

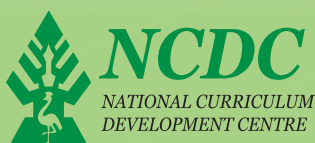


THE REPUBLIC OF UGANDA
Ministry of Education and Sports

ADVANCED SECONDARY CURRICULUM



MUSIC ASSESSMENT GUIDELINES



2026

ADVANCED SECONDARY CURRICULUM

MUSIC **ASSESSMENT GUIDELINES**

2026



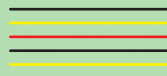
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NCDC takes responsibility for any shortcomings that might be identified in this publication and welcomes suggestions for effectively addressing the inadequacies. Such comments and suggestions may be communicated to NCDC through P. O Box 7002, Kampala, or Email: admin@ncdc.go.ug or on the Website: www.ncdc.go.ug



Dr Bernadette Nambi Karuhanga

Director

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1. Introduction

End of Cycle Assessment of Music will be administered by Uganda National Examinations Board (UNEB). The assessment will be guided by two assessment objectives drawn from the four assessment constructs. The assessment items will be set at the level of the construct allowing learners to integrate knowledge, skills and values drawn from the topics within a construct in order to address a societal challenge or problem.

1.1 Assessment Objectives

Assessment objectives for Music focus on the learner's ability to:

A01: Showcase artistic intent through accurate, expressive music performance enhanced by thoughtful visual and technological integration.

A02: Compose well-structured music that integrates melodic, harmonic and stylistic elements from both Western and ethnic traditions.

A03: Apply music theory and contextual knowledge in interpreting and documenting music for creative expression and effective communication.

A04: Engage in professional music practice by applying operational, legal and ethical principles that support sustainability and visibility in the music industry.

1.2 Linkage Between Assessment Objectives, Constructs and Syllabus

The table below shows a linkage between the assessment objectives, constructs and topics in the syllabus that contribute to the construct.

Table 1:

Table showing relationship between assessment objectives, constructs and the topics in the syllabus

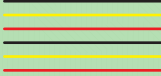
Assessment Objective	Construct	Construct Description	Topics in the Syllabus
AO1: To showcase artistic intent through accurate, expressive music performance enhanced by thoughtful visual and technological integration.	Music Performance	Performing music with technical accuracy, expressive depth and creative use of visual and technological elements to enhance artistic communication.	1) Technical Accuracy in Music Performance 2) Expressive Skills in Music Performance 3) Building Stage Presence for Performance 4) Creative Approaches to Music Performance 5) Improvisation and Creative Expression in Music Performance 6) Exhibition of Integrated Performance Artworks
AO2: To compose well-structured music that integrates melodic, harmonic and	Music Composition	Composing cohesive music using integrated melodic, harmonic and stylistic elements across	1) Melody Composition 2) Melody Creation and Stylistic Adaptation

stylistic elements from both Western and ethnic traditions.		Western and ethnic communities.	3) Create Harmonic Lines using Major Chords 4) Lyrics and Melodic Relationship 5) Thematic Song Composition 6) Presentation of Composed Musical Artworks
A03: To apply music theory and contextual knowledge in interpreting and documenting music for creative expression and effective communication.	Music Analysis	Interpreting and analysing music using theoretical, historical and stylistic understanding to support personal creativity and effective communication.	1) Ugandan ethnic Music Characteristics and Influences 2) Music Reading and Writing in Staff Notation 3) Set Work Analysis and Listening 4) Final Drills in Music Analysis and Notation
A04: To engage in professional music practice by applying operational, legal and ethical principles that support sustainability and visibility in the music industry.	Music Industry Practices	Applies knowledge of music industry operations such as legal and ethical guidelines to organise, promote and sustain professional music practice.	1) Legal and Ethical Music Industry Practices 2) Exploring Careers and Commercial Success

2. Table of Constructs

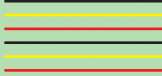
The table below details the constructs for Music, i.e. the competencies / learning outcomes that make up the construct, the expected learner abilities and what assessor should look out for in the learner's work as evidence of achievement of the intended learning outcomes (indicators of mastery).

Construct	Learning Outcomes The learner should be able to:	Ability The learner is able to:	Indicators of Mastery The learner:	Level Of Complexity
1. Music Performance Performing music with technical accuracy, expressive depth and creative use of visual and technological	i) demonstrate technical accuracy in performance of Western and Ethnic music, fostering personal artistic growth and message delivery to communities.	a) perform music with accurate pitch and rhythm in both Western and ethnic styles. b) apply techniques for vocal and instrumental control across diverse musical traditions c) build consistency of tempo and rhythm in various contexts.	i) maintains correct pitch and rhythm throughout the performance. ii) demonstrates mastery of vocal/instrumental techniques suited to specific Western and ethnic pieces. iii) maintains consistency of rhythm and tempo variations appropriate to	High



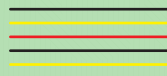
elements to enhance artistic communication	ii) develop expressive skills in the performance of Western and ethnic music through thoughtful use of stylistic elements, make-up, props and costumes to enhance message delivery.	a) express a range of emotions effectively through performance in Western and ethnic music styles. b) apply stylistic elements such as tempo, dynamics and articulation, to deepen the emotional impact behind music pieces c) choose and use make-up, costumes and props that align with the intended message.	various music contexts. i) exhibits body expression and gesture to reflect the emotional intent of the music piece ii) varies stylistic element choices such as tempo, dynamics and articulation to appropriately communicate specific moods or messages during performance. iii) demonstrates make-up, costumes and props creatively used to complement and enhance the
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				message of the performance.
	iii) build stage presence for performance by employing movements and visual presentation approaches to enhance personal artistic expression and message delivery.	a) demonstrate confident and expressive body movement that supports the musical message. b) sustain strong audience engagement through non-verbal cues and performance energy.	i) improvises facial and gestural expressions that match the emotional and narrative content of the piece. ii) exhibits engagement and retention of audience attention through non-verbal cues and movements for artistic stage presence.	i) exhibited expressive choices such as tempo, dynamics, ornaments, articulation and phrasing that align with the intended message.
	iv) apply performance variations with visual elements to enhance audience engagement for better message delivery.	a) make personal interpretative choices that communicate meaning in vocal and instrumental performance.		



		b) use performance variations such as dynamics, articulation, ornaments and tempo to maintain audience interest and engagement.	ii) used variations in performance techniques to captivate the audience and highlight important musical moments.
v) demonstrate improvisation and creativity in performance by incorporating personalized elements, cost-effective stage settings and technology to foster effective artistic communication.	a) improvise creatively in vocal or instrumental performance while respecting stylistic contexts. b) use cost-effective materials and technology such as lighting, sound projection and stage design to enhance artistic expression.	i) stages unique variations such as melodic, rhythmic, dynamic or body expressions that enhance performance without distorting core style. ii) demonstrates use of creative affordable props, technology and visual elements that impact performance and artistic expression.	

	vi) present integrated artworks by creatively mobilising musical, visual and technological elements to foster artistic excellence and community engagement.	a) mobilise and organise relevant resources for artistic stage performance. b) apply safety precautions and environmentally acceptable practices during stage setup and performance. c) integrate accompaniment effectively to present master pieces.	i) stages creative set up with materials such as props, instruments, visuals and technology needed for a complete stage presentation. ii) demonstrates safe handling of equipment and materials during performance. iii) shows artistic impression achieved in the performance delivery through musical, visual, spatial and technological aspects.	HIGH
2. Music Composition Composing cohesive music using integrated	vii) compose melodies in various time and key signatures, demonstrating proficiency in rhythmic and melodic coherence	a) compose 8-bar coherent rhythmic patterns in simple, compound and ethnic time signatures.	i) creates rhythmically accurate patterns composed in specified time signatures with clear bar structures.	



melodic, harmonic and stylistic elements across Western and ethnic communities	to foster artistic expression.	b) compose 8-bar melodies in different major keys with appropriate and coherent rhythmic and melodic structure.	ii) writes balanced melodies that follow tonal and time signature rules, showing logical progression and phrasing.
	i) create original music in Western and ethnic styles by analysing the given themes, melodies, or lyrics, fostering creative expression and community enrichment.	a) create musical ideas from lyrics, themes, or messages to inspire melodic composition. b) compose original melodies to poetic texts with coherent melody construction in both Western and ethnic styles.	i) demonstrates melodic lines that harmonize appropriately with the original tune, maintaining stylistic accuracy. ii) composes melodies that reflect emotional or thematic elements of the lyrics or message, showing intentional artistic choices and elements.

ii) create harmonic lines using I, IV and V triads by applying conventional principles of Western music to foster musical creativity and appreciation.	a) compose harmonic lines that enhance the emotional and musical quality of melodies using musical creativity. b) apply conventions of voice leading and chord spacing to enhance various melodies in Western styles.	i) shows harmonisations that add depth and support to the melody and reflect the intended musical mood. ii) exhibits chords that are constructed with correct spacing and voice leading such as avoiding parallel fifths or improper doubling, while adhering to tonal conventions.	
iii) compose music inspired by thematic poems using expressive techniques to enhance emotional appeal and foster creativity.	a) use expressive musical techniques such as dynamics, tempo changes and articulation to enhance emotional impact in music compositions.	i) composes intentional expressive markings that contribute to the message and mood. ii) composes Music flowing in a logical form that enhances the narrative of the	High

			message/theme in a creative manner.	
	b) structure a complete coherent musical piece that complements a theme or message.			
	iv) compose thematic songs by integrating creative elements of chosen styles, experimenting with expressive techniques, fostering creativity and addressing community needs.			
		iv) compose thematic vocal or instrumental songs in Western or ethnic styles. b) integrate cultural musical elements such as ululations, call-and-response, folk motifs. c) improvise own accompaniments that support the melody and theme. d) apply expressive contrasts like tempo, dynamics and articulation to	i) completes composition based on a given theme and follows the structural and stylistic norms of the chosen musical style. ii) creatively and appropriately uses elements such as ululations, accompaniments, or extra melodies to reflect cultural style. iii) improvises instrumental parts that match the mood, rhythm and harmony of the vocal line and	

			reinforce the intended message or theme. iv) intentionally and effectively applies changes in tempo, volume and ornamentation to reflect and enhance the composition's theme.	
			support the message or mood.	?
	v) present a variety of compositions by integrating various music elements from Western and ethnic styles for self-expression and community development.	a) turn ideas into music pieces. b) apply expressive techniques. c) turn ideas into music pieces. d) apply expressive techniques. e) apply elements of composition.		
	vi) actively listens to accurate notation and creative composition of	a) recognise music styles, melodies, rhythms and	Interprets music styles, structures and melodic patterns.	

HIGH

		of Ugandan music to inform personal artistic expression.	i) writes melodic and rhythmic lines on appropriate staves using conventional symbols. ii) performs or explains written music, reflecting understanding of music elements.	
ii) develop music writing and reading skills by applying the music elements and conventions to foster creative expression and community enrichment.	a) accurately notate musical ideas using standard music notation. b) interpret music notation for vocal and instrumental pieces in various keys and time signatures. c) apply music notation skills to support creative expression and performance.		Structures coherent responses from both score and audio analysis, demonstrating	
iii) analyses musical works by reading the scores and listening to recordings of selected works to give informed responses for personal	a. examine and interpret key musical elements in Western and ethnic works. b. analyse music through score			

	musicianship and community development.	reading and active listening to develop informed musical insights.	understanding of the music's intent.	
4. Music Industry Practices Applies knowledge of music industry operations such as legal and ethical guidelines to organize, promote and sustain professional music practice.	i) demonstrate an understanding of the music industry practices, organisation of public performances and promotional strategies adhering to legal guidelines for professional growth and economic development.	a) present coherent information on music event organisation in accordance with industry practices in Uganda. b) present coherent information on music intellectual property rights basing on the Uganda copyright law.	i) explains simulated music event planning including budgeting, promotion, logistics and stakeholder coordination. ii) explains legal provisions from the Uganda Copyright and Neighbouring Rights Act 2006 (Act 19) and their application in the music sector.	HIGH
	ii) explore music-industry career opportunities by examining the processes carried out during	a) analyse the roles of the various human resource and	i) describes music industry roles such as composer, performer, manager.	

	composition, performance and music analysis to foster effective relationships for commercial success.	services in the industry. b) develop strategies for building collaborative and administrative networks and audience engagement.	ii) strategically plans and outlines approaches for collaboration and fan-base development.	
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3. Structure of the Assessment Papers

There will be Two assessment papers for Music at Advanced Secondary Curriculum level. Each examination paper will be divided into sections covering the different areas of the construct, with each paper addressing an assessment objective.

Paper 1: Aural, Composition, and Literature

This Paper contains two compulsory sections and two optional sections. The items in this paper will be drawn from Construct 2 (Music Composition) addressing Assessment Objective 2, Construct 3 (Music Analysis) addressing Assessment Objective 3, and Construct 4 (Music Industry and Practices) addressing Assessment Objective 4. All items in the paper will be scenario-based.

The paper shall be completed in three (3) hours. The Aural and Harmony component will be administered first, after which learners will take a 15-minute break. Learners will then return to complete the remaining sections of the paper in 2 hours and 30 minutes.

The structure of the paper shall be as follows:

Section 1: One item on Aural and Harmony (*Compulsory*)

Section 2: One item on Music Composition (*Compulsory*)

Section 3: Two items on Music Analysis; the learner responds to one item

Section 4: Two items on Music Industry Practices; the learner responds to one item

Paper 2: Music Performance: (Practical) This paper shall have Three (3) Items coming from construct 1(Music performance) addressing assessment objective 1. The items in the paper will be performance based and the entire paper will take 1 hour and 30 minutes.

- a) **Item 1:** Sight singing: The candidate will sight sing or play an eight-bar melody/piece of Western music style. The candidate is free to either play or sing the piece.

It will be in either a major or minor mode, simple or compound time and in any key. The vocal piece shall have lyrics that the candidate must sing.

- b) **Item 2:** Ethnic Music Performance: The candidate will perform one item of ethnic music style. The scope of ethnic music style is explained in the Advanced Level Music Syllabus. This may be a vocal or instrumental piece which may be an acapella or accompanied. The accompaniment can be recorded or live. The whole performance should be between 5-7 minutes. Props, costume, make-up and technology may be used to enhance the performance. It may be an own original composition, an adaptation of an already existing song or an original piece modified to suit the required standard for Advanced Level Music.
- c) **Item 3:** Western Music Performance: The candidate will perform one item of Western music style. The scope of Western music style is explained in the Advanced Level Music Syllabus. This may be a vocal or instrumental piece which must be accompanied by available musical instruments which can be recorded or live. The whole performance should be between 3-5 minutes. Props, costume, make-up and technology may be used to enhance the performance. It may be an own original composition, an adaptation of an already existing song or an original piece modified to suit the required standard for Advanced Level Music.

Music

Paper I

November 2025

Time: 3 hours

UGANDA ADVANCED CERTIFICATE OF EDUCATION

SAMPLE EXAMINATION PAPER

MUSIC

Paper I

AURAL, COMPOSITION AND LITERATURE

Time: 3 hours

INSTRUCTIONS:

This paper consists of four sections: **A, B, C, and D.**

Respond to one task from each section

All items in this paper are scenario-based.

Section A

ITEM 1: LISTENING and HARMONY (compulsory)

Scenario

The music teacher at Morato Secondary School has composed a melody for the school choir to perform as part of a health sensitisation campaign in the community. The piece is intended to be arranged in four voice parts, but the score has not yet been written down. As a music student with knowledge of notation and harmony, you have been asked to assist in preparing the score for the choir's rehearsals.

Task 1

Listen to the 8-bar melody and transcribe it onto the staff provided using standard staff notation. The time signature, key signature, and opening note have been provided for you.

Task 2

Using the melody you have transcribed in Task 1, add three harmonic voice parts beneath the melody to create a four-part choral arrangement suitable for the school choir.

Sample music for Recording

Moderato; crotchet=90



Wash your hands Wash them clean Soap and wa - ter fight the ___ germs

Brush your teeth day and night clean and heal - thy that's the way

Section B

ITEM 2: COMPOSITION (compulsory)

Scenario

Unemployed youth in Sonam County have fallen into idleness and harmful social behaviours. The local authorities are looking for effective ways to reach and advise the affected youth. Since music is deeply valued by the youth in the community, the local authorities have decided that a song would be the most powerful medium for the sensitisation campaign.

Task

Compose a song of not less than 8 bars that could be used in the sensitisation campaign. Your composition should include lyrics written beneath the melody line within the staff notation.

Your composition may be written in any style western, traditional, or contemporary and may take the form of a solo melody or a call and response structure. You are free to choose your own key signature and time signature.

Support Material

Your song should address the theme of encouraging idle youth to avoid harmful behaviours and engage in productive activities. Your lyrics and musical mood should reflect this message in a way that is likely to appeal to and resonate with young people in the community.

SECTION C

Item 3: MUSIC ANALYSIS (choose one item from this section)

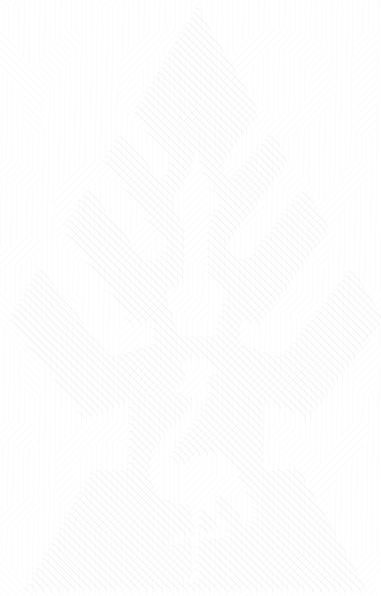
Scenario

Joy Events Planners have been contracted to organize a grand wedding for a couple in the city. As part of the program, the couple would like a musical piece to accompany their entrance into the reception hall. The event organizer has suggested the Wedding March by Felix Mendelssohn, but the couple is unsure whether it is the right choice for that moment.

Despite consulting several people, they have not yet reached a final decision. They have asked for a musical analysis to help them make their final decision.

Task

Write an analysis of the Wedding March by Felix Mendelssohn to help the couple decide whether it is suitable for their entrance into the reception. Support your advice with musical evidence from the piece.



Piano

Wedding March

from *A Midsummer Night's Dream*
Felix Mendelssohn-Bartholdy

$\text{♩} = 150$

6 11 15 19 24

29 34 39 44 49 54

Item 4**Scenario**

A group of visitors from the Netherlands has arrived in your town. As part of their cultural experience, they will attend a concert featuring traditional African music. Before attending the concert, they would like to gain a better understanding of this type of music and how it communicates meaning and feeling to its audience.

To help them prepare, they have been given a copy of the Ateso Pastoral Song, which will be performed during the concert.

Task

Write a guide to help the visitors understand and appreciate how the Ateso Pastoral Song communicates its message through music. Support your response with musical evidence from the piece.

Support Material

The Ateso are a pastoralist people of eastern Uganda and northwestern Kenya, among whom cattle hold deep cultural and social significance.

In this song, a herdsman encourages his bull to graze well and grow strong and healthy. He explains that when the bull becomes fat, it will be slaughtered as food during an important community ceremony, so that everyone may be satisfied.

ATESO PASTORAL SONG

♩ = 152
Key F

SOLO

O - ma - e he O - ma - de

e he O - ma - de ko ar emon - ko-nyam e-

CHORUS

- sa - mai ko - dol Lu - ok epu-cit iko - ki na - i O-

SOLO **CHORUS**

- ma - de Lu - ok epu-cit iko - ki - nai O - ma - de ko ar emon -

ko-nyam ēsa - mai ko - dol Mn

SOLO
Ti - mo - te oi - ko - ko eru - eu mu ki - te - te

CHORUS
E - e e ki - te - te Aar abe - ru Eja - kai - t ki -

CHORUS
- te - te e e e ki - te - te A - dau abe -

CHORUS
- ru e - mai - do ki - te - te E e e ki - te - te

SECTION D

MUSIC INDUSTRY PRACTICES (choose one item from this section)

Item 5 (Legal and Ethical Practices)

Scenario

During a local music festival in Kase Municipality, a young upcoming artist performed a newly composed song containing offensive and indecent language, as well as remarks widely considered disrespectful to community values and local leadership. The performance created mixed reactions among the audience. Many young people cheered enthusiastically, while several parents, community elders, and religious leaders expressed anger, arguing that the performance was immoral and disrespectful to community values.

The event organizers had not reviewed or approved the lyrics before the performance.

Following the event, local leaders accused the artist of violating the legal and ethical standards that guide public performances, arguing that performers must respect public decency, cultural values, and community leadership. The artist, however, defended his actions by stating that he was exercising his freedom of expression and that his song was intended to highlight social realities and challenges facing the community.

Tasks

Write an analysis of the scenario by addressing the following:

- i) Analyse the legal and ethical issues arising from the performance.
- ii) Suggest appropriate actions that the relevant parties should take in response to the situation.
- iii) Explain the possible consequences if these actions are ignored.

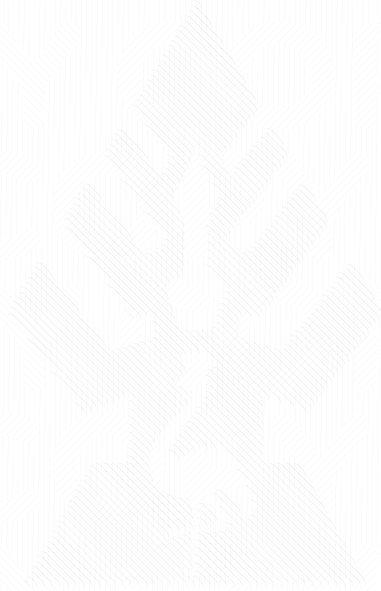
Item 6 (Exploring Careers and Commercial Success)

Scenario

The music department at your school has organised a talent show to raise funds for purchasing new musical instruments. The event is scheduled to take place six weeks from today in the school main hall, and parents, community members, and well-wishers will be invited to attend. The instruments needed are costly, and the funds raised must not only cover the expenses of staging the event but also make a meaningful contribution toward the purchase. The music department has therefore asked students with an interest in music careers to take charge of organising the event, taking on responsibilities similar to those found in the professional music industry, where careful planning and commercial awareness are essential to the success of any performance event.

Task

- i) Develop a plan outlining the preparations that should be carried out over the six weeks before the event to ensure it is both successful and commercially viable.
- ii) Identify the music industry careers and roles that would be involved in organising a professional version of this event and explain the contribution of each role to its success.
- iii) Explain how the commercial success or failure of this event could affect the future of music at your school and the career prospects of the students involved in organising it.



Music

Paper III

November 2025

Time: 1 hour 30 minutes

UGANDA ADVANCED CERTIFICATE OF EDUCATION

SAMPLE EXAMINATION PAPER

MUSIC

Paper II

MUSIC PERFORMANCE: (PRACTICAL)

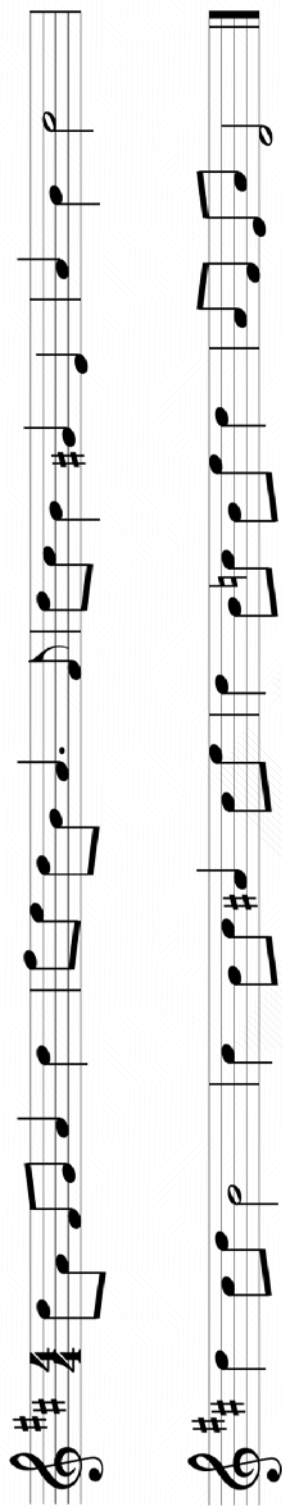
Time: 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

1. This paper consists of three items:
 - Sight Singing/Sight Playing
 - Western Music Performance
 - Ethnic Music Performance
2. Respond to all items

Item 1: Sight singing OR Playing: (chose one option)

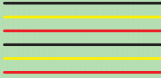
SIGHT PLAYING FOR MELODIC INSTRUMENTS



SIGHT SINGING FOR VOICE

Two staves of musical notation for sight singing. The first staff is in G major (one sharp) and 4/4 time, with a melody starting on G4. The second staff is in G major (one sharp) and 4/4 time, with a melody starting on G4.

School is fun where we learn and play, We make friends who touch our lives,
Tea-chers help us e-very sin-gle day, learn-ing new things which for-e-ver last.



SIGHT PLAYING FOR KEYBOARD INSTRUMENTS

4. Scoring Rubrics

PAPER 1

Rubric for Listening and Melodic Dictation (Aural)

Expected Output: Melodic and lyric transcription (Case of Morato Secondary School)

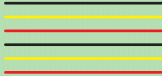
Basis of Assessment with Indicators	Score 4	Score 3	Score 2	Score 1
1. Pitch Identification and Notation (Ability to recognize and notate melodic pitches heard.)	Identifies and notates almost all pitches with accurate placement on the staff and clear tonal relationships.	Identifies and notates most pitches with a few minor inaccuracies.	Identifies and notates some pitches correctly but with noticeable errors in pitch placement.	Shows little ability to identify or notate pitches; most pitches incorrect or missing.
2. Rhythm Recognition and Notation (Ability to identify and write	Notates rhythmic patterns with correct note values and consistent sense of	Notates most rhythmic patterns correctly with minor errors in note values or grouping.	Notates some rhythms correctly but with several inaccuracies affecting the pulse.	Demonstrates little recognition of rhythmic patterns; rhythms largely incorrect.

rhythmic patterns heard.)	pulse throughout the melody.	Captures most of the melodic contour with minor phrase inaccuracies.	Shows partial understanding of melodic contour but with several phrase errors.	Fails to capture the melodic contour or phrase structure.
3. Melodic Contour and Phrase Structure (Ability to capture the overall melodic shape and phrasing.)	Captures the melodic contour and phrase structure, reflecting the musical flow of the melody.	Captures most of the melodic contour with minor phrase inaccuracies.	Shows partial understanding of melodic contour but with several phrase errors.	Fails to capture the melodic contour or phrase structure.
4. Lyric Transcription Accuracy (Ability to identify and align lyrics with the melody.)	Transcribes lyrics accurately and aligns them correctly with the melody.	Transcribes most lyrics correctly with minor omissions or spelling errors.	Transcribes some lyrics correctly but with several inaccuracies or misalignment with the melody.	Lyrics largely incorrect, incomplete, or missing.
5. Notation Clarity and Musical Organization (Correct and clear presentation of the transcription.)	Notation is clear, well-organized, and correctly structured with appropriate bar lines, note placement, and lyric alignment.	Notation is mostly clear with minor organizational or alignment errors.	Notation is partially understandable but contains several organizational problems.	Notation is unclear, disorganized, or incomplete.

Rubric for Harmony

Expected Output: Harmonized melody (Case of Morato Secondary School)

Basis of Assessment with Indicators	Score 4	Score 3	Score 2	Score 1
1. Understanding of Key and Tonal Structure (Ability to identify the key and maintain correct tonal relationships.)	Demonstrates clear understanding of the key; harmony consistently reinforces the tonal centre with accurate tonal relationships.	Shows general understanding of the key with only a few tonal inconsistencies.	Shows partial awareness of the tonal centre but with several tonal errors.	Shows little or no understanding of the key; harmony unrelated to the tonal centre.
2. Chord Selection and Harmonic Progression (Use of appropriate chords to support the melody.)	Selects appropriate chords that create a logical and musically satisfying harmonic progression throughout the melody.	Selects mostly appropriate chords with generally logical progression, though with minor weaknesses.	Selects some appropriate chords but progression lacks consistency or musical flow.	Chords largely inappropriate or unrelated to the melody.



3. Voice Leading and Part Writing (Smooth movement between harmonic parts.)	Demonstrates smooth voice leading with balanced spacing and effective movement between chords.	Voice leading is generally smooth with minor spacing or movement issues.	Voice leading shows several awkward leaps or spacing problems.	Voice leading is unclear or incorrect, with parts moving randomly or clashing.
4. Harmonic Expression and Creativity (Ability to enhance the melody through harmonic support.)	Harmony effectively enhances the musical character of the melody with some creative harmonic choices.	Harmony supports the melody well though with limited harmonic variety.	Harmony is basic and provides minimal support to the melody.	Harmony lacks musical sense and fails to support the melody.
5. Notation Accuracy and Presentation (Clarity and correctness of harmonic notation.)	Harmony is clearly written with correct notation, structure, and organization.	Notation is mostly correct with minor errors in presentation.	Notation contains several inaccuracies or organizational problems.	Notation is unclear, incorrect, or incomplete.

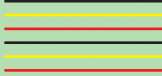
SCORE RUBRIC FOR PAPER ONE – COMPOSITION

Expected Output: Composition of a sensitization song for the youth in Sonam County

Basis of Evaluation with Indicators	Score 4	Score 3	Score 2	Score 1
1a. Introduction and Contextual Understanding (Comprehension of sensitization theme, clarity of message, and relevance to the scenario.)	Song perfectly captures the scenario's theme, mood, and message; educates, warns, and provides practical solutions for the youth. Demonstrates full understanding of context and intent.	Song clearly addresses the scenario and theme; provides guidance or encouragement with good contextual understanding.	Song mentions the theme with limited explanation or depth; gives partial solutions; shows partial understanding of task.	Song shows weak or unclear connection to the scenario or theme; demonstrates minimal understanding of sensitization purpose.
1b. Understanding of Task Requirements (Ability to structure lyrics and melody to convey message effectively.)	Lyrics and melody are perfectly aligned with the theme; message is clear, persuasive, and memorable.	Lyrics and melody mostly align with the theme; message is understandable with minor lapses.	Lyrics and melody partially align with the theme; message is somewhat understandable but lacks clarity.	Lyrics and melody fail to convey theme or message; structure is unclear or absent.

2a. Generating Ideas – Lyric Creativity and Melody (Creativity, coherence, and expressiveness of lyrics and melody.)	Lyrics flow naturally with inventive rhymes, expressive language, and precise rhythm; melody is well-shaped, memorable, and emotionally engaging.	Lyrics have simple rhymes and steady rhythm; melody is catchy and structured, supporting the lyrics effectively.	Lyrics are basic with uneven rhythm; melody is simple or repetitive; ideas show some coherence.	Lyrics and melody are incoherent, disjointed, or minimal; ideas show no creativity.
2b. Connections between Ideas and Context (Ability to link musical elements to the theme and purpose of sensitization.)	Strong links between lyrics, melody, and theme; song effectively communicates advice, warnings, or solutions to the youth.	Mostly clear links between lyrics, melody, and theme; minor gaps in connection to purpose.	Some connection between lyrics, melody, and theme; message partially conveys purpose.	Weak or no connection between lyrics, melody, and theme; song fails to communicate purpose.
2c. Presentation and Expressive Creativity (Clarity, organization, and creative use of musical features to engage audience.)	Song is well-organized, coherent, and highly creative; uses expressive features (tempo, dynamics, phrasing) to enhance engagement and impact.	Song is mostly organized and clear; uses some expressive features to support engagement.	Song shows basic organization; limited expressive features and moderate engagement.	Song is disorganized, incoherent, and lacks expressive or creative features.

3a. Making Informed Judgment – Stylistic Enhancements (Application of musical knowledge and stylistic awareness to enhance the song.)	Uses a wide variety of stylistic enhancements (ornaments, dynamics, tempo, expression) consistently and creatively, enriching emotional impact; demonstrates confident musical judgment.	Applies several stylistic enhancements effectively; supports style and adds expressive quality; shows sound musical judgment.	Uses limited enhancements connected to style; demonstrates developing sense of expression.	No stylistic enhancements; shows no awareness or application of musical style.
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PAPER 2

SCORING RUBRIC FOR ITEM 3 (ANALYSIS)

Expected Output: A Write-up of the Analysis to the given Piece – “Wedding March” (Felix Mendelssohn)

Basis of Assessment with Indicators	Score 4	Score 3	Score 2	Score 1
1a. Introduction and contextual explanation (Includes an introduction explaining the purpose of the wedding event, the committees involved, and the importance of effective event organization and music selection.)	Provides a rich and well-structured introduction explaining the wedding’s purpose, organization, and committees involved. Clearly highlights the importance of music in setting the mood and order of the ceremony.	Provides a clear introduction with relevant details about the event and its organization. Explains the general importance of music at weddings.	Gives a brief introduction describing the wedding event with limited detail on organization or purpose.	Provides no meaningful introduction or shows little understanding of the event’s organization and purpose.
1b. Understanding and interpretation of the task	Demonstrates strong understanding of the scenario and the	Shows general understanding of the scenario and the	Shows minimal understanding of the scenario and	Shows no understanding of the scenario or

(Demonstration of understanding of the task by connecting to the scenario.)	decision-making task. Clearly links the analysis to helping the couple choose suitable entry music.	need for musical suitability, though the connection to the couple's decision may be limited.	weakly links it to the task.	the purpose of the analysis.
2a. Generating ideas that address the task (Ability to generate relevant ideas about musical suitability for the wedding context.)	Generates relevant and well-developed ideas addressing the appropriateness of the <i>Wedding March</i> for a wedding reception entrance.	Generates some relevant ideas focusing on the wedding mood and suitability of the music.	Generates few or vague ideas that only partly address the task.	Fails to generate relevant ideas related to the wedding or task.
2b. Making connections within and between ideas and context (Ability to link musical features to the mood, event style,	Shows clear connections between musical elements (melody, rhythm, harmony, tempo, dynamics, texture, instrumentation, etc.)	Makes some basic connections between musical elements and the wedding context, though lacking depth.	Shows limited or unclear connections between music and the event context.	Makes no meaningful connections between ideas, music, or context.

and cultural expectations.)	and the event's style and mood, demonstrating good contextual awareness.	Ideas are generally understandable but lack consistent organization or accurate terminology.	Presentation is weakly organized or unclear, affecting comprehension.	Ideas are disorganized, incoherent, or irrelevant to the task.
2c. Presentation of ideas (Clarity, coherence, and organization in expressing analytical points.)	Ideas are well-organized, coherent, and clearly expressed with appropriate musical vocabulary and logical paragraphing.	Presents a clear and well-reasoned opinion on the suitability of Mendelssohn's <i>Wedding March</i> as an entry song, supported with musical and contextual justification.	Presents a basic opinion with some supporting evidence or reasoning.	Provides no clear opinion or reasoning; response is irrelevant or unsupported.
3. Making informed judgment (Critical thinking & argument) (Personal opinion, reasoning, and conclusion on suitability.)				

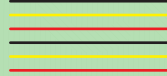
SCORE RUBRIC FOR PAPER TWO ITEM 4 – ANALYSIS

Expected Output: Write-up of the Analysis – *Ateso Pastoral Song*

Basis of Assessment with Indicators	Score 4	Score 3	Score 2	Score 1
1a. Introduction and Contextual Explanation (Clarity in presenting cultural background, concert purpose, and significance of traditional African music.)	Provides a rich, well-structured introduction describing the concert's cultural purpose, visitors' interests, and the importance of traditional African music in expressing social and moral values.	Provides a clear introduction describing the concert and generally explains the cultural value of traditional African music.	Gives a basic introduction mentioning the concert and music but with limited detail on cultural or communicative significance.	Gives a brief or unclear introduction with little attention to cultural or communicative importance.
1b. Understanding and Interpretation of the Task (Ability to link analysis to visitors'	Demonstrates full understanding by clearly linking the analysis to helping foreign visitors understand the song's	Shows good understanding, connecting analysis to visitors' appreciation of the	Shows general understanding with limited connection to visitors' learning or song's purpose.	Shows minimal understanding or fails to connect to visitors' perspective.

learning needs and song purpose.)	message, performance context, and meaning.	song's expressive features.		
2a. Idea Generation (Ability to generate ideas explaining musical, cultural, and communicative features.)	Generates rich and relevant ideas about how the song communicates through melody, rhythm, text, and instruments. Reflects deep understanding of performance practice and message delivery.	Generates several relevant ideas about how musical and cultural features communicate meaning in the song.	Generates a few general ideas about the song's features but with limited reference to message or performance context.	Generates vague or no ideas; ideas are unrelated to the song or its communicative features.
2b. Making Connections within and between Ideas and Context (Ability to link musical elements, instruments, and performance style to meaning, mood, and audience response.)	Clearly links musical elements (melody, rhythm, harmony, tempo, texture, dynamics), vocal style, and instruments (drums, rattles, lyres, etc.) to the song's message, mood, and audience	Makes clear connections between most musical and instrumental features and the song's message or atmosphere.	Makes some basic connections between a few musical features and general mood or message but lacks detail.	Shows limited or unclear connections between instruments, style, and communication of message.

	response. Shows strong cultural awareness.	Ideas are mostly organized and clear with minor lapses in structure or vocabulary.	Presentation is understandable but lacks smooth flow or consistent terminology.	Presentation is weakly organized, occasionally confusing, or incoherent.
2c. Presentation of Ideas (Clarity, coherence, and organization in expressing analytical points.)	Ideas are well-organized, fluent, and coherent, using clear and culturally appropriate musical terminology.			
3. Making Informed Judgment (Critical Thinking & Argument) (Personal opinion, reasoning, and conclusion on cultural and musical communication.)	Presents a convincing and well-supported judgment on how the song communicates its message. Uses detailed musical, cultural, and contextual reasoning and offers insightful explanations suitable for the visitors' understanding.	Presents a clear and logical opinion supported by relevant examples and reasoning.	Presents a basic opinion with some justification but limited cultural or musical evidence.	Presents a weak opinion with minimal reasoning or vague conclusions; discussion is irrelevant or unsupported.



SCORE RUBRIC FOR PAPER ONE SECTION D (ITEM 5) Legal and Ethical Practices

Expected Output: Write-up Analysis of Legal and Ethical Issues in a Music Performance Scenario

Basis of Assessment with Indicators	Score 4	Score 3	Score 2	Score 1
1a. Introduction and Contextual Explanation (Clarity in presenting purpose of analysis, festival context, and significance of legal and ethical standards.)	Provides a rich, clear, and well-organized introduction explaining the purpose of the analysis, festival context, and importance of legal and ethical responsibility in music performance.	Provides a clear introduction explaining the event and relevance of ethical and legal awareness in performance.	Provides a basic introduction mentioning the event and legal/ethical issues, with limited explanation of their significance.	Provides a vague or minimal introduction; little or no attention to legal or ethical context.
1b. Understanding and Interpretation of the Task (Ability to identify legal and	Demonstrates full understanding, clearly identifying legal and ethical dilemmas, freedom of expression,	Shows good understanding, identifying key legal and ethical	Shows general understanding, with limited awareness of specific legal or ethical issues.	Shows minimal understanding or misinterprets key legal and ethical aspects.

ethical issues, rights, and responsibilities.)	and professional responsibility.	concerns with some detail.		
2a. Idea Generation (Ability to identify and explain legal and ethical aspects and propose actions.)	Generates rich, well-grounded ideas explaining legal and ethical dimensions (e.g., content regulation, public decency, accountability) and identifies responsible parties with realistic actions.	Generates several relevant ideas explaining legal and ethical concerns and suggests reasonable actions.	Generates some general ideas with limited clarity on required actions or responsible parties.	Generates vague or no ideas; shows little understanding of legal/ethical aspects or actions.
2b. Making Connections (Ability to link laws, ethical principles, and professional conduct to the scenario.)	Clearly links performance laws, ethical principles, freedom of expression, and social responsibility to the scenario; demonstrates cause-effect reasoning between individual rights and community standards.	Makes clear connections between the scenario and legal or ethical principles, with minor omissions.	Makes some basic connections, but linkage to scenario or consequences is weak or partial.	Shows limited or no connections between scenario, laws, or ethical standards.

2c. Presentation of Ideas (Logical structure, clarity, and use of appropriate legal/ethical terminology.)	Ideas are well-structured, coherent, and clearly expressed, using accurate legal and ethical terminology.	Ideas are mostly clear and organized, with minor lapses in coherence or terminology.	Ideas are understandable but inconsistently organized or use terminology imprecisely.	Ideas are disorganized, incoherent, or irrelevant; terminology is missing or incorrect.
3. Making Informed Judgment (Critical thinking and reasoning; prediction of consequences and recommendations.)	Presents a convincing, balanced, and well-supported judgment; clearly predicts legal, social, and moral consequences of inaction and recommends responsible follow-up.	Presents a clear, logical opinion with adequate reasoning and explanation of likely consequences.	Presents a basic opinion with limited reasoning and superficial prediction of consequences.	Provides no clear opinion or reasoning; response is irrelevant or unsupported.

SCORE RUBRIC FOR PAPER ONE SECTION (D) – ITEM 6 Exploring Careers and Commercial Success

Expected Output: Write-up of the Plan for Music Event Management and Fundraising – *School Talent Show*

Basis of Evaluation with Indicators	Score 4	Score 3	Score 2	Score 1
1a. Introduction and Context Setting (Explains purpose of talent show, stakeholders, and importance of planning for fundraising success.)	Provides a comprehensive introduction clearly describing the fundraising purpose (purchasing musical instruments), identifies key stakeholders (students, parents, community, music department), explains event context (six-week timeline, school hall venue) and highlights the importance of planning,	Provides a clear introduction describing the event purpose and context, identifies main stakeholders and explains the importance of planning and coordination.	Provides a basic introduction mentioning the talent show purpose and some stakeholders with limited explanation of planning or fundraising importance.	Provides a vague or minimal introduction with little or no explanation of the event purpose, stakeholders, or planning importance.

	promotion, financial management and audience engagement for fundraising success.			
1b. Task Understanding and Scenario Connection (Ability to link the event plan to the scenario and its requirements.)	Demonstrates full understanding of the task by clearly linking planning requirements to the scenario (six-week timeline, fundraising goals, audience attraction and expense coverage). Shows strong connection between planning elements and event success.	Shows good understanding by linking most scenario elements (timeline, venue, fundraising target, audience needs) to planning activities.	Shows partial understanding with some connections between the scenario and planning requirements but explanations remain general.	Shows minimal or no understanding of the scenario and fails to link planning ideas to the task requirements.
2a. Idea Generation (Ability to generate planning activities)	Generates comprehensive planning ideas covering major event management areas: auditions and	Generates several relevant planning ideas covering most preparation areas	Generates a few general ideas related to event preparation but with limited	Generates vague or unrelated ideas and fails to identify key event

required for successful event management.)	rehearsals, publicity and marketing, ticket sales, budgeting, venue preparation, technical requirements, program coordination, volunteer roles, sponsorship and evaluation.	such as publicity, rehearsals, ticket sales, venue preparation and coordination.	explanation or coverage.	preparation activities.
2b. Making Connections between Ideas and Context (Understanding relationships between planning activities and fundraising success.)	Explains relationships between planning activities (e.g., publicity increases ticket sales, quality performances attract audiences, good venue setup enhances experience) and links them to successful fundraising.	Makes clear connections between most planning activities and their contribution to event success.	Makes some basic connections between planning activities and outcomes but explanations lack depth.	Shows weak or no connections between planning activities and event success.
2c. Coherent Presentation of	Presents ideas in a well-organized structure with	Presents ideas in a clear and mostly	Presentation is understandable but	Presentation is disorganized,

Ideas (Logical organization, clarity, and use of appropriate terminology.)	clear sequencing of planning stages (timeline, preparation, promotion, performance day and follow-up). Uses appropriate event-management terminology.	organized manner with some logical sequencing of activities.	organization and sequencing are inconsistent.	unclear, or lacks logical structure.
3. Making Informed Judgment (Critical Thinking & Planning) (Ability to propose realistic strategies and justify decisions.)	Presents a well-reasoned, creative plan with practical strategies such as timeline scheduling, promotional campaigns, ticket pricing, budgeting, sponsorship opportunities, volunteer coordination, audience engagement and post-event evaluation. Justifications are clear and logical.	Presents a clear and logical plan with relevant strategies covering major preparation areas and reasonable explanations for achieving fundraising goals.	Presents a basic plan with general suggestions (advertising, ticket selling, rehearsals) but lacks detail or justification.	Presents a weak or unrealistic plan with unclear reasoning or irrelevant suggestions.

PAPER II

SCORING RUBRIC FOR ITEM 1 RUBRIC FOR SIGHT PLAYING OR SINGING

Expected Output: Playing or singing music at sight A case of Morato Secondary School

Basis of Assessment with Indicators	Score 4	Score 3	Score 2	Score 1
Pitch Accuracy (Ability to correctly identify and reproduce melodic pitches while maintaining correct intonation.)	Performs pitches accurately throughout the 8 bars with clear and consistent intonation.	Performs most pitches accurately (about 5–7 bars) with generally correct intonation and minor errors.	Performs some pitches accurately (about 2–4 bars) but with noticeable inaccuracies in intonation.	Performs very few or no bars accurately; pitches are mostly incorrect.
Rhythm Accuracy (Ability to reproduce correct rhythmic patterns and maintain a steady pulse.)	Performs rhythmic patterns accurately with a strong and steady pulse throughout the piece.	Performs most rhythms accurately with minor slips while maintaining a generally steady pulse.	Performs some rhythms correctly but shows hesitation or occasional loss of pulse.	Performs with little or no rhythmic accuracy; the pulse is absent or highly inconsistent.
Technical Flow – Clarity and Steadiness (Ability	Performs with consistent flow,	Performs with generally steady	Performs with developing control;	Performs with very poor fluency;

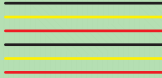
to maintain continuous performance with stable tempo, articulation, and coordination of notes or lyrics.)	steady tempo, clear articulation, and confident delivery throughout.	tempo and mostly clear articulation, with minor interruptions in flow.	tempo and articulation are sometimes uneven, causing occasional breaks in flow.	frequent breakdowns in flow, tempo is unstable, and articulation is unclear.
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SCORE RUBRIC FOR PAPER THREE – ITEM 2 Ethnic Music Performance

Expected Output: Ethnic Music Performance

Basis of Assessment with Indicators	Score 4	Score 3	Score 2	score 1
Rhythmic and Melodic Authenticity (Accuracy of rhythms, melodic patterns, tonal inflections, pronunciation of language, and stylistic features characteristic of the ethnic tradition.)	Performs rhythms, melodies, tonal inflections, and language with strong authenticity and precision, clearly reflecting the traditional style.	Performs rhythms and melodies that represent the ethnic style with minor inconsistencies in tone, phrasing, or pronunciation.	Performs basic rhythmic and melodic patterns that suggest the style, though with several inaccuracies.	Performs with little resemblance to the ethnic style; rhythms, tones, and melodic patterns largely inaccurate.

Cultural and Contextual Interpretation (Ability to reflect the cultural meaning, function, symbolism, and social context of the music during performance.)	Demonstrates clear cultural understanding and reflects the meaning, function, and context of the music effectively in the performance.	Shows general awareness of the cultural context and reflects some of its meaning during the performance.	Shows limited awareness of the cultural meaning or function of the music.	Shows no clear understanding of the cultural context or function of the music.
Oral-Aural Performance Competence (Ability to learn, recall, and perform musical material through listening and imitation without reliance on notation.)	Performs confidently from memory, accurately reproducing musical patterns learned through listening.	Performs most musical material correctly from memory with minor recall errors.	Performs some patterns correctly but with noticeable errors in recall.	Unable to reproduce the musical material reliably without prompts or support.
Performance Expression and Stage	Uses movement, stage presence, and	Demonstrates appropriate stage	Shows limited expressive or	Shows little or no expressive or



Presentation (Use of movement, gesture, costume, instruments, stage presence, and engagement to enhance the performance.)	performance elements effectively to enhance expression and audience engagement while maintaining cultural authenticity.	presence and some expressive elements that support the performance.	visual elements with weak audience engagement.	performance elements; presentation lacks engagement.
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SCORE RUBRIC FOR PAPER THREE – ITEM 3 Western Music Performance

Expected Output: Western Music Performance

Basis of Assessment with Indicators	Score 4	Score 3	Score 2	Score 1
Technical Accuracy (Accuracy in pitch, rhythm, intonation, articulation, and control of the instrument or voice.)	Performs with highly accurate pitch, rhythm, intonation, and articulation, demonstrating strong technical control throughout the performance.	Performs with generally accurate pitch and rhythm with minor technical lapses.	Performs with limited technical control; noticeable errors occur in pitch, rhythm, or articulation.	Performs with inconsistent pitch and rhythm; technical control is minimal.
Musical Expression and Interpretation (Use of dynamics, phrasing, tone quality, tempo, and stylistic interpretation to convey musical meaning.)	Demonstrates expressive interpretation using well-controlled dynamics, phrasing, tempo, and tone	Shows some expressive interpretation with evident use of dynamics, phrasing, or tempo.	Demonstrates limited expressive elements with weak stylistic awareness.	Expression is minimal or absent; little attention to dynamics,

	appropriate to the style of the music.			phrasing, or tempo.
Score Interpretation and Ensemble Coordination (Ability to read and interpret musical notation accurately and maintain coordination with other performers where applicable.)	Reads and interprets the musical score accurately and maintains strong coordination with other performers.	Reads most of the notation correctly and maintains generally good coordination with the ensemble.	Reads simple notation but coordination with others is sometimes inconsistent.	Struggles to interpret notation and maintain coordination with the ensemble.
Stage Presentation and Performance Engagement (Confidence, stage presence, posture, communication with the audience, and overall presentation of the performance.)	Demonstrates confident stage presence and effective engagement with the audience, enhancing the overall performance.	Shows appropriate stage presence and some engagement with the audience.	Displays limited stage presence and minimal engagement.	Shows little confidence or awareness of stage presentation.

5. The Overall Music Descriptors

The overall descriptor for each construct is indicated in the table below:

Serial No.	Construct	Performance Scores	Descriptor
1	Music Performance: Performing music with technical accuracy, expressive depth, and creative use of visual and technological elements to enhance artistic communication	Exceptional	Demonstrates musical mastery with expressive performance skills and engaging stage presence.
		Outstanding	Shows good musical skills with effective expression and solid stage performance abilities.
		Satisfactory	Demonstrates basic musical competence with limited expression and simple stage presence.
		Basic	Shows emerging musical skills with inconsistent expression and minimal stage engagement.
		Elementary	Attempts musical performance, but struggles with technique, expression, and stage presence.
2	Music Composition: Composing cohesive music using integrated melodic, harmonic, and stylistic elements across Western	Exceptional	Creates music with proper harmony and effective message delivery.
		Outstanding	Composes music with good harmony and effectively incorporates some elements.
		Satisfactory	Demonstrates basic composition skills with simple harmonies

	and Ethnic communities	Basic	Shows emerging composition abilities with inconsistent harmony.
		Elementary	Attempts basic composition but struggles with harmony.
3	Music Analysis: Interpreting and analysing music using theoretical, historical and stylistic understanding to support personal creativity and effective communication.	Exceptional	Shows outstanding theoretical, historical, and stylistic understanding. Analysis is insightful, creative, and clearly communicated.
		Outstanding	Demonstrates strong understanding and accurate analysis. Interpretation is clear, relevant, and shows creativity.
		Satisfactory	Shows adequate understanding and basic analysis. Interpretation is reasonable, but lacks depth or originality.
		Basic	Displays limited understanding and partial analysis. Interpretation is unclear or weakly supported.
		Elementary	Shows little or no understanding or analysis. Interpretation is inaccurate or not meaningfully communicated.

4	Music Industry Practices: Applies knowledge of music industry operations such as legal and ethical guidelines to organise, promote and sustain professional music practice	Exceptional	Demonstrates comprehensive understanding of music industry operations and legal–ethical standards. Applies knowledge effectively to organise, promote, and sustain professional practice.
		Outstanding	Shows strong understanding of industry operations and guidelines. Applies them appropriately to most aspects of organisation and promotion.
		Satisfactory	Demonstrates basic understanding of industry practices and legal–ethical issues. Applies knowledge with some accuracy but limited depth.
		Basic	Shows limited understanding of industry operations or ethical principles. Application is inconsistent or incomplete.
		Elementary	Displays little or no understanding of music industry practices. Fails to apply knowledge to professional organisation or promotion.



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