



BOTSWANA
EXAMINATIONS
COUNCIL

BOTSWANA GENERAL CERTIFICATE
OF SECONDARY EDUCATION

ASSESSMENT SYLLABUS

MUSIC
CODE 0617



Effective for examination from

0617
CODE

CONTENTS	PAGE
FOREWORD.....	3
1. INTRODUCTION.....	4
2. SCHEME OF ASSESSMENT.....	5
2.1 THE COMPONENTS	5
2.2 AVAILABILITY.....	6
2.3 COMBINING THIS SYLLABUS WITH OTHER SYLLABUSES.....	6
3 SYLLABUS AIMS AND ASSESSMENT OBJECTIVES.....	7
3.1 AIMS.....	7
3.2 ASSESSMENT OBJECTIVES.....	8
3.3 RELATIONSHIP BETWEEN ASSESSMENT OBJECTIVES AND COMPONENTS.....	9
4 CONTENT	10
5 OTHER INFORMATION	19
5.1 GRADING AND REPORTING	19
5.2 GRADE DESCRIPTORS	19
6 APPENDICES	20
A: COURSEWORK	20
B: PEFORMING.....	23
C: CONTENT FOR ASSESSMENT OF LISTENING SKILLS	25

FOREWORD

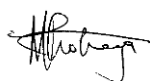
The Botswana Examinations Council is pleased to authorise the publication of the revised Assessment Syllabus for the Commerce senior secondary education programme. The assessment syllabus forms part of the Botswana General Certificate of Secondary Education (BGCSE) suite of syllabi available to candidates who have followed the senior secondary programme. The BGCSE is designed for a wide range of learner ability in line with the aspirations of the Revised National Policy on Education of 1994, and its standards are based on Cambridge GCSE and IGCSE.

Our mission as Botswana Examinations Council is to provide “a credible and responsive assessment and examination system”. In the quest for responsiveness, we advocate for regular reviews of our assessment syllabi to reflect the aims of the national curriculum and international best practice. In this regard, developments have taken place in the professional Accounting field and these have a direct bearing on the teaching and learning of Commerce as a business subject. This revised assessment syllabus therefore aligns the examination to changes in the practice as well as the teaching and learning of Commerce.

As an organisation, BEC values customer feedback as a means towards continual improvement. Feedback collected from previous examination sessions has pointed to a need for slight modifications to the scheme of assessment to further improve the reliability and validity of the outcomes. Such modifications are reflected in this revised syllabus.

Another important feature of this revised syllabus is the inclusion of other pieces of information which are considered valuable to the users, such as the type of candidature to whom the syllabus is available. The contents of the syllabus have also been reorganised to enhance readability and flow of ideas.

This syllabus document is the outcome of a great deal of professional consultation and collaboration, and I wish to extend my thanks to all those who contributed towards its development. On behalf of the Botswana Examinations Council, I wish to record my appreciation for the part played by Cambridge as part of the Accreditation Agreement between them and the Council.



Acting Executive Secretary

I. Introduction

As part of the Botswana General Certificate of Secondary Education, this Music Assessment Syllabus is designed to assess the outcome of instruction for candidates who have completed a course based on the Senior Secondary Music Teaching Syllabus.

This syllabus aims to assess positive achievement at all levels of ability. Candidates will be assessed in ways that encourage them to show what they know, understand and can do, and which provide opportunities to articulate their insights, perceptions and responses.

This syllabus should be read in conjunction with:

- (a) the Senior Secondary School Music Teaching syllabus;
- (b) the specimen question papers and marking schemes.

Progression

The BGCSE is a general qualification that enables candidates to progress either directly to employment or to proceed to further qualifications.

2. Scheme of Assessment

The three areas in which candidates will be assessed are:

- A. Listening
- B. Performing
- C. Composing

The syllabus is assessed by one written paper, one practical paper and coursework

2.1 The components

Paper 1	Listening [Total: 60 marks]	[1 hour]
The component will reward candidates for positive achievement in: <ul style="list-style-type: none">• Aural awareness, perception and discrimination in relation to African music, Botswana indigenous and Botswana popular music. Aural awareness, perception, discrimination in relation to Western music (Classical, Romantic and 20th Century periods) This will be based on a CD recording supplied. It is essential that Centers have playing equipment of a reasonable standard, capable of reproducing the bass clearly. Questions will test the candidates' understanding and perception of the music heard. They will be expected to follow any complete/skeleton scores or diagrams provided. All questions will be compulsory and will require either short answers or be in a multiple-choice format. All extracts will be played four times. In all sections, candidates may be asked questions relating to rudiments, melody and rhythm, harmony (including recognition of chords, keys and cadences), ensembles, instruments and instrumental effects, structure, compositional devices, texture, style or genre, as appropriate to the music. A detailed list of the range of knowledge expected can be found at the end of this document. Paper 1 is divided into sections as follows: Section A [30 marks] Extracts from three works which may be instrumental and/or vocal selected from Botswana indigenous, Botswana popular and African Music will be played. In addition to answering questions on the areas listed above, candidates may also be required to identify artists and/or groups associated with a particular style. Section B [15 marks] Extracts from two pieces from the Romantic and 20 th Century periods will be played. In addition to questions on the areas listed above, candidates may also be required to identify the period and suggest a possible composer. Section C [15 marks] An extract of music from the Classical Period (1750-1820) will be played. Questions will focus on aural skills and perception in relation to: rudiments, recognition of keys, chords and cadences, simple rhythmic and melodic dictation. Questions will include ask		
Paper 2:	Performing [60 marks]	[4 – 10 minutes per candidate]
The component will reward candidates for positive achievement in: <ul style="list-style-type: none">• Technical competence on one or more instrument(s), or voice:<ul style="list-style-type: none">○ Prepared solo piece○ Prepared ensemble piece• Interpretative and expressive understanding of the music through their performance		

This will consist of (i) prepared solo performance, and (ii) prepared ensemble performance. All candidates must perform live and be assessed by a visiting panel. These same live performances must also be recorded for future moderation by BEC.

Prepared solo performances may be either accompanied or unaccompanied. The accompaniment may be live or through a backing track so long as the solo part is not included on the track. An ensemble may consist of two or more live performers, and the candidate's part may not be consistently doubled by any other part or performer.

Candidates will choose the music for their solo and ensemble performances and the total playing time should be no less than four minutes but should not normally exceed ten minutes.

Paper 3: Composing and Arranging [30 marks]

The component will reward candidates for positive achievement in:

- Imagination, creativity and aural discrimination in composing and arranging in Botswana indigenous context.
- Notation, using staff notation and, if appropriate, other suitable systems

Candidates will be required to submit **one** composition and **one** original arrangement. The composition may be in any style or genre and for any combination of instruments and/or voices. The arrangement will take as its starting point the melody of a Botswana indigenous song chosen by the candidate. It may be in any style or genre and for any combination of instruments and/or voices. This work will be assessed by the Centres and then submitted to BEC for moderation.

2.2 Availability

This syllabus is available to school candidates only.

2.3 Combining this syllabus with other syllabuses

Candidates may combine this syllabus in an examination series with any syllabus.

3. Syllabus Aims and Assessment Objectives

3.1 Aims

According to the Music Teaching Syllabus, Candidates following the syllabus should acquire and develop:

- developed musical skills and competencies that will enable them to perform their own compositions and the compositions of others, in a variety of styles, through singing and playing instruments;
- developed musical skills and competencies that will enable them to create their own musical compositions, devise arrangements of existing compositions and to improvise;
- developed the ability to respond to the concepts of music, from a variety of styles and music traditions, through listening and appreciating, and to evaluate performances and compositions;
- acquired knowledge and understanding of the history and development of music in Botswana and other regions in Africa;
- developed an interest in different styles of music and related arts to show their interaction and relationship;
- developed a creative approach to music-making so as to encourage motivation, self-actualization and the attainment of well-balanced personal artistic qualities;
- acquired knowledge, attitudes and understanding of good health practices to ensure awareness of environmental issues and the HIV and AIDS scourge.

3.2 Assessment Objectives

At the end of the teaching/learning of the senior secondary music programme, candidates should be able to:

AO1. Knowledge with understanding

- Describe and explain musical concepts, facts and principles
- Identify different musical concepts
- Understand different types of musical notation
- Describe musical instruments, their groups and how they produce sound
- Explain musical genres and styles
- Understand music as an industry

AO2. Analyse music and compositions

- Analyze performances and compositions
- Compose tunes to reflect different social issues
- plan and evaluate personal and peer performance
- Create coherent compositions drawing on internalized sounds and adapt, improvise, develop, extend and discard musical ideas within given and chosen musical structures, genres and traditions
- Evaluate and make critical judgments about the use of musical conventions

- Discriminate and exploit the characteristics and expressive potential of selected musical resources, genres, styles and traditions
- Explore different styles, genres and traditions, working by ear and by making accurate use of appropriate notations following challenging conventions.
- Produce compositions that demonstrate a coherent development of musical ideas, consistency of style and a degree of individuality.
- Discriminate between musical styles, genres and traditions, commenting on the relationship between the music and its cultural context, making and justifying their own judgments

AO3. Demonstrate practical skills and their applications

- Use of correct playing and singing techniques
- Listen and identify characteristics of musical styles
- Perform music by singing and playing musical instrument
- Acquire and develop literacy skills in music technology
- Initiate and participate in musical activities of their choice
- Communicate with an audience
- Develop a sense of an ensemble
- Develop improvisation skills
- Play by ear and from memory
- Perform, improvise and compose extended compositions with a sense of direction and shape, both within melodic and rhythmic phrases and overall form.
- Give convincing performances and demonstrate empathy with other performers

3.3 Relationship between Assessment Objectives and Components

The table shows the raw marks and the weighting of each skill area by component as well as the total for each skill area in the overall assessment.

Assessment Objectives	Paper 1 marks	Skill Weighting	Paper 2 marks	Skill Weighting	Paper 3 marks	Skill Weighting	Total Weighting
AO1: Knowledge with Understanding	30 ± 2	15%	5 ± 2	1%	5 ± 2	1%	17%
AO2: Analysis	25 ± 2	15%	5 ± 2	2%	15 ± 2	15%	32%
AO3: Application	5 ± 2	5%	50 ± 2	42%	10 ± 2	4%	51%
Total Marks	60	35%	60	45%	30	20%	100%

4. CONTENT

This section presents the content as prescribed in the MusicTeaching Syllabus.

The content is organized in five units:

- 1 Notation
- 2 Appreciation
- 3 Music Traditions
- 4 Music of Botswana
- 5 Performance

UNIT 1: NOTATION

Topic	General Objectives	Specific Objectives
	<i>Learners should be able to:</i>	<i>Learners should be able to:</i>
Scales	Acquire knowledge and apply skills of using scales.	<ul style="list-style-type: none"> • differentiate between major, minor, chromatic and pentatonic scale • Interpret all major key signatures and their relative minors. • play the scales on any instrument of their choice • sing the scales in tonic sol-fa or to any consonant vowel sound • identify scales aurally and by sight
Intervals	Understand the application of intervals	<ul style="list-style-type: none"> • construct major, minor, diminished and augmented intervals • invert major, minor, diminished and augment intervals • identify inverted intervals • compose a melody in major and minor keys • transpose melodies to any given interval and clef • analyze intervals in given melodies
Composing and Arranging	Understand and apply skills in composing and arranging	<ul style="list-style-type: none"> • discuss the importance of composition and arranging • compose original melodies and rhythms on any instrument • create arrangements of existing compositions • discuss the steps/rules/properties of composition • outline compositions and arrangements on paper • analyze compositions and arrangements
Chords	Understand and apply chords	<ul style="list-style-type: none"> • construct major, minor, diminished and augmented triads • identify quality of triads aurally and by sight

		<ul style="list-style-type: none"> construct chords 1; IV; V and their auxiliaries in root position, first inversion and second inversion
Cadence	Acquire knowledge in application of cadences	<ul style="list-style-type: none"> Discuss cadences construct plagal, perfect, imperfect and interrupted cadences identify cadences aurally and by sight
Rhythm	Experiment with rhythmic patterns	<ul style="list-style-type: none"> describe the relationship between rhythm, beat/pulse and measure evaluate values of notes, rests, dotted notes and tied notes draw all the note values and their rests create rhythmic patterns using notes, rests, dotted notes and tied notes in both tonic sol-fa and staff notations perform various rhythmic patterns
Time Signatures	Apply time signatures and their effects on rhythmic patterns	<ul style="list-style-type: none"> describe the relationship between rhythm, beat/pulse and measure evaluate values of notes, rests, dotted notes and tied notes draw all the note values and their rests create rhythmic patterns using notes, rests, dotted notes and tied notes in both tonic sol-fa and staff notations perform various rhythmic patterns
Tempo	Experiment with tempo changes	<ul style="list-style-type: none"> discuss different tempo markings giving Italian names and their English equivalents interpret tempo markings identify tempo markings aurally and by sight analyze different tempo markings demonstrate different tempo changes in performances discuss the use of a metronome and its markings on music performed interpret the relationship of tempo to the mood of the music
Dynamics	Experiment with and recognize dynamic changes and articulation marks	<ul style="list-style-type: none"> discuss all dynamic and articulation marks giving their Italian names and English equivalents interpret dynamic and articulation marks identify dynamic and articulation marks aurally and by sight analyze different dynamic and articulation marks demonstrate effects of dynamic and articulation marks on music performed examine the relationship of dynamics to the mood of the music

UNIT 2: APPRECIATION

Topic	General Objectives	Specific Objectives
	<i>Learners should be able to:</i>	<i>Learners should be able to:</i>
Texture	Understand the application of different textures in music	<ul style="list-style-type: none"> • discuss different textures in music • appreciate texture of different music using descriptive adjectives as light, heavy, sparse, smooth, rough, spiky, hollow etc. • recognize texture as monophonic, polyphonic and homophonic • identify textures aurally
Form	Know the musical form and structure and how it can be applied	<ul style="list-style-type: none"> • discuss the importance of musical form and structure • identify different forms in different musical styles aurally and by sight • respond to performance directions during performance
Singing	Understand the human voice as a musical instrument	<ul style="list-style-type: none"> • describe how the voice works • discuss different vocal ranges • describe different voice ensembles • assess voice ranges and voice ensembles aurally • discuss the importance of breath control, physical exercises, vocal exercises, placement and resonance of the voice • examine causes and prevention of vocal disorders
Instrumentation	Appreciate sound produced by different musical instruments and their combinations	<ul style="list-style-type: none"> • discuss how percussion, stringed, woodwind, brass and electronic keyboard instruments produce sound • identify instruments by their sounds • recognize the combinations of different musical instruments • analyze different ways of classifying instruments • discuss the instrumentation of an orchestra • discuss the instrument combination of African musical ensembles
Music Genres	Appreciate different music genres	<ul style="list-style-type: none"> • classify major music genres as traditional, pop, jazz, gospel and classical music • describe each music genre stating all the styles found under each genre, historical background, instruments used, famous musicians and composers • identify each style aurally • discuss the similarities and differences of all the genres • appraise different music genres

UNIT 3: MUSIC TRADITIONS

Topic	General Objectives	Specific Objectives
	<i>Learners should be able to::</i>	<i>Learners should be able to:</i>
Western Music Romantic Period	Show interpretative understanding and sensitivity to music of the Romantic period	<ul style="list-style-type: none"> • describe characteristics of Romantic period • assess musical characteristics in the Romantic period • discuss main Romantic composers and their monumental works • examine vocal and instrumental music of Romantic period • describe the instrumentation of the Romantic period • appreciate the orchestra of the Romantic period
Twentieth Century	Show interpretative understanding and sensitivity to music of the Twentieth century	<ul style="list-style-type: none"> • describe the characteristics of the Twentieth century period • assess musical characteristics in the Twentieth century • discuss Twentieth century main composers and their monumental works • examine vocal and instrumental music of Twentieth century • describe the instrumentation of the Twentieth century • appreciate the orchestra of the Twentieth century
African Music	Show interpretative understanding and sensitivity to African Music	<ul style="list-style-type: none"> • Determine functional uses of African music • describe general characteristics of African Music • recognize musical regions of Africa as southern, central, eastern, western, northern. • discuss each musical region styles, musical characteristics, artists, instruments and influences • evaluate the intertwined nature of musical arts (music, dance, oral-poetry, drama and visual arts) in Africa

UNIT 4: MUSIC OF BOTSWANA

Topic	General Objectives	Specific Objectives
	<i>Learners should:</i>	<i>Learners should be able to:</i>
Indigenous Music	Appreciate indigenous music styles of Botswana	<ul style="list-style-type: none"> • discuss indigenous music as recreational and ceremonial • perform different styles of indigenous music • identify indigenous musical styles aurally • justify why indigenous music promotes principles and practices of open and all inclusive music knowing • demonstrate the socialization and health values of practical play engagement with live indigenous music making • discuss cultural festivals and how they keep indigenous music alive to date • appraise indigenous music of Botswana
	Understand indigenous musical instruments of Botswana	<ul style="list-style-type: none"> • identify indigenous instruments according to different styles of indigenous music aurally • describe the organology of each instrument in relation to sound production • identify instruments by their sounds • classify the instruments as idiophones, aero phones, membranophones and chordophones
Modern Music	Appreciate the History of Modern music in Botswana	<ul style="list-style-type: none"> • discuss the evolution of modern music in Botswana during the 60s, 70s, 80s, 90s and the present • discuss popular artists, songs and instruments for each period • identify music styles heard in Botswana in each period • describe instrumentation used in each period • assess the effect of migrant labor on the music of Botswana • evaluate how the styles have been influenced by neighboring countries
	Understand Modern popular music style in Botswana	<ul style="list-style-type: none"> • recognize popular music styles present in Botswana by local artists • identify characteristics of each popular music styles present in Botswana by local artists • describe instrumentation used in popular music • outline how the present styles have been influenced by media and neighboring countries • evaluate the effects of computers on the production and performance of music in the country • assess the involvement of artists in fashion and image formation • discuss the involvement of artists in drug abuse. • Appraise modern music of Botswana

UNIT 5: PERFORMANCE

Topic	General Objectives	Specific Objectives
	<i>Learners should be able to:</i>	<i>Learners should be able to:</i>
Singing	Apply the technical competence of using the voice	<ul style="list-style-type: none"> • sing a given melody at sight with correct singing techniques • perform given melodies after studying them with correct intonation, rhythm, voice production, diction, phrasing and interpretative understanding and sensitivity to music performed • lip synch popular and traditional songs of their choice showing interpretative understanding and sensitivity to music performed • perform their own vocal songs
Instruments one local traditional instrument and one modern instrument	Apply the technical skills of playing musical instruments	<ul style="list-style-type: none"> • demonstrate playing of given melody at sight with correct techniques • perform given melodies after studying them with correct intonation, rhythm, phrasing and interpretative understanding and sensitivity to music performed • play popular/traditional songs of their choice showing interpretative understanding and sensitivity to music performed • perform their own pieces
Ensembles	Apply the skills of performing in a group	<ul style="list-style-type: none"> • perform given pieces after studying them with correct intonation, rhythm, phrasing, coordination and interpretative understanding and sensitivity to music performed • play popular pieces of their choice showing interpretative understanding and sensitivity to music performed • perform their own pieces

5. OTHER INFORMATION

5.1 GRADING AND REPORTING

BGCSE results are reported on a scale of A* – G, A* being the highest and G the lowest. Ungraded (U) indicates that the candidate's performance fell short of the standard required for grade G. Ungraded (U) will be reported on the statement of results but not on the certificate. The letters Q (result pending) and X (no result) may also appear on the statement of results.

5.2 GRADE DESCRIPTORS

As a guide to what might be expected of a candidate, Grade Descriptors are given as follows.

Grade A

Candidates show an awareness of a wide range of styles and traditions through answering questions on specific points of understanding and perception of music. They will be able to follow scores or diagrams. They sing and/or play music with excellent musicianship and technical control. Their composition and arrangement are musical and imaginative, displaying a high level of creative ability and a keen sense of aural perception, with scores that are clear and accurate.

Grade C

Candidates answer questions on music in a wide range of styles and traditions but may not have a full understanding of all genres. Performances will be fairly good in most respects but may be less even in quality than the higher grades or have some limitations of technique or musicianship. Their composition and arrangement will show evidence of sensible instrumental writing and a creative effort. Scores will be generally clear but may contain aspects that are ambiguous or contradictory.

Grade F

Candidates will show limited understanding of music in a wide range of styles and traditions. In simple repertoire, performances will show limitations of technique or musicianship. Their composition and arrangement will display little security and limited imagination, with imprecise scores.

6. Appendices

APPENDIX A

COURSEWORK

Paper 3: Composing and Arranging [30 marks]

The component will reward candidates for positive achievement in:

- Imagination, creativity and aural discrimination in composing and arranging in Botswana indigenous context.
- Notation, using staff notation and, if appropriate, other suitable systems

Candidates will be required to submit **one** composition and **one** original arrangement. The composition may be in any style or genre and for any combination of instruments and/or voices. The arrangement will take as its starting point the melody of a Botswana indigenous song chosen by the candidate. It may be in any style or genre and for any combination of instruments and/or voices. This work will be assessed by the Centres and then submitted to BEC for moderation.

Requirements:

- The composition must be notated using staff notation; the arrangement may be notated using any appropriate notation system.
- Notation can be either clearly handwritten or computer generated. If graphic notation is used it must be clear, accurate and contain an explanatory key for any invented symbols.
- The arrangement must not simply be a transcription of the original song for new instruments or voices, but should clearly demonstrate new compositional input by the candidate. This might include the addition of an introduction, interlude(s) and coda, accompaniment (including harmony and bass lines) and counter-melodies/descants.
- The composition and the arrangement **must** also be submitted in audio form. This can be produced via live recordings or by computer generated package and must be finished and submitted on a cassette or CD which can be played on an ordinary CD or cassette machine.
- Each composition and arrangement must be accompanied by informal written documentation in the form of a journal or folio, with dates, which records the progress and development of the composition/arrangement from its initial ideas through to the final version. This folio will assist the teacher in validating the composition as the candidate's own work.
- If the original stimulus for the arrangement was taken from sheet music, this should also be included with the written documentation.
- Teachers will be required to certify that the composition and the arrangement are the individual work of the candidate.

Each piece will be assessed as a whole, with consideration given to the following key areas of the composing and arranging process:

Ideas (the basic elements of composing and arranging: the quality of melodic writing, the effectiveness of rhythm, and (when appropriate) the nature of accompanying chords/harmony. In basic terms this area deals with the “raw materials” of a composition or arrangement rather than the use made of them by the candidate.)

Structure (candidates’ ability to use the ideas they have produced to fashion a coherent and organised composition or arrangement. Credit should be given for clear evidence that important features of structure have been understood in terms of sectional contrasts, links between sections and the conception of a broad overview of each piece.)

Use of medium (the ways in which candidates make use of instrumental resources – candidates’ selection of sounds and their handling of different textures within the composition or arrangement. Consideration should be given to candidates’ choice of resources; writing for specific instrumental combinations; selection of sounds and evidence of aural awareness revealed in the pieces. Candidates are expected to have some sense of the appropriateness of what they write for the resources they have chosen to use. Hearing what they have written down is vital, for it provides candidates with opportunities to translate written notation into sound.)

Compositional technique (the ways in which candidates make use of the basic “raw material” of music – consideration should be given to candidates’ understanding of the ways in which basic ideas can be extended, developed and combined; the exploration and utilisation of standard composing devices such as sequence, inversion, drones, and the manipulation of techniques on a broader scale to produce an aesthetically pleasing composition or arrangement. Centres must also consider the element of harmony, whether explicit (as in the piano accompaniment to an instrumental melody) or implicit (as in the case of an unaccompanied song or solo instrumental line). Aspects of harmonic appropriateness in relation to the melodic line and the progression of chords can provide evidence of candidates’ aural awareness of the relationship between linear (melodic) and vertical (harmonic) aspects of their work.)

Score Presentation/Notation (consideration should be given to rewarding work that displays evidence of a careful and intelligent attempt to notate musical ideas and which pays close attention to details of performance, regardless of the notation medium; Centres should consider how effectively pupils are able to record their aural imagination in terms of written signs and symbols.)

A mark out of 15 should be given for each piece, according to the descriptors listed below.

DESCRIPTOR	MARK
Musical and imaginative compositions and arrangements that display a high level of creative ability and a keen sense of aural perception. There will be evidence of structural understanding and the selection of instrument/sounds and their manipulation will be idiomatic, with keen attention to timbre and balance. Scores will be accurate, well-presented and show attention to detail throughout. Arrangements display very clear evidence of new compositional input.	13–15
Compositions and arrangements that are imaginative and display mainly secure and confident handling of materials, together with an organised approach to overall structure. There will be some evidence of idiomatic instrumental writing, although there may be some unevenness in terms of consistent quality of ideas and balance between parts. Scores will be well-presented overall, displaying reasonable attention to performing details. Arrangements display clear evidence of new compositional input.	11–12
Compositions and arrangements that display evidence of sensible instrumental writing and a creative effort to organise sounds into a coherent and satisfying whole. Aspects of structure and musical ideas may lack imagination and the quality of invention may not be consistent. Scores may contain aspects that are ambiguous or contradictory, although the general level of presentation will be accurate and performance indications will be clear. Arrangements display fairly clear evidence of new compositional input.	8–10
Compositions and arrangements that display some elements of musical understanding and a degree of aural perception, but are uneven in quality in several assessment areas. Aspects of melodic writing, rhythm and structure may be overly formulaic and/or repetitive, reflecting little confidence to depart from the security of standard conventions. Scores may be rather imprecise in their notation of performance instructions and lack attention to detail in several places. Arrangements display some evidence of new compositional input.	6–7
Compositions and arrangements that display relatively little security and limited musical imagination. There will be little evidence of a consistent attempt to write in an idiomatic manner and/or to explore balance, and the organisation of ideas may suggest that the overall structure has not been thought through carefully. Scores may contain many ambiguities together with consistent imprecision and a lack of attention to detail in providing instructions for performance. Arrangements display little evidence of new compositional input.	3–5
Compositions and arrangements that display little evidence of consistent application or musical understanding. All assessment areas will exhibit consistent evidence of weakness and low levels of achievement. Scores will be imprecise throughout and/or incomplete. Arrangements display no evidence of new compositional input.	0–2

Add the two total marks together to give the **GRAND TOTAL MARK out of 30 for COMPOSING**

APPENDIX B

Paper 2: Performing

A mark out of six must be awarded under each of the following headings:

(a) Accuracy of notes and rhythm OR quality of improvisation

Descriptor	Marks
Entirely accurate and consistently maintained throughout OR a high quality of fluent improvisation	5-6
Moderately accurate but with several passages spoilt by hesitation OR a moderate quality of fairly fluent improvising	3-4
Inaccurate and hesitant performance OR a poor quality of aimless improvising	1-2
Hardly any accurate notes or rhythms OR hardly any evidence of an ability to improvise	0

(b) Choice and control of tempo in an individual performance OR ensemble coordination

Descriptor	Marks
An entirely appropriate choice of tempo, consistently maintained throughout the performance OR excellent ensemble co-ordination	5-6
Choice of tempo not wholly appropriate and with some fluctuations OR moderate ensemble co-ordination	3-4
An inappropriate choice of tempo with many fluctuations throughout the performance OR poor ensemble co-ordination	1-2
No sense of a consistent tempo OR no sense of ensemble	0

(c) Sensitivity to phrasing and expression

Descriptor	Marks
Suitably phrased and fully effective in expression	5-6
Moderately well phrased and fairly effective in expression	3-4
Little account taken of phrasing and expression	1-2
No phrasing or expression evident	0

(d) Technical control of the instrument or voice

Descriptor	Marks
Very good technical control	5-6
Moderately good technical control	3-4
Weak technical control	1-2
Not in control of the instrument or voice	0

(e) **Range of technical and musical skills demonstrated**

Descriptor	Marks
A wide range of well-developed skills, allowing the candidate to perform music which makes substantial demands	5-6
A range of moderately developed skills, allowing the candidate to perform music of moderate difficulty	3-4
A narrow range of modest skills, allowing the candidate to perform music which makes simple demands	1-2
An inadequate range of very basic skills, allowing the candidate to perform at a very elementary level	0

Add together the marks under each heading to give the **TOTAL MARK out of 30 for Individual Prepared Performing**

Add together the marks under each heading to give the **TOTAL MARK out of 30 for Ensemble Performing**

Add the two total marks together to give the **GRAND TOTAL MARK out of 60 for PERFORMING**

APPENDIX C

Content for Assessment of Listening Skills

Candidates should be taught to recognize and describe the following musical features, which are listed in order to provide a clear indication of the range of knowledge expected in the listening paper.

Rudiments

Standard European staff notation, including:

Dynamic markings (*pianissimo* [*pp*], *piano* [*p*], *mezzo piano* [*mp*], *mezzo forte* [*mf*], (*forte* [*f*], *fortissimo* [*ff*], *crescendo* [*cresc.*], *decrescendo* / *diminuendo* [*dim.*])

Tempo markings (*adagio*, *andante*, *moderato*, *allegro*, *presto*, *accelerando* [*accel.*], *rallentando* [*rall.*], *ritardando* [*rit.*], *a tempo*)

Ornaments (trill, *appoggiatura*)

Articulation signs (*sfz*, *staccato*, *tenuto*, *legato*, *accent*)

Score directions (*D.C.*, *D.S.*, *Fine*, *Coda*)

Treble and bass clefs

Key signatures (up to 4 sharps and 4 flats in major and minor keys)

Time signatures (simple, compound and irregular)

Intervals (major and minor)

Melody and Rhythm

Scales (major, minor, chromatic, pentatonic)

Melodic movement (step or leap)

Phrasing

Metre (duple, triple or irregular)

Syncopation

Polyrhythm

Harmony

Chords (I, IV, V)

Cadences (plagal, perfect, imperfect, interrupted)

Modulation (to relative minor/major, subdominant, dominant)

Ensembles and instruments

Orchestra, wind band, jazz band, string quartet, choir

String instruments (violin, cello, harp, guitar [electric, acoustic and bass])

Wind instruments (recorder, piccolo, flute, oboe, clarinet, saxophone, bassoon,)

Brass instruments (trumpet, French horn, trombone)

Percussion instruments (drum kit, xylophone, glockenspiel, kettledrum / timpani, bass drum, snare drum, cymbals, tambourine, triangle)

Keyboard instruments (piano, synthesizer)

Voices (soprano, alto, tenor, bass)

Instrumental and/or vocal effects

Arco [bowed], pizzicato [plucked], tremolo, glissando, strumming, pitch bending, tremolo, ululation

Structure

Binary, ternary, rondo, theme and variations, strophic, cyclic

Musical devices

Repetition, sequence, imitation, ostinato, Alberti bass, suspension, pedal / drone, call and response, antiphony

Texture

Melody and accompaniment, homophonic, polyphonic, monophonic, heterophonic

Genre

Opera, oratorio, lied /song, musical, symphony, concerto, string quartet, sonata, march, waltz, minuet and trio

Botswana popular styles

Hip Hop, House, Rhumba, Jazz, Rock, Gospel, Traditional Pop, Kwaito

Botswana indigenous styles

Ceremonial (Tsutsube, hosanna, dikoma, ditlhaka, chiperu)

Recreational (Setapa, phathisi, mmamarutlure, ndazula, dikhwaere, dipina tsa dikatarata)

Botswana indigenous instruments

Membranophones (meropa)

Idiophones (setinkane, lonaka, marapo, dikei, matlhowa)

Chordophones (Segaba, katara, lengope)

Aerophones (ditlhaka, phala, mouth bow)

Natural sounds (voice, body percussion)

African styles

Southern (mbaquanga, chimurenga)

Central (soukous)

Eastern (benga)

Western (Highlife, juju)

Northern (Margrib, rai)

SeneGambia (Griot)

African instruments

Membranophones (talking drums, drums)

Idiophones (shakers, bones, bells, scrapers, mbira, xylophones)

Chordophones (kora, umakhweyana, oil tin guitar, uhadi, ud)

Aerophones (kwela, animal horns, pan pipes, setoroto / jaw harp)

Natural sounds (voice, body percussion)