PRINCIPAL EXAMINER'S REPORT

BOTSWANA
EXAMINATIONS
COUNCIL

JCE MUSIC

2024

INTRODUCTION

This marking report constitutes feedback on candidates' performance from the 2024 JCE Music examination which was made up of 4 components; Paper 1, which is a Listening Comprehension, Paper 2 a component on Structured questions, Paper 3 which is based on Music performance through an In-house Practical Examination and finally Paper 4, which is a Coursework component that assesses candidates practical skills over the course of their 3 year learning programme.

For components 1 and 2, the 2024 marking session for JCE Music took place from 10-22 December 2024, at Naledi Senior Secondary School in Gaborone. There were two teams of five (5) examiners each, who were responsible for the marking of both components of Music 1 and Music 2, each supervised by one (1) Principal Examiner. However, Paper 3 as an in-house practical examination was carried out assessment on the other hand, from the 16th September to the 27th September 2024. For paper 4, a validation exercise was carried out in the month of October 2025 during which Centre submissions of candidate scores were subjected to rigorous quality assurance processes and later moderated.

PAPER 1: LISTENING COMPREHENSION

General Comments

This is a listening paper that tests the listening skills of candidates, made up of three sections, being Section A, B and C. Section A is mainly focused on *Western music traditions*, while section B covers *Botswana indigenous music*, *Botswana popular and African music*. Section C on the other hand focuses on **aural perception** respectively.

There were 1730 candidates who sat for the 2024 examination, compared to the 2023 cohort which recorded 1563 candidates. This was an increase of 167 candidates, and it constitutes 10.68% increase of the candidature.

The general performance was mostly below average, with very few candidates in a handful of Centres observed to be average. Most candidates had challenges in section A, while in section B and C their performances were generally average as they struggled with items such as question 4b and C which was based on *Botswana Popular music* in which they could not provide the groove that the listeners can feel and connect with and could not describe the rhythm of the drums. Question 8 in Section C was also a challenge to almost all candidates, as they could not correctly insert the appropriate accidentals as heard in the extract. notating the intervals, for question 9 was also a challenge as most candidates notated using incorrect key and notes as they couldn't use minims as stated in the question. In some Centres candidates would give more than two responses in a question which require only one response, In most instances, candidates used the correct music vocabulary and terminology, although their responses were incorrect and therefore could not get items correct. There was no recognizable improvement in the general performance of this year's candidates in comparison with their counterparts of the previous year.

Comments on Individual Questions

Section A

The performance of almost all candidates in this section was below expectations, with only a very few candidates having an above average performance.

1   (a)   The performance of candidates in this item was below average as candidates were not able to state the vocal technique heard in the extract and some would rather state the voice ranges instead of vocal technique.

    (b)   Most candidates were not able to give the correct response in this item, with only a few candidates who were able to give the correct features of the renaissance madrigal.

    (c)   Most candidates gave correct responses on this item as they could state the texture depicted by the extract with only a few who would write two or three different types of textures as their response to the item.

    (d)   Candidates' performance in this item was below average as most of them were not able to describe any two instances of word painting heard in the extract.

2 **(a)** Performance on this item was below average as almost all candidates were not able to state the musical term for the main theme introduced at the beginning, mostly candidates gave any other musical term not related to the extract.

(b) Candidates' performance was below average on this item as they were able to state how polyphony was achieved in the extract, in some instances they rather gave the definition of the word polyphonic.

(c) **(i)** Candidates could access marks to this item, they mostly gave the correct musical era for the type of the music prevalent as heard in the extract.

(ii) Few candidates got this item correct as they were able to give a correct reason to their response in question **(i)** above most candidates could not give the correct responses as they wrote any other reasons not relating to their response.

(d) Most candidates gave a correct response to this item as they, where able to name the instrument playing in the extract.

Section B
The performance for this section was average compared to Sections A and C, though most candidates had challenges with question 4c.

3 **(a)** Candidates' performance was above average in this item as they were able to name the vocal ornament as heard in the extract.

(b) Performance on this item was average, since some candidates were able to state one characteristic heard that dominated the music and some gave any other characteristic of Botswana indigenous music which was not dominant in the extract.

(c) Most candidates got this item correct as they were able to state the vocal technique heard when the lead singer takes the solo part.

(d) Most candidates got this item correct with only a few candidates who wrote any other group or artists which were not associated with the extract.

(e) Candidates' performance was average in this item as some were able to give the feature of the music which makes it to have a long-lasting impact on the listener.

4 Most candidates gave incorrect response in this item as they could state two distinctive features heard in the music that define the genre. Few candidates gave one correct response.

(a) Candidates' performance was below average in this item as they were not able to name the instrument that provide the groove that the listeners can feel and connect with, some would rather name any other instrument heard which couldn't provide the groove.

(b) Almost all candidates were not able to get this item correct as they could not describe the rhythm of the drums in the extract.

(c) Candidates' performance on this item was above average as they were able to state the artist associated with the extract. Only a few candidates stated other artists or groups which did not relate with the extract in any way.

5 **(a)** Candidates' performance on this item was above average as they were able to suggest a suitable tempo of the extract, with few who gave incorrect responses such as dynamic levels instead of tempo markings.

(b) Candidates' performance was average as they were able to list two correct percussive instruments as their responses while some could list one correct response to this item.

(c) Candidates exhibited a below average performance in this item as they were not able to write how polyrhythmic structure of the music was realized. Almost all candidates could not access marks in this item.

6 The performance of candidates on this item was ranging from below average to above average as some candidates were able to state the musical era associated with the instruments heard. In some instances, candidates wrote names of the instruments instead of the era or the musical period they associate to.

7 Most candidates' performance was average in this item as candidates mostly gave a correct response to one of either item (a) or (b). In most instances candidates would provide the correct time signature and couldn't state the type of the time signature. Or they could not relate the type of time signature at item 7(b) to item 7(a).

8 Almost all candidates gave incorrect responses in this item. They could not insert the appropriate accidentals as heard in the extract, where very few candidates accessed one or two marks from the allocated mark. Candidates inserted accidentals in any other notes which did not relate to the scale provided.

9 Candidates performed below average in this item, they were mostly able to notate using minis but could not notate intervals as played in the extract, some could not relate the intervals heard to the provided scale of G major.

CONCLUSION

Candidate's performance was mostly below average as they had more challenges across all sections, though predominantly in sections A. For section C, most candidates had challenges with questions 8 and 9. Where they were not able to insert the correct accidentals they also had challenges with question 9 where they couldn't notate the intervals in relation to the provided scale. Some candidates had challenges with music vocabulary and also gave responses based on their general knowledge instead of what is heard in the extracts. In other instances, candidates gave correct musical terminologies but not in relation to the questions. Candidates also gave more than one response in some items, for example where they

are requested to name the texture they would list all the types of textures instead of giving one correct response.

RECOMMENDATIONS

- Expose candidates to different music era/periods.

- Encourage candidates to answer questions in relation to the extracts.

- Candidates should be trained on listening exercise on intervals ,scales and textures.

- Candidates should be trained on aural melody analysis.

- Candidates should be exposed to different extracts of western music.

- Candidates should be exposed to different music genres and their characteristics.

- Candidates should be exposed to this component through month end tests and end of term examinations for more practice.

- Expose candidates to various instruments so that they can be able to identify sound they produce.

PAPER 2: STRUCTURED QUESTIONS

General Comments

This examination was a written paper divided into three sections: Section A, Section B, and Section C. Section A consisted of short answer questions covering topics such as the introduction to music, music technology, and music notation. Section B featured structured notation-based items that tested candidates' knowledge, melody analysis, and evaluation skills. Section C primarily focused on short essay questions assessing music traditions and music technology.

A total of 1,730 candidates sat for this paper in the 2024 examination, an increase of 9.9% from the 1,573 candidates in 2023. This increase in candidate numbers is attributed to increased enrolment at certain Centres. The total number of examination Centres remained unchanged at 38 compared to last year. Overall, the performance of most candidates was below average, with only a few demonstrating average to slightly above average results.

The majority of candidates achieved exceptionally low marks across all sections of the paper. In Section A, candidates struggled to identify the names of musical symbols, define musical terms, and correctly name classical composers along with their works. Section B revealed further weaknesses, with candidates unable to adequately address questions on melody analysis, interval inversions, the construction of triads, and the arrangement of staff components. Similarly, Section C demonstrated a lack of proficiency, with candidates facing difficulties in both music technology and music traditions.

In light of these observations, the overall performance of the 2024 cohort was below average. It is clear that many candidates faced challenges with essential skills, including recall, application, melody analysis, and understanding of music traditions and technology.

Comments on Individual Questions

Section A

1   The overall performance on this item was below average. Candidates were expected to identify the symbols for **sforzando** and tie. However, the majority of candidates were unable to correctly identify *sforzando*, with many providing non-musical terms such as **fozado** or generic dynamic markings, while others left the question blank. A small number of candidates were able to correctly identify the tie and its meaning. Additionally, most candidates struggled to explain the meaning of sforzando and to describe dynamic markings such as the overall performance on this item was below average. Candidates were expected to identify the symbols for *sforzando* and *tie*. However, the majority of candidates were unable to correctly identify *sforzando*, with many providing non-musical terms such as "*fozado*" or generic dynamic markings like "dynamic marks," while others left the question blank. A small number of candidates were able to correctly identify the *tie* and its meaning. Additionally, most candidates struggled to explain the meaning of *sforzando* and to describe dynamic markings such as *forte* and *fortissimo*. *forte* and *fortissimo*.

2   The performance on this item was below average. Candidates were expected to define ensemble and CD. The majority of candidates correctly identified what CD stands for, but incorrectly defined ensemble, often referring to it simply as a choir.

3 This item was performed above average, as students were able to correctly identify two careers associated with music. The most commonly mentioned careers included teacher, DJ, and producer.

4 The performance on this item was below average. The majority of candidates were unable to correctly identify the classical composer and their works, with some mistakenly naming composers from different periods, such as the Baroque and Renaissance. However, a few candidates performed well on this item.

Section B

5 Candidates were expected to analyse a melody written on the staff.

(a) This item was performed below average. Most of the candidates were not able to state the correct number of beats of the tied notes as two but wore 4 beats while others were writing the names of the notes.

(b) Only few candidates were able to state tempo as the correct answer while majority were explain the tempo marking given.

(c) The performance of this item was below average; most candidates were giving incorrect responses such the clef looks like a g while they were expected to state it curls around the G line on the staff.

(d) Only few candidates performed better on this item, especially d (i) where they were expected to state the name of the short line above the staff but did not do well on d(ii) where they were to state the significance of the line.

(e) Candidates did not do well in this item as they were not able to draw the legato in the first line of the melody.

(f) Majority of Candidates did not do well in this item as they were not able to write down the given intervals and invert them, however only few candidates were able to copy down the intervals but could not invert them.

6 Candidates did not do well in this item as only few candidates were able to construct, supertonic, dominant and tonic triads of F major with accidentals. A few who managed to construct the triads were using key signature while some were writing chord extensions such as 7th chords.

7 The performance of this item was below average as students were not able to re arrange the components of the staff to correct the deliberate mistakes on the given score.

Section C

8 The performance on this item was below average. Only a few candidates were able to use the given stimulus to discuss renaissance period. Most candidates were not able to identify the instrument in the stimulus as the lute but wrote responses such guitar, ukulele and harp. A few of the candidates discussed different periods such as baroque and classical.

9   Candidates were required to discuss music industry using guidelines from the musical stimulus. This item was performed below average as candidates were stating the roles of managers, producers, while others were copying done the stimulus instead of discussing the roles of a promoter. However few candidates were able to outline the roles of a promoter and the other way in which the music industry makes money such as sales of merchandise and online streaming.

10   Candidates were required to discuss popular music using guidelines. This item was performed below average as majority of candidates were not able to state the jazz artists of Botswana and discuss the characteristics. However, most candidates were able to state the instruments used in Jazz.

RECOMMENDATIONS

- Centres are encouraged to cover the syllabus extensively

- Centres are encouraged to teach melody analysis

- Centres are encouraged to teach intervals and apply them

- Centres are encouraged to use high order thinking items

- Centres are encouraged to teach transposition and transcription

- Centres are encouraged to teach western tradition

- Centres are encouraged to teach candidates how to respond to essay questions

- Candidates are encouraged to read and understand the items before attempting them and should be advised to use musical terms and vocabulary.

- Centres are to look into the syllabus scope and content

- Discussions should be based on the context of music rather than general knowledge

- Candidates should be taught the copyright and neighbouring Rights Act.

PAPER 3: PRACTICAL EXAMINATION

General Comments

Candidates were provided with two repertoires being two vocal pieces and the other two being instrumental pieces. Each candidate is expected to perform one piece from each repertoire. Candidates are allowed to use instruments of choice to perform any of the instrumental pieces. On vocal pieces, candidates are allowed to perform at their own vocal ranges with correct intonation. Each candidate is expected to perform all the two pieces in 10 minutes, and they are each given one chance to perform them. All the four pieces were performed by almost all Centres, however there were Centres that only performed only two pieces across the Centre that is one from each repertoire. The vocal pieces were **Moon River** and **The Sound of Music** while the instrumental pieces were **Romeu E Julieta** and **Earth Angel**.

1   PITCH

There is a gradual improvement on this criterion. In instrumental pieces, most candidates did well on this criterion especially those who used the keyboard. On vocal pieces, some candidates had challenges of intonation and placement.

Moon River and the Sound of Music

All the pieces did not have wide intervals, as such candidates did well on most the pitches. There were some candidates who had challenges with projection and placement. One piece had low pitches and candidates who did not place themselves well had challenges in pitch when attempting the low notes and sounded like chanting. Intonation was also affected in their performance. The other piece had average pitches and candidates who selected it did not have a lot of challenges with intonation.

Romeu E Julieta and Earth Angel.

There is an improvement on this criterion, especially for candidates who used the keyboard due to its definite pitch. Some notes were either prolonged or shortened. There were candidates who had pitch challenges on the recorder when trying to execute octave E. This has been observed even in the previous years repertoires.

2   RHYTHM

This criterion has been a challenge to candidates and its continuing to be. Candidates had challenges on this criterion on both pieces. Notes like dotted quavers and dotted crotchets were a challenge in almost all Centres in both repertoires.

Moon River and the Sound of Music

This criterion is a challenge to almost all candidates. Dotted notes were not given their full durations. Only a few candidates well on this criterion.

Romeu E Julieta and Earth Angel.

Candidates had challenges on this criterion. Most of the rhythmic that had dotted notes followed by a quaver or crotchet were a challenge to most candidates.

3 TEMPO

The vocal pieces did not have the set tempo while the instrumental pieces had the set tempo. In such instances, candidates were expected to set own and maintain it throughout. The instrumental pieces had set tempo.

Moon River and the Sound of Music

The two pieces did not have tempo marks. Most candidates did not do well on this criterion in both pieces because they were not able to maintain the chosen tempo. However there a few who did well on this criterion by maintaining the tempo they set for themselves.

Romeu E Julieta and Earth Angel.

Most candidates did well on this criterion. The two pieces had tempo and most candidates managed to maintain it. The few that started with inappropriate tempo marks managed to maintain them throughout the performances.

4.1 DYNAMICS

Only one vocal piece did not have dynamics while the other three had them. In a piece that does not have dynamics, candidates are expected to interpret the piece and use their musicianship skills. The other three pieces had dynamics. Most of the candidates did well on this criterion in both vocal and instrumental pieces. However, there were a few candidates who did not express themselves clearly on this criterion. Candidates who used the keyboards without touch response had challenges in expressing dynamics.

4.2 PHRASING

There was an improvement on this criterion. Most of the phrases were short, as such most candidates managed to complete them with ease.

Moon River and the Sound of Music

Most of the phrases were short as such most candidates managed to complete them. There were a few exceptions were some candidates combined phrases and failed to complete them.

Romeu E Julieta and Earth Angel.

Most of the candidates did well on phrases. Some of the phrases were marked by rests, while others required musical interpretation by candidates. A few candidates had challenges with phrases that had a semi-breve tied to minim, especially on keyboards without touch response.

4.3 DICTION (VOCAL)

Moon River and the Sound of Music

Most candidates did well on this criterion. Most of words were audible excerpt on a few situations where candidates would have chosen lower keys.

4.4 ARTICULATION (INSTRUMENTAL)

Romeu E Julieta and Earth Angel

Most candidates did well on this criterion on both the recorder and the keyboard. All articulation marks well clearly articulated. Slurs and staccato marks were clearly executed.

5 TECHNICAL SKILLS

Instrumental

Most of the candidates ranged from average to above on this criterion. Candidates mostly used the recorder and the keyboard in their instrumental repertoire.

Recorder

There were a few who had limited skill on the recorder which was demonstrated by failure to articulate accent and high E. The challenges on Octave E are occurring on yearly basis. Some candidates played from the memory, this was evidenced by failure to continue from where they stopped.

Keyboard

There are Centres that are still using keyboards without the touch response, which is affecting execution of dynamics. Placement of the keyboard in some Centres also affected some candidates. It was either high or low for them as such it affected their posture. There were few marked keyboards in the 2024 series as compared to other years.

Vocal

There was an improvement in some Centres on this criterion. Some candidates were able to select proper voice ranges, which enabled them to perform with ease. However, there were a few who did not do well on this criterion, especially the male candidates who used low voice ranges.

CONCLUSION

The general performance was satisfactory, ranging between average to above average. There were no cases where the entire candidature per Centre could not perform, even cases of un-prescribed performances were reduced. However, there were a few who chanted vocal pieces and those who could not perform or complete instrumental pieces. Most Centres were only performing two pieces.

RECOMMENDATIONS

- Candidates should be assisted on low E and octave E on the recorder

- Expose candidates to all pieces so as to have a good choice.

- Candidates should be trained to express dynamics.

- Touch response keyboards should be used as candidates prepare for the examination.

- Keyboards should be placed in a manner that they will not disadvantage

- other candidates, e.g. being high will disadvantage the short ones.

- Voice training is required to nature vocal skills

PAPER 4: COURSEWORK

General Comments

There were 38 Centres registered for 2024 JCE coursework with total candidature of 1741. Centres generally made efforts to submit all the required materials, which comprised the Individual Marksheets, the Summary Marksheets, the Order forms as well as the Video clips in hard drives. Only 15 of the 38 total Centres managed to submit their candidates' Attendance registers. One Centre also submitted a Memory stick (USB) to retrieve their videos instead of a Hard drive, while a different Centre submitted a malfunctioning one. Several Centres submitted coursework very late and most of such Centres had irregularities, particularly with missing video clips, unlabelled video clips and incomplete projects.

Generally, a good number of Centres were recommended for Remarking in efforts to better account for scores which were being allocated to the candidates. A total of 7 Centres were marked appropriately, while most Centre marks were not legitimate .i.e. scores awarded did not correlate with the quality presented. Most Centres either did not standardise prior to the marking of their candidates' work or simply did not apply the marking scheme consistently; hence the invitation for re-marking for such Centres with one suspected case of Malpractice. The deviations observed in the Centre's marking standards generally varied, with some Centres having high deviations which were identified to be between -20 to +10 marks.

It has been observed that most Centres were not adhering to standards of administering course work. Task deemed sight tasks (1.1, 1.2 and 2.1) were not to be exposed to candidate's prior assessment and it has been noted that most candidates were exposed to this tasks before they were assessed. Task 3.1 (Improvising national Anthem with chords I, IV, V), A number of candidates were not assessed on this task, many played the melody without chords and were accorded marks. Task 3.2 (Ensembles) were also not appropriately marked with most Centres. It has also been observed with most Centres that candidates are assessed when they have advanced skill wise .i.e. Form 1 and 2 tasks are assessed when candidate are at form 3. Some video clips were not labelled making the exercise tiresome and time consuming to work on. Some candidates have been noted to appear more than once for specific task. In addition, some candidates appear in other candidate's work bearing different names i.e. performing on behalf of others.

NB: The coursework assessment manual has been provided to schools, and it elaborates on time and stages at which music coursework tasks are to be administered / assessed during the 3 year course.

GENERAL PERFORMANCE

Most Centres generally had challenges in adhering to the set standards required in the administration of Coursework. It was noted that some tasks such as 1.1, 1.2 and 2.1 were sight reading tasks which were not to be exposed to candidates prior to their date of assessment and yet, some Centres did expose such tasks to candidates before the date of their assessment. A number of candidates were not assessed on Task 3.1 which was based on Improvising on the National Anthem with chords I, IV, V. Many played the melody without chords and were accorded marks. Task 3.2 (on the Ensemble was also not appropriately handled by most Centres. There was a tendency by most Centres to have their candidates assessed for Form 1 tasks when they were already in Form 2 or Form 3. Centres are encouraged to desist from this in order to ensure that true competencies of candidates are captured at the prescribed time within the programme of their learning. Some video clips were not labelled, thus making the exercise difficult to

undertake and time consuming to work on. In addition, some candidates were noted to appear more than once for a specific task, meaning that there were duplicate videos of the same candidate cutting across different folders belonging to other candidates. In addition, some candidates appear in other candidate's work bearing different names i.e. performing on behalf of others.

In light of all the above observations, adjustments to marks were inevitable and the disparity of scores between Centre marks and that of the outcome of external validation was largely determined by the extent of the gravity of the errors and anomalies detected. Candidates generally performed satisfactorily with strong potential to do better if all tasks were to be approached with zeal and diligence through a collaborative efforts between teacher and students. The coursework assessment manual has been provided to schools and it elaborates on the time and the stages at which music coursework tasks are supposed to be administered and assessed during the 3 year course.

Below are observations made in the different elements of the

SKILLS	COMMENTS
Form 1	
Criteria A - <u>Practical Musicianship</u> (Tasks 1.1 and 1.2) 1.1 Candidates were expected to perform a given rhythm at sight. 1.2 Candidates were to perform a short melody at sight.	Task 1-1: Most Centres performed this task accurately with moderate rhythmic mistakes, as such it was above average. Few candidates had hesitations after the beamed quavers, either a crotchet or dotted crotchet will be played. Task 1.2 Most Centres performed this task appropriately with moderate pitch mistakes, as such it was above average. Few candidates performed with one pitch level while some skipped pitches and others were chanting the notes.
Criteria B - <u>Keyboard</u> (Task 1.3) 1.3 Candidates were required to play a scale in G Major with one hand (right or left) ascending.	Task 1.3 Almost all Centres performed with excellent fingering and accurate pitch while a few candidates had moderate fingering and pitch mistakes. The performance was above average in most Centres.
Criteria C - <u>Recorder</u> (Task 1.4) 1.4 Candidates were to perform a short melody using a recorder.	Task 1.4 Most Centres performed on average to above average with entirely accurate pitch and moderate rhythmic mistakes. Notes were either prolonged or shortened with less observation of rests. This was mostly due to non-adherence to the time signature.
Form 2	
Criteria A - <u>Practical Musicianship</u> (Task 2.1) Task 2.1-candidates were required to sing at sight a short melody in simple time	Task 2.1 Most Centres performance was average to below average. Candidates appropriately gave correct rhythm but had moderate to inaccurate pitch mistakes throughout.
Criteria B - <u>Keyboard</u> (Tasks 2.2, 2.3 and 2.4) Task 2.2 Candidates were to perform a scale with both hands in similar motion ascending.	Task 2.2 Almost all Centres performed this task above average with excellent fingering and entirely correct pitch. Task 2.3 Most Centres performance was above average with accurate pitch, some candidates started on E note instead of B note. They had satisfactory skill (posture,

SKILLS	COMMENTS
Task 2.3 Candidates were to perform a short melody in simple time.	fingering, hand position and form) and moderate rhythmic mistakes.
Task 2.4- Candidates were to perform a scale in contrary motion	Task 2.4-Almost all Centres performed this task above average with excellent fingering and entirely correct pitch however few candidates had good fingering with one or two mistakes such as playing one pitch with two fingers at the same time on the tonic .
Criteria C - <u>Recorder</u> (Task 2.5) Task 2.5 -Candidates were to perform a short melody.	Task 2.5 Most Centres performed average to below average. Candidates had moderate pitch mistakes as they mostly played B note instead of Bb note while some had challenges with pitches in bar 11. Candidates had moderate rhythmic mistakes as some shortened and / or prolonged notes. Some candidates had hesitations. Candidates had satisfactory skill (tonguing, slurring, breath control, and handling). Some candidates did not complete the piece. Some Centres did not perform this task.
Form 3	
Criteria B - <u>Keyboard</u> (Task 3.1) Task 3.1 Play a short piece using both hands. The left hand playing chords I, IV and V while the right hand plays the melody. Improvise with chords I, IV and V to the melody.	Task 3.1 This task was performed below average in most Centres. Most Centres performed the melody without chordal accompaniment. Some Centres did not perform the task at all. Some candidates improvised with chord V7 instead of chord V. Some performed using only 2 chords. Some candidates did not complete the melody. A few who improvised the melody with chords had above average performance. Most candidates had moderate pitch mistakes i.e. some chords were clashing with melody. Most candidates who performed the whole piece had moderate rhythmic mistakes. In terms of technical skills, candidates satisfactorily handled specific factors of the keyboard (posture, fingering, hand position and form). Some Centres did not perform this task
Criteria D - <u>Ensemble</u> (Task 3.2) Task 3.2 Candidates were expected to perform a piece of own choice using variety of instruments and or voice(s). **NB: Candidates are expected to perform two or more independent distinctive melodic lines.**	The performance of this task was average to below average. Most Centres performed in Unison, Harmony or melody and accompaniment. Candidates did not show independence i.e. they relied on each other in terms of rhythm and pitch. Most candidates lacked vocal skills (Projection, intonation, diction, placement and resonance).Most vocal performances had challenges in singing independent melodies i.e. sang in harmony or unison. Some Centres did not perform this task.

CONCLUSION

Generally, administration of Music Coursework (Assessment, Video shooting and labelling, marking and packaging) were not done properly by few Centres. Some Centres did not assess candidates at the

appropriate time making candidates to access more marks. Most Centres did not apply the marking criterion correctly and were too lenient. Some Candidate's Video evidence could not be easily traced; some candidates appeared more than once per task. Most Centres submitted candidate's coursework/project late. Perhaps the influx of new teachers in some Centres also contributed to maladministration of Coursework as this was evidenced by candidates having different marks in group performance (ensemble). In conclusion, ALL this tempered with authenticity, validity, reliability and equity the Coursework instrument.

RECOMMENDATIONS

Centres are advised to;

- Consult with Music Coursework Manual prior conducting assessment.

- Label Video clips with candidates' names. E.g. Kebonye Selepa-Task-1.1

- Compile video clips for each task in 1 folder and label it. e.g. Task-1.1

- NB: Videos to be submitted in their raw formant i.e. not to be tampered with so as to enhance presentation.

- Standardize before marking candidates work

- Apply the marking criterion fairly and consistently.

- Assess all Candidates all tasks and present a complete coursework for each candidate i.e. 11 tasks for each candidate.

- Package each Subject independently with all its MATERIALS in one well labelled Box/package.

- AVOID USING OLD VIDEOS/WORKS OF FORMER CANDIDATES AS IT IS TANTAMOUNT TO MALPRACTICE.