



BOTSWANA
EXAMINATIONS
COUNCIL

BOTSWANA SENIOR SECONDARY EDUCATION

ASSESSMENT SYLLABUS

MUSIC

[CODE: 1258]



2024 - 2029

FOREWORD

The Botswana Examinations Council (BEC) is pleased to authorise the publication of the Outcome Based Assessment (OBA) syllabus for Music in the 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 “provision of a credible and responsive assessment and examination system”. In the quest for responsiveness, the BEC has aligned the assessment to Outcome Based Education (OBE) that recognises the need to impart 21st century skills on learners. As such, School-Based Assessment (SBA) forms a component of the final assessment. Furthermore, periodic reviews are promoted for the assessment syllabi to reflect the aims of the national curriculum and international best practice. Customer feedback forms an integral part of such reviews.

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.

Dr Moreetsi Thobega
Chief Executive Officer
Botswana Examinations Council

ACKNOWLEDGEMENTS

The Botswana Examinations Council wishes to acknowledge the diligent contribution of all the stakeholders who played a pivotal role in the development the Music Assessment syllabus for the Botswana Senior Secondary Education (BSSE). The stakeholders gave a lot of priority to this national assignment over and above regular work assignments and this document was produced within the stipulated time frame. A task such as this one requires mental focus, commitment, dedication, a high level of accountability and responsibility, as such all of them were equal to this task and are much appreciated.

The Syllabus Development Task Team (SDTT) comprised of the following:

Mr David Segatlhe	Moeding College
Mr Isaac Radikara	Mogoditshane Primary School
Mr Lucky Batlanang	Pitikwe Junior Secondary School
Ms Bontlogile Modikwe	Department of Curriculum Development and Evaluation
Mr James Nkganetsang	Molepolole College of Education
Mr Seabe Raditladi	AWIL College
Ms Mosetsanagape Gaorutwe	Botswana Examinations Council
Ms Bellah Manga	Mogoditshane Senior Secondary School
Mr Isaiah Mosweu	Francistown Senior Secondary School

The members of the Syllabus Advisory Committee comprised of the following:

Mr David Segatlhe	Moeding College
Mr Isaac Radikara	Mogoditshane Primary School
Ms Mosetsanagape Gaorutwe	Botswana Examinations Council
Ms Bontlogile Modikwe	Department of Curriculum Development and Evaluation
Ms Gomolemo Mojaki	Tlokweng college of Education
Mr Mmika Kebotsamang	Serowe College of Education
Mr Christopher Koketso	Sefhare Regional Office
Mrs Akhutleleng Kekwaletswe	Kingdom Music Academy
Mr Glen Lore	Radikolo Junior Secondary School
Mr Christopher Mhlanga	Nata Senior Secondary School

Table of Contents	Page
FOREWORD	2
ACKNOWLEDGEMENTS	3
1 INTRODUCTION	4
Prior learning	4
Progression	4
Special Assessment Requirements	4
2 FACILITATOR SUPPORT	5
3 SYLLABUS AIMS	5
4 ASSESSMENT OBJECTIVES	6
5 SCHEME OF ASSESSMENT	6
5.1 The components	6
5.2 Relationship between Assessment Objectives and Components	10
5.3 Grade descriptors	10
6 AVAILABILITY OF THE SYLLABUS	12
7 COMBINING THE SYLLABUS WITH OTHER SYLLABUSES	12
8 SYLLABUS CONTENT	12
9 OTHER INFORMATION	13
10 GRADING AND REPORTING	14
11 PAPER 2 ASSESSMENT CRITERIA	14
12 PAPER 3 ASSESSMENT CRITERIA	15

1 INTRODUCTION

As part of the Botswana Senior Secondary Education (BSSE) programme, the Music syllabus is designed to assess candidates who have completed a two-year learning programme. The assessment is based on the senior secondary school Music teaching syllabus.

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

This assessment syllabus should be read in conjunction with:

- (a) The senior secondary school Music teaching syllabus
- (b) The specimen question papers and marking schemes.
- (c) Moderators guidelines
- (d) Assessment Guide

Prior Learning

This Music syllabus is for learners at Botswana Senior Secondary School level (NCQF level 4). To access this syllabus, a learner must have successfully completed Music at Junior Secondary School level (NCQF level 2 or equivalent). Any learner who will have some form of formal training in music or able to play any musical instrument may be considered for enrolment only upon successful completion of an audition.

Progression

Upon completion of BSSE Music, learners may progress to tertiary or vocational institutions to study music and related programmes.

Special Assessment Requirements

In order to provide all learners with an equal opportunity to demonstrate their learning, assessment procedures and methods must be flexible enough to allow adjustments to overcome any substantial disadvantage that individual learners may experience.

The following are some of the assessment methods that can be used depending on the individual learners' needs:

- **Modified Assessment** – This provides for special arrangements or adjustment with existing systems, which may involve different assessment methods such as extra time, own room, scribes, interpreters, using a laptop, presentation, text-to-speech software, videos and audios.

Modification of the assessment is usually done for learners with disability.

- **Inclusive Assessment** – This is when flexible range of assessment modes are made available to all. This assessment method is capable of assessing the same learning outcome in different ways – such as practicals, presentations, projects, group work, course work, increasing font size, using assistive devices like CCTV, recorders, braille, instead of written work and avoiding complex vocabulary. Inclusive assessment promotes equity and improves the chances for all learners to demonstrate their knowledge and skills to meet their learning outcomes.

2 FACILITATOR SUPPORT

In OBE, teachers are facilitators. The Botswana Examinations Council will provide a wide range of detailed guidance, innovative training and professional development on the assessment of this syllabus. This will enable facilitators to give learners the best possible preparation for BSSE Music. The following support documents will be availed to the facilitators,

- Assessment Syllabus
- Examiner reports to improve future learning
- Face-to-face workshop trainings
- Marking criteria / marking rubrics
- Assessment forms (standardised)
- Facilitator guidelines

3 SYLLABUS AIMS

The aims of the Music Assessment and Teaching Syllabuses are aligned. They are:

- Apply the skills, techniques, processes and technologies of Music.
- Explore ways of using Music to communicate ideas and observations.
- Use artistic understanding to respond to, reflect on, and critically analyse products and processes of Music.
- Describe and critically analyse the role of Music in society.

4 ASSESSMENT OBJECTIVES

Candidates will be assessed on the following:

1. Knowledge with understanding
2. Performance skills
3. Music Creation/Application

Assessment Objective 1 (AO1): Knowledge with understanding (40%)

Candidates should be able to:

1. Recall and apply knowledge with understanding of music rudiments, reading and dictation
2. Demonstrate and apply knowledge with understanding of music styles in;
 - I. Botswana indigenous music
 - II. Botswana contemporary
3. Demonstrate the ability to harmonise a melody.

Assessment Objective 2 (AO2): Performance Skills (35%)

Candidates should be able to:

1. Demonstrate instrumental and/or vocal technical skills in performance;
 - i. Solo with or without accompaniment
 - ii. Chamber ensemble
2. Perform music appropriate to an instrumental/vocal ability

Assessment Objective 3 (AO3): Music Creation (25%)

Candidates should be able to:

1. Demonstrate and apply knowledge of music technology.
2. Demonstrate the ability to create music
3. Use music software to create sound
4. Demonstrate the ability to arrange music using compositional techniques
5. Demonstrate the ability to write a song.

5 SCHEME OF ASSESSMENT

5.1 The Components

Components that will be used to assess this syllabus will be Paper 1, Paper 2, and Paper 3.

Paper 1	60 marks	Listening	40%
----------------	-----------------	------------------	------------

The component covers AO1 and AO3. AO1 (86.7%) and AO3 (13.3%) The component will reward candidates for positive achievement in:

- Aural awareness, perception and discrimination in relation to music rudiments, music reading and dictation, Botswana indigenous and Botswana contemporary music.

This will be based on a CD recording supplied by Botswana Examinations Council. It is essential that Centres 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. 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.

The duration of this compulsory, written paper is **1 hour**. The paper consists of the following three sections:

Section A [20 marks]

Two extracts will be played, which may be instrumental and/or vocal, and selected from any style or tradition. A skeletal score will be provided for one of the extracts. The questions will focus on rudiments, melody and rhythm, notation, harmony (including recognition of chords, keys and cadences), structure, compositional devices and texture as appropriate to the music.

Section B [20 marks]

Two extracts selected from instrumental and/or vocal Botswana indigenous music will be played. One extract will be ceremonial and the other recreational. Questions will focus on the characteristics and elements of indigenous styles (including ensembles, instruments, and instrumental effects) and their cultural significance.

Section C [20 marks]

Two extracts selected from instrumental and/or vocal Botswana contemporary music will be played. Questions will focus on the characteristics and elements of contemporary styles (including ensembles, instruments, and instrumental effects) and influences from indigenous music.

In both Sections B and C, candidates may also be asked questions relating to

rudiments, melody and rhythm, notation, harmony, structure, compositional devices and texture.

Paper 2		60 marks	Practical	35%
			Examination	

This component will reward candidates for positive achievement in :

- Technical competence on one or more instrument(s), or voice:
 - (i) a prepared solo performance
 - (ii) a prepared ensemble performance
- Interpretative and expressive understanding of the music through their performance

All candidates will perform live and be assessed by a visiting panel. These live performances must also be recorded for future moderation by BEC.

Prepared solo performance (30 marks)

The solo performance 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. The performance must last for a minimum of two minutes but should not normally exceed **three** minutes. More than one piece may be performed to meet the minimum time.

Prepared ensemble performance (30 marks)

An ensemble should consist of two to eight live performers, performing independent roles. The candidate's part may not be consistently doubled by any other part or performer. The performance must last for a minimum of two minutes but should not normally exceed **three** minutes. More than one piece may be performed to meet the minimum time.

Paper 3	40 marks	Provider Based	25%
Assessment			

The component will reward the candidates for achievement in:

- Imagination, creativity, and aural discrimination in song writing, composing and /or arranging.
- The use of staff notation.
- The use of music technology.

1. Composing or arranging for instruments (15 marks)

Candidates will be required to submit **either** an original composition **or** an arrangement. The composition may be in any style and for any combination of any instruments. The arrangement should take as its starting point the melody of a Botswana indigenous song chosen by the candidate. It may be in any style and for any combination of instruments.

The work will be assessed by the centre and externally moderated by Botswana Examinations Council.

Requirements

- The composition or arrangement must be notated using staff notation.
- An audio recording of the composition or arrangement must also be included. This may be a live recording, or generated by computer software / music technology, and must be submitted on USB or CD.
- An arrangement must not simply be a transcription of the original song for different instruments 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 countermelodies.
- A composition should not just be a single melody line.
- Each composition or arrangement must be accompanied by written documentation in the form of a journal or folio, with dates, which records the progress and development of the composition/ arrangement from initial ideas through to the final version. This folio will assist the facilitator 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.
- The facilitator will be required to certify that the composition or the arrangement is the individual work of the candidate. They should pay particular attention to ensuring AI is not used inappropriately in any task involving music technology.

2. Song writing (25 marks)

Candidates will be required to write the lyrics and create the music for an original song, and to use music technology to produce a recording of it. The song may be in any musical style; it must contain at least one voice part and include accompaniment. The work will be assessed by the centre and externally moderated by Botswana Examinations Council.

Requirements

- The song must be submitted as an audio recording on USB or CD.
- The lyrics should be sung live, but the candidate does not need to be the singer. The accompaniment can be sung and/or played live and/or use computer generated sounds; the candidate does not need to be the performer of any live instrumental or vocal parts.
- Music technology should be used to produce the final recording of the song.
- A copy of the lyrics must also be included, but the music itself does not need to be notated.
- The song must be accompanied by written documentation in the form of a journal or folio, with dates, which records the progress and development of the song from initial ideas through to the final version. This folio will assist the facilitator in validating the song as the candidate's own work.
- The facilitator will be required to certify that the lyrics and the musical content of the song (but not necessarily the singing or performing of any instrumental parts) are the individual work of the candidate.

5.2 Relationship between Assessment Objectives and Components

Assessment Objectives			
	Paper 1	Paper 2	Paper3
AO1 Knowledge and understanding	52	5	10
AO2 Performance skills		55	10
AO3 Music Creation/Application	8		20
Total Marks	60	60	40
Paper Weighting	40%	35%	25%

5.3 Grade Descriptors

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by the candidates awarded particular grades. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of a candidate's performance in the examination may be balanced by a better performance in others.

Grade A

- Recall and demonstrate understanding of wide range of music rudiments, effectively, accurately and logically.
- Demonstrate and apply accurate and consistent knowledge of Botswana indigenous and contemporary music styles.
- Demonstrate excellent instrumental and vocal technical skills in performance.
- Collaborate effectively with peers in an appropriate chamber ensemble.
- Advanced use of music technology and software to create a music product.
- Apply advanced compositional skills in arranging music and song writing.

Grade C

- Recall and demonstrate understanding of most of music rudiments, accurately and logically
- Demonstrate and apply accurate knowledge of Botswana indigenous and contemporary music styles.
- Demonstrate good instrumental and vocal technical skills in performance.
- Display good collaboration with peers in an appropriate chamber ensemble.
- Good use of music technology and software to create music product. • Apply good compositional skills in arranging music and song writing

Grade E

- Recall and demonstrate understanding of some music rudiments, accurately
- Demonstrate some accuracy in knowledge of Botswana indigenous and contemporary music styles.
- Demonstrate modest instrumental and vocal technical skills in performance.
- Modest performance of quick study repertoire appropriate to an instrumental/vocal ability.
- Basic use of music technology and software to create music product.
- Apply basic compositional skills in arranging music and song writing

Grade G

- Recall and demonstrate understanding of basic music rudiments.
- Demonstrate limited instrumental and vocal technical skills in performance
- Demonstrate basic knowledge of Botswana indigenous and contemporary music styles.
- Collaborate with peers in an appropriate chamber ensemble with some limitations.

- Limited Use of music technology and software to create music product.
- Apply limited compositional skills in arranging music and song writing.

6 AVAILABILITY OF THE SYLLABUS

This syllabus is available for school candidates only.

7 COMBINING THE SYLLABUS WITH OTHER SYLLABUSES

Candidates may not combine this syllabus in an examination series with any vocational syllabuses in Botswana Senior Secondary Education.

8 SYLLABUS CONTENT

This syllabus is going to assess the following Learning Outcomes (LO's):

Module 1	
MUSSL 1	MUSIC FUNDAMENTALS
MUSSL 1.1 Perform melodies demonstrating an understanding of music rudiments. MUSSL 1.2 Analyse melodies demonstrating an understanding of music rudiments. MUSSL 1.3 Create melodies showing an understanding of music rudiments.	
Module 2	
MUSSL 2	BOTSWANA MUSIC
MUSSL 2.1 Demonstrate understanding of indigenous music of Botswana.* MUSSL 2.2 Appreciate indigenous music of Botswana.	
MUSSL 2.3 Explore Botswana Contemporary Music.	
Module 3	
MUSSL	MUSIC CREATION
MUSSL 3. 1 Arrange melodies applying compositional techniques. MUSSL 3. 2 Compose melodies applying compositional techniques. MUSSL 3. 3 Demonstrate the ability to write a song.	
Module 4	

MUSSL 4	MUSIC INDUSTRY
-MUSSL 4. 2: Demonstrate an understanding of music technology. MUSSL 4. 3: Manipulate sound using soft-wares and devices.	
Module 5	
MUSSL 5	INSTRUMENTAL STUDIES
MUSSL 5.1 Display technical instrumental/ vocal skills MUSSL 5.2 Demonstrate technical ability through responding to set technical demand MUSSL 5.4 Collaborate with peers in an appropriate chamber ensemble/Combo	

*Candidates are expected to have knowledge of the following Botswana Indigenous instruments:

membranophones	meropa
idiophones	setinkane, marapo, matlhowa
chordophones	segaba, katara, lengope
aerophones	ditlhaka, phala, lonaka, mouth bow
natural sounds	voice, body percussion

9 OTHER INFORMATION

Equality and Inclusion

The syllabus encompasses assessment where the principle of inclusivity is core which aims at curbing the presence of unnecessary barrier for learners with Special Education Needs (SEN).

Great care has been taken in the preparation of this syllabus and assessment materials to avoid bias of any kind. The assessment is designed with the aim of avoiding direct and indirect discrimination. The standard assessment arrangements may present unnecessary barriers for candidates with disabilities or learning difficulties. Access Arrangements would be put in place for these candidates to enable them to access the assessments and receive recognition of their attainment. Access arrangements will not be agreed if they give candidates an unfair advantage over others or if they compromise the assessment standards.

10 GRADING AND REPORTING

Reporting is on scale of A* to G

Reporting of BSSE results are represented by the grades A*, A, B, C, D, E, F or G indicating the standard achieved, Grade A* being the highest and G the lowest. Candidates who failed to achieve grade G would be ungraded and awarded U. 'Ungraded' will be reported on the statement of results but not on the certificate

11 PAPER 2 ASSESSMENT CRITERIA

Solo and Ensemble Performance

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 improvisation	1 – 2
Hardly any accurate notes or rhythm OR hardly any evidence of an ability to improvise	0

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

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 consistent tempo OR no sense of ensemble	0

c) Sensitivity to phrasing and expression

DESCRIPTOR	MARKS
Suitable phrasing 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 two totals together to give the GRAND TOTAL MARK out of 60 for PERFORMING.

12 PAPER 3 ASSESSMENT CRITERIA

1. Composing or Arranging for instruments (15 marks)

DESCRIPTOR	MARKS
A musical and imaginative composition or arrangement that displays a high level of creative ability and a keen sense of aural perception. There is evidence of structural understanding, and the use of instruments is idiomatic, with keen attention to timbre and balance. The score is accurate, well-presented and shows attention to detail throughout. The arrangement (where applicable) displays very clear evidence of new compositional input.	13 – 15

A composition or arrangement that is imaginative and displays mainly secure and confident handling of materials, together with an organised approach to overall structure. There is some evidence of idiomatic instrumental writing, although there may be some unevenness in terms of consistent quality of ideas and balance between parts. The score is well-presented overall, displaying reasonable attention to performing details. The arrangement (where applicable) displays clear evidence of new compositional input.	11 – 12
A composition or arrangement that displays 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. The score may contain aspects that are ambiguous or contradictory, although the general level of presentation is accurate and performance indications are clear. The arrangement (where applicable) displays fairly clear evidence of new compositional input.	8 – 10
A composition or arrangement that displays some elements of musical understanding and a degree of aural perception but is 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. The arrangement (where applicable) displays some evidence of new compositional input.	6 – 7
A composition or arrangement that displays relatively little security and limited musical imagination. There is 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. The scores may contain many ambiguities together with consistent imprecision and a lack of attention to details in providing instructions for performance. The arrangement (where applicable) displays little evidence of new compositional input.	3 – 5
A composition or arrangement that displays little evidence of consistent application or musical understanding. All assessment areas exhibit consistent evidence of weakness and low levels of achievement. The score is imprecise throughout and/or incomplete. The arrangement (where applicable) displays no evidence of new compositional input.	0 – 2

2. Song writing (25 marks)

(a) Musical content (15 marks)

DESCRIPTOR	MARKS
A musical and imaginative song that displays a high level of creative ability and a keen sense of aural perception in response to the lyrics. There is evidence of structural understanding, and the use of voice(s) and instruments/sounds is idiomatic, with keen attention to timbre and balance.	13 – 15
A song that is imaginative and displays mainly secure and confident handling of materials in response to the lyrics, together with an organised approach to overall structure. There is some evidence of idiomatic vocal and instrumental writing, although there may be some unevenness in terms of consistent quality	11 – 12
of ideas and balance between parts.	
A song that displays evidence of sensible vocal and instrumental writing and a creative effort to organise sounds into a coherent and satisfying whole. Aspects of structure and musical ideas may lack imagination in response to the lyrics and the quality of invention may not be consistent.	8 – 10
A song that displays some elements of musical understanding and a degree of aural perception in response to the lyrics but is 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.	6 – 7
A song that displays relatively little security and limited musical imagination in response to the lyrics. There is 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.	3 – 5
A song that displays little evidence of consistent application or musical understanding in response to the lyrics. All assessment areas exhibit consistent evidence of weakness and low levels of achievement.	0 – 2

(b) Lyrics (5 marks)

DESCRIPTOR	MARKS
Evocative and well-articulated ideas and/or storyline. Well-structured and fully coherent.	4 – 5

Ideas and/or storyline of some interest to the listener but somewhat lacking in richness and/or impact. Some success in structuring and sequencing.	2 – 3
Unclear or no ideas and/or storyline. Little or no attempt at structuring and sequencing.	0 – 1

(c) Use of music technology (5 marks)

DESCRIPTOR	MARK
The recording is well-balanced with excellent sound quality. There is clear evidence that music technology has been used effectively to enhance the song.	4 – 5
The recording is fairly well-balanced, and the sound quality is good. There is evidence that some aspects of music technology have been used to enhance the song.	2 – 3
There are problems with the balance and/or sound quality in the recording. There is little evidence that aspects of music technology have been used to enhance the song.	0 – 1