmic recognition and writing.

- i. It was noted that many candidates were unable to identify the correct time signatures for both simple and compound times.
  - ii. Grouping of notes and insertion of bar lines was also noted as a problem area.
- These skills are all developed progressively with consistent and appropriate practice.

#### **Test Two**

This tested the ability to listen to and write melodies in major and minor keys. The melodies were broken into phrases each, 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).

This test was poorly done by majority of the candidates. Some candidates were not able to even write the stated key signatures on the staff!

More practice is required for better melody writing from dictation.

#### **Tests Three, Four and Five**

These tests were fairly well performed by most candidates. They generally require consistent practice and preparation.

#### **Advice to teachers**

Aural practice and training should be introduced early in form 1 and integrated into every basic skills music lesson. 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.

### 3.10.4 Music Paper 3 (511/3): MUSIC THEORY

This paper was divided into 3 sections thus:

Section A: Basic Skills – Melody and Harmony

Section B: History and Analysis of African and Western Music

Section C: General Music Knowledge

A few issues were raised as discussed below:

#### Question 1

Either

- (a) Continue the following opening to make a melody of 16 bars for voice, incorporating a sequence and a duplet. Modulate to the relative minor before returning to the tonic key. (12 marks)



Or

- (b) Using the text below, compose a melody in staff notation. Add phrase marks to indicate cadencial points. (12 marks)

*Mambo hayaji kwa nguvu  
Wala kwa hila, sikia  
Vumilia ule mbivu  
Omba Mungu na ngojea*

#### Observations

- i. Option (a)-completing a given melody was preferred by majority of the candidates as opposed to (b)-writing a melody to given lyrics.
- ii. Many teachers seem to ignore teaching the concept of writing music to given text, which is an essential creative component of composition.
- iii. Anacrusis in terms of phrase pattern was not well presented by most candidates.
- iv. The technique of modulating to a new key and returning back to the original key is not well grasped by many candidates



### Question 6

- (a) With reference to bar numbers, give examples of:
- (i) Tonic pedal (1 mark)
  - (ii) Scalic movements that form a complete scale. (2 marks)
  - (iii) *Tierce de Picardie*. (1 mark)
- (b) Which fugal device describes the entry in bar 5? (1 mark)
- (c) Describe the key scheme in reference to the following sections:
- (i) Bars 44 to 52. (2 marks)
  - (ii) Bars 125 to 130. (2 marks)
- (d) Which device has the composer used to create syncopation throughout the work? (1 mark)

Questions in this part were drawn from a prescribed western work for analysis.

Most candidates were unable to respond to the questions with direct reference to the music score provided in the examination room. There was evidence of candidates having memorized certain analysis styles which inhibited their objectivity here.

It is advised that the skill of score reading and analysis need be developed through adequate exposure to music scores and subsequent analysis of the same.

Analysis of different forms of music should be carried out right from form 1. This will aid in building the right approaches and vocabulary needed in tackling questions of this kind.

### Question 7 (d)

Refer to the melody below and describe its general features listed.

Kamba melody

Nzi - e Mu - twa wo - i ka - na ka ta - ta - i we. Ka wee - ma - na - i we. Ka -

tu - li kya nde - to - i nda - ke na ma wo - i nzi - e Mu - twa wo - i nda twa i - we.

- (i) Rhythm ..... (1 mark)
- (ii) Tonality ..... (1 mark)
- (iii) Phrasing ..... (1 mark)
- (iv) Texture ..... (1 mark)
- (v) Range ..... (1 mark)
- (vi) Meter ..... (1 mark)
- (vii) Dynamics ..... (1 mark)
- (viii) Ending ..... (1 mark)

**Requirements**

This was an analysis question. A music score of “Kamba song” was provided and candidates were expected to refer to the score and answer the questions. The question tested interpretation of basic elements of music with reference to the score provided.

**Weakness**

Most candidates were unable to carry out the basic analysis of given elements of music with reference to the score.

**Advice to the teachers**

Score reading and analysis is a very vital skill in music. Candidates should be exposed more to this practice.

**GENERAL COMMENTS**

- i) Teachers should adopt a practical approach when teaching all basic components of music such as melody, rhythm, harmony etc
- ii) Effective coverage of the syllabus is essential in order to equip the candidates with the relevant knowledge and skills
- iii) Teachers should expose learners to practical music performances in order to develop their musicianship and general knowledge
- iv) Students should be exposed to the current trends in the traditional and contemporary music scene
- v) Teachers should arrange visits to and participation in music performances and performance venues
- vi) Participation in Music seminars/workshops by both teachers and students would be of great benefit to teaching/learning.