

### 3.10 MUSIC (511)

The Music subject for the Kenya Certificate of Secondary Education is assessed in three different papers as summarized below:

**Paper 1 (511/1) Practical Performance:** This is a practical performance paper comprising of several practical tests which measure the candidate's acquisition on the desired music skills. Candidates are required to demonstrate performance skills through solo or group music making.

**Paper 2 (511/2) Aural Tests:** This paper tests the candidate's aural recognition and musical transcription skills. It encompasses all the basic skills required to make a practical musician at this level. These tests are presented in a recorded format and are played only once through during the examination.

**Paper 3 (511/3) Theory of Music:** This is a fully written paper which comprises of the basic theory and practice in music, history and analysis of African and Western music, and general knowledge in music. The creative element is included in composition and harmonization a given melody.

#### 3.10.1 General Candidates' Performance

The table below summarizes the candidates' general performance in KCSE Music (511) examination for the years 2017 to 2021.

**Table 16: Candidate's Overall Performance in KCSE Music from 2017 to 2021\**

Year	Paper	Candidature	Maximum Mark	Mean Score	Standard Deviation
2017	511/1	1395	50	37.51	6.68
	511/2		50	30.71	14.37
	511/3		100	41.00	14.13
	<b>Combined</b>		<b>200</b>	<b>109.11</b>	<b>28.23</b>
2018	511/1	1430	50	38.87	6.64
	511/2		50	21.52	9.89
	511/3		100	52.49	16.1
2019	511/1	1485	50	39	6.185
	511/2		50	21	10.314
	511/3		100	45	14.807
	<b>Combined</b>		<b>200</b>	<b>106.39</b>	<b>27.09</b>
2020	511/1	1901	50	38.96	5.92
	511/2		50	20.28	10.01
	511/3		100	47.48	14.01
	<b>Combined</b>		<b>200</b>	<b>107.1</b>	<b>25.64</b>
2021	511/1	2302	50	38.41	6.41
	511/2		50	16.68	8.46
	511/3		100	48.62	13.5
	<b>Combined</b>		<b>200</b>	<b>103.5</b>	<b>24.68</b>

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

i) **Paper 511/1 (Practical performance)**

This is a practical performance examination marked out of 50. Scoring is done by a team of assessors sent to the field to assess learners' practical presentations on various tests. The paper registered a mean of 38.41, similar to 38.96 posted by the 2020 cohort. This high mean is an indication of enhanced preparation for this practical performance since the candidates are availed ample time to go through the set pieces and other requirements. This is expected for a practical performance test.

ii) **Paper 511/2 (Aural)**

This is a listening test marked out of 50. Candidates are presented with a recorded tests played back for a duration of about 50 minutes. This paper recorded the lowest mean (16.68) in the past more than 10 years with a smaller standard deviation. This indicates a drop in the performance of candidates. The aural skill is critical to a musician and therefore making this paper the highest discriminating factor between the different practical abilities of the candidates.

iii) **Paper 511/3 (Theory)**

This is a written paper marked out of 100. This paper registered a near-average performance with a mean of 48.62, a slight improvement from 47.48 registered in 2021. This is an average performance with a near-ideal mean and a good standard deviation of 13.5.

This report discusses each of these papers, highlighting some of the areas that posed a challenge to candidates in 2021. Most of these issues were raised by the examiners who either assessed the candidate's practical performance or marked the candidates' scripts in the written papers. It further provides recommendations to both teachers and students on how best to handle these areas.

### 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 Item (Song/Dance/Instrumental)**

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

**Observations:**

- i) In several examination centres there was monotony of candidates performing the same folksong/dance, only alternating the soloist.
- ii) Most of the candidates presented folksongs, with only a few performing dances.
- iii) A very small proportion of candidates presented African traditional instruments with *Ohangla*, *Sukuti* drums, *Chivoti*, *wandindi*, *Obokano*, *Shiriri* and *Orutu* featuring.
- iv) It was evident that little attention was given to the aspect of authenticity as some of the folksongs and dances were more of creative than authentic performances.
- v) The important role of accompanying instruments was also given little attention
- vi) The role of costume and décor was not well considered by some of those candidates who performed dances. Further, a few candidates had slightly indecent costumes.
- vii) The performance duration of up to 3 minutes was mostly bypassed by majority of the candidates.

**Recommendations:**

- i. It is advisable that every candidate performs his/her own song or dance which they have individually trained the group. This is a requirement as the candidates have a long period of time to prepare for this examination. Furthermore, it is disadvantageous to have all the candidates sing only one song since they may all end up making the same mistakes and get scored equally.
- ii. 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.
- iii. Teachers should guide candidates to make appropriate choices of items for performance in relation to age and gender and social relevance
- iv. The roles of costumes, décor and accompanying instruments need to be brought out appropriately during the performance

**Test 2: Set Piece (Western Style for Voice or Instrument)**

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

**Observations:**

- i) The descant recorder was the most popular instrument, followed by voice. Other instruments presented included the violin, cello, euphonium, tuba, trombone, trumpet, cornet, English horn, clarinet, alto saxophone, flute, guitar, and piano.
- ii) It was notable that many of the candidates paid little attention to dynamics and other performance directions in the various set pieces presented.
- iii) There were instances of candidates selecting voice pieces that were outside their range of voices.
- iv) In one instance a repeating candidate presented an outdated voice piece set for 2018/2019.
- v) It was also evident that some centers specialized in one instrument and one choice of piece of music.
- vi) A few candidates opted to perform without accompaniment. Most of the candidates used pre-recorded accompaniment which sometimes required rewinding in cases of candidate stopping for one reason or the other. This tended to be time consuming. Some of the pre-recorded accompaniment also had the melody/voice/instrument part.

**Recommendations:**

- i. Use of pre-recorded accompaniment is permitted. However, the accompaniment music adheres to all instructions in the music so as not to mislead the candidate.
- ii. Teachers should ensure that candidates rehearse with live accompaniment. Where not possible, candidates need to rehearse well with the recorded accompaniment to ensure compatibility.
- iii. Adequate preparation of the music is mandatory. Teachers should avail the music to candidates in good time to ensure thorough preparation and interpretation and interpretation of the music.
- iv. Candidates should be given a leeway of choosing from the numerous pieces provided for examination rather than being restricted to one or two choices.
- v. Pre-recorded accompaniment should not have an outstanding melodic line as witnessed in many of them.
- vi. Teachers must appropriately guide the candidates on choice of music and use of the correct version and edition of the music.

### Test 3: Prescribed Technical Exercises

This test required candidates to perform five technical exercises as prescribed. These are the major scale, the minor scale, the major arpeggio, the minor arpeggio and the sequence. The tests have specific performance requirements with regard to rhythm, phrasing and dynamics. Candidates were required to perform these exercises using the instrument with which they played their set-pieces.

#### *Observations:*

- i) Few voice and recorder candidates still performed wrong rhythms for the major and minor scales, and not as prescribed.
- ii) There was a tendency of voice candidates mixing up the major and minor scale.
- iii) Quite a number of candidates were unable to play/sing the minor arpeggio correctly.
- iv) Instructions on dynamics, phrasing and repeats were also ignored by most candidates in scales and arpeggios.

#### *Recommendations:*

The technical exercises are pre-set and available to the candidate for all the four years of their study. Teachers should introduce the singing and playing of these exercises in form 1 as preparatory exercises before any practical performance session. With time these exercises will become part and parcel of daily practice and will therefore not present any challenge to the candidates.

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

#### *Observations*

- i) Some candidates were unable to identify the key of the given music.
- ii) Interpretation of rhythms in compound time presented a challenge to the candidates. It was common for candidates to read in free rhythm i.e., played notes separately disregarding the rhythm and time signatures.
- iii) Some recorder students chose to transpose the music to G.
- iv) Most of the visually impaired candidates identified the sol-fa names correctly but failed to sound them at the correct pitch. This was also true with some of the voice candidates.
- v) In a few instances candidates got the pitches right but not the rhythms.

#### *Recommendation*

There is urgent need for teachers to help students develop the sight-reading skill through progressive and consistent preparation. The ability to interpret music and read at sight lies at the core of practical musicianship.

### 3.10.3 MUSIC PAPER 2 (511/2) AURAL TESTS

Developing aural awareness is fundamental to musical training as it impacts on all aspects of musicianship. Developing good aural skills is an important part of any music education and the ability to hear how music works helps students with all aspects of their music-making and learning.

This paper assessed the candidates' acquisition of 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 compact disk.

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: Writing rhythm on monotone from dictation**

This rhythmic dictation where candidates were required to transcribe rhythm played. Part (a) was drum rhythm; part (b) was rhythm of a melody in simple time and (c) rhythm of a melody in compound time.

#### **Observations:**

- i. It was noted that many candidates were unable to identify the correct time signatures for both simple and compound times.
- ii. Difficulty in grouping of notes and insertion of bar lines
- iii. Inability to interpret beat subdivisions
- iv. Some candidates could not differentiate between simple time and compound time.
- v. Inability to interpret syncopated rhythms

#### **Recommendations:**

Rhythmic notation skills should be developed right from the foundation levels. Teachers should guide learners to develop this skill for the formative stages in form. Consistent practice is key to developing this skill.

### **Test Two: Writing melodies on the staff from dictation**

This test required candidates to listen to a recorded test, transcribe the pitch and rhythm, and write the melodies on staff notation. The melodies were broken into phrases each, making it easier for the candidates to internalize and transcribe.

#### **Observations:**

- i) Some candidates were not able to write the stated key signatures on the staff!
- ii) Most candidates wrote pitches and couldn't get the rhythms right
- iii) The melody in the minor key was not correctly written by majority of the candidates. This included difficulty in writing the required key signature.

#### **Recommendations:**

- i) develop the habit of consistent solfege practice
- ii) sight reading can develop pitch discrimination required for this exercise
- iii) listen to and sing melodies in both major and minor keys for better pitch discrimination

### **Test Three, Four and Five**

These tests entail identification and description of intervals, identification of cadences, and identification of modulation. Most candidates were generally able to identify these elements.

#### **Advice to teachers**

- i) 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.
- ii) 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 covers three areas presented in three sections:

Section A: Basic Skills – Melody and Harmony

Section B: History and Analysis of African and Western Music

Section C: General Music Knowledge

#### Question 1- Melody

This question was presented in two parts:

- (a) completing a given beginning to make a melody of 16 bars, introduction a duplet and modulating to the dominant
- (b) setting given lyrics to music.

#### Observations

- i. Part (a)-completing a given melody to 16 bars, modulating to the dominant, incorporating a duplet:
  - The concept of modulation to the dominant seemed presented a challenge to some candidates
  - The duplet wasn't incorporated by many candidates, with some who attempted failing to keep within the time.
- ii. Part (b)-writing a melody to given lyrics.
  - Accentuation/speech rhythm and syllabic division is problem to many candidates
  - Text setting was also a major problem to many candidates.

#### Recommendations

- i. Modulation to different keys from a major or minor key is a critical skill that needs to be developed through consistent practice.
- ii. Writing a melody to given lyrics is fundamental in developing the candidates' creativity as a young composer. Text setting is a critical component in this area. This skill should be developed from the simplest setting in early learning stages in form 1.
- iii. Candidates should be taken through correct syllabic division for both English and Kiswahili. As many practical examples as possible are required to achieve this.

#### Question 2- Harmony

This question required the candidates to harmonize a given melody for SATB by adding Alto, Tenor and Bass voices above the given Soprano voice.

#### Observations

- i. Some candidates did not capture the correct key signature on all staves.
- ii. Some clefs were missing on the great stave.
- iii. Many candidates had a challenge with chord progression and voice-leading resulting in many harmonic faults such as consecutive octaves and fifths, missing 3rds of chords, doubled 3rds etc.
- iv. The dominant 7<sup>th</sup> chord was not realised and appropriately harmonised by majority of the candidates

#### Advice to the teachers

- i. Candidates should be given plenty of practice to be able to complete an SATB harmony
- ii. The content in this area should be well covered with the students
- iii. Candidates should be taken through progressions involving the special chords (dominant 7<sup>th</sup>, 2<sup>nd</sup> inversion chords).

#### Question 4

Candidates were required to answer questions on any two of the four prescribed composers of western Music. Through their study period, candidates interact with these four composers. It is expected that teachers will cover biographical information which constitutes basic recall tasks as well as some analysis of various aspects of the composers such as their works, compositional styles, influences, and contributions to music.

The composers included: William Byrd, Haydn Franz Joseph, Franz Liszt and Bella Bartok.

#### Observation

- The pattern of incorrect responses seemed to suggest that some revision materials used by a certain group of learners from several schools had factual errors which were reproduced by the candidates in their workings.
- Most candidates gave inaccurate/ incorrect responses to the questions on composers of their choice.
- There is clear evidence that not much analysis is done on these composers and their works.
- It was apparent that some centres had only studied two composers as evident in their uniform choices.

#### Recommendations

- It is evident that some teachers acquire revision notes prepared by different individuals and agencies, which may not be adequate in coverage of all requirements in this area. These notes, treated as complete in themselves, may mislead candidates and make them get wrong information. Teachers must validate the notes before giving them to the candidates
- Proper analysis of the composers, their works, styles of composition and contribution to music should be covered.
- Candidates should be guided on what aspects of the composers' history to be studied
- It is advantageous to study all the four composers for general knowledge despite only answering questions on two of them.

#### Question 5- Prescribed African Music

Candidates were expected to answer questions with reference to the prescribed African music analysis work- *Chivoti*- by Diwani Nzaro

#### General Observations

- Some candidates did not respond to the analysis questions as required. The choice of language and presentation of responses did not give an indication of good preparation in analysis of folk music performance.
- There was evidence of a certain pattern of responses which pointed to use of specific revision material which had misinterpreted the analysis work.

#### Recommendations

- Caution should be exercised when using certain revision materials which could contain incorrect information in relation to the work.
- This work should be well analysed in class by the teacher and the candidates
- Frequent and adequate listening and objective discussion of the prescribed work is recommended in order to equip learners with the prerequisite analytical skills.
- Learners should be exposed to analysis of a wide variety of African music works in order to equip them with the pre-requisite analysis and question answering skills.

### Question 6 – Prescribed Western Music

Candidates were expected to answer questions with reference to the prescribed western work- *Too Much I Once Lamented* – Thomas Tomkins.

#### Observation

The questions presented required candidates to directly interact with the provided score and draw their responses. However, most candidates had difficulty referring to the musical score as required. This is evidence of not having actively analysed the work.

#### Recommendation

- Candidates should be taken through score-reading and identification of specific elements in the musical score provided.
- Teachers should directly interact with the work, analyse it objectively and guide the learners appropriately. Consultation with others is necessary so as not to have own opinion which may not necessarily be correct.

### Question 7- Unprepared Work

Candidates were expected to answer questions with reference to an excerpt from *Polonaise* by Beethoven.

#### Observations:

- Most candidates had difficulty referring to the ensemble score despite all instrument names being fully written out and all terms and signs clearly indicated.

#### Advice to Teachers

- It is advised that the skill of score reading, and analysis 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 answering questions of this kind.

### Question 8- General Music Knowledge

This question consisted of four parts covering (a) Functions of songs (b) Effects of the radio to the music industry in the 20<sup>th</sup> century (c) Western musical form, and (d) Qualities of song.

#### Observations

- Some candidates could not differentiate between qualities of songs and functions/roles of songs
- Some western musical forms were unfamiliar to some candidates
- Majority of candidates could not outline the effects of radio

#### Recommendations

- Thorough content coverage and adequate revision should be done to enable candidates answer questions requiring high order thinking skills
- Cover the content on western musical forms exhaustively
- General knowledge of music especially with regard to the industry should be enhanced among candidates.
- Candidates should be exposed to higher order thinking tasks to enhance their critical thinking capability.