

29.0 MUSIC (511)

The year 2011 KCSE Music Examination comprised of three papers as follows:-

Paper 1	(511/1): Practical Performance	-	50 marks
Paper 2	(511/2): Aural Skills	-	50 marks
Paper 3	(511/3): Basic Skills, History, Analysis and General Music Knowledge	-	100 marks
	Total	-	200 marks

The three papers covered a wide range of skills as presented in the syllabus. All the main topics of the syllabus were covered.

29.1 GENERAL CANDIDATES' PERFORMANCE

The table shows the candidates' general performance in KCSE Music (511) examination for the past four years (2008 to 2011). Practical performance (511/1) and Aural Skills (511/2) have been combined as paper 1 (Practical Paper) while Paper 2 remains the theory paper consisting of Basic Skills, History, Analysis and General Music knowledge.

Table 40: Candidate's Overall Performance in KCSE Music from 2008 to 2011

Year	Paper	Candidature	Maximum Mark	Mean Score	Standard Deviation
2008	1	1452	100	46.06	10.80
	2		100	47.39	16.55
	Overall		200	93.70	24.77
2009	1	1487	100	46.82	11.05
	2		100	47.04	14.81
	Overall		200	93.83	23.38
2010	1		100	45.70	11.07
	2		100	39.41	14.00
	Overall		200	84.97	23.07
2011	1	1251	100	58.77	15.92
	2		100	50.32	13.09
	Combined		200	109.08	26.51

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

In 2011, Music registered an improved performance in both papers. This was the best performance in the last four years from 2008 to 2011. The improvement may be attributed to the positive impact of the various workshops organized by the teachers at the provincial, district and inter-school levels, good preparation of the candidates and increased availability of reading materials.

The 2011 KCSE registered the lowest candidature compared to the last four years. Lack of teachers in the schools has contributed to the reduction of the candidature. A number of schools have lost music teachers through promotions, transfers, retirement and even death. Most of these teachers were not replaced and the managements of the affected schools had to remove the subject from the timetable. This explains the continuous drop in candidature.

Performance

Although the general performance in music was good posting a mean of 109.08 some areas of the examination posed challenges to candidates. Aurals and sight singing in paper one seemed difficult to a number of candidates.

In paper 2 candidates found a few questions on analysis and African music more challenging.

This report will discuss the questions which were poorly performed in each of the papers.

29.2 Paper 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 syllabus)	-	10 marks
Sigh singing/Sight reading	-	10 marks

Requirement

Candidates were required to have prepared and practiced items in each of the four areas above except for sight singing/sight reading test which was presented to the candidate for the first time in the examination room.

Generally, practical performance paper was well done. Candidates taking the instrumental music option seemed to perform much better than those who presented voice in Western music.

Weaknesses

Some candidates did not perform the technical exercise as prescribed in the 2010/2011 KCSE syllabus regulation instead they performed exercise from the outdated regulations of 2009.

In sight singing many candidates were unable to sing the given melodies at sight. Some of the candidates could not even make a start. Some of those who tried were not able to maintain tempo and correct pitch.

Advice to teachers

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

Teaching and learning of sight reading must start early enough (form 1) and be developed consistently and gradually during the four years. The learning of sight reading may involve clapping rhythms, sounding of pitches through reading and dictation.

29.3 Paper 511/2 AURAL SKILLS

This was a practical examination which tested candidates' listening skills. It also tested the candidates' ability to write music which they listen to during the examination. This area equips the candidate with the most important musical skills.

Instructions in this paper were administered through a pre-recorded cassette player.

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

The general performance in this paper was below average. However, there were a few candidates who performed quite well. Most candidates had difficulties in Test two.

Requirement

In test two, candidates were required to listen to two four bar melodies and write each one of them correctly as played. The two melodies one in major and one in minor were played in phrases to enable the candidates hear and internalize them easily before writing them down. Correct transcription of both pitch and rhythm is key in this question.

Weaknesses

It was evident that most of the candidates were not able to hear and write the melodies correctly. Some of the candidates had problems with pitches yet rhythms were correct.

Advice to teachers

Ear training should be part of all the music lessons. Candidates should be encouraged to listen and internalize the melodies before writing down. There is need to have regular, gradual and consistent practice in developing aural skills.

29.4 Paper 3 (511/3)

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

Although performance in the paper was quite good, candidates had difficulties in tackling questions 3a, and 3c and 6a and g.

Question 3a

- i) Name **two** Kenyan ground bows. (2 marks)
- ii) State two methods of playing ground bows. (2 marks)
- iii) Name the Kenya communities that play the instruments named in (i) above (2 marks)

Requirements

In question 3a, learners were required to answer knowledge questions on the ground bows. Musical instruments used by young children in various communities

Weaknesses

Most of the candidates used guesswork. They were not able to differentiate the ground bows from the bowed instruments. Most of them therefore could not answer the other sections of question 3a i.e. methods of playing ground bows and communities which use the bows.

Advice to teachers

Teachers are advised to read widely and research more on the African instruments, especially those used by children. Use of diagrams and real instruments would assist the candidates more.

Question 3b

Name **two** costumes used in the performance of *Sengenya* Dance. (2 marks)

Requirements

In this question, the candidates were required to name the costumes used in *Sengenya* dance. *Sengenya* is a popular traditional dance in coast Province.

Weakness

Although the candidates know so much about the dance, they were not able to name the costumes used in the dance.

Advice to teachers

Teachers should ensure that the finer details of dances are taught to the students. Actual traditional names of costumes and instruments should be taught.

Question 6

- a) Name the instruments that plays the theme for the first 20 bars (bar 1 to bar 20) (1 mark)
- b) Which instrument picks up and plays it throughout Variation 1? (1 mark)
- c) Into which key does variation 1 modulate? (1 mark)
- d) With reference to bar numbers, identify each of the following:
 - i) Descending scalic movement (1 mark)
 - ii) Use of Arpeggios (1 mark)
 - iii) Use of Chromaticism (1 mark)
- e) Name the cadence at the end of bar 100 (1 mark)
- f) Name any two ornaments used in this work (2 marks)
- g) Describe the relationship between the piano parts in variations 1 and 3 (1 mark)

The question was based on F. Schubert: Piano Quintet – The Trout. There was good improvement in the performance of in this question as compared to the previous years. Question 6 (d) and (g) proved difficult to most candidates.

Requirements

Question 6d required candidates to identify bar numbers where some composition devices appeared.

Weakness

Candidates had problems in identifying the bars. Some of the candidates were not able to interpret the devices such as chromatics.

Advice to teachers

Teachers should give much attention to score reading in analysis, giving attention to identification of bars and composition devices.

In question 6g the candidates were required to describe the relationship between variation 1 and 3. They were expected to point out the similarities within the two variations in the piano parts.

Weakness

Most candidates did not understand the question. Instead of giving similarities they gave the differences in all the variations. They also pointed out the differences that were not part of the piano section.

Advice to the teachers

Teachers should ensure that candidates are well equipped with score reading skills. They should also train candidates to read and understand questions before answering. Skills in this area must be developed gradually using simple to more complex pieces.

GENERAL ADVICE

It was observed that some candidates did not understand the questions in the music paper. Such candidates should be exposed to the music and examination vocabulary.

Teachers should give more practice in ear training and sight reading. This can be and should be developed progressively from form 1 through adopting a practical approach in every basic skills music lesson. Practical performance too should be nurtured right from form one for better confidence in performance.

It is advised that teachers should always keep track of changes in the syllabus to avoid preparing candidates on wrong practical items.