PRINCIPAL EXAMINER'S REPORT

BOTSWANA
EXAMINATIONS
COUNCIL

JCE MUSIC

2021

INTRODUCTION

This marking report constitutes feedback on candidates' performance from the 2021 JCE Music examination which comprised 4 components. These components included Paper 1, which is the Listening comprehension, Paper 2 comprising structured questions, Paper 3 which was based on Music performance through an In-house Practical Examination and finally Paper 4, which was based on the Centre-based assessment in the form of Coursework.

For components 1 and 2, the 2021 marking session for JCE Music took place from 09th to the 21st December 2021, at St Joseph's college. 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 assessed on the other hand, from the 11th October to the 25rd October 2021.

As a quality assurance initiative, examination checkers were engaged for the purposes of reviewing all clerical work for accuracy and error-free submissions of all candidate scores as marked by the different teams. All efforts were made to ensure that examiners worked under safe and secure conditions to enhance their productivity while keeping safe from COVID-19.

PAPER 1

GENERAL OVERVIEW

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 1671 candidates who sat the 2021 examination, compared to the 2020 cohort which recorded 1622 candidates. This was an increase of 49 candidates and it constitutes a 2.93% increase of the candidature.

The general performance was mostly below average, with very few candidates in a handful of centres ranging to average. Most candidates had challenges in section C, while in section A and B their performance was generally average as they struggled with items such as question 4 which was based on *Botswana popular music* in which they could not state the artist and characteristic heard that is typical of the genre heard in the extract. All questions except question 8 (a) in Section C were a challenge to almost all candidates, particularly as they could not correctly notate the rhythm or state the type of time signature nor the quality of the scale heard in the except. 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, instead the performance was below average.

SECTION A

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

ITEM 1
(a) The performance of candidates in this item was average as some candidates were able to state the texture heard in the extract. Some candidates stated any other musical terms which are not related to texture.

(b) Most candidates where able to give the correct pulse measure in this item, with only a few candidates being unable to give the correct measure.

(c) Most candidates gave incorrect responses on this item as they could not state the musical term used to describe the repeated pattern that is played by the bass line. Very few candidates gave the correct response in this item.

(d) (i) Candidates performance in this item was above average as most of them were able to name the instruments which created a musical canon only a few candidates could not access marks on this item as some wrote any other instruments of their choice which were not heard in the extract.

(ii) Almost all candidates could not write how the instruments identified in the above question (d) (i) achieve the musical canon.

ITEM 2

(a) Performance on this item was average as most candidates were able to name the section of the orchestra other than the strings, only few candidates gave any other section of the orchestra not heard in the extract or wrote strings as their response.

(b) Candidates performed below average on this item as they were not able to state the musical term for the interruption of the flow of the rhythm at the end of the extract.

(c) **(i)** Few candidates were able to state the musical era in which the extract was retrieved most candidates gave baroque as their response which was an incorrect response.

(ii) Most candidates could not state the reason that justify their answer to the above question (c) (i) they gave reasons which are not related to their answer.

(d) Few candidates got this item correct as they were able to give the name of the articulation mark which has been used in the extract. Some candidates gave articulation marks which were not used in the extract.

SECTION B

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

ITEM 3

(a) Most of the candidates were unable to name the instrument playing the accompaniment. With a few who gave incorrect instruments such as marimba.

(b) Performance on this item was average, since candidates were able to state the time signature of the extract with a few giving responses which are not related to time signature.

(c) Most candidates got this item correct as they were able to state the compositional technique heard in the extract with a few candidates who wrote the playing techniques of different instruments as their response.

(d) Most candidates did not attain all the allocated marks for the item, as they only stated one example that make the extract indigenous, only few candidates were able to give two reason to the item, some gave general characteristics of Botswana indigenous music which were not heard in the extract.

ITEM 4

(a) Most candidates gave correct response in this item as they could state the relationship between the leader and the accompanists and only few wrote the names of instruments as their response.

For any idiophone instrument which was heard in the extract, and few candidates were able to get the item correct.

(b) Very few candidates got this item correct as they were able to name the artist who may be associated with the genre heard and most of candidates wrote names of different artists e.g Vee and Charma gal who are not associated to the extract.

name the style of Botswana popular music heard in the extract.

(c) Almost all candidates were not able to get this item correct as they could not state the characteristic heard that is typical of the genre. They mostly gave characteristics of African music as their response.

(d) Only a few candidates managed to state two genres which might have influenced the extract. Most candidates gave one correct and one incorrect response; they mostly wrote other genres which are not related the one being played.

ITEM 5

(a) Candidates' performance on this item was average as they were able to write the African instrument the keyboard was mimicking with some giving incorrect responses such as *Setinkane*.

(b) Almost all candidates could not get this item correct they gave incorrect responses as they could not state the characteristic of African music which was demonstrated by the bass guitar solo.

(c) Candidates exhibited an above average performance on this item as they were able to write the role played by the music in Africa. Very few candidates gave incorrect responses to this item.

(d) **(i)** The performance on this item was below average. Candidates could not give the articulation mark used at the end of the extract.
(ii) Candidates performance was also below average in this item they could not state the significance of the note of the articulation mark in (d) (i).

ITEM 6

The performance of candidates on this item was average as some candidates were able to state the type of time signature and could not name the form of the excerpt or vice versa.

ITEM 7

Most candidates could not access marks in this item as they were not able to state/write the scale and the quality very few candidates were able to state the quality but could not write it in solfege. In most instances candidates gave major scale as their response to the quality of the scale.

ITEM 8

Most candidates' performance was above average in item A. as candidates were able to name the membranophone instrument used in the excerpt and could not state the role of handclapping in the excerpt.

ITEM 9

Candidates performed below average in this item, where almost all candidates could not notate the melody in C major 4\4 time signature correctly with more challenges of pitch. Very few candidates who got half of the marks allocated to the item could notate the correct melody in terms of rhythm and notate incorrect pitches.

CONCLUSION

Candidates' performance was mostly below average as they had more challenges across all sections, though predominantly in sections A and C. For section C, almost all candidates had challenges with all questions except for 8 (a) and 6 (a). Where they were able to state the type of time signature and name the membranophone instrument. Candidates could not notate the rhythm in the correct division/time signature. 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.

RECOMMENDATIONS

- Expose candidates to different music genres.
- Candidates should be trained on listening exercise on articulation marks and texture.
- 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

GENERAL OVERVIEW

This was a written paper which comprised of three sections, being section A, B and C. Section A was based on short answer items on introduction to music, music technology and music notation. Section B comprised structured-notational items on knowledge, melody analysis and evaluation. Section C on the other hand mainly covered short essay items assessing music traditions and music technology.

A total number of 1655 candidates sat for this paper in the 2021 examination as opposed to 1596 in 2020, which I an increase of 3.6%. This increase can be attributed to an increased enrollment in some centres. The total number of centres remains at 38 from last year. Overall, most candidates performed below average, with only a few who performed from average to slightly above average. However, there were very few exceptional cases where candidates' performance ranged between average to

excellent. Most candidates recorded extremely low marks. Candidates had challenges in all the sections of this component. In Section A, candidates could neither define musical terms nor state the instrument category. They equally struggled in adding the correct key signature to complete the given scale. It was also evident that candidates had a challenge in creating a rhythmic representation from the melody, constructing the inverted intervals, transposing the melody to bass clef as well as constructing a major scale. Application and analysis questions on music industry and western traditions in Section C also proved to be a challenge to most candidates.

In this regard, the general performance of 2021 candidature was below average. It is also evident that candidates' skills surrounding application, melody analysis, Western traditions and music technology can be singled out to be a challenge to most candidates in this component.

SECTION A

Item 1

The general performance of this item was average as candidates were able to access two marks out of three. They were either able to state two correct instruments or one instrument and the instrument category. However, there were candidates who could not state the correct response for the item but rather used names of shapes like, square, rectangle to fill in the blanks in the given table.

Item 2

Most candidates did fairly well on this item. They were able to insert the correct clef. but could not insert the correct key signature and the accidental at the 7th note of the give key. There were few exceptions where candidates were able to give the correct response of the item. Those who did not get a mark at all were inserting the wrong clef and key signature.

Item 3

Candidates were expected to define three musical terms. The performance of this item was below average. Most of the candidates only managed to define ritardando, they exhibited lack of knowledge on Concerto and Sampling as they were generally all over with inappropriate definitions.

Item 4

Most candidates did well on this item. They were able to give correct responses to this item. However, those who got a mark out of two were either duplicating their responses such as stating that music should not be forgotten/not lost and for future use/for future generation.

SECTION B

Item 5

Candidates were expected to analyze a tonic *solfa* melody.

(a) This item was performed at average. Most of the candidates were able to state the correct rest used in the melody.

(b) Only few candidates were able to state the technical name of the incomplete bar in the melody. A lot of candidates were only stating musical terms such as antiphony.

(c) Few of the candidates did well on this item, but most candidates were giving the correct dynamic mark at the wrong bar or placing it in the wrong position, which accorded them a mark. This implied that they could not deeply scrutinize the expectation of the item. Others could not insert the appropriate dynamic mark but rather added musical marks such as slurs, ties, forte, decrescendo, piano etc.

(d) Most of the candidates did well on this item as they were able to state value of the last note of the melody. Few that did not get it were stating the name of the note as opposed to the value.

(e)   Candidates were expected to create a rhythmic representation of bar 2 and 3 of the melody. The item was performed on average. Candidates were able to give correct subdivision, two correct rhythms in bar 2 and bar 3. However, there were few exceptions where candidates gave all the correct rhythms.

Item 6

Few candidates did well on this item. They were able to transpose the melody to the bass clef. Most candidates missed the pitch levels and changed the rhythmic structure.

Item 7

Candidates performed below average on this item. Out of the 3 marks allocated for the item, candidates were able to access only 2 marks, either from naming the clefs on both first and second items or a clef on the second item and direction of the scale on the first item. Most of the candidates were not able to construct the required intervals but rather duplicated the ones given. A good number of candidates score two marks on this item.

SECTION C

Item 8

The performance on this item was average. Most candidates were able to discuss two characteristics of African music. Most candidates could not name the prominent African musicians. In most cases the candidates scored 4 marks. Some candidates had no idea at all.

Item 9

Almost all the candidates exhibited an average performance for this item. Most candidates discussed HIV/AIDS prevention measures like abstinence, condomising as well as taking ARV pills on time. This is an indication that candidates did not read

and understand the demand of the question which wanted contribution of the music industry in the fight against HIV/AIDS not the general ways of preventing it.

Item 10

Most candidates performed above average on this item. They were able to state the name of the period, state the name of the instruments set up as well as discuss the characteristics of the Baroque period. Some candidate wrote random eras not depicted in the picture such as classical and Renaissance period, while others left the question blank.

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

PAPER 3

GENERAL OVERVIEW

The year 2021 had challenges similar to those of 2020 due to Covid 19, even though the closure of centres was not as haphazard as in 2020. There was a main closure from July to August 31 which might have had some negative effects on some centres. There were a few cases of candidature absenteeism during the 2021 examination as compared to 2020. All the Covid 19 protocols were observed to ensure the smooth running of the examination; For example, candidates were sanitized before and after their performances, while instruments such as the keyboard and the marimba were also sanitized. Candidates using blown instruments like saxophone, recorder, trumpet were given an opportunity to remove their masks while performing, and where the vocal pieces were concerned, they were granted the option to sing with or without their masks since the judges were positioned at a great distance away from the candidates who were performing their repertoire.

There was a total of about **1676** candidates that were assessed in the year 2021 as compared to 1434 of 2020, which was an increase of **16.87%,** which is very significant.

As per the requirement, the component consisted of two vocal and two instrumental pieces of which candidates were to perform one of each. The prescribed vocal pieces were ***FAME*** and ***TIME AFTER TIME***, while the prescribed instrumental pieces were ***CAT WALK*** and ***MELODY***. *FAME* was performed by fewer candidates than *TIME AFTER TIME*. All the four pieces were performed across most centres even though in some centres all candidates performed only one vocal and one instrumental piece. The common instruments used were the recorder and keyboard. Instruments like Alto Saxophone, flute, violin were used by very few candidates.

In general, the performance ranged from average to above average in most centres. There were few centres where the general performance was way too low.

Voice projection, intonation, rhythm and dynamics were a challenge in all the pieces. The general performance was better on instruments than in vocals. As usual candidates were not following the scores but rather played the songs from memory, which was evidenced by their failure to continue with the music after making a mistake. In such situations, candidates opted to start from the beginning or just stopped. There were situations where a good number of candidates did not know all the pieces and just chanted the lyrics, while on instruments they would just play few notes all over or play few bars of the song and stop which at the end does not give the feel of the song to warrant them a mark.

PITCH

Most candidates performed well on this criterion especially those who used the keyboard. On voice, candidates had challenges with intonation, projection, placement as well as modulation. On other instruments, pitch was affected by inadequate skill to execute the notes with clarity especially on blown instrument.

FAME and *TIME AFTER TIME*

Most of the candidates were average to above on this criterion, though there were some few candidates who performed below average in both pieces. However, there were some exceptional cases where the entire candidature performed exceptionally well on this aspect, while in some centres the entire candidature had some serious challenges on this criterion.

CAT WALK and *MELODY*

Generally, most candidates did well on this criterion. Almost all candidates who used the keyboard were excellent on pitch. Those who used the recorder were mostly average to good though they had challenges with playing the high octave E, Eb and F.

RHYTHM

Rhythm seems to be the most challenging criterion to most candidates in all the four pieces. Quaver rests, and dotted notes were a challenge to most candidates. Only a few candidates did well on this criterion.

FAME and *TIME AFTER TIME*

Most of the candidates' performances ranged from average to below average on this criterion. Candidates had challenges with semiquavers, dotted notes (dotted notes were either prolonged or played short) and rests were often not observed. Some quavers were mostly prolonged to the value of crotchets. In addition, both pieces had a lot of tied notes which were also not given their right value, they were either shortened or played as separate notes.

CAT WALK and *MELODY*

Some candidates had challenges with dotted crotchet followed by quavers, they performed them as crotchets. Some also had challenges with ordinary beamed quavers. There were a few who performed all notes as crotchets. Quaver rests were also a challenge as they were either shortened or prolonged in both pieces.

TEMPO

Most candidates performed very well on this criterion, those who did not use the set tempo, managed to maintain the one they had set for themselves though there were a few who had some fluctuations. The two vocal pieces did not have the prescribed tempo, but with proper interpretation they required moderate tempo.

FAME and *TIME AFTER TIME*

Both pieces did not have tempo and as such candidates managed to maintain the one they had set for themselves at the beginning of the piece. Candidates who performed

Time After Time were able to execute tempo change at *rit*, however most candidates did not execute ' **rit** 'at the right time, it was only done in the last bar.

CAT WALK and MELODY

Melody had a set tempo while Cat Walk did not have. Most of the candidates managed to perform using the prescribed tempo and the one they had set for themselves. Those who chose a slower tempo for **Cat Walk** had challenges in completing phrases. However there were instances were some candidates could not follow the prescribed *andante* in **Melody** and either performed faster or slower than the set tempo.

DYNAMICS

All the four pieces had dynamics, there was an attempt to observe them but were not fully executed. There are some centres that are still using keyboards without *touch response effect* which resulted in candidates failing to express the dynamics. Most candidates had challenges in effectively expressing crescendos and decrescendos. Dynamics that were close like *p* and *mp* or *f* and *mf* are still a challenge.

FAME and TIME AFTER TIME

All the two pieces had a number of dynamics. Few candidates managed to observe and effectively express them while most did not. There were those who observed some though not fully and those that did not observe dynamics at all. Crescendos were also not fully expressed.

CAT WALK and MELODY

A few candidates manage to execute all the dynamics very well while most candidates had challenges in observing and expressing dynamics in all the instrumental pieces. Some candidates used the same dynamic range from the beginning to the end of the piece.

PHRASING

The vocal pieces had very short phrases and most candidates managed satisfactorily complete them. The instrumental pieces also had short phrases though they had a few longer ones. In instrumental pieces, candidates who used appropriate tempo in wind instruments managed to complete them with ease while those who used slower tempo had challenges. Attacks and releases were a challenge in all the pieces.

FAME and *TIME AFTER TIME*

Breath control was a challenge to some candidates but most candidates did well on this aspect. Most candidates managed to complete phrases in both vocal pieces. Punctuation marks and rests were also used as breath points.

CAT WALK and *MELODY*

Generally candidates were able to complete the phrases as they ranged from satisfactory to perfect completion of phrases. Some had challenges in breathe control especially those who were using the recorder and saxophone and could not complete some phrases.

DICTION / ARTICULATION

The pieces did not have many articulation marks, but that did not mean that notes were not to be clearly articulated. All the words in the vocal pieces are also to be clear and audible (diction). Most of the candidates were able to pronounce words and a few candidates had challenges with some. Candidates who used the keyboard executed notes well, while those who used recorder had challenges in executing octave high notes.

FAME and *TIME AFTER TIME*

Candidates' performance ranged from average to above average on this criterion. Words were pronounced well and were audible, however in *Time after time*, words which were written in short form like, (you've) were pronounced in their full form like

(you have). However, those who were chanting were either omitting or putting words which were not in the piece.

CAT WALK and *MELODY*

Generally, candidates were able to have a proper execution of notes in both pieces. However, candidates had a tendency of playing quavers as staccato in their endeavor to give the correct value. Those who were using the recorder also played most of the quavers as if they had slurs as opposed to playing them as independent notes.

TECHNICAL SKILL

Vocal

Most candidates were average, they showed good posture and projection. Candidates were mostly challenged in the area of placement. They were either unable to reach high notes or low notes especially on Time after time.

KEYBOARD

Most candidates had good fingering technique and posture. Wrist movement was a challenge to some candidates. Some candidates had difficulties in executing crescendo and decrescendo due to the keyboard without touch response. In some centres keyboards were not placed in proportion the height of the candidates which affected their hand position.

RECORDER

Candidates had challenges with tonguing and fingering though they were able to play a number of notes clearly. The main challenge was playing high octave E, Eb and F. which resulted in squeaky sounds.

CONCLUSION

Generally, the 2021 candidates' performance was average to above average within all prescribed pieces attempted/presented, except in very few centres where the entire candidature was below average. Instrumental pieces were performed better than the

vocal pieces. However, in some centres vocal pieces were performed better than instrumental piece. There was no variety of instruments used. Candidates attempted the following very well, pitch, tempo, phrasing, diction/articulation and skill. Rhythm and dynamics were not well done by most candidates in all pieces presented.

RECOMMENDATION

- Voice training is required to develop and nurture vocal skills.
- Candidates should be exposed to different instruments.
- Blowing and tonguing skills need more time
- Rhythmic patterns and dynamics should be adhered to when candidates start the pieces
- Centres should prepare conducive environment such as a room and equipment
- Back up batteries to be availed as indicated in assessment syllabus
- Equipment such as stands and touch response keyboards should be availed to candidates
- Candidates should be exposed to all the four prescribed pieces.

PAPER 4

GENERAL OVERVIEW

The overall performance of candidates in this component was above average, having been moderated at school level and subject to external moderation which was carried out by the BEC. As was the custom, all candidates' work was recorded and captured onto external devices which served the purposes of guiding BEC in the fulfilment of external moderation requirements.

Below are some issues to take note of, as recommendation for future improvements:

For the any given centre to be considered ready for moderation, the following ought to be effectively handled:

1. **Video clips:**

   - Should be well labelled with candidate's names and numbers.

   - Should be audible and visible, should not be merged or programmed but rather be captured as individual video files per task per student.

   - **NB: Use a camera that does not compact or merge video clips but rather save video files independently.**

   - Camera should show the face of the performing candidate then focus on the area/skill being assessed in one clip.

   - Should be compatible with windows media player and they should be tested by music teachers before submission.

   - To avoid missing tasks, centres should verify the clips in the hard drive before submission. The number of video files per task should equate the number of candidature. All candidates should be assessed all tasks.

   - The folder containing the coursework to be moderated should be labelled with name of the centre and Year e.g. **Hange JSS Coursework- 2018.**

   - **Each candidate should have their own folder containing all tasks**

2. **Hard drives**

- Should be cushioned in a safe package.
- Should only contain course work to be moderated
- Centres are advised to keep back-up.

3. Order form

- Should correspond with video clips arrangement.
- Name changes should be updated in the order form.
- Each task should have its own order form.

4. Composite Scores/ Individual mark sheets

- Centres should use appropriate mark sheets as provided in the coursework manual.
- Centres should adhere to the prescribed marking criteria.

5. Summary Mark sheet.

- All marks should be compiled on a summary mark sheet indicating ALL candidates and their numbers. Indicate with a dash (-) for missing tasks rather than leaving blank spaces.
- Centres should check calculations before submission.
- Should be submitted showing all marks in each criteria.
- NB: All marks should be recorded with a pen and not a pencil.

6. Reports

- Centres should provide a detailed report on missing marks, tasks, change of names, candidates with special needs and transfers.
- Centres are advised to communicate any other irregularities concerning course work.

7. Assessment Criteria

Tasks

- Should be assessed as per the course work manual. For example sight tasks should not be exposed to candidates before assessment time.
- Candidates should be given enough time to practice melodies. That is 1.4, 2.3, 2.5 and 3.1. Moreover, task 3.1 MUST be improvised with chords as stated in the course work manual.
- Centres are expected to ensure that candidates have two or more independent melodic lines playing concurrently in their ensembles and avoid duplication of roles. The ensemble should be at least 2 minutes 30 seconds in length.
- Centres are encouraged to maintain their good work with regards to scales.

Marking Criteria

Centres should adhere to the marking criteria provided, however a zero mark indicates performance whilst a dash (-) indicates no performance.

- Internal standardisation should be done thoroughly at Centre level

8. **Others**
   - Centres receiving candidates on transfer should liaise with candidate's former school concerning coursework material. The receiving centre shall be held liable for the completing candidate.
   - Centres are advised to keep backup for all course work material
   - To improve sound quality, centres are advised to assess candidates in a quite environment. Each candidate should enter the assessment room alone; this is to eliminate noise from other candidates.