

27.0 MUSIC (511)

The year 2008 KCSE Music examination comprised of three papers 1, 2, and 3. Candidates were examined in a wide range of skills cutting across the whole syllabus.

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

27.1 GENERAL CANDIDATES' PERFORMANCE

The table below shows the candidates' performance in KCSE Music (511) examination for the last four years. **Practical performance** and **Aural skills** are combined to form **Paper 1** (Practical paper) while **Paper 2** consists of **Basic skills, History, Analysis** and **General Music knowledge**.

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

Year	Paper	Candidature	Maximum Marks	Mean Score	Standard Deviation
2005	1		100	54.36	13.70
	2		100	49.05	13.43
	Overall	1,478	200	103.41	24.00
2006	1		100	55.78	15.78
	2		100	47.62	14.72
	Overall	1,299	200	103.4	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	1,452	200	93.70	24.77

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

- 27.1.1 The candidature in Music increased by **151 candidates** from **1,301** in the year 2007 to **1,452** in the year 2008. This is an indication that the subject is once again regaining its popularity.
- 27.1.2 Both papers recorded a slight decline in performance. The year 2008 performance was the lowest in the four years.

27.2 PAPER 1 (511/1)

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

- African piece, own choice (song, dance or instrument).
- Western set piece (voice or instrument).
- Technical exercises (As prescribed in the syllabus sight singing/sight reading).

Weaknesses

Most of the candidates were well prepared for the Music practical paper. They had rehearsed well and the items presented were relevant. However some weaknesses were observed in isolated examination centres. There was bias in the choice of either voice or instruments. Most candidates presented voice for both African and Western pieces. There were few candidates presenting instruments due to the unavailability of instruments which could also be attributed to the fact that most teachers were specialists in voice. In the area where each candidate was required to present either a Folk Song or Dance or Instrumental performance, candidates from upcountry schools performed

much better than those from urban schools.

In the area that required each candidate to sight sing/sight read a 4 bar melody, to display his/her skills in reading music, a number of candidates were not able to interpret the melodies as required especially:

- Identifying the time signature.
- Identifying the key signature.
- Selecting convenient tempo.
- Reading ahead.

Advice to Teachers

Teachers should train all music students to read music while in the early stages, that is, Form I. This area of study requires continuous and consistent practices. The skill should be developed gradually starting with simple material to more complex music.

27.3 PAPER 2 (511/2) AURALS

Instructions in this paper were administered through a pre-recorded cassette player. There were 5 tasks all of which were compulsory covering the following areas:

- **Test One:** Rhythm.
- **Test Two:** Melody.
- **Test Three:** Intervals.
- **Test Four:** Cadences.
- **Test Five:** Modulation.

The following tasks seemed difficult to some candidates

27.3.1 Rhythm

Candidates were required to write the following rhythms as sounded on the drum.

Drum Rhythm

You are to write on monotone the rhythm of the following repetitive drum pattern. You are required to add time signature and bar lines and also group the notes. The rhythm pattern will be played four times.

Here is the crotchet pulse followed by the first play through.
(Pause 2 seconds)



(Pause 3 seconds)



(Silence: 30 seconds)
Here is the second play through
(Silence: 30 seconds)
Here is the third play through
(Silence: 30 seconds)
And now, the fourth and last play through.
(Silence: 60 seconds)

Candidates were required to write the rhythm of the following melody on Monotone.

Rhythm of a melody in simple time.

You are to write the rhythm of this melody on monotone, adding the time signature.

It begins on the first beat of the bar.

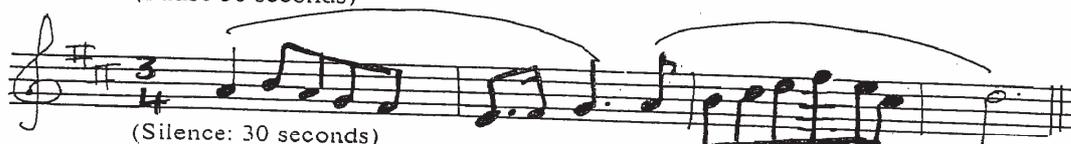
The melody will be played four times.

Here is the crotchet pulse followed by the first play through.

(Pause: 2 seconds)



(Pause 30 seconds)



(Silence: 30 seconds)

Here is the second play through

(Silence: 30 seconds)

Here is the third play through

(Silence: 30 seconds)

And now, the fourth and last play through.

(Silence: 60 seconds)

Candidates were required to write the rhythm of the following melody which is in compound time.

Rhythm of a melody in compound time.

You are to write the Rhythm of a melody in compound time. It begins on the first beat of the bar. The melody will be played four times.

Here is the dotted crotchet pulse followed by the first play through.

(Pause: 2 seconds)



(Silence: 30 seconds)

Here is the second play through

(Silence: 30 seconds)

Here is the third play through

(Silence: 30 seconds)

And now, the fourth and last play through

(Silence: 60 seconds)

Weaknesses

Some candidates were not able to identify the correct rhythms even the simple one with long note values. However this was observed in isolated examination centres. Most of the problems were observed in the area where candidates were expected to write the rhythm in compound time.

Advice to Teachers

Teachers should use simple activities to develop skills in this area. Such activities include the following:

- Response to rhythms sounded by the teacher on various instruments.
- Echo/Rhythms sounded by the teacher.

- Identity rhythms from a melody.

Candidates should be trained to internalize the rhythm before they rush to write it at the first play.

27.3.2 Melody Writing

Candidates were required to write the following melodies:

Test 2 (a): Melody in a major key

You are to write the following melody in the key of C major. The melody will be played through once, then the first phrase will be played twice and the second phrase twice. Finally the whole melody will be played right through once again. Write the treble clef and the key signature of C major now.

(silence: 10 seconds)

The melody is ⁱⁿ 6 time. Write the time signature now.

(silence: 10 seconds)

The melody begins on the last beat of the bar. Here is the crotchet pulse.
(Pause: 2 seconds)



Here is the tonic chord of C major and the key note followed by the whole melody.
(Pause: 2 seconds)

(Pause: 2 seconds)



And now, here is the tonic chord and key-note again followed by the first phrase.
(Silence: 40 seconds)

Here is the first phrase again.
(Silence: 40 seconds)

Now here is the keynote and the second phrase.
(Silence: 40 seconds)

Here is the second phrase again.
(Silence: 40 seconds)

Finally here is the tonic chord followed by the whole melody.
(Silence: 60 seconds)

Test 2 (b) Melody in a Minor key

You are to write the following melody in the key of D minor. The melody will be played through once, then the first phrase will be played twice and the second phrase twice. Finally the whole melody will be played right through once again. Write the treble clef and the key signature of D minor.

(Silence: 10 seconds)

The melody is in $\frac{4}{4}$ time. Write the time signature now.

(Silence: 10 seconds)

The melody begins on the first beat of the bar. Here is the crotchet pulse.

(Pulse: 2 seconds).



Here is the tonic chord of D minor and the key note followed by the whole melody.
(Pause: 2 seconds)



(Silence: 10 seconds)

And now, here is the tonic chord and key-note again, followed by the first phrase.
(Silence: 40 seconds)

Here is the first phrase again
(Silence: 40 seconds)

Now here is the keynote and the second phrase.
(Silence: 40 seconds)

Here is the second phrase again.
(Silence: 40 seconds)

Finally, here is the tonic chord and the keynote, followed by the whole melody.
(Silence: 60 seconds)

Weaknesses

Most candidates had problems in writing the correct pitch and value of the notes especially where notes, quavers and semiquavers and dotted notes were involved. The melody (2b) in the minor key seemed to be more challenging. Most candidates were not able to give the correct pitches.

Advice to Teachers

Learners should be given more exercises in melody writing. They should be trained to listen to melodies and identify/recognize correct pitches, rhythms and phrases.

27.3.3 General Advice to Teachers

Most of the candidates seem to perform poorly in Aurals. This is a common problem every year. The foundation of musical education is ear training. Teachers therefore need to give this area more attention. Ear training is a sound preparation for practical music work. Serious ear training should start in form one when the student decides to study music as part of his/her course. This should be continued through out the school life. It is expected that ear training develops the power of listening as opposed to hearing.

27.4 PAPER 3 (511/3)

Question 1(a)

Continue the following opening to make a melody of sixteen bars for voice, introducing a sequence and a triplet. Modulate to the relative minor before returning to the tonic key. (12 marks)



The question required candidates to complete the melody up to a total of 16 bars. In this composition they were expected to use simple devices including *sequence*, *triplet* and *modulation* to develop the melody.

Weaknesses

Quite a good number of candidates were not able to use the sequence and triplet in context. This was an indication that the teachers did not give adequate practice in melody writing.

Expected Responses

- 16 bar melody.
- Sequence.
- Triplet.
- Phrase marks.
- Modulation.
- Cadences.
- Lyricism (sing ability, climax leaps and steps).
- Variety of rhythm.

Advice to Teachers

Teachers should give more guidance to the learners in the use of the various composition devices including *sequence*, *triplets*, *duplets* and *modulation*. There is need for the candidates to do a lot of practice in melody writing. All melodies written by students should be performed and analysed in the class.

Question 3(c)

The soloist enjoys some freedom during the performance of a traditional folk song. Outline **three** tasks this freedom enables the soloist to carry out.

The question required the candidate to outline the soloist's responsibilities in a folksong performance.

Weaknesses

Majority of the candidates were not able to answer this question correctly. It was evident that the candidates were not able to interpret the question correctly. The candidates gave answers such as "*Wearing special costume*", "*dancing*

freely”, “*explaining the background information of the song*”, “*announcing the title of the song*”. The points mentioned are true but cannot be considered to be tasks of the soloist in a folksong performance. The question called for the duties/responsibilities in the performance by the soloist as the leader.

Expected Responses

- Determines the pitch of the song.
- Sets and controls the tempo of the performance.
- Can improvise the text.
- Cues the entries.
- Determines the length of the performance.
- Sets the mood of the performance.

Advice to Teachers

Teachers should encourage the students to participate in various types of musical performances. It is important that candidates analyse questions to find out what they require before attempting to answer them.

Question 6(c), (d), (e) and (g).

- (c) What term can be used to describe the melodic progression of the notes in the larghetto section (bar 1, last beat to bar 4, first beat)?
- (d) Name the following chords from Section 1:
- (i) First chord of bar 1
 - (ii) First chord of bar 6.
- (e) Describe the time variations in the work.
- (g) With reference to bars 1 – 14 of Section 4, state the relationship between the Soprano voice and Violin 1.

Candidates were required to answer questions relating to analysis of prescribed work: *Dido and Acneas* by *Henry Purcell*.

Weaknesses

It was evident that most of the candidates did not understand the questions that referred to the score. They did not understand the direction. They were not able to follow the score in order to identify the various characteristics.

Expected Responses

- c) Most candidates were not able to identify the type of progression as scalar or stepwise movement. Even those candidates who were able to identify the movement lacked the correct vocabulary for the description.
- d) i) Subdominant chord (iv) (C E^f G).
ii) Submediant chord (vi) (E^b G B).
- g) The two parts are performing in unison.

Advice to Teachers

Teachers need to give more attention to the study of analysis. Students should be given more exercises in analysis in addition to the prescribed works. Analytical skills should be developed gradually from the early stages (Form I) starting with very simple concepts to more complex skills.

27.4.1 General Advice to Teachers

Music is a practical subject and therefore all lessons must involve the students in the various activities relating to listening and performing. This is the only way the students will enjoy the subject. Skills in music should be developed gradually from simple to complex. Performing and listening to various types of music gives the students more understanding of the concept.