

# PRINCIPAL EXAMINER'S REPORT



BOTSWANA  
EXAMINATIONS  
COUNCIL

**JCE MUSIC**

**2023**



## **INTRODUCTION**

This marking report constitutes feedback on candidates' performance from the 2023 JCE Music examination which comprised 3 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.

For components 1 and 2, the 2022 marking session for JCE Music took place from 10-22 December 2023, in Mogoditshane Senior 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 4<sup>th</sup> September to the 26<sup>th</sup> September 2023.*

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 1563 candidates who sat the 2023 examination, compared to the 2022 cohort which recorded 1699 candidates. This was a decrease of 136 candidates and it constitutes 8.00% decrease of the candidature.

The general performance was mostly below average, with very few candidates in a handful of centers 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 4a which was based on **Botswana Popular music** in which they could not state the musical features related to the genre. Question 6 in Section C was also a challenge to almost all candidates, as they could not correctly identify the interval and its quality, for question 7 most candidates stated the name of the instruments instead of the instrument category. 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 nor any recognizable improvement in the general performance of this year's candidates in comparison with their counterparts of the previous year.



## **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 below average as candidates were not able to state the name of the accompanying instrument in the extract.
- (b) Most candidates were able to give the correct response in this item, with only a few candidates being unable to give the correct era associated with the instrument.
- (c) Most candidates gave correct responses on this item as they could state the voice range depicted by the extract.
- (d) Candidates' performance in this item was below average as most of them were not able to state the two reasons why the extract is an example of an **Ayre**, only a few candidates gave one correct response instead of two.

### **ITEM 2**

- (a) Performance on this item was below average as almost all candidates were not able to state the musical term for the introductory melody heard in the extract.
- (b) Candidates' performance was average on this item as they were able to name the texture of the music with a few candidates writing any other types of texture other than the one heard in the extract.
- (c) Candidates could not access marks to this item, they mostly listed instruments without any description. Only a few candidates managed to describe the entrance so as to access the allocated mark.
- (d) Few candidates got this item correct as they were able to state the section of the orchestra in the extract most candidates could not give the correct responses as they wrote any other section of the orchestra.

## **SECTION B**

The performance for this section was average compared to Sections A and C, though most candidates had challenges with question 3b.

### ITEM 3

- (a) Candidates' performance was average in this item as they were able to name the playing technique of the lead instrument, with a few candidates naming the instrument instead of the technique and some would name any other playing technique not in relation to the extract.
- (b) Performance on this item was below average, since candidates were not able to state the two roles of the bass line only a few candidates gave one correct response instead of two roles.
- (c) Most candidates got this item correct as they were able to state the characteristic that is typical to indigenous music heard.
- (d) Most candidates got this item correct with only a few candidates who wrote any other musical term which were not evident in the extract heard.

### ITEM 4

- (a) Most candidates gave incorrect response in this item as they could state two features heard in the music heard. Few candidates gave one correct response.
- (b) Candidates' performance was average in this item as they were able to name the artist associated with the music of the extract heard.
- (c) Almost all candidates were not able to get this item correct as they could not give the instrument playing syncopated rhythms in the extract.
- (d) Candidates' performance on this item was below average they could not give the name given to the musical extract that does not have a vocal accompaniment.

### ITEM 5



- (a) Candidates' performance on this item was below average as they were not able to write the instrument that sustain the pulse with few who gave correct responses.
- (b) Candidates' performance was below average as some could not state the body percussion used but rather wrote hand clapping.
- (c) Candidates exhibited an average performance on this item as they were able to write one correct element with few of them writing incorrect element.
- (d) The performance on this item was below average candidates were not able to give one correct type of meter used in the extract.

#### **ITEM 6**

The performance of candidates on this item was ranging from below average to average as some candidates were able to state the interval and its quality while some could write the correct interval but incorrect quality or vice-versa.

#### **ITEM 7**

Most candidates' performance was below average in this item as candidates mostly gave names of instruments rather than categories with a few who managed to access all the two marks and other few accessing one mark from the allocated two were not able to insert articulation marks in the score provided, those who gave correct responses only inserted one articulation mark instead of two.

#### **ITEM 8**

Most candidates gave one or two correct responses in this item with a few who were able to circle all the three correct triads heard in the extract.

#### **ITEM 9**

Candidates performed average in this item, they were able to notate the correct rhythms but some notated using *solfege* instead of rhythmic notation.



## **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. Where they were not able to circle the correct triads, they also had challenges with question 7 where they couldn't state the instrument category. 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 voice range they would list all the voice ranges instead of giving one correct response.

## **RECOMMENDATIONS**

- Expose candidates to different music genres.
- Candidates should be trained on listening exercise on triads and intervals 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 1573 candidates sat for this paper in the 2023 examination as opposed to 1697 in 2022, which is a decrease of 7.4%. This increase can be attributed to a decreased enrollment in some centers. The total number of centers remains at 38 from last year. Overall, most candidates performed below average, with only a few who performed from average to slightly above average. Most candidates recorded extremely low marks. Candidates had challenges in section A and B. In Section A, candidates could not state what the musical abbreviations meant, differentiate concerto and concerto grosso, state the correct texture found in the description given, nor accurately give the wrong notes of the given triads as well as not relating pitch and dynamics to the musical sound wave. Candidates showed a weakness in section B, where they were not able to adequately answer items on melody analysis. However 2023 candidature seemed to have slightly performed better in section C where they were required to apply themselves on questions on music technology and music traditions.

In the view of the aforementioned, the general performance of 2023 candidature was below average. It is also evident that candidates' skills surrounding recall, application, melody analysis 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 below average. Candidates were not able to name the abbreviations of the musical concepts. Most of them were writing answers such as compost disk, ritornello and model intergrated device internet for CD, Rall and MIDI respectively.

## Item 2

Candidates were expected to write down the note which did not belong to the two triads. Most candidates performed this item below average as they just wrote any note other than what was required for both triads. However, there few who did exceptionally well on this item by giving correct responses.

## Item 3

This item was performed below average as candidates were not able to differentiate between concerto and concerto grosso. Most of them were explaining texture instead.

## Item 4

The performance of this item was below average. Most candidate were not able to relate pitch and dynamics to the sound wave, while others were swapping the responses.

## Item 5

Most candidates did well on this item. They were able to give correct responses to this item. However there were few candidates who did not give the correct response to the item, but rather stated other musical textures such homophonic and monophonic.

## SECTION B

## Item 6



Candidates were expected to analyze a melody written on the staff.

- (a) This item was performed below average. Most of the candidates were not able to state correct accidental used in the melody.
- (b) Only few candidates were able to insert staccatos on the notes.
- (c) Few of the candidates did well on this item; most candidates were giving incorrect responses such as defining 4/4 time signature. This was an indication that candidates could not understand the requirements of the question.
- (d) Most of the candidates did not do well on this item as they were unable to State the quality of the given notes in the melody.
- (e) Candidates were expected to circle the two notes with largest interval in the melody. Only few candidates did well on this item, most were either living the question unanswered or circling only one note.
- (f) Candidates did not do well in this item. Majority of them were not able to access the mark allocated for the question, writing the 'mi' in the correct pitch range was a challenge to most candidates.

### **Item 7**

Candidates were expected to analyze a one bar melody.

- (a) Most candidates did well on this item as they were able to access at least 3 marks out of the expected four, by writing the melody in notes of half the value. However most candidates had a challenge of time signature as they wrote time signatures such 2/4 and others left the question blank.
- (b) Candidates did not do well on this item as they were not able to state the value of a crotchet in the melody.
- (c) Candidates were expected to state the pulse measure representation as well as the first note of the melody in tonic solfa. Most candidates did not do well in this item, with an exception of a few who were giving correct response for the pulse measure representation.

### **Item 8**

The performance of this item was below average as students were not able to alter the semitones, circle the dominant and mediant and provide an enharmonic note to A sharp on Bb major scale. The few candidates who did fairly well were those who were able to construct the scale using the correct direction and provided the right key signature as well as circle the dominant the mediant notes of the scale.

## SECTION C

### Item 9

The performance on this item was average. Most candidates were able to discuss at least two studio personnel's correctly.

### Item 10

Candidates were required to discuss indigenous music using guidelines from the musical stimulus. This item was performed above average as candidates exhibited knowledge on indigenous music with respects to the instrument and its organology, category and classification.

## 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 neighboring Rights Act.

## **PAPER 3**

### **GENERAL OVERVIEW**

There were 1562 candidates in the year 2023 as compared to 1696 in 2022, which was a significant decrease of 7.9 percent. Candidates are provided with two repertoires being two vocal pieces and the other two being instrumental pieces. Each candidate is required to select one piece from each repertoire. All the four pieces were performed across almost all centres.

#### **1. PITCH**

Majority of candidates performed this criterion well on instrumental pieces, especially the keyboard. There were some who had challenges of intonation on vocal pieces.

#### **YOU'RE A GRAND OLD FLAG / GREENSLEEVES**

Most of the candidates had challenges with projection and placement in the vocal pieces. Both pieces had low pitches and candidates who did not place themselves well had challenges in pitch when attempting the low notes. Intonation was also affected in the entire performance.

#### **MENUET / THE HANG TREE**



Most candidates did well in all instrumental pieces especially those who used the keyboard due to definite pitch, however there were a few who had pitch challenges on the recorder.

## **2. RHYTHM**

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.

### **YOU'RE A GRAND OLD FLAG**

Candidates had challenges with a few rhythmic patterns especially where there was a *dotted quaver* followed by a *semiquaver* and *quaver* followed by a *crotchet*. Other rhythmic patterns were easily performed.

### **GREENSLEEVES**

A few candidates had challenges with dotted crotchet followed by a quaver, while most of them did well on the entire rhythmic patterns.

### **MENUET / THE HANG TREE**

Most candidates did well on this criterion. Few candidates who performed Menuet had challenges where there was dotted crotchet followed by rest, while those who performed The Hang Tree had challenges where there were minim notes.

## **3. TEMPO**



All the four pieces had set tempo marks, which were andante, moderato, and allegro. Most candidates managed to maintain the tempo they set for themselves.

### **YOU'RE A GRAND OLD FLAG / GREENSLEEVES**

The two pieces had tempo marks. Most candidates did well on this criterion in both pieces. The few that had inappropriate ones managed to maintain them throughout the performances.

### **MENUET / THE HANG TREE**

Most candidates did well on these two criteria. The few that started with inappropriate tempo marks managed to maintain them throughout the performances. There were a few who had hesitations and fluctuations.

### **4.1 DYNAMICS**

All the four pieces had dynamics. Most of the candidates did well on this criterion in both vocal and instrumental pieces. There were a few candidates who were not audible when trying to express dynamics. Candidates who used the keyboards without touch response had challenges in expressing dynamics. Some candidates changed tempo when trying to effect dynamics.

### **4.2 PHRASING**

Most candidates did well on this criterion on both repertoires even though there were a few who had challenges with ending phrases.

### **YOU'RE A GRAND OLD FLAG / GREENSLEEVES**

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

### **MENUET AND / HANG TREE**



Some of the phrases were marked by rests, while others required musical interpretation by candidates. Most of candidates did well on this criterion.

#### **4.3 DICTION (VOCAL)**

The pieces had articulation marks which called for candidates to apply them. Some of the articulation marks clearly well executed while others were not well done.

#### **YOU'RE A GRAND OLD FLAG / GREENSLEEVES**

Several candidates were not audible when performing lower pitches or when trying to sing soft. Words like wave, brave brag etc were not audible. This was mainly due to placement they set for themselves at the beginning of the song.

#### **4.3 ARTICULATION (INSTRUMENTAL)**

#### **MENUET / THE HANG TREE**

Most candidates did well on this criterion on both the recorder and the keyboard. 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 slurs, staccato and high E. There were candidates who played from the memory, this was evidenced by failure to continue from where they stopped.

#### **KEYBOARD**



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. Marked keyboards were also noticed in some centres. There were centres that still used keyboards without the touch response, which affected execution of dynamics.

## VOCAL

Most of the candidates were average on this aspect. Some of the male candidates had challenges in placement and projection which also affected diction when singing low pitches. Slurred notes were clearly executed in most centres.

## CONCLUSION

There are some centres that have shown some improvement and there some that are still not showing any sign that there will be any improvement. There were centres where most candidates could not perform any of the prescribed pieces, which was a sign of ill preparation. However, the general performance ranged from average to above average.

## RECOMMENDATION

- Candidates should be exposed to all pieces so as to have a good choice.
- Candidates should be trained on expression of 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, for example being high will disadvantage the short ones.
- Voice training is required to nature vocal skills.