



CARIBBEAN EXAMINATIONS COUNCIL

# CSEC<sup>®</sup> Music

**SYLLABUS  
SPECIMEN PAPER  
MARK SCHEME  
SUBJECT REPORTS**

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## **CSEC® Music Free Resources**

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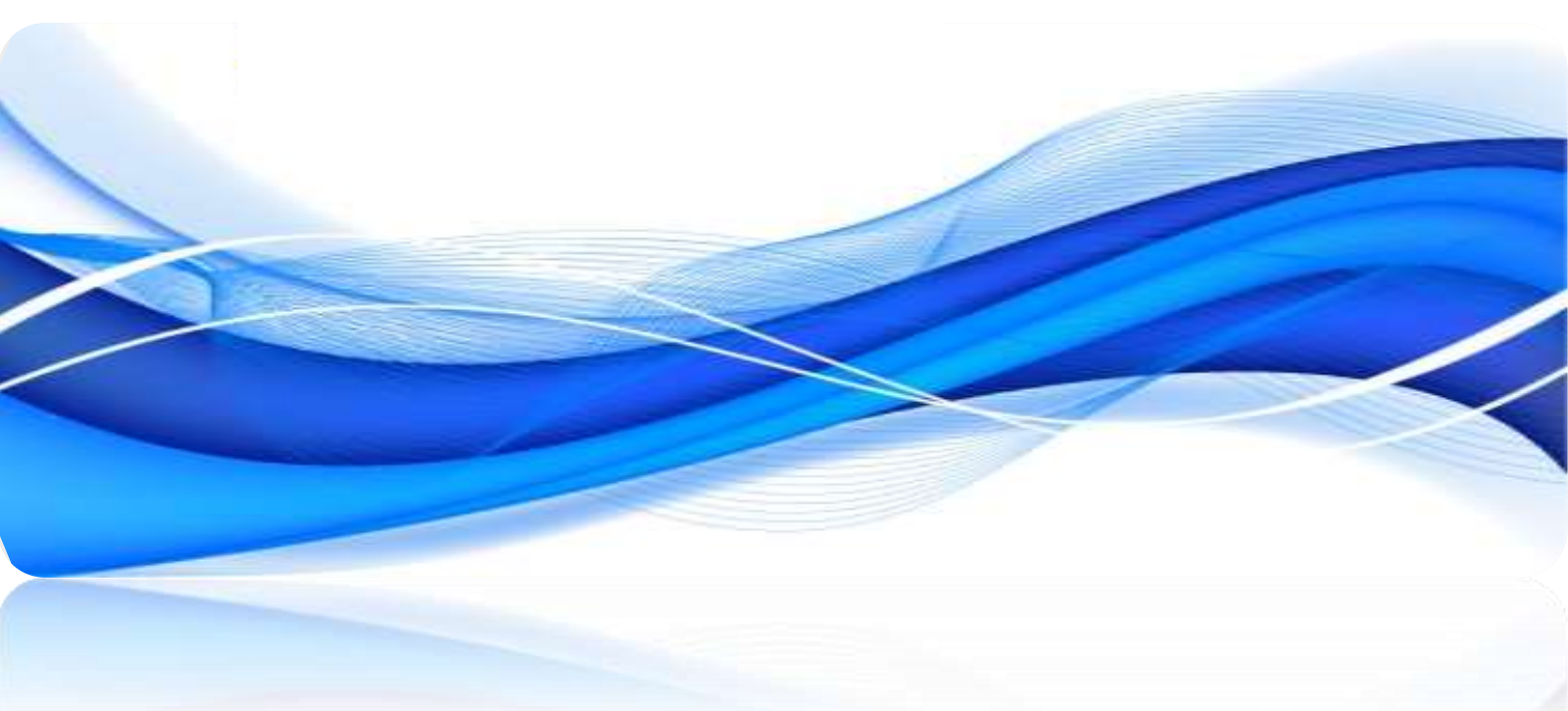
Caribbean Secondary  
Education Certificate®

# SYLLABUS

# MUSIC

CXC 31/G/SYLL 17

Effective for examinations from May–June 2022



Correspondence related to the syllabus should be addressed to:

The Pro-Registrar  
Caribbean Examinations Council  
Caenwood Centre  
37 Arnold Road, Kingston 5, Jamaica

Telephone Number: + 1 (876) 630-5200

Facsimile Number: + 1 (876) 967-4972

E-mail Address: [cxcwzo@cxc.org](mailto:cxcwzo@cxc.org)

Website: [www.cxc.org](http://www.cxc.org)

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Prince Road, Pine Plantation Road, St Michael BB11091

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## NOTE TO TEACHERS AND LEARNERS

This document CXC 31/G/SYLL 17 replaces CXC 31/G/SYLL 09 issued in 2009. The major amendments and additions to the syllabus are written in italics.

First issued in June 1997

Revised 2000

Revised 2009

Revised 2017

Amended 2019

Amended 2021

### PLEASE NOTE



**This icon is used throughout the syllabus to represent key features which teachers and learners may find useful.**

# Music Syllabus

## ◆ RATIONALE

Music education contributes to the enhancement of aesthetic and intellectual development as well as social skills. As a part of general education, music is pleasurable to and is suitable for students with different aptitudes and abilities, including those students who are physically and emotionally challenged. The nature of Music education allows students to develop their capacity to manage their own learning, work together with others and engage in activities that reflect the real-world practice of performers, composers and audiences. Music is also known to contribute to the development of self and others as students work independently and in teams; showing sensitivity to the cultures and contributions of others. Students who pursue this course of study will also refine their thinking skills as they are engaged in activities to refine their creative, inventive, critical thinking, listening, research, problem-solving and technological skills. In a diverse industry which is in many instances technologically driven; these skills will prepare students for economic opportunities through employment and entrepreneurial ventures in music and related fields.

In offering the **CSEC**<sup>®</sup> Music syllabus, the Caribbean Examinations Council is providing opportunities for the development of a practical and theoretical knowledge of music and skills that can form the basis for further studies in teaching, performing, conducting, composing, arranging and producing. The syllabus is rooted in Caribbean musical expressions, as well as in the musical expressions of other cultures. Further, the syllabus enables people of the region to participate in the continuing development of Caribbean musical culture and to contribute to, and draw from, the pool of knowledge that constitutes world music. Teachers are encouraged to use a range of teaching and assessment strategies which include guided questions, research, performances, observations and repetitions that will enable students to gain a level of independence and cooperative skills as they develop their practical skills and apply the theories of music.

The syllabus also contributes to the development of selected attributes from the CARICOM Ideal Person as articulated by the CARICOM Heads of Government. This person is one who demonstrates emotional security with a high level of self-confidence and self-esteem, is aware of the importance of living in harmony with the social environment and nurtures its development in the economic and entrepreneurial spheres in all other areas of life; and, has developed the capacity to contribute to the holistic wellbeing of self and others, within the Caribbean Community. (CARICOM Education Strategy, 2000).

This holistic development of students aligns with the competencies in the UNESCO Pillars of learning. These are learning to know, learning to be, learning to do, learning to live together and learning to transform one's self and society.



## ◆ AIMS

The syllabus aims to:

1. foster an appreciation for music as integral to human expression;
2. encourage the desire to continue learning music in both formal and informal settings;
3. produce individuals who can create, evaluate and critically analyse music;
4. provide opportunities through which students can develop creativity/self-directedness and interpersonal skills, manage their own learning, work together with others and engage in activities that reflect the real-world practice of performers, composers and audiences;
5. provide opportunities for informed decision-making through the development of skills in critical thinking, problem-solving, research and communication; and,
6. promote the development of entrepreneurial and technological skills.

## ◆ CAREER CHOICES

The skills and knowledge acquired through the study of this syllabus may be further developed and employed in a variety of professions, including those below.

Accompanist	Researcher (Publisher)
Arranger/Composer	Music Critique
Conductor/Band Leader	Music Journalist
Cultural Officer	Music Librarian
Sound Engineer	Music Therapist
Instrument Repair Technician	Music Retailer
Piano Tuner	Ethnomusicologist
Music Educator	Disc Jockey
Performer	Entertainment Lawyer
Producer of programmes and records	

## ◆ SUGGESTED TIMETABLE ALLOCATION FOR TEACHING

It is recommended that a minimum of seven 40-minute periods per week over two academic years be allocated to the teaching of music. This should include at least one double period each week or cycle.

## ◆ ORGANISATION OF THE SYLLABUS

The syllabus is organised into four Sections which are representative of the major areas of study, namely:

SECTION 1: *Listening and Appraising*: Music History

SECTION 2: Listening and Appraising: Music Literacy and Perception

SECTION 3: Performing

SECTION 4: Composing

## ◆ RECOMMENDED TEACHING APPROACHES

For the effective teaching of the Music Syllabus teachers are encouraged to provide opportunities for students to interact with experts from the music industry, observe live performances, perform for audiences alone and with others to build their confidence and technical competence. Activities used in the teaching of this Syllabus should mirror what obtains in the real world environment thereby allowing students to make music in a group with its attendant activities - such as responding to conductor's cues and to musical symbols, for example, tempos, dynamics and articulation; and perform with instruments to develop fluency, accuracy and read from standard notation or chord symbols.

It is also expected that the curriculum in those schools that register candidates for this examination will offer a sustained programme in Music from Grades 7 to 9 (First to Third Forms) that will expose students to the:

1. fundamental knowledge of the main musical features of Western Art music (classical), Caribbean popular and folk music and the ability to discuss and appraise these genres of music by reference to musical elements;
2. composition of simple pieces for the classroom or other audiences;
3. knowledge of foundation theory (for example, clefs, note and rest values, time signatures, key signatures up to three sharps and three flats with scales and primary triads in these keys, intervals and marks of expression); and,
4. playing of instruments. On the keyboard, skills in such pieces would include the ability to execute independent actions while using both hands simultaneously. On single-line melodic instruments, students should be able to play pieces encompassing a range of approximately a 10th. On guitar students should be able to play common chords (I, IV, V) in at least two keys while being able to use at least two strum patterns.

## ◆ CERTIFICATION

The Syllabus will be examined for the General Proficiency certification. A candidate's performance will be indicated on the certificate by an overall numerical on a six-point scale as well as a letter grade for each of the profile dimensions, namely Listening and Appraising (LIAP), Performing (PERF) and Composing (COMP). The School-Based Assessment component for this syllabus is aligned to selected units within the regional qualification of the Caribbean Vocational Qualification (CVQ\*). Through this integration, once all requirements for issuing the CVQ\* are met, every candidate with acceptable grades will receive a Statement of Competence to recognise their competencies in selected units (as detailed on page 51) from the Level 1 Caribbean Vocational Qualification (CVQ\*) in Musical Performance - Level 1 (CCECE10109). The decisions to award competencies will be based on the quality and relevance of the pieces of evidence presented for the occupational area.

## ◆ SKILLS AND ABILITIES TO BE ASSESSED

The knowledge and skills students are expected to develop on the completion of the Syllabus have been grouped under three headings:

1. Listening and Appraising (LIAP);
2. Performing (PERF); and,
3. Composing (COMP).

## ◆ DEFINITION OF PROFILE DIMENSIONS

The three profile dimensions, namely Listening and Appraising (LIAP), Performing (PERF) and Composing (COMP) are described below.

Listening and Appraising (LIAP):	The ability to focus aurally on the structural and expressive elements of music and, using appropriate musical language, to discuss and appraise ways in which these elements are used in the creation and performance of different genres and styles.
Performing (PERF):	The ability to perform vocal or instrumental music, displaying understanding of and sensitivity to musical structure and style.
Composing (COMP):	The ability to select and sequence sound in order to express and communicate musical ideas, thoughts and feelings. This includes adding new parts or ideas to an existing piece (arranging), as well as spontaneously experimenting with new ideas while in the act of performing (improvising).

## ◆ FORMAT OF THE EXAMINATIONS

The examination is offered at the General Proficiency Level. The assessment comprises three papers. Paper 01 (LIAP), Paper 02 (COMP/PERF), Paper 03 (LIAP/PERF). Paper 01 is assessed externally. Paper 02 (Practical Assessment) and Paper 03 (School-Based Assessment) are assessed by the teacher and moderated by CXC®. Paper 03, the SBA, has two sections, (1) LIAP - one assignment chosen from the syllabus (2) PERF – one solo performance and one ensemble.

The examination requirements are:

### EXTERNAL ASSESSMENT

<b>Paper 01</b>	<b>Listening and Appraising (LIAP)</b>	<b>(120 marks)</b>
Multiple Choice (1hr 30 min)	Sixty multiple choice items based on music perception, music literacy and music history (60 marks)	

<b>Paper 02</b> <b>Practical Assessment</b>	<b>Composing (COMP) and Performing (PERF)</b>	<b>(102 marks)</b>
	<b>Composing (COMP)</b>	

Candidates will be required to present TWO compositions for assessment, as well as participate in a Viva Voce.

Candidates are required to submit a composing file containing:

- (a) Two composing assignments – one arrangement and one original composition. One of the compositions must be rehearsed and presented in a live performance during the practical examination. (35 x 2 marks)
- (b) Viva Voce, in which the candidate discusses particular musical features of the pieces presented in the composing file. (4 marks)

#### **Performing (PERF)**

A practical examination in two sections based on the Performing and Composing profile dimensions.

Candidates will be required to:

- (a) Sing or play one selected solo piece from any musical genre (2- 4 minutes). *The performance must be contrasted in key, tempo and style from that which will be presented in Paper 03.* (19 marks)
- (b) Sing or play one scale and arpeggio in the key of the piece or one technical study. (5 marks)



- (c) participate in Viva Voce, in which the candidate discusses particular musical features of the pieces learnt during the two years of performance. (4 marks)

**Paper 03  
(School-Based  
Assessment)**

**Listening and Appraising (LIAP) and Performing (PERF)  
(78 marks)**

The School-Based Assessment assesses LIAP and PERF skills and includes two components:

1. LIAP

One written assignment

One assignment chosen from the syllabus by the candidate, will be undertaken during terms three, four and five of the two-year course. (30 marks)

2. PERF

(a) One Solo performance

Sing or play ONE solo piece from any musical genre (2–4 minutes)  
(19 marks)

(b) Scale and Arpeggio

Play ONE scale (major or minor) and arpeggio or present one technical study. The scale and arpeggio should be in the key of the solo pieces. (5 marks)

Note:

Vocal candidates should present a technical study OR select a technical exercise (not necessarily in the key of the solo piece. (Vocal candidates do not perform a scale and arpeggio).

*Candidates presenting a solo piece on un-tuned percussion (for example, drum-kit) should play a scale and arpeggio on a tuned percussion instrument OR present a drum study piece that is scored.*

*Musical scores are required for drum pieces as is expected for all other instruments.*

(c) One Ensemble

One instrumental or vocal piece performed in a group of two (2) to six (6) players. The ensemble piece must be 3–5 minutes in duration. The candidate being examined must perform a clear and distinguishable role in the group.

Candidates may present a second instrument for the ensemble piece. The instrument chosen must be played at the same level as the one used in the solo performance. **(12 marks)**

## ◆ WEIGHTING OF PAPERS AND PROFILE DIMENSIONS

The weighting of the examination components and profile dimensions is as follows:

Profile Dimensions	Paper 01		Paper 02		Paper 03 SBA SBA Portfolio		Total	
	Marks	%	Marks	%	Marks	%	Marks	%
Listening and Appraising (LIAP)	60 (Weighted 120)	40	-	-	30	10	150	50
Performing (PERF)	-		28	9	36 (Weighted 48)	16	76	25
Composing (COMP)	-		74	25	-		74	25
Total	120	40	102	34	78	26	300	100
%	40		34		26		100	

Please refer to the Assessment Details on pages 38 to 40.

## ◆ REGULATIONS FOR PRIVATE CANDIDATES

1. Private candidates must be entered through institutions recognised by the Council.
2. Private candidates will be required to complete all aspects of the examination (Papers 01, 02 and 03).
3. The SBA activities of private candidates must be monitored by tutors in the institution through which they register.
4. Private candidates must submit their own work, which must be validated by their tutors.
5. The name, school, and territory of the identified teacher or tutor should be submitted to the Council on registration for the subject.

## ◆ REGULATIONS FOR RESIT CANDIDATES

1. SBA scores can be carried forward only ONCE and only during the year immediately following the first sitting. In order to assist candidates in making decisions about whether or not to reuse a moderated SBA score, the Council will continue to indicate on the preliminary results if a candidate's moderated SBA score is less than 50% in a particular subject. Candidates reusing SBA scores should register as "Resit candidates" and must provide the previous candidate number when registering.



2. These candidates must rewrite Papers 01 and 02 of the examination for the year in which they re-register.
3. Resit candidates must be entered through a school, approved educational institution, or the Local Registrar's Office.

## ◆ SUGGESTED RESOURCES

The following is a suggested list of minimum equipment and materials that should be available to the Department of Music in its preparation of candidates for this examination:

1. suitable music room;
2. high quality recording and listening equipment, CD recorder/electronic recording device;
3. instruments of which the following are strongly recommended:
  - (a) piano or five-octave electronic keyboard (touch-sensitive);
  - (b) 2 acoustic guitars;
  - (c) 2 conga or other types of drums of different tones;
  - (d) 6 recorders (in addition, it is recommended that individual students purchase their own, if they are offering this instrument for examination);
  - (e) set of pitched percussion instruments (for example, steel pan, xylophone, glockenspiel); and,
  - (f) set of non-pitched percussion instruments (for example, tambourines, cymbals, claves, guiros).

In areas where there are other instruments, (strings and wind) which are commonly used, these may be substituted for any of the above.

4. computer hardware and software (at minimum three work stations);
5. listening resource material:
  - (a) a range of recordings drawn from the following musical genres:
    - Folk (Caribbean and others);
    - Popular (Caribbean and others);
    - Western Art;
    - African;
    - Latin American;
    - East Indian; and,
    - Indigenous.
  - (b) a range of scores, texts and other printed materials related to music.

It is strongly recommended that a Music Department be equipped with additional instruments and a wide range of recordings, texts and materials. These would be highly advantageous in meeting the demands of the syllabus.





## ◆ SECTION 1: LISTENING AND APPRAISING: MUSIC HISTORY AND THEORY

### GENERAL OBJECTIVES

On completion of this Section, students should:

1. develop an appreciation for selected musical style periods throughout history;
2. understand the stylistic elements of performance synonymous with a cross-section of selected musical style periods studied;
3. develop an appreciation for the historical, *economic* and socio-cultural contexts and background within which music was originated, created and performed in a wide cross-section of musical style periods; and,
4. have a general perspective on the lives and works of notable composers, songwriters and performers in the cross-section of musical style periods studied.

### SPECIFIC OBJECTIVES

On completion of this section, students should be able to:

1. identify the selected musical style periods throughout history;
2. describe the characteristics of the selected musical style periods throughout history;
3. evaluate musical compositions and performances within a historical context using a variety of established styles and forms within selected musical style periods;
4. analyze the main characteristics and features of musical compositions using styles and forms from selected musical style periods with reference to musical elements;
5. describe the origin, creation and development of important musical forms and styles based on historic, economic and sociocultural contexts throughout selected musical style periods; and,
6. describe the lives and works of selected notable composers, songwriters and performers in the development of musical compositions from selected musical style periods.

### CONTENT

1. **Selected Musical *Style* Periods:** Baroque, Classical, Romantic, 20<sup>th</sup> Century, Caribbean and present-day periods of music, including popular and avant-garde styles and forms.
2. **Main Characteristics of the Selected Musical *Style* Periods**
  - (a) Baroque



## SECTION 1: LISTENING AND APPRAISING: MUSIC HISTORY AND THEORY (cont'd)

- (i) abundance of ornamentation (trills, turns);
  - (ii) tonality established, for example, abundance of very clear triads, seventh chords, diminished seventh chords;
  - (iii) *bass continuo and instruments along with keyboard instruments such as harpsichord, clavichord and organ;*
  - (iv) abundance of polyphony, often dense musical textures; and,
  - (v) occasional use of brass and timpani.
- (c) Classical
- (i) simplification of ornamentation (simple turns);
  - (ii) tonality 'simplified'; less dense textures;
  - (iii) often symmetrical phrasing; clearly stated incomplete and complete cadences;
  - (iv) non-English text if vocal; and,
  - (v) *harpsichord and clavichord are replaced by the piano.*
- (d) Romantic
- (i) *lush, expanded stringed section in orchestra; more active wind and percussion section;*
  - (ii) thicker harmonic texture; expanded harmonic vocabulary;
  - (iii) expressive use of voice, accompanied by piano or orchestra;
  - (iv) *rich and sensuous sound using tone colour to obtain variety of mood and atmosphere; and,*
  - (v) establishment of instrumental music as primary mode of music performance.
- (e) 20<sup>th</sup> Century Avant-Garde/Modern
- (i) radical and diverse musical tastes; unconventional rhythms, sounds and melodic patterns;

## SECTION 1: LISTENING AND APPRAISING: MUSIC HISTORY AND THEORY (cont'd)

- (ii) liberation of acceptable sounds to include electronic and non-conventional sound sources;
- (iii) thicker and varied harmonic textures; increased incorporation of dissonant harmonies, polytonality and atonality; and,
- (iv) steady driving pulse, repetition of melodic and rhythmic patterns and phrases.

**Selected Musical Styles and Forms:** Western Art/Classical, Jazz and Blues, Gospel and Caribbean Folk.

### 3. Musical Styles and Forms

- (a) Western Art/Classical:
  - (i) Vocal *including* aria and recitative (classical), cantata (baroque to 20<sup>th</sup> century); cantata (baroque to 20<sup>th</sup> century); chorale (baroque, classical); opera (baroque, classical, 20<sup>th</sup> century); and oratorio (baroque).
  - (ii) Instrumental *including* concerto (classical, romantic, modern), minuet and trio (Classical), rondo (baroque, classical, romantic), sonata (baroque, classical), symphony (classical), theme and variations (classical to 20<sup>th</sup> century), waltz (classical), music theatre (romantic, 20<sup>th</sup> century), serial music (avant-garde, 20<sup>th</sup> century), tone poem (avante garde, 20<sup>th</sup> century), 20<sup>th</sup> century oratorio (baroque).
- (b) Jazz and Blues *including* *Twelve-bar* Blues, Rhythm and Blues, Swing, Bebop, Cool Jazz, Jazz Rock and Jazz Fusion.
- (c) Gospel such as Negro Spiritual, Southern Gospel Spiritual, Traditional Gospel, Modern Gospel and Contemporary Gospel.
- (d) Caribbean Popular such as Reggae, Calypso, Dancehall, Spouge, Soca, Zouk, Compas, Bossa Nova, Meringue, Salsa and Rumba.
- (e) Caribbean Folk such as Chutney, Jonkunnu, Kumina, Mento, Parana, Quadrille, Shango and Tuk.

**Main Characteristics and Features of Musical Styles and Forms:** Western Art/Classical, Jazz and Blues, Gospel and Caribbean Folk.

### 4. Characteristics and Features of Musical Styles and Forms

- (a) Jazz and Blues
  - (i) Catchy melodies with improvisation and 'scatting', bent notes;



## SECTION 1: LISTENING AND APPRAISING: MUSIC HISTORY AND THEORY (cont'd)

- (ii) syncopated rhythms; rhythmic riffs, strong bass line, swung rhythms, irregular rhythms;
  - (iii) memorable structures – harmonic progressions, repetitive melodic phrases;
  - (iv) expanded chord extensions and substitute chords; and,
  - (v) small combos or large band ensembles of varying family of instruments.
- (b) Gospel
- (i) typically religious vocal music that is personal and emotional; has influences of the traditional hymn and the negro spiritual; more lively than traditional hymn;
  - (ii) sung by soloists or more commonly, large choirs and chorus with audience participation sometimes audience; repetitive phrases;
  - (iii) ‘call and response’ structures; often repetitive phrases;
  - (iv) strong rhythmic and often extemporaneous accompaniment; includes vamps, hand clapping on the off-beat; and,
  - (v) Flexible grouping of voices and accompaniment
- (c) Caribbean Popular music
- (i) strong focus on rhythmic patterns and extemporaneous accompaniment;
  - (ii) melodic lines less clearly defined in some styles; mostly syllabic;
  - (iii) rhythmic riffs and clear ostinato drum beat patterns that define style;
  - (iv) interplay between vocals and instrumental accompaniment; use of ad libs and fill ins; and,
  - (v) wide range of both electronic and acoustic instruments deployed; use of technological tools to enhance sound.
- (d) Caribbean Traditional/ Folk Music
- (i) infusion of traditional African and Indian rhythmic patterns;
  - (ii) simple melodic structures with narrow to medium range; Call and response patterns and heavy use of repetition and syllabic;

## SECTION 1: LISTENING AND APPRAISING: MUSIC HISTORY AND THEORY (cont'd)

- (iii) mainly traditional acoustic instruments for accompaniment; sometimes acapella performance; frequent use of body percussion;
- (iv) strong rhythmic patterns with off- beat, syncopation and sometimes polyrhythms;
- (v) simple harmonic progressions; based upon pentatonic scale, diatonic or Indian raga; and,
- (vi) performed by small and large groups with audience participation.

### 5. **Origin, Creation and Development of Music – Selected Musical *Style* Periods:**

- (a) Notable social and economic uprisings such as nationalism, African Liberation;
- (b) Popular music trends;
- (c) Programme music;
- (d) Absolute music; and,
- (e) Religio-political state.

### 6. **Key Composers, Songwriters and Performers and their Works – Selected Musical *Style* Periods**

- (a) Baroque *including* Henry Purcell, Antonio Vivaldi, Johann S Bach, George F Handel.
- (b) Classical *including* Joseph Haydn, Wolfgang A Mozart, Ludwig V Beethoven.
- (c) Romantic *including* L. V. Beethoven, Franz Schubert, Hector Berlioz, Clara Schumann, Peter Tchaikovsky.
- (d) 20<sup>th</sup> Century Avante Garde and Popular) *including* Bessie Smith, Duke Ellington, George Gerswhin, Arturo Tappin, Bob Dylan, Jimmy Cliff, Rita Marley, Robert Nesta Marley Calypso Rose (*McCartha Linda Sandy-Lewis*), Mighty Sparrow (*Slinger Francisco*).

## SECTION 1: LISTENING AND APPRAISING: MUSIC HISTORY AND THEORY (cont'd)

### MUSICAL STYLE PERIODS, GENRES, STYLES AND FORMS TO BE STUDIED FOR THE 2022–2024 EXAMINATIONS

7. Western Art/Classical:	Jazz/Blues:	Gospel:	Caribbean Popular:	Caribbean Folk:
Early Baroque – Chorale	Blues	Spirituals	Calypso	Mento
Baroque and 20 <sup>th</sup> Century – Cantata	Swing	Traditional Gospel	Reggae	Parang
Baroque – Oratorio	Jazz Rock	Contemporary Gospel	Zouk	Quadrille
Baroque and Classical – Concerto			Soca	Kumina
Classical – Rondo				
20 <sup>th</sup> Century – Music				
Theatre				

### MUSICAL STYLE PERIODS, GENRES, STYLES AND FORMS TO BE STUDIED FOR THE 2025-2027 EXAMINATIONS

8. Western Art/Classical	Jazz/Blues	Gospel	Caribbean Popular	Caribbean Folk
Baroque – Cantata	Blues	Spirituals	Calypso	Negro
Classical, Romantic	Rhythm and Blues	Traditional Gospel	Reggae	Spirituals
Classical – Theme and Variations	Blues	Modern Gospel	Kompa	Chutney
Classical – Minuet and Trio	Jazz Fusion		Bossa Nova	Mento
Romantic – Programme music				Shango
Avant Garde – Aleatory Music				

### MUSICAL STYLE PERIODS, GENRES, STYLES AND FORMS TO BE STUDIED FOR THE 2028-2030 EXAMINATIONS

9. Western Art/Classical	Jazz/Blues	Gospel	Caribbean Popular	Caribbean Folk
Baroque – Oratorio	Swing	Spirituals	Dance Hall	Mento
Baroque – Recitative and Aria	Rhythm & Blues	Modern Gospel	Spouge	Parang
Classical – Sonata	Blues	Contemporary Gospel	Soca	Jonkunnu
Classical – Rondo	Cool Jazz	Gospel	Tuk	Quadrille
Classical – Minuet			Ringband	
20 <sup>th</sup> Century – Music				
Theatre				



## SECTION 1: LISTENING AND APPRAISING: MUSIC HISTORY AND THEORY (cont'd)

### MUSICAL STYLE PERIODS, GENRES, STYLES AND FORMS TO BE STUDIED FOR THE 2031-2033 EXAMINATIONS

10. Western Art/Classical	Jazz/Blues	Gospel	Caribbean Popular	Caribbean Folk
Baroque – Chorale	Blues	Spirituals	Dance hall	Quadrille
Romantic, Modern – Opera	Bebop	Traditional gospel	Calypso	Shango
Classical, Romantic-Waltz	Jazz Fusion	Modern Gospel	Kompa	Parang
Classical – Theme and Variations			Meringue	Chutney
Avant Garde – Serial Music			Soca	

### Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Section, teachers are advised to engage students in the teaching and learning activities listed below:

1. Teachers are encouraged to create and/or give students access to a library of audio resources. The library should contain a wide cross-section of compositions from **selected musical style periods**. Students should collaboratively compare and present on musical periods, musical styles, forms, and compositions.
2. Teachers are encouraged to guide students to suggested works for study. Students should then be given access to audio and score publications of the works that have been selected for study from the selected musical periods. Students should be asked to analyse the available score publications and note the similarities and or differences based on the musical style periods.
3. Have students listen to selected pieces of music in a listening/commentary laboratory and then discuss in a class the unique sounds from the selected musical style periods, forms and styles and the feelings evoked when they listen to the piece or pieces.
4. Teachers are encouraged to use video presentations and computer-assisted learning (commercial and student developed), interactive boards, Internet, and electronic recording devices to provide students with a thorough understanding of the various types of musical representations, Musical Listening and Appraising and Performance across musical style periods.
5. Have students conduct group research on selected musical forms, styles and associated composers, songwriters and performers and compositions from the selected musical periods. Encourage them to access information from books, journal articles, documentaries, interviews, interview transcripts, films, biographical profiles in the preparation of their paper.

## SECTION 1: LISTENING AND APPRAISING: MUSIC HISTORY AND THEORY (cont'd)

6. Teachers are encouraged to guide students in the preparation, maintenance and completion of their SBA portfolio. The SBA portfolio should be developed over the two-year period and should include evidence to support the competencies that each student has developed.



## ◆ SECTION 2: LISTENING AND APPRAISING: MUSIC LITERACY AND PERCEPTION

### GENERAL OBJECTIVES

On completion of the Section, students should:

1. develop an appreciation for the elements of music for listening and appraising;
2. develop the knowledge and skills required to engage in music as an educative activity, valuing the process as much as the end product;
3. acquire direct experience of music through listening and appraising;
4. develop knowledge and understanding of the socio-cultural context of different types of music;
5. develop an appreciation for the use of technology to explore musical genres;
6. develop an appreciation for the variety and quality of sound produced from available technologies;
7. develop interpersonal, critical thinking, problem-solving and research skills by engaging in musical activities; and,
8. develop an understanding of the careers that utilise listening and appraising skills.

### SPECIFIC OBJECTIVES

Students should be able to:

1. describe the ways in which musical elements are used to create music of different genres;
2. describe the ways in which musical elements are used to create music of different styles;
3. evaluate music perceived;
4. evaluate the use of musical elements across genres;
5. evaluate the use of musical elements across styles;
6. describe ways in which expressive elements are used in performance;
7. describe ways in which timbral effects are used in performance;
8. appraise musical composition and performance practice in social and historical contexts;
9. analyse and interpret a score to enhance the ability to listen and appraise; and,
10. discuss the value of listening and appraising skills in select careers.

## SECTION 2: LISTENING AND APPRAISING: MUSIC LITERACY AND PERCEPTION (cont'd)

### CONTENT

#### 1 – 5. Listening and Appraising (See Appendix I)

- (a) Definition of critical terms:
- (i) Listening;
  - (ii) Appraising;
  - (iii) Musical perception; and,
  - (iv) Genres and styles.
- (b) Musical Elements:
- (i) Rhythm:
    - definition;
    - duration: length of sound;
    - metre: metric patterns and rhythmic features in simple and compound time signatures; and,
    - accents.
  - (ii) Melody:
    - definition;
    - notation: system of writing music including symbols; and,
    - pitch: highness/lowness of musical sound.
  - (iii) Harmony:
    - definition;
    - types of harmony; and,
    - texture: thinness and thickness of musical sound.
  - (iv) Expression:
    - definition;

## SECTION 2: LISTENING AND APPRAISING: MUSIC LITERACY AND PERCEPTION (cont'd)

- dynamics;
  - tempo; and,
  - articulation.
- (v) Structure:
- musical devices;
  - forms; and,
  - styles.
- (vi) Timbre/Instrumentation:
- vocal and vocal combinations;
  - strings;
  - wind: brass and woodwind;
  - percussion;
  - steel pan; and,
  - instrumental techniques.
- (c) Genres and Styles.
6. **Expressive Elements Used in Performance**
- (a) Dynamics.
  - (b) Articulation.
  - (c) Tempi performance directions (symbols and foreign terms used in musical notation and translated in performance).
7. **Timbral Effects Used in Performance**
- (a) Instrument families and combinations.
  - (b) Vocal combinations.

## SECTION 2: LISTENING AND APPRAISING: MUSIC LITERACY AND PERCEPTION (cont'd)

- (c) Special vocal and instrumental effects used in performance:
  - (i) flutter tonguing;
  - (ii) harmonics;
  - (iii) mute; and,
  - (iv) pizzicato.

### 8. Musical Composition and Performance

- (a) Musical excerpts.
- (b) Stylistic characteristics within the socio-cultural contexts.
- (c) Translative skills.
- (d) Interpreting musical compositions.

### 9. Musical Scores

- (a) Musical Symbols.
- (b) Musical Notation.
- (c) Types of Scores.
- (d) Other visual representations.

### 10. Values

- (a) Influences perception.
- (b) Decision making.
- (c) Preferences.

## SECTION 2: LISTENING AND APPRAISING: MUSIC LITERACY AND PERCEPTION (cont'd)

### Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Section, teachers are advised to engage students in the teaching and learning activities listed below.

1. Teachers are encouraged to plan carefully a programme of study that includes Musical Perception, Musical Literacy and guided analysis of suggested listening musical works. These should be included in a Listening and Appraising project that meet the requirements of the SBA. Students should commence the SBA activities by Term II of the first year of study.
2. Teachers are encouraged to expose students to a range of musical genres and styles to include but not limited to: Folk (traditional), Gospel, Western Art (classical), popular, Jazz and Blues. Students should then be asked to describe in their journal the ways in which the musical elements are utilised in various combinations from each genres.
3. Teachers are encouraged to carefully select and prepare short listening excerpts that will allow students to focus on particular musical elements. Students should then be asked to identify, describe, analyse structural and expressive elements and to discuss how these features differ for different genres and styles.
4. Teachers are encouraged to plan classroom activities that would allow students to develop music theoretical understanding and apply such to a musical context. It would be helpful to engage students in group activities that will allow them to present their work to their peers.
5. Teachers are encouraged to plan activities that will allow students to listen to music while observing musical scores simultaneously.
6. Teachers are encouraged provide opportunities for students to develop an understanding of the social and historical contexts that influence the creation and performance of the different genres and styles of music. This could be effectively done through collaborating group research assignments or individual assignments. Students should be encouraged to interview performers, composers, arrangers and attend live performances regularly.
7. Encourage students to use appropriate musical vocabulary in discussing and appraising music. (The musical vocabulary given in Appendix I of the syllabus indicates the general nature of the materials on which candidates will be tested.
8. Students should be encouraged to critique school performances or other local live performances, thereby sharpening their listening skills and analytical ability by making reference to structural and expressive and other musical features of music to which they are exposed.
9. Teachers are encouraged to organise for students to explore a range of musical excerpts and investigate stylistic characteristics within the socio-cultural contexts. Students should then be asked to use translative skills to interpret musical compositions.

## ◆ SECTION 3: PERFORMING

### GENERAL OBJECTIVES

On completion of the Section, students should:

1. develop an appreciation for the elements of music in performing;
2. develop the knowledge and skills required to engage in music performance and valuing the process as much as the end product;
3. develop an acceptance of diverse musical expressions and interests;
4. develop a musical understanding of aesthetic intentions of different styles and genres;
5. develop an approach to accurately perform what was intended by the composer or arranger;
6. develop the ability to interact with each other in a courteous exchange of ideas through the use of musical terms and idioms;
7. develop interpersonal, critical thinking, technological, problem-solving and research skills by engaging in different musical activities and performances;
8. develop an understanding and approach for performing in different environments; and,
9. develop an understanding of the careers that utilise performing skills.

### SPECIFIC OBJECTIVES

Students should be able to:

1. display technical competence when performing alone;
2. display technical competence when performing with others;
3. use expressive elements of a musical score when performing;
4. interpret expressive elements of a musical score when performing;
5. use structural elements of a musical score when performing;
6. interpret structural elements of a musical score when performing;
7. interpret musical styles when performing;
8. evaluate the structure of pieces performed;
9. demonstrate structural awareness in a performance;

### SECTION 3: PERFORMING (cont'd)

10. discuss music performed in a viva voce;
11. differentiate between acoustics and sound control;
12. exhibit ensemble skills;
13. perform from scores or other visual representations; and,
14. discuss and comment on related careers that utilise performing skills.

### CONTENT

#### 1 – 4. Technical Competence when Performing

- (a) Correct and appropriate posture for instrument presented in solo and ensemble performances.
- (b) Hold and set instrument correctly; correct breathing techniques; correct playing techniques; play with acceptable embouchure on wind and percussion instruments.
- (c) Sing with correct intonation, diction and enunciation of words.
- (d) Manipulate instrument with mastery and confidence appropriate to levels of foundation, intermediate or advanced levels.
- (e) Play technical studies to overcome areas of difficulty or showcase dexterity at the appropriate level of performance:
  - (i) play major and minor scales and arpeggios in the same keys as pieces performed;
  - (ii) play scales, arpeggios and technical studies with accuracy and fluency; and,
  - (iii) memorise technical studies, scales and arpeggios.
- (f) Perform selected rehearsed pieces from musical scores or other visual representations:
  - (i) play rehearsed pieces with fluency and accuracy; and,
  - (ii) play with appropriate interpretation of musical style and musical expression.
- (g) Special reinforcement of the expressive elements; for example, appropriate tempo and dynamics.

### SECTION 3: PERFORMING (cont'd)

- (h) Technical and artistic skills to meet rehearsal and performance requirements:
  - (i) critical listening, technical, artistic and interpretive strengths and weaknesses;
  - (ii) peer evaluation; and,
  - (iii) interpretation of performance standards.
- (i) Occupational health and safety principles in private practice:
  - (i) care and maintenance of musical instruments;
  - (ii) practice routines – length, posture;
  - (iii) warm-up exercises; and,
  - (iv) breaks.
- (j) Performance anxiety:
  - (i) symptoms and causes;
  - (ii) strategies to overcome;
  - (iii) physical problems; and,
  - (iv) mental problems.

#### 5-6. Structural Elements

- (a) Rhythm;
- (b) Melody;
- (c) Harmony;
- (d) Texture;
- (e) Structure;
- (f) Style;
- (g) Articulation;
- (h) Timbre;



### SECTION 3: PERFORMING (cont'd)

- (i) Dynamics;
- (j) Tonality; and,
- (k) Instrumentation.

#### 7. Musical Styles

- (a) Understanding of musical elements is applied to performance of solo and ensemble pieces:
  - (i) rhythmic, melodic, harmonic features; and,
  - (ii) expressive features: articulation, dynamics, tempi.
- (b) Musical styles and period:
  - (i) Interpret musical elements whilst performing in context of the culture, period, musical composer and genres;
  - (ii) Baroque, classical, Romantic, modern, Caribbean, avant-garde;
  - (iii) Jazz/Blues, folk, pop, calypso, reggae, parang;
  - (iv) Musical Character: March, programme music, waltz, song; and,
  - (v) Mood: calm, sad, graceful, happy, bold, soulful, vigorous.

#### 8. Structure of Performance Pieces

- (a) Phrases.
- (b) Repetitions.
- (c) Introductions.
- (d) Form:
  - (i) binary;
  - (ii) ternary;
  - (iii) theme and variation;
  - (iv) sonata; and,
  - (v) rondo.

## SECTION 3: PERFORMING (cont'd)

### 9. Structural Awareness

- (a) Recognise and interpret the formal structure of pieces performed. Example:
  - (i) Phrase structure, slurs;
  - (ii) Verse and chorus;
  - (iii) Binary and Ternary;
  - (iv) Rondo;
  - (v) Da capo and fine;
  - (vi) Repeats;
  - (vii) Theme and Variation;
  - (viii) Call and Response;
  - (ix) Cadential points – feminine and masculine endings;
  - (x) Introduction and Coda; and,
  - (xi) Sonatina/Sonata form etc.
- (b) Play and perform a variety of pieces to develop a portfolio reflecting various structures and musical features.

### 10. Viva Voce – Musical Performances

- (a) Musical character of pieces performed contained within a portfolio
  - (i) Rhythmic features;
  - (ii) Melodic features;
  - (iii) Features of genre;
  - (iv) Harmonic features, types of chords;
  - (v) Expressive features: Articulation, tempi, dynamics; and,
  - (vi) Composer, style, period.

### SECTION 3: PERFORMING (cont'd)

- (b) Musical Critique
  - (i) Musical criteria and assessment rubrics;
  - (ii) Self-assessment (own performance); and,
  - (iii) Peer assessment (others performance).
- (c) Performer's Reflection
  - (i) What did you do?
  - (ii) What went well?
  - (iii) What could be improved?
  - (iv) What would you do differently if you were required to repeat the performance?

#### 11. Acoustics and Sound Control

- (a) Evaluation of the dimensions of performance space to determine a set volume at a comfortable level, for example:
  - (i) open or enclosed space;
  - (ii) wooden, concrete, carpeted or lawn flooring;
  - (iii) concrete, wooden walls;
  - (iv) positioning of instrument/performer;
  - (v) distance between the performer and audience; and,
  - (vi) use of a sound system.
- (b) Audience size as it affects sound:
  - (i) a solo performance in an enclosed space in front of ten spectators as opposed to one hundred; and,
  - (ii) adjustment of dynamic markings to increase or decrease volume.

### SECTION 3: PERFORMING (cont'd)

#### 12. Ensemble Performances

- (a) Groups to include duet, trio, quartet-mixed ensembles or homogenous instruments:
  - (i) maintaining independent part within an ensemble; and,
  - (ii) playing with accuracy, steady tempo and appropriate interpretation when playing with others.
- (b) Playing with others:
  - (i) recognize basic conducting gestures and cues and symbols;
  - (ii) be sensitive to balance by ongoing listening to others whilst performing; make dynamic adjustments when playing; and,
  - (iii) participate in effective rehearsing to produce a coordinated performance.

#### 13. Performing with Scores and Other Visual Representations

- (a) Performance plan:
  - (i) appearance;
  - (ii) preparation of instruments;
  - (iii) preparation of scores;
  - (iv) timing;
  - (v) repetition and practice; and,
  - (vi) move and setup instruments and equipment.
- (b) Rhythm, pitch/melody, structure, dynamics, tempo, tone quality (timbre) on an instrument.
- (c) Scores.
- (d) Type and thickness of paper, font size.

#### 14. Careers (See list on page 2)

## SECTION 3: PERFORMING (cont'd)

### Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Section, teachers are advised to engage students in the teaching and learning activities listed below.

1. Teachers should plan carefully to include a programme of study and continuous assessment that will ensure that students are well prepared for the examination. Each student should be encouraged to maintain a portfolio of musical pieces that include Solo, Ensemble and Technical repertoire of a variety of pieces in different styles and idioms.
2. Teachers should provide opportunities for students to build their Performance repertoire over time. The students' performance should reflect their personal growth. Students should be encouraged to play scales and arpeggios and other technical exercises beyond that which was specified for the examination, thereby enabling them to achieve musical growth, technical and musical competence. Sight-reading should be a regular component of both the individual and ensemble sessions. Teachers should underscore its importance even though it may not be assessed directly in the examination.
3. Teachers should assist their students in selecting appropriate repertoire for the examination. Students should be allowed to select pieces based on their individual aptitude, interest and level of technical competence.
4. Teachers should ensure that students are engaged in lessons that will allow them to practise on their principal instrument at least one lesson per week.
5. Teachers should ensure that students play in ensembles regularly. Each student should be assigned independent parts that are commensurate with their level of skill. Students are expected to be able to maintain an independent part, while performing with others. Where necessary, teachers are encouraged to adapt and arrange scored pieces. In ensemble pieces for TWO players only, each of the parts should be of comparable technical demand. Solo performances to include voice, violin, flutes accompanied by a piano, may not be considered as an "Ensemble performance". The members of the ensemble do not all have to be students preparing for examination.
6. Teachers are encouraged to arrange site visits to agencies of Government, musical enterprises, fabrication/construction companies and suppliers of musical equipment, tools and materials for students to observe standardized processes and interact with new music resources. Students can develop an instructional manual complete with safety precautions for the tools and equipment to which they were exposed on the visit.
7. Teachers should provide opportunities for candidates to perform for their peers and for others within the school community. These performances help to develop the students' confidence in performing for an audience as well as develop their auditory skills to make critical judgements.
8. Teachers should ensure that students are given the opportunity to prepare themselves for the 'viva voce' which is held as a part of the performance examination. It would be helpful to engage students in peer review sessions that will allow them to present and defend their work to their peers. Students should be quite conversant with the pieces performed and the one in their portfolio.

## ◆ SECTION 4: COMPOSING

### GENERAL OBJECTIVES

On completion of the Section, students should:

1. develop an appreciation for the elements of music in creating a musical piece;
2. develop the knowledge and skills required to engage in music creation (composition and arranging), valuing the process as much as the end product;
3. appreciate the importance of independent learning through the development of analytical, communicative, manipulative, aural and translative (notational) skills;
4. develop the ability to identify short-term and long-term musical goals and to work with discipline and confidence towards the achievement of excellence;
5. develop interpersonal, critical thinking, technological, problem-solving and research skills by engaging in musical activities; and,
6. develop an understanding of the careers that utilize composing skills.

### SPECIFIC OBJECTIVES

Students should be able to:

1. manipulate a variety of sounds and sound sources in an original composition;
2. manipulate a variety of sounds and sound sources in an arrangement;
3. manipulate the elements of music appropriately in creating an original composition;
4. combine the elements of music appropriately in arranging an original piece;
5. compose a musical piece;
6. outline musical goals in the composing process;
7. interpret stimuli to generate ideas for compositions and arrangements;
8. interpret musical elements to achieve varied aesthetic outcomes;
9. use compositional devices found in music of different genres;
10. record audio of compositions and arrangements;

## SECTION 4: COMPOSING (cont'd)

11. create scores for compositions and arrangements;
12. explain the creative process used to compose and arrange music;
13. use scores and audio to effectively represent creative ideas;
14. discuss compositions and arrangements; and,
15. discuss and comment on related careers that utilize composing skills.

### CONTENT

#### 1-2. Sound and Sound Sources for Compositions and Arrangements

- (a) Main sources of musical sound:
  - (i) the human body (singing, humming, whistling, clapping);
  - (ii) traditional and non-traditional instruments; and,
  - (iii) electronic devices (computer generated, digital devices).
- (b) Sound:
  - (i) sound sources to include digital devices, to express creative ideas, thoughts and feelings; and,
  - (ii) characteristics – explore and manipulate various sound sources – how sound is produced by playing in several ways – shaking, rolling, hitting.
- (c) Size, materials, affects resonance, pitches and range and tessitura and timbre.
- (d) Sounds within instrumental families and how they can be blended or used in combination to produce desired musical effects.
- (e) Composing:
  - (i) definition;
  - (ii) features of original music;
  - (iii) musical stimuli;
  - (iv) develop creative ideas, thoughts and feeling for a composition through listening and studying a range of musical examples; and,
  - (v) improvising and exploration.

## SECTION 4: COMPOSING (cont'd)

- (f) Arranging:
- (i) definition;
  - (ii) the original piece as the musical stimuli;
  - (iii) exploring “improvisation” and “variation” as key concepts to developing creative ideas;
  - (iv) identifying “what” will be arranged; and,
  - (v) develop creative ideas, thoughts and feeling for an arrangement through:
    - listening and appraising a range of musical examples;
    - identifying stylistic features;
    - improvising and exploration; and,
    - creating a plan.

### 3-4. Musical Elements (See Appendix I)

- (a) Musical elements – musical devices: rhythm, melody, harmony, timbre.
- (b) The structure plan.
- (c) Mapping the structure.
- (d) Creating a structure for:
  - (i) harmonic concepts: phrases and cadences; chord progressions; varied timbral/harmonic textures;
  - (ii) melodic concepts: ascending and descending melody; question and answer phrases; repetition; sequence; key changes; chromatic tones; passing notes; and,
  - (iii) rhythmic concepts: accents, syncopation, anacrusis, dotted rhythms, change of met.
- (e) Expressive elements – concepts of tempo; articulation, dynamics.



## SECTION 4: COMPOSING (cont'd)

### 5. Composition Skills

- (a) Dynamics and tempo should be used for creative advantage, and extra-musical stimuli may be employed to generate ideas for the piece.
- (b) Demonstrate analytical, communicative, manipulative, aural and translative (notational) skills.

### 6 Musical Goals

- (a) Composition process.
- (b) Creative process.
- (c) Short term goals.
- (d) Long term goals.
- (e) Interpersonal, critical thinking, technological, problem-solving and research skills.

### 7. Stimuli

- (a) Definition of term – stimuli.
- (b) Function of stimuli in composition.
- (c) Types of stimuli:
  - (i) musical – rhythmic and melodic motives, harmonic progressions, tone colours; and,
  - (ii) extra musical – visual arts, literary works, nature scenes.

### 8. Aesthetic Outcomes

- (a) Creative aspect and beauty of music.
- (b) Music as an art.
- (c) Music critique (make judgements on composition).

## SECTION 4: COMPOSING (cont'd)

### 9. Compositional Devices

- (a) Contrasts, repetition, variation, imitation, sequences, fragmentation, augmentation.
- (b) Utilization of appropriate devices to create desired genre.
- (c) Developing musical unity and variety:
  - (i) repetition; and,
  - (ii) contrasts.
- (d) Composing and arranging vocal music – writing music to lyrics.
- (e) Composing and arranging instrumental music; instrumental capabilities; range, tessitura, level of performance difficulty.

### 10. Recording Audio

- (a) Audio recording devices:
  - (i) types – compact disc; external drives;
  - (ii) formats – wav or cda, mp3;
  - (iii) categories – digital or electronic devices; and,
  - (iv) functions.

### 11. Scores

- (a) Notations and symbols.
- (b) Types of scores – notated score or graphic presentation.
- (c) Methods of creating score.

### 12. Creative Process

- (a) Importance of Documentation.
- (b) Reflective Process: journaling:
  - (i) what was done – Teachers should assist students in expressing their thoughts on what work was done and what could have been done;

## SECTION 4: COMPOSING (cont'd)

- (ii) how to develop ideas from feedback;
- (iii) what went well;
- (iv) what were the challenges; and,
- (v) how do I resolve the challenges.

### 13. Guidelines for Presenting Creative Ideas

- (a) Musical score: appropriate details.
- (b) Applying musical theoretical knowledge to score writing.
- (c) Learning how to manipulate computer music writing software.

### 14. Preparing for the Viva Voce: Discussion on Your Creative Input

- (a) Be able to discuss aspects of the composition: stimuli, key features of the composition, story line or programme (if there is one).
- (b) Developmental steps; challenges and solutions.

### 15. Careers (See list on page 2)

#### Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Section, teachers are advised to engage students in the teaching and learning activities listed below.

1. Students should be engaged in improvisation within the classroom as a basis for generating compositional ideas.
2. Students are expected to explore writing two-, three- and four-part harmony to simple melodies (with chords). Through this exploration, students should develop their understanding of chord analysis and voice leading.
3. Students should be encouraged to explore existing compositions and arrangements for different ensembles to aid them in creating original ideas. Through this exploration, students should be encouraged to analyze and discuss the various musical changes that would have been necessary in maintaining the effectiveness of the original composition.

## SECTION 4: COMPOSING (cont'd)

4. Students should be allowed to explore a wide range of sound by listening to and manipulating various sound sources, sound makers and instruments (classroom, body percussion, electronic, orchestral and improvised sources). Have students describe the mood created when various sounds from different sound sources are combined.
5. Students should be encouraged to develop broad musical interests and to explore unfamiliar material independently within a non-competitive atmosphere. Through this exploration student should be encouraged to write their observations and discuss among themselves how various musical and extra-musical stimuli influence the creation of different compositional types.
6. Teachers are encouraged to guide students in creating a Time Plan to guide the process of composing and arranging their musical pieces. Students should include realistic goals, targets and deadlines on the Time Plan. Teachers should ensure that the timelines are closely aligned to the continuous assessment dates for the creative work and creating a disciplined approach in accomplishing the tasks.
7. Teachers should plan and organize activities that will ensure students become familiar with compositional and arranging devices such as riff, or ostinato, call and response, common harmonic progressions, accompaniment patterns, syncopation, rhythmic and melodic motives, regular and irregular metres, forms and structures modulations, range and tessitura of instruments.
8. Teachers are encouraged to demonstrate the use of technological tools and other devices to help students to identify the correct recording format and delivery of the work for assessment.
9. Teachers should ensure that opportunities are created for students to:
  - (a) develop the discipline and other personal skills required to work independently or within a group to discuss ideas, make decisions, and critically appraise the products of their creative effort;
  - (b) experiment with various ways of appropriately and accurately recording or notating their compositions to allow for easy access to their works. This includes exposure to and evaluation of various available software and hardware tools;
  - (c) develop evaluative and reflective skills by self-assessing compositions and arrangements; and,
  - (d) develop leadership skills by planning and executing rehearsals for the live performance and audio recording of the compositions.
10. Be well-prepared for the viva voce component by regular teacher interaction. Teachers are expected to lead the inquiry by asking questions about the process of the composition as well as the finished product.

## ◆ ASSESSMENT DETAILS

### A. DESCRIPTION OF THE EXAMINATION IN LISTENING AND APPRAISING IN PAPER 01 (LIAP)

In Paper 01, candidates' performance will be assessed by means of a written paper requiring multiple choice responses on music perception, music literacy and music history. The paper will comprise sixty questions drawn equally from musical perception (20), musical literacy (20) and musical history (20).

#### Musical Perception (20 marks)

Musical Perception is based on brief musical (audio) excerpts not previously studied by candidates as part of the syllabus. The audio is played a number of times pertinent to the challenge of the tasks. Candidates respond spontaneously to the elements of unprepared music.

Candidates will respond to questions based directly and indirectly on recorded extracts of music of different genres and styles.

#### Musical Literacy (20 marks)

Musical Literacy is based on a complete piece of music (or section thereof) for which both a score and an audio recording are provided. It requires candidates to demonstrate their reading and manuscript (literacy) skills in relation to applied theory.

Candidates will be required to demonstrate knowledge and understanding of conventional staff notation by relating an audio excerpt to its score. Questions will also focus on structural and expressive elements, for example, tonality, tempi and dynamics.

#### Musical History (20 marks)

Musical History is based on selected musical periods inclusive of styles and forms. These are Baroque, Classical, Romantic, Twentieth Century, Caribbean and present-day style periods of music, including popular and avant-garde styles.

### B. DESCRIPTION OF THE EXAMINATION IN COMPOSING AND PERFORMING IN PAPER 02 (COMP/PERF)

The examination in performing comprises a prepared performance. Candidates will be required to present ONE **Solo Performance** consisting of a prepared piece and one scale and an arpeggio or one technical study. Candidates will present a file of pieces learnt during the two-year period. They will also participate in a **Viva Voce** with the Examiner on the file presented. The requirements of the examination are as follows:

#### Solo Performance – 28 marks

Candidates will be required to present a well-rehearsed and carefully prepared Solo performance comprising any musical genre.



- The performance should consist of:
- (a) one solo piece in any genre  
AND
  - (b) one scale and arpeggio  
OR
  - (c) one technical study

Solo performance should NOT exceed **4 minutes**.

**(19 marks)**

Scales and arpeggios and technical studies must be performed from memory.

All of the above must be in a range commensurate with the candidates' level of competence (Foundation, Intermediate, Advanced).

**(5 marks)**

### **Viva Voce – 4 marks**

Candidates will participate in a Viva Voce on the material presented. The Examiner may ask candidates to play a short excerpt from any of the pieces in the file. In addition to the two examination pieces, the following should be included in the file.

1. A minimum of four (additional) solo pieces.
2. A minimum of two (additional) ensemble pieces.

**(4 marks)**

### **CONDUCT OF THE EXAMINATION**

1. An External Examiner will conduct the examination.
2. The examination centre must be prepared prior to the examination. The room must be free from all noise and visible distractions. The teachers must be present throughout the examination to monitor the candidates and provide clarifications as needed by the Examiner. Candidates should enter the examination equipped with all the materials needed.
3. The demands of music chosen to illustrate the candidate's level of competence should be indicated as one of three levels – Foundation, Intermediate or Advanced (see pages 12-14).

### **LEVELS OF COMPETENCE**

Candidates' performance will be assessed on **one** of three levels of competence or standards of performance. **At registration, each candidate is required to indicate the level of competence (Foundation or Intermediate or Advanced) he or she will perform at the practical examination.** A description of each level of competence, is provided below.

'Levels of Competence' applies to the PERF profile only, and in no way affects the LIAP or COMP profiles.

The correct level of competence must be entered on the PERF mark sheet. The examiner has the final responsibility to determine the candidate's level, in spite of what may have been entered on the candidate's file by the teacher. The level is determined by the repertoire presented for examination, and not necessarily by teacher or candidate preference or choice. If a candidate identified as advanced or intermediate presents a foundation repertoire, then the candidate is foundation; if a candidate



identified as elementary or intermediate presents an advanced repertoire, then the candidate is advanced, and so on.

### Scoring Different Levels

Each level will be marked by its own merits. A candidate will not be marked DOWN or UP because of a level. No extra credit will be given for performing music that is more challenging than the defined advanced level.

A foundation candidate has the potential to earn full marks for a perfect performance of a foundation repertoire. An intermediate candidate has the potential to earn full marks for a perfect performance of an intermediate repertoire. An advanced candidate has the potential to earn full marks for a perfect performance of an advanced repertoire.

To distinguish between the levels, your score will be computed using the following weighting factors:

Foundation Factor = 0.6

Intermediate Factor = 0.8

Advanced factor = 1.0

### LEVELS OF COMPETENCE

Levels and Instruments	Foundation Basic technical skills on the instrument (descant or treble) ABRSM Grade 2 minimum	Intermediate Moderate technical skills on the instrument (descant or treble) ABRSM Grades 3 & 4	Advanced Competent technical skills covering the full normal range of the instrument (descant or treble) ABRSM Grade 5 and above
Recorder	<ul style="list-style-type: none"> <li>• Range: Middle C to 5<sup>th</sup> – line F</li> <li>• Keys: Zero to two sharps and one flat (major/minor)</li> <li>• Articulation and expression: Staccato, legato, scalar slurs; sustained clear even tone; simple phrasing and dynamics</li> </ul>	<ul style="list-style-type: none"> <li>• Range: Middle C to top G</li> <li>• Keys: Zero to three sharps and three flats (major/minor)</li> <li>• Articulation and expression: slurs over three and four pitches; semi-quaver passages, triplets, some syncopation; simple ornaments (for example, trills and mordents)</li> </ul>	<ul style="list-style-type: none"> <li>• Range: Middle C to top D</li> <li>• Keys: Zero to four sharps and four flats (major/minor)</li> <li>• Articulation and expression: Wide variety of articulation and expression commensurate with the grade/level</li> </ul>
Pan/Steel drum	<ul style="list-style-type: none"> <li>• Range: Two octaves</li> <li>• Keys: Zero to two sharps and two flats (major/minor)</li> <li>• Articulation and expression: sustained tones (roll), using both sticks to produce an even tone; single tones and occasional double tones; simple</li> </ul>	<ul style="list-style-type: none"> <li>• Range: Full range of the instrument</li> <li>• Keys: Zero to four sharps and four flats (major/minor)</li> <li>• Articulation and expression: sustained single and double tones played legato; appropriate balance between melody</li> </ul>	<ul style="list-style-type: none"> <li>• Range: Full range of the instrument</li> <li>• Keys: Any Key</li> <li>• Articulation and expression: advanced technical dexterity when executing runs, scales and other passages;</li> <li>• double tones; wide variety of articulation and expression</li> </ul>

Levels and Instruments	<b>Foundation</b> Basic technical skills on the instrument (descant or treble) <b>ABRSM Grade 2 minimum</b>	<b>Intermediate</b> Moderate technical skills on the instrument (descant or treble) <b>ABRSM Grades 3 &amp; 4</b>	<b>Advanced</b> Competent technical skills covering the full normal range of the instrument (descant or treble) <b>ABRSM Grade 5 and above</b>
	expressions and dynamic changes	and accompaniment; varied dynamics	commensurate with grade/level
Voice	<ul style="list-style-type: none"> <li>• Range: Pitch accurately and clearly over the range of a ninth</li> <li>• Keys: Pitch intervals in a major scale as used in a song</li> <li>• Articulation and expression: Sing melodies with legato phrasing of moderate length showing sensitivity to dynamics; breathe from the diaphragm, showing sensitivity to phrasing; enunciate clearly</li> </ul>	<ul style="list-style-type: none"> <li>• Range: Pitch accurately and clearly over the range of a tenth</li> <li>• Keys: Sing with controlled, even tone descending and ascending major and minor scales and arpeggios; Sing accurately leaps of a 6<sup>th</sup> and octave</li> <li>• Articulation and expression: Breathe and phrase appropriately; sustain tones and show sensitivity to dynamics; Sing legato and staccato; Sing melodies with simple modulation and occasional chromatic tones; Sing simple melisma show some understanding of musical styles and moods</li> </ul>	<ul style="list-style-type: none"> <li>• Range: Execute a wide range of pitches with purity of resonant tone</li> <li>• Keys: Sing descending and ascending major and minor scales and arpeggios with clear even tone; Sing a wide variety of intervals, making smooth transition between voice placements</li> <li>• Articulation and expression: Project voice and display vocal agility; enunciate clearly to convey understanding of musical styles and moods; execute chromatic and melismatic passages, with or without modulations</li> </ul>

**NB:**

- The descriptions given for the three instruments in this section constitute exemplar material only: that is, they are a guide to teacher for the selection of examination repertoire spanning a wide range of instruments. Other instruments may be benchmarked against the graded examination repertoire of the Associated Board of the Royal Schools of Music (ABRSM).**
- No extra credit will be given for performing music that is more challenging than the defined advanced level.**

**D. DESCRIPTION OF THE EXAMINATION IN COMPOSING (PAPER 02)**

To fulfil the requirements of the composing component in Paper 02, candidates will be required to:

- present a file with two compositions of at least two minutes each, representing the candidate's best work, scored and recorded in audio format (compact disc or an



approved electronic medium or device)  
(35 x 2 = 70 marks);

**Composition One** should show the Candidate's ability to use at least two of the following elements.

- timbre
- texture
- melody
- harmony
- articulation

Dynamics and tempo should be used for creative advantage, and extra-musical stimuli may be employed to generate ideas for the piece.

**Composition Two** should show the candidate's ability to **arrange** a folk or popular melody for two or more voices or instruments or combination of these with emphasis on melodic, rhythmic and harmonic ideas. Dynamics and tempi should be used to creative advantage.

- (ii) engage in a viva voce discussion during which the candidates will reflect on and discuss elements of the composing process with the Examiner.

(4 marks)

## **ROLE OF THE TEACHER**

In supervising students in the process of composing, the teacher assumes the roles of:

### Facilitator

The teacher should provide a framework within which guided exploration of musical ideas can take place. The teacher should foster a non-competitive atmosphere in which candidates can explore new ideas with confidence.

### Guide

Teachers should expose candidates to music of different styles and idioms, pointing to their distinctive features. Part of the teacher's role is to act as critic by examining and discussing the candidates' work without necessarily making a value judgement. Candidates should be encouraged to develop broad musical tastes and the desire to explore unfamiliar materials independently.

### Musical Model

The teacher must provide technical expertise to guide the process of composing by drawing upon personal musical knowledge, skills and experience. The teacher also has the responsibility to be musically active and to assume a participatory role in classroom composing.

## Classroom Manager

It is the responsibility of the teacher to manage the process of composing by setting targets and guidelines for candidates. Candidates must be encouraged to conform to a discipline that will gear them toward presenting measured and timely output of work leading to the final compilation of their files. The teacher must also sensitise candidates to the procedure of the examination and give specific assistance in preparing for it. For example, electronic recording and storage devices must be properly labelled and cued for listening – it is preferable that, apart from printed labels, candidates identify themselves and their compositions at the beginning of the audio recording.

### **GUIDELINES FOR SUBMISSION OF FILES**

Submit the following:

1. The score and audio recording of the arrangement.
2. The score and audio recording of the candidate's original composition
3. The original composition of the arrangement in the composing file
4. Declaration Form
5. Composition Profile Analysis of the two submissions

The following information must be included in the file:

- candidate's number
- centre
- name and title of composition
- candidate's name

**One of the two compositions must be presented in a live performance during the practical examination.**

## ◆ ASSESSMENT CRITERIA

### PAPER 02 – PERFORMING AND COMPOSING

#### A. PERFORMING (PERF) (28 marks)

Candidates will:

1. demonstrate manipulative skills and convey musical expression;
2. display technical competence and accuracy in performing scales and arpeggios from memory;
3. critique their own performance and that of others with reference to agreed standards and musical criteria; and,
4. demonstrate sensitivity to musical structure and balance in performing with others in an ensemble.

Criteria for skill assessed: Performing (PERF) – Paper 02

#### Solo Performance (19 marks)

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
Outstanding	17– 19	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays a high level of accuracy in rhythm and pitch;</li> <li>- displays a high level of musicality in interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a highly effective technique and tone quality; and,</li> <li>- demonstrates a high level of understanding of the style of the piece.</li> </ul>
Good	14 – 16	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays a good level of accuracy in rhythm and pitch;</li> <li>- displays a good level of musicality in interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a good level of technique and tone quality; and,</li> <li>- demonstrates a good understanding of the style of the piece.</li> </ul>
Fairly Good	11 – 13	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays a reasonable level of accuracy in rhythm and pitch;</li> <li>- displays a reasonable level of musicality in interpreting: tempo, dynamics and phrasing; and,</li> <li>- demonstrates a reasonable level of technique and tone quality; and, of understanding of the style of the piece.</li> </ul>

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
Moderate	7 – 10	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays an adequate level of accuracy in rhythm and pitch;</li> <li>- displays an adequate level of musicality in interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates an adequate level of technique and tone quality; and,</li> <li>- demonstrates an adequate level of understanding of the style of the piece.</li> </ul>
Limited	4 – 6	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays several inaccuracies in rhythm and pitch;</li> <li>- displays a limited level of musicality in interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a limited level of technique and poor tone quality; and,</li> <li>- demonstrates a limited understanding of the style of the piece.</li> </ul>
Very Limited	0 – 3	In performing a solo item the candidate shows any one of the following: <ul style="list-style-type: none"> <li>- displays many inaccuracies in rhythm and pitch;</li> <li>- displays poor level of musicality in interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a very limited level of technique and very poor tone quality; and,</li> <li>- demonstrates no understanding of the style of the piece.</li> </ul>

#### Scale and Arpeggios/Technical Study (5 marks)

Marks	Level of Ability	Assessment Criteria
5	Outstanding	Very fluent and accurate
4	Good	Accurate but could be more fluent
3	Competent	Mostly accurate, lacks fluency
2	Moderate	Some inaccuracies; lacks fluency
1	Limited	Too many inaccuracies
0	Very limited	Non-delivery

#### Viva Voce (Performing) (4 marks)

Marks	Rating	Assessment Criteria
4	Outstanding	Very clear, accurate and convincing commentary on any item in the file
3	Good	Very clear and accurate commentary on any item in the file
2	Competent	Clear commentary on any item in the file
1	Limited	Weak commentary on any item in the file
0	Very Limited	Inadequate commentary on any item in the file

## B. COMPOSING (COMP) – Paper 02 (74 marks)

Candidates will:

1. use musical and extra musical stimuli to generate ideas for compositions;
2. compose pieces reflecting sensitivity to balance;
3. create original compositions using different styles;
4. arrange selected materials; and,
5. record their own compositions (score and audio).

Criteria for skill assessed: Composing (COMP) – Paper 03

### Composition – Original (35 marks each)

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
Outstanding	31 – 35	Candidate's composition demonstrates: <ul style="list-style-type: none"><li>- highly imaginative use of musical/extra musical stimuli in developing original compositional ideas;</li><li>- excellent sense of structure and unity;</li><li>- excellent exploitation of vocal and instrumental forces to effectively express musical ideas;</li><li>- highly creative manipulation of at least TWO musical elements as compositional features and of expressive elements (tempo, dynamics and articulation); and,</li><li>- excellent interpretation of the elements of specific genre and style; and, use of scoring, recording and reflection.</li></ul>
Good	25 – 30	Candidate's composition demonstrates: <ul style="list-style-type: none"><li>- imaginative use of musical/extra musical stimuli in developing original compositional ideas;</li><li>- strong sense of structure and unity;</li><li>- good exploitation of vocal and instrumental forces to effectively express musical ideas;</li><li>- creative manipulation of at least TWO musical elements as compositional features;</li><li>- effective use of expressive elements (tempo, dynamics and articulation); and,</li><li>- good interpretation of the elements of specific genre and style; and, good use of scoring, recording and reflection.</li></ul>
Fairly Good	19 – 24	Candidate's composition demonstrates: <ul style="list-style-type: none"><li>- fairly imaginative use of musical/extra musical stimuli in developing original compositional ideas;</li><li>- reasonable sense of structure and unity;</li></ul>

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
		<ul style="list-style-type: none"> <li>- fairly good exploitation of vocal and instrumental forces to effectively express musical ideas;</li> <li>- fairly creative manipulation of at least TWO musical elements as compositional features;</li> <li>- fairly effective use of expressive elements (tempo, dynamics and articulation); and,</li> <li>- workable interpretation of the elements of specific genre and style; and, fairly good use of scoring, recording and reflection.</li> </ul>
Moderate	13 – 18	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> <li>- adequate use of musical/extra musical stimuli in developing original compositional ideas;</li> <li>- adequate sense of structure and unity;</li> <li>- adequate exploitation of vocal and instrumental forces to effectively express musical ideas;</li> <li>- some attempt to manipulate at least TWO musical elements/expressive elements (tempo, dynamics and articulation) as compositional features;</li> <li>- some evidence of interpretation of the elements of specific genre and style; and,</li> <li>- adequate use of scoring, recording and reflection.</li> </ul>
Limited	7 – 12	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> <li>- mechanical use of musical/extra musical stimuli in developing original compositional ideas;</li> <li>- inadequate sense of structure and unity;</li> <li>- limited exploitation of vocal and instrumental forces to effectively express musical ideas;</li> <li>- negligible focus on musical elements/expressive elements (tempo, dynamics and articulation) as compositional features;</li> <li>- limited evidence of interpretation of the elements of specific genre and style; and,</li> <li>- weak use of scoring, recording and reflection.</li> </ul>
Very Limited	0 – 6	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> <li>- unimaginative use of musical/extra musical stimuli in developing original compositional ideas;</li> <li>- no clear sense of structure and unity;</li> <li>- very limited exploitation of vocal and instrumental forces to effectively express musical ideas;</li> <li>- no specific focus on any musical elements as compositional features;</li> <li>- absence of the use of expressive elements (tempo, dynamics and articulation) or of interpretation of the elements of specific genre and style; and,</li> <li>- poor use of scoring, recording and reflection.</li> </ul>

### Composition – Arrangement (35 marks)

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
Outstanding	31 – 35	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> <li>- highly imaginative use of musical/extra musical stimuli in developing original compositional ideas;</li> <li>- excellent sense of structure and unity;</li> <li>- effective exploitation of vocal and instrumental forces to effectively express NEW musical ideas;</li> <li>- excellent interpretation of expressive elements (tempo, dynamics and articulation); and creative manipulation of the elements of specific genres/styles; and,</li> <li>- excellent use of scoring, recording and reflection.</li> </ul>
Good	25 – 30	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> <li>- imaginative use of musical/extra musical stimuli in developing original compositional ideas;</li> <li>- strong sense of structure and unity;</li> <li>- good exploitation of vocal and instrumental forces to effectively express NEW musical ideas;</li> <li>- creative manipulation of at least TWO musical elements as compositional features;</li> <li>- good interpretation and creative manipulation of the elements of specific genres/styles and expressive elements; and,</li> <li>- good use of scoring, recording and reflection.</li> </ul>
Fairly Good	19 – 24	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> <li>- fairly imaginative use of musical/extra musical stimuli in developing original compositional ideas;</li> <li>- reasonable sense of structure and unity;</li> <li>- fairly good exploitation of vocal and instrumental forces to effectively express NEW musical ideas;</li> <li>- fairly creative manipulation of at least TWO musical elements as compositional features;</li> <li>- fairly good interpretation of expressive elements (tempo, dynamics and articulation) and creative manipulation of the elements of specific genres/styles; and,</li> <li>- fairly good use of scoring, recording and reflection.</li> </ul>
Moderate	12 – 18	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> <li>- adequate use of musical/extra musical stimuli in developing original compositional ideas;</li> <li>- adequate sense of structure and unity;</li> <li>- adequate exploitation of vocal and instrumental forces to effectively express NEW musical ideas;</li> <li>- some attempt to manipulate at least TWO musical elements as compositional features;</li> </ul>

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
		<ul style="list-style-type: none"> <li>- some use of expressive elements (tempo, dynamics and articulation) or some evidence of interpretation and creative manipulation of the elements of specific genres/styles; and,</li> <li>- adequate use of scoring, recording and reflection.</li> </ul>
Limited	7 – 12	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> <li>- mechanical use of musical/extra musical stimuli in developing original compositional ideas;</li> <li>- inadequate sense of structure or unity;</li> <li>- limited exploitation of vocal and instrumental forces to effectively express NEW musical ideas;</li> <li>- negligible focus on musical elements as compositional features and on interpretation of expressive elements (tempo, dynamics and articulation);</li> <li>- limited evidence of interpretation or creative manipulation of the elements of specific genres/styles; and,</li> <li>- weak use of scoring, recording and reflection.</li> </ul>
Very Limited	0 – 6	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> <li>- unimaginative use of musical/extra musical stimuli in developing original compositional ideas;</li> <li>- no clear sense of structure or unity;</li> <li>- very limited exploitation of vocal and instrumental forces to effectively express NEW musical ideas;</li> <li>- no specific focus on any musical elements as compositional features;</li> <li>- absence of use of expressive elements (tempo, dynamics and articulation) or of creative manipulation of the elements of specific genres/styles; and,</li> <li>- poor use of scoring, recording and reflection.</li> </ul>

#### Viva Voce (Composing) (4 marks)

Marks	Rating	Assessment Criteria
4	Outstanding	Very clear, accurate and convincing commentary on any item in the file.
3	Good	Very clear and accurate commentary on any item in the file.
2	Competent	Clear commentary on any item in the file.
1	Limited	Weak commentary on any item in the file.
0	Very Limited	Inadequate commentary on any item in the file.



## ◆ SCHOOL-BASED ASSESSMENT

Paper 03 is the School-Based Assessment (SBA). The SBA is an integral part of students' assessment in the course covered by this syllabus. It is intended to assist students in acquiring knowledge, skills and attitudes that are critical to the subject. The activities for the SBA are linked to the syllabus and should form part of the learning activities to enable the students to achieve the objectives of the syllabus. Students are encouraged to work in groups.

During the course of study, students obtain marks for the competence they develop and demonstrate these in their SBA assignments. These marks contribute to the final marks and grades that are awarded to students for their performance in the examination.

The guidelines provided for selecting appropriate tasks are intended to assist teachers and students in selecting assignments that are valid for the purpose of the SBA. The assessment criteria (pages 44–49) are intended to assist teachers in awarding marks according to their achievement in the SBA component of the course. In order to ensure that the scores awarded by teachers are in line with **CXC**<sup>®</sup> standards, the Council undertakes the moderation of a sample of SBA assignments marked by teachers.

The School-Based Assessment provides an opportunity to individualise a part of the syllabus to meet the needs of students. It facilitates feedback to the students at various stages of the experience. This helps to build the self-confidence of the students as they proceed with their studies. The SBA further facilitates the development of essential investigative and practical skills that allow the student to function more effectively in his or her chosen vocation. The SBA, therefore, makes a significant and unique contribution to the development of relevant skills of the students. It also provides an instrument that is a basis for testing and rewarding students' achievement.

The assessments should be made in the context of normal practical coursework exercises. Assessments should only be made after candidates have been taught the skills and given enough opportunity to develop them. Skills that are not being assessed for **CXC**<sup>®</sup> at a particular time should, therefore, not be neglected.

The Music course is an integral component of the Technical and Vocational Education and Training (TVET) programme offered by the Council. It will be examined for certification at General Proficiency. Candidates will be awarded an overall grade reported on a six-point competency scale.

In addition to the overall grade, candidate performance will be reported under the following profile headings:

1. Listening and Appraisal (LIAP)
2. Performing (PERF)

The CVQ is an award which represents the achievement of a set of competencies that define the essential (core) work practices of an occupational area consistent with the levels articulated within the Regional Qualifications Framework. It aims at the development of the Ideal Caribbean Worker, seeks to facilitate the movement of skilled certified workers within the CSME, and to enhance the quality profile and investment attractiveness of the work/labour force of CARICOM states while harmonising TVET systems across the region. The inclusion of the CVQ\* in secondary schools is



collaboration among the Ministry of Education, National Training Agencies/TVET Councils, Institutions and CXC®.

The School-Based Assessment component for this syllabus is aligned to selected units within the regional qualification of the Caribbean Vocational Qualification (CVQ\*). Through this integration every student with acceptable grades in the examinations will exit with recognition of competencies for the music unit from the Level 1, Caribbean Vocational Qualification (CVQ\*) in:

### Level I in Musical Performance (CCECE10109)

Unit Code	Unit Title	Profile Dimension (CSEC®)
ECEMUS0021A	Follow health, safety and security procedures in the music business	PERF
ECEMUS0691A	Develop basic skills for playing or singing music	PERF
ECEMUS0651A	Develop music knowledge and listening skills	LIAP
ECCMUS0051A	Prepare self for performance	PERF

The decisions to award competencies will be based on the quality and relevance of the evidences presented to the occupational area.

Teachers are encouraged to develop projects/practical activities for the School-Based Assessment component of this syllabus. Assessment is evidence-based. Candidates are therefore required to prepare and submit a portfolio of their work. Essential documents should include the:

1. Assessment Plan
2. Dimensions of Competency
3. Assessor Evaluation

The guidelines provided in this document for selecting appropriate tasks are intended to assist teachers/facilitators and candidates in formulating assignments that are valid for the purpose of SBA. The guidelines provided for the assessment of the assignments are intended to assist teachers/facilitators in awarding marks that are reliable indicators of the achievement of candidates in the SBA component of the programme. The SBA should commence by November of the first year of study.

### PROCEDURES FOR THE SCHOOL-BASED ASSESSMENT PORTFOLIO



As part of the School-Based Assessment, candidates will be required to produce a formative developmental portfolio providing evidence of candidates' progress and learning over the duration of the programme. Evidence may be collected in a variety of ways including direct observation, oral questioning, written test, evaluation of songs or tunes, composed portfolio of testimonials, reviews and past works, authenticated assessments and/or assignments from relevant training courses, supporting statement from industry professionals and enterprises.

Since the portfolio is an accumulation of the candidates' ongoing learning across the course of the two-year programme, it must be started at the commencement of the Music programme.

The pieces of evidence MUST depict the candidates' developmental progress in each section of the syllabus from which the evidence is derived, namely from the LIAP and/or PERF sections. Where possible, it is advised that the topics of the content be integrated to give evidence of full coverage of each relevant section of the syllabus.

At a minimum, the portfolio must contain the following from each Section

1. Section 1 (Listening and Appraisal-LIAP):
  - (a) At least five pieces of evidence – two from Musical Elements (one of which should be a project) and three from the remaining Sections under LIAP;
  - (b) Checklist of evidence of site visit (for example, name of company, contact person, summary of organisation's health and safety practices, safety practice deficiencies identified, environmental practices, photographs or other forms of evidence); and,
  - (c) Project on musical analysis.
2. Section 2 (Performing-PERF):
  - (a) At least six pieces of evidence - three from Technical Competency and three from the remaining Sections under PERF; and,
  - (b) The evidence MUST be derived from different topics within the Section.

#### **SUGGESTED ACTIVITIES FOR THE SBA**

The following provides some suggested activities, which could be used to enhance the learning experience provided by the SBA. This is by no means an exhaustive list as teachers/facilitators are encouraged to explore other creative activities intended to transform the learning environment.

1. Oral questioning.
2. Oral presentation of performance/Listening and Appraisal design justification.
3. Presentation of design justification to teacher/facilitator or visiting musician/music presenter or Music Engineer in a formal atmosphere.
4. Internet exploration – evidence.
5. Impromptu performance.
6. Use of on-site situations.
7. Use of live musical performance.
8. Guest speakers from industry.
9. Peer assessment of a musical performance.
10. Group assignments and marking associated with Listening and Appraising.
11. Site visits.

## DESCRIPTION OF SBA ASSIGNMENTS

The SBA, P03, comprises two profiles: (1) Listening and Appraising (LIAP); and, (2) Performing (PERF).

### 1. Listening and Appraising (LIAP)

Candidates will undertake a project based on ONE of the following activities:

- (a) **Musical Performance:** Using a readily available and easily portable electronic recording device, record the music (20-30 minutes in duration) presented in a live performance. Include the rationale for selection of the performance and background data on the performers/performance. Compare and contrast the structural and expressive elements and comment on the socio-cultural significance of the music.
- (b) **Musical Advertisements:** Record from radio or television **eight** musical advertisements. Analyse the structural and expressive elements of the music and comment on its socio-cultural significance with reference to the effectiveness of its appeal.
- (c) **Caribbean Performer or Composer:** Investigate the music of a prominent Caribbean performer or composer by interviewing the artiste to gain information on career development, influences, method and mode of performing or composing and achievements. Record works (10-20 minutes in duration) by this performer or composer. Analyse the music in terms of their structural and expressive elements and comment on its socio-cultural significance.

### 2. Performing (PERF)

Candidates are required to undertake the following activities:

#### (a) One Solo Performance (PERF)

Sing or play one selected solo piece from any musical genre (2-4 minutes). This performance must differ in **style, tempo** and **key** from the one performed for the Paper 02 examination; be of sufficient **length** and **challenge** to represent the candidates' level of competence (Foundation, Intermediate or Advanced).  
**(19 Marks)**

#### (b) One Scale and Arpeggio

Sing or play one scale and arpeggio (major or minor) or present one technical study. The scale and arpeggio should be in the key of the solo piece.  
**(5 marks)**

#### (c) One Ensemble (PERF)

One instrumental or vocal piece performed in a group (ensemble – a minimum of two (2) performers) for 3-5 minutes. The candidate being examined must perform a clear and distinguishable role in the group.  
**(12 marks)**

**The following documents should form part of the documentation submitted to substantiate the evidence presented by the candidate:**

### **GUIDELINES FOR MONITORING SBA ASSIGNMENTS**

1. Teachers should explain and discuss in detail with the candidates, the requirements necessary for successful completion of each assignment before the candidates make their choice.
2. Consideration for the candidates' musical skills and interest as well as the musical groups or events in a community should form the basis for guiding candidates in their choice of assignments.
3. Where the assignment involves working with public institutions or individuals, then an official letter should be provided to support the candidate's request.
4. Candidates should be helped to set tasks or goals and work out a time frame within which these can be achieved.
5. Teachers should help candidates to apply the musical skills and understandings gained in the programme to the SBA assignment.
6. The assignment should be monitored on a regular basis throughout the period, up to their completion, by the teacher, thereby ensuring that candidates follow a developmental process and meet the official deadline.
7. Assignments should be concise, but carefully compiled to show the candidates' interpretation of musical knowledge, as well as their research and reporting skills.
8. Recordings submitted on microcassettes, DVDs, videotapes and minidisc will **NOT** be marked. The acceptable format is CDs/readily available modern portable electronic recording devices.

## DETAILED SBA MARK SCHEME

### 1. Assignment (LIAP) – (30 marks)

ASSIGNMENT I – MUSICAL PERFORMANCE

ASSIGNMENT II – ADVERTISEMENTS

ASSIGNMENT III – CARIBBEAN PERFORMER OR COMPOSER

#### Marking Scheme

<b>(a)</b>	<b>Introduction</b>	<b>(4 marks)</b>
	(i) Rationale and method for selection of musical performance, performer or composer or advertisements	2 mark
	(ii) Background information	2 marks
<b>(b)</b>	<b>Musical Analysis</b>	<b>(23 marks)</b>
	(i) Instrumentation – vocal and instrumental forces used in the presentation	4 marks
	(ii) Analysis of the music with reference to structural and expressive elements – for example, melodic and rhythmic ideas, dynamics, form	15 marks
	(iii) Comment on the socio-cultural significance of the music to the target audience	4 marks
<b>(c)</b>	<b>Presentation</b>	<b>(3 marks)</b>
	(i) Organisation of ideas	1 mark
	(ii) Effectiveness of use of recording to support analysis	2 mark
	<b>TOTAL</b>	<b>30 MARKS</b>

## 2. Solo Performance (PERF) – (19 marks)

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
Outstanding	17 – 19	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays a high level of accuracy in rhythm and pitch;</li> <li>- displays a high level of musicality in interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a highly effective technique and tone quality; and,</li> <li>- demonstrates a high level of understanding of the style of the piece.</li> </ul>
Good	14 – 16	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays a good level of accuracy in rhythm and pitch;</li> <li>- displays a good level of musicality in interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a good level of technique and tone quality; and,</li> <li>- demonstrates a good level of understanding of the style of the piece.</li> </ul>
Fairly Good	11 – 13	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays a reasonable level of accuracy in rhythm and pitch;</li> <li>- displays a reasonable level of musicality in interpreting: tempo, dynamics and phrasing; and,</li> <li>- demonstrates a reasonable level of technique and tone quality; and, an understanding of the style of the piece.</li> </ul>
Moderate	7 - 10	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays an adequate level of accuracy in rhythm and pitch;</li> <li>- displays an adequate level of musicality in interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates an adequate level of technique and tone quality; and,</li> <li>- demonstrates an adequate level of understanding of the style of the piece.</li> </ul>
Limited	4 – 6	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays several inaccuracies in rhythm and pitch;</li> <li>- displays a limited level of musicality in interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a limited level of technique and poor tone quality; and,</li> <li>- demonstrates a limited level of understanding of the style of the piece.</li> </ul>

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
Very Limited	0 – 3	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays many inaccuracies in rhythm and pitch;</li> <li>- displays poor level of musicality in interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a very limited level of technique and very poor tone quality; and,</li> <li>- demonstrates no understanding of the style of the piece.</li> </ul>

**(b) Scale and Arpeggios/Technical Study (5 marks)**

Marks	Level of Ability	Assessment Criteria
5	Outstanding	Very fluent and accurate
4	Good	Accurate but could be more fluent
3	Competent	Mostly accurate, lacks fluency
2	Moderate	Some inaccuracies; lacks fluency
1	Limited	Too many inaccuracies
0	Very limited	Non-delivery

**(c) Ensemble Performance (PERF) (12 marks)**

Level of Ability	Marks	Assessment Criteria
Outstanding	11-12	In presenting an ensemble item the candidate: <ul style="list-style-type: none"> <li>- displays a high level of accuracy in rhythm and pitch/timbre;</li> <li>- displays a high level of musicality interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a high level of sensitivity to cues, coordination and balance; and,</li> <li>- demonstrates a high level of understanding of the style of the piece.</li> </ul>
Good	9-10	In presenting an ensemble item the candidate: <ul style="list-style-type: none"> <li>- displays a good level of accuracy in rhythm and pitch/timbre;</li> <li>- displays a good level of musicality interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a good level of sensitivity to cues, coordination and balance; and,</li> <li>- demonstrates a good level of understanding of the style of the piece.</li> </ul>
Fairly Good	7-8	In presenting an ensemble item the candidate: <ul style="list-style-type: none"> <li>- displays a reasonable level of accuracy in rhythm and pitch/timbre;</li> </ul>



Level of Ability	Marks	Assessment Criteria
		<ul style="list-style-type: none"> <li>- displays a reasonable level of musicality interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a reasonable level of sensitivity to cues, coordination and balance; and,</li> <li>- demonstrates a reasonable level of understanding of the style of the piece.</li> </ul>
Moderate	5-6	<p>In presenting an ensemble item the candidate:</p> <ul style="list-style-type: none"> <li>- displays an adequate level of accuracy in rhythm and pitch/timbre;</li> <li>- displays an adequate level of musicality interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates an adequate level of sensitivity to cues, coordination and balance; and,</li> <li>- demonstrates an adequate level of understanding of the style of the piece.</li> </ul>
Limited	3-4	<p>In presenting an ensemble item the candidate:</p> <ul style="list-style-type: none"> <li>- displays several inaccuracies in rhythm and pitch/timbre;</li> <li>- displays a limited level of musicality interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a limited level of sensitivity to cues, coordination and balance; and,</li> <li>- demonstrates a limited level of understanding of the style of the piece.</li> </ul>
Very Limited	0-2	<p>In presenting an ensemble item the candidate:</p> <ul style="list-style-type: none"> <li>- displays many inaccuracies in rhythm and pitch/timbre;</li> <li>- displays a poor level of musicality interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a very limited level of sensitivity to cues, coordination and balance; and,</li> <li>- demonstrates no understanding of the style of the piece.</li> </ul>

### SUBMISSION OF SBA MARKS

By 1 March in the year of the examination, teachers should record candidates' marks for each assignment on the mark sheet provided by **CXC**<sup>®</sup>. These are to be submitted electronically to **CXC**<sup>®</sup>.

The assignments used for the School-Based Assessment should **NOT** be sent to the Local Registrar but be retained by the school in a secure place until the examination is completed and grades issued.

## MODERATION OF SCHOOL-BASED ASSESSMENT

The reliability (consistency) of the marks awarded by the teachers on the SBA is an important characteristic of high quality assessment. To assist in this process, the Council will undertake on-site moderation of the SBA. The External Moderators will moderate **the solo performance** and **the ensemble** of a sample of five candidates, chosen in accordance with the Council's guidelines.

On-site moderation will be conducted during the month of *March and April* in the year of the examination.

Teachers must make available to the External Moderators **ALL** Assessment Sheets (Record of Marks for Music) and *LIAP projects*. **Teachers are not required to submit samples of candidates' work** to the Council, **unless specifically requested to do**.

## ◆ ELEMENTS OF MUSIC

### RHYTHM:

Definition: The Time factor of Music. The flow of Music through time. Patterns of long and short sounds and silences in Music.

Duration: The length of sound	Metre:	Accents:
<ul style="list-style-type: none"> <li>Note values and their corresponding rests (silence)</li> <li>Groupings of notes and Rests in various metres</li> <li>Pause (fermata)</li> <li>Dotted Rhythm</li> <li>Dotted rhythm</li> <li>Triplet</li> <li>Duplet</li> <li>Phrase length and shape</li> <li>Phrase structure</li> <li>Augmentation</li> <li>Diminution</li> </ul>	<p>Simple Time signatures:</p> <ul style="list-style-type: none"> <li>Simple duple</li> <li>Simple triple</li> <li>Simple quadruple</li> </ul> <p>Compound Time Signatures:</p> <ul style="list-style-type: none"> <li>Compound duple</li> <li>Compound triple</li> <li>Compound quadruple</li> <li>Regular metre</li> <li>Irregular metre</li> <li>Mixed metres</li> </ul>	<ul style="list-style-type: none"> <li>Pulse</li> <li>Beat</li> <li>Off-beat</li> <li>Syncopation</li> <li>Polyrhythms</li> <li>Marcato</li> <li>Tenuto</li> <li>fermata</li> </ul>

## ELEMENTS OF MUSIC (cont'd)

### MELODY:

Definition: Single tones that add up to a recognizable whole.

Notation: A system of writing music including symbols	Pitch: "The highness and lowness of musical sound.
<ul style="list-style-type: none"> <li>• Bar lines, double bar lines</li> <li>• The Treble, Bass and Alto Staves/Clefs</li> <li>• Notes on Ledger lines</li> <li>• Pitch names on the staff (A, B, C, D, E, F, G)</li> <li>• Sharp, flat, natural, double sharp, double flats</li> <li>• Key signatures- major and minor keys</li> <li>• Indefinite pitch/graphic notation/Key Ornaments (trills, turns, mordents, appoggiatura, grace note/acciaccatura)</li> </ul>	<ul style="list-style-type: none"> <li>• Movement by step, skip, leap, repeats</li> <li>• Melodic intervals (simple and compound intervals)</li> <li>• Major, minor, perfect, augmented, diminished intervals</li> <li>• Half and whole steps</li> <li>• Chromatic pitch movement</li> <li>• Whole tone scale</li> <li>• Tone row</li> <li>• Pentatonic scale</li> <li>• Circle of Fifths</li> <li>• Diatonic major and minor scales</li> <li>• Diatonic major and minor scales</li> <li>• Blues scale</li> <li>• Raga</li> <li>• Phrase and phrase structure</li> <li>• Melodic contour/ melodic shape</li> <li>• Melodic sequence</li> <li>• Transposition</li> <li>• Technical names of notes in a key:               <ul style="list-style-type: none"> <li>- Tonic</li> <li>- Supertonic</li> <li>- Mediant</li> <li>- Sub-dominant</li> <li>- Submediant</li> <li>- Leading note</li> </ul> </li> </ul>

## ELEMENTS OF MUSIC (cont'd)

### HARMONY:

Definition: Sounding of two or more notes at the same time.

Types	Texture: “the thinness and thickness of musical sound”. The way various parts, or strands in the music are put together.
<ul style="list-style-type: none"> <li>• Consonance</li> <li>• Dissonance</li> <li>• Triads</li> <li>• Pedal, drone, ostinato</li> <li>• Harmonic intervals (major, minor, perfect, augmented, diminished)</li> <li>• modal</li> <li>• atonal</li> <li>• Chords built upon the scale:</li> <li>• Root position, First inversion, 2<sup>nd</sup> inversion</li> <li>• Inversions in major and minor keys</li> <li>• Dominant seventh</li> <li>• Arpeggiation/Broken chords</li> <li>• Chord progression</li>   <li>• <b>Cadences:</b></li> <li>• Perfect/authentic</li> <li>• Imperfect, plagal, interrupted/surprise</li> <li>• Transposition</li> <li>• Modulation to subdominant, dominant</li> <li>• Relative major, or minor</li> </ul>	<ul style="list-style-type: none"> <li>• Light, heavy, thick, dense, smooth, rough</li> <li>• Monophonic</li> <li>• Homophonic</li> <li>• Polyphonic</li> <li>• Contrapuntal</li> <li>• Melody and accompaniment</li> <li>• Solo, unison</li> <li>• Doubling with harmony</li> <li>• In two, three, four-part harmony</li> <li>• Tutti</li> <li>• Counter melody</li> <li>• descant</li> </ul>

## ELEMENTS OF MUSIC (cont'd)

### EXPRESSION:

Definition: The art of playing or singing with a personal response to the music.

Dynamics	Tempo	Articulation
<ul style="list-style-type: none"> <li>• Pianissimo</li> <li>• Piano</li> <li>• Fortissimo</li> <li>• Forte</li> <li>• Mezzopiano</li> <li>• Mezzo forte</li> <li>• Crescendo</li> <li>• Decrescendo or diminuendo</li> <li>• Subito</li> </ul>	<ul style="list-style-type: none"> <li>• Adagio</li> <li>• Largo, lento</li> <li>• Andante</li> <li>• Moderato</li> <li>• Allegro</li> <li>• Allegretto</li> <li>• Vivace, vivo</li> <li>• Presto</li> <li>• Accelerando</li> <li>• Ritardando, rallentando</li> <li>• ritenuto</li> <li>• Rubato</li> <li>• Ad lib</li> <li>• Poco, poco a poco</li> <li>• Meno mosso</li> <li>• Piu mosso</li> <li>• A tempo, tempo primo</li> </ul>	<ul style="list-style-type: none"> <li>• Legato, slur</li> <li>• Staccato, staccatissimo</li> <li>• Semi staccato</li> <li>• Sforzando, sforzato</li> <li>• fp</li> <li>• Tremolo</li> <li>• Roll</li> <li>• Tenuto</li> <li>• Accent</li> <li>• Portamento</li> </ul>

### STRUCTURE:

Definition: The overall shape of a piece of music.

Musical Devices	Form	Large Forms/Styles
<ul style="list-style-type: none"> <li>• repetition</li> <li>• sequence</li> <li>• imitation</li> <li>• ornaments</li> <li>• Call and response</li> <li>• Breaks and fills</li> <li>• Canon</li> <li>• Riff</li> <li>• Ostinato</li> <li>• Loop</li> <li>• Pedal</li> <li>• Drone</li> <li>• Ground bass</li> <li>• Improvisation</li> <li>• Antiphonal</li> <li>• Aleatoric</li> <li>• da capo</li> <li>• cadenza</li> </ul>	<ul style="list-style-type: none"> <li>• Introduction, intro</li> <li>• Coda, outro</li> <li>• Binary</li> <li>• Ternary</li> <li>• Strophic</li> <li>• Verse and chorus</li> <li>• Through-composed</li> <li>• Chorus/refrain</li> <li>• Ritornello</li> <li>• Rondo</li> <li>• Sonata</li> <li>• Air and recitative and aria</li> </ul>	<ul style="list-style-type: none"> <li>• Sonata</li> <li>• Concerto</li> <li>• Cantata</li> <li>• Oratorio</li> <li>• Symphony</li> <li>• Overture</li> <li>• opera</li> </ul>

## ELEMENTS OF MUSIC (cont'd)

### TIMBRE/INSTRUMENTATION

Definition: The quality of the sound.

Vocal & Vocal Combinations	Strings	Wind: Brass & Woodwind	Percussion	Steel Pan	Instrumental Techniques
treble soprano alto tenor baritone bass falsetto  Vocal Combinations: A capella soloist duet, trio quartet ensemble choir, male, female mixed choir back-ups chorus	Orchestral strings: Violin, viola, cello, double bass Harp Guitar Cuarteto Mandolin Banjo Sitar  Electric guitar Bass guitar	trumpet, French horn Trombone Tuba  Flute, Cor anglais clarinet Bassoon,  Soprano, Alto, tenor saxophone	Assorted drums, shakers, African djembe Cutter, bass, master drum, conga, bongo, talking drum, Indian table, tassa, Drum set, snare, side drum, timbales, Timpani, triangle, iron, chimes, marimba Xylophone Claves, woodblock, maracas Etc.	Tenor, soprano, Double tenor Double second Double guitar Triple Cello, Quadraphonic Tenor bass, Low bass	Strings: Pizzicato Arco, vibrato Sul ponticello, sul tasto Double stopping  Muted sound Con sordino Glissando Tremolo Harmonics Distorted sounds Noted bending Rolling

## ◆ PERIODS/STYLES/GENRES

Period	Genre	Styles
<ul style="list-style-type: none"> <li>• Baroque</li> <li>• Classical</li> <li>• Romantic</li> <li>• Impressionist</li> <li>• 20 Century/Avant garde</li> <li>• Modern</li> </ul>	<ul style="list-style-type: none"> <li>• Western Art/Classical</li> <li>• Jazz/Blues</li> <li>• Gospel</li> <li>• Pop</li> <li>• Folk: African, Caribbean, East Indian, Latin American, North American, British (World Music)</li> </ul>	<ul style="list-style-type: none"> <li>• Plainsong</li> <li>• March</li> <li>• Baroque dances</li> <li>• Romantic dance</li> <li>• Programme music</li> <li>• Waltz</li> <li>• Music theatre</li> <li>• Traditional jazz</li> <li>• Blues</li> <li>• Rhythm and blues</li> <li>• Calypso</li> <li>• Soca</li> <li>• Reggae</li> <li>• Dance hall</li> <li>• Spouge</li> <li>• Rhumba</li> <li>• Samba</li> <li>• Meringue</li> <li>• salsa</li> <li>• Tango</li> <li>• Bosso nova</li> <li>• Quadrille</li> <li>• Zouk</li> <li>• Kumina</li> <li>• Shango</li> <li>• Jomkunnu</li> <li>• Mento</li> <li>• Parang</li> <li>• Meringue</li> <li>• Traditional gospel</li> <li>• Modern gospel</li> <li>• Contemporary gospel</li> </ul>



## ◆ GLOSSARY

<u>Word/Term</u>	<u>Definition/Meaning</u>
Appraising	Analyzing, discussing and writing about music with understanding of structural and expressive elements.
Arranging	Adding new treatment to an existing composition, which may incorporate changes in elements such as rhythm, key, dynamics, instrumentation and style.
Bhajan	Indian religious (Hindu) song.
Blues	In metre, an African-American jazz-associated, 12-bar harmonic pattern, utilizing blue notes and soulful lyrics.
Break	A section in a rock or jazz composition in which one instrument plays an accompanied solo passage; improvisation by a musician.
Call and Response	A form of song structure in which a leader sings a line (call) and a chorus sings another line (response) alternately. This is very common in work songs, field hollers, soul and gospel music and can also be done with instruments.
Calypso	Song form native to Trinidad, which is often based on social commentary.
Chutney	An original version of East Indian singing influenced by an Indo-Caribbean beat.
Composing	Selecting, sequencing and combining sounds to create an original piece of music.
Counter melody	A melody that is played or sung at the same time as another melody.
Drone	One or more notes played or sung as monotonous all the way through a piece, or a section of a piece of music.
Dub	Music created when Disc Jockeys add their own effects to existing recordings.
Elements of music	The characteristic features of music – rhythm, melody, texture, MUSIC harmony, tone colour, form, dynamics, silence – which help to define its presence and impact.

<u>Word/Term</u>	<u>Definition/Meaning</u>
Ethnographic Categorisation of musical instruments	
(a) Aerophone	An aerophone is an instrument whose sounds are made by blowing air into a tube. Examples: recorder, flute, fife, trumpet, bamboo saxophone.
(b) Chordophone	A chordophone is an instrument whose sounds are made by causing strings to vibrate, either by plucking them (as in a guitar) or drawing a bow across them (as in a violin).
(c) Electrophone	An electrophone is an instrument whose sound is created by electronic means. Examples: electronic keyboard, electric guitar.
(d) Membranophone	A membranophone is an instrument whose sound is facilitated by the stretching of a skin over a hollow box or some other form of resonator. Examples: conga, bongo, timpani (drums).
(e) Idiophone	An idiophone is an instrument whose sound is created from the material it is made of – that is, it is “self-sounding”, as the word suggests. Examples: shakers, claves, jingles, maracas and other small percussion instruments, which may be struck, shaken or rasped.
Genre	The generic term for a particular type of music, for example, Pop, Jazz, Latin-American, Classical.
Graphic score	A score that uses alternative notation graphic shapes to indicate to the performers how the music should be performed.
Improvising	The art of spontaneously creating or arranging music while in the act of performing.
Jazz	A style that originated in New Orleans, out of the music of the Black American, then took many different sub-styles: blues, cool jazz, swing, bebop, rock. It features solo improvisations over a set harmonic progression.
Jonkunnu	Processional song and dance music associated with the Christmas season in Jamaica, employing fifes and rattling drums as well as characterisations and costumes (including masks).
Kumina	Jamaican cult, originating in Africa and practised mainly in St Thomas, St Mary and St Catherine.

<u>Word/Term</u>	<u>Definition/Meaning</u>
Melody	A succession of single tones of varying pitch, organised as an aesthetic whole, usually in the same key or mode; the linear aspect of music, in contrast to harmony, the vertical (chordal) aspect; melodies are constructed from motifs or short melodic fragments; polyphony results from music whose texture is formed by the interweaving of two or more melodic lines.
Mento	National dance of Jamaica, often with topical lyrics. Like the rumba, it has a 3 + 3 + 2 pattern, which can be easily recognised in today's dance hall music, especially on the bass drum.
Musical Literacy	The awareness and understanding of the fundamental aspects of music in relation to applied theory.
Musical Perception	The way you think about or understand musical sounds and elements.
Original Composition	An original piece of music or the arrangement/creation of a piece of music.
Ostinato	A rhythmic, melodic or chordal pattern (or a combination of these) that is repeated throughout a piece or a section of a piece of music. The term is derived from an Italian word meaning "obstinate".
Parang	The practice of house-to-house serenading by groups singing religious songs in Trinidadian Spanish dialect, especially at Christmas; the music so produced.
Raga	A series of pitches, in ascending and descending patterns, used in Indian music as a basis for improvisation in the classical music of North India. Ragas are associated with moods such as peacefulness or loneliness, and also with a particular time of day.
Reggae	Popular Jamaican musical style, whose main characteristic is the strong accentuation of the second and fourth beats in each bar. Its most internationally acclaimed practitioner is the late Bob Marley.
Rhythm 'n' blues	The precursor of early rock n' roll, a popular music which combines strong repetitive rhythms with simple melodies, harmonies and the blues. Also known as R and B.
Riff	A melodic figure, typically two or four bars long, usually in the bass, repeated many times, common sometimes with slight alterations in shape or pitch level in many types of popular music and jazz.

**Word/Term****Definition/Meaning**

Rhumba/Rumba

A Cuban dance in  $\frac{8}{8}$  time (3 + 3 + 2) with emphasis primarily on rhythm and syncopation.

Salsa

A dance song style very popular in Cuba and Puerto Rico.

Tabla

A pair of drums used in most forms of North Indian (Hindustani) music. It is played with the fingers and other parts of the hands.

## ◆ SUGGESTED READING AND RESOURCE MATERIALS

The following is a list of books and other printed materials that may be used for **CXC**<sup>®</sup> Music. This list is by no means exhaustive or intended to be prescriptive, but is intended only to indicate some possible sources that teachers could use as appropriate.

### Listening and Appraising – Composing

1. Bennett, R. History of Music, Cambridge University Press, 1987.
2. Bennett, R. Form and Design, Cambridge University Press, 1980.
3. Bennett, R. General Musicianship, Cambridge University Press, 1984.
4. Bennett, R. Fortissimo, Cambridge University Press, 1996.
5. Blake, F. The Trinidad and Tobago Steel Pan, History and Evolution, 1995.
6. Bowman, D., Burnett, M., Burton, I. and Cole, B. A Student's Guide to GCSE Music for the AQA Specification, Rhinegold Publishing Ltd., Reprinted 2003, 2004, 2005, 2007.
7. Bowman, D., Burnett, M., Burton, I. and Terry, P. A Student's Guide to GCSE Music for the OCR Specification, Rhinegold Publishing Ltd., Reprinted 2003, 2004, 2006.
8. Burnett, M. Jamaican Music, Oxford University Press, 1982.
9. Burnett, M. Pop Music, Oxford University Press, 1980.
10. Cripps, C. Edited by Bennet, R. and Burnett, M. Popular Music in the 20<sup>th</sup> Century, Cambridge University Press, 1988.
11. Harris, R. and Hawksley, E. Composing in the Classroom, Cambridge University Press, 1989.
12. Howard, J. Edited by Bennet, R. Learning to Compose, Cambridge University Press, 1990.

### Voice

1. (Volumes prepared by Publishing houses) Broadway Repertoire: A Selection of Broadways Best In Their Original Keys (4 volumes – Sop., Alto, Tenor, Baritone), Chapel and Company, 1979.
2. (Volumes prepared by Publishing houses) Daffodils, Violets & Snowflakes–24 Classical Songs for Young Women Ages Ten to Mid-Teens, compiled by Joan Frey Boytim, Hal Leonard Publishing Corporation, 2003.
3. (Volumes prepared by Publishing houses) Fifty-six Songs You Like to Sing, G. Schirmer Incorporated, New Jersey, 1937.
4. (Volumes prepared by Publishing houses) Pathways of Song (Revised Edition), compiled, arranged, translated, edited by LaForce, F. And Earhart, W., Warner Bros. Publications Inc., 1983.
5. Associated Board of the Royal Schools of Music The Art of Song Grades 1-8, Peters Edition, 2008.
6. (Volumes prepared by Publishing houses) The Singer’s Musical Theatre Anthology, (S. Volumes -Sop. Alto, Tenor, Baritone), Hal Leonard Publishing Corporation, 1986.
7. (Volumes prepared by Publishing houses) Young Ladies, Shipmates & Journeys–21 Classical Songs for Young Men Ages Mid-Teens and Up compiled by Joan Frey Boytim, Hal Leonard Publishing Corporation, 2008.

### Recorder

1. Bay, M. Recorder Song Book, Mel Bay Publications, 1990.
2. Bay, W. Hymns & Sacred Melodies for RECORDER - Soprano and Alto Parts Included, Mel Bay Publications, Inc., 1985.
3. Bergmann, W. First Book of Descant/Soprano Recorder Solos, Faber music Limited London, 1980.
4. Bergmann, W. Second Book of Descant/Soprano Recorder Solos, Faber Music Limited London, 1983.
5. Pitts, J. Treble Recorder From The Beginning, Arnold Wheaton Press, 1993.
6. Sevush, L. Broadway Favorites, arranged for Recorder Solo or Duet, Hal Leonard Publishing Corporation, 1986.
7. Sevush, L. Broadway Hits, arranged for Recorder Solo or Duet, Hal Leonard Publishing Corporation, 1986.

### Piano

1. Associated Board of the Royal Schools of Music Graded Examination Music.
2. Trinity Guildhall, London Graded Examination Music.

### Saxophone

1. Associated Board of the Royal Schools of Music Graded Examination Music.
2. Herfurth, C. Tune a Day, Boston Music Company, 1953.
3. Trinity Guildhall, London Graded Examination Music.
4. Wedgwood, P. Up-grade! (Foundation), Faber Music, 2000.

### Trumpet/Cornet

1. Beeler, W. 29 Cornet Solos and Three Encores for Cornet, Trumpet or Fugelhorn in B<sup>b</sup> with piano accompaniment, Schirmer London/New York, 1975.
2. Hare, N. The Magic Trumpet, Boosey & Hawks, 1992.
3. Harrison, H. Amazing Solos for Trumpet/Cornet, Boosey & Hawkes, 1996.
4. Norton, C. Microjazz Trumpet Collection 1 and 2, Boosey & Hawkes, 1988.
5. Wilson-Smith, C. All Jazzed Up (Trumpet), Brass Wind Publications, 1986.

### Trombone

1. Lawton, S. The Young Trombonist, Oxford University Press, 1970.
2. Trinity Guildhall, London Graded Examination Music.

### **French Horn**

1. Associated Board of the Royal Schools of Music Graded Examination Music.
2. Herfurth, C. and Miller, V. A Tune a Day for French Horn, Chappell and Company Limited, 1953.
3. Langrish, H. Eight Easy Pieces for Horn and Piano, Oxford University Press, 1972.
4. Trinity Guildhall, London Graded Examination Music.

### **Violin**

1. Associated Board of the Royal Schools of Music Graded Examination Music.
2. Bay, B. Mel Bay's Favourite Student Violin Classics, Mel Bay Publications Incorporated, 1992.
3. Forbes, W. A First Book of Classical and Romantic Pieces, Oxford University Press, 1962.
4. Trinity Guildhall, London Graded Examination Music.

### **Viola**

1. Associated Board of the Royal Schools of Music Graded Examination Music.
2. Herfurth, C. A Tune a Day, Boston Music Company 1953.
3. Trinity Guildhall, London Graded Examination Music.

### **Cello**

1. Associated Board of the Royal Schools of Music Graded Examination Music.
2. Trinity Guildhall, London Graded Examination Music.

### **String Bass**

- Herfurth, C. A Tune a Day, Chappell and Company Limited or Boston Music Company Limited, 1953.



### Clarinet

1. Associated Board of the Royal Schools of Music Graded Examination Music.
2. Burnett, M. Prelude Song and Dance for clarinet and piano, G. Ricordi & Co. (London) Ltd., 1973.
3. Denley, I. Time Pieces for Clarinet (Volumes 1-3), ABRSM, 1998.
4. Harris, P. Music Through Time (Clarinet Books 1-3), Oxford University Press, 1992.
5. Harrison, H. Amazing Solos for Clarinet and Keyboard, Boosey and Hawkes, 1990.
6. Haughton, A. Rhythm & Rag for Clarinet, ABRSM.
7. Trinity Guildhall, London Graded Examination Music.
8. Wastall, P. Session Time (Solos that expand into ensembles), Boosey & Hawkes, 1989.

### Flute

1. Adams, S. Music Through Time (Books 1-3), Oxford University Press, 1992.
2. Associated Board of the Royal Schools of Music Graded Examination Music.
3. Rickard, G. and Cox, H. Flute Solos, Chester Woodwind Series of Graded Pieces, 1976.
4. Scott, A. Flute Method Book 2 (For Intermediate Students), Progress, 1992.
5. Trinity Guildhall, London Graded Examination Music.

### Oboe

1. Associated Board of the Royal Schools of Music Graded Examination Music.
2. Trinity Guildhall, London Graded Examination Music.

### Bassoon

1. Associated Board of the Royal Schools of Music Graded Examination Music.
2. Trinity Guildhall, London Graded Examination Music.

### Classical Guitar

1. Associated Board of the Royal Schools of Music Graded Examination Music.
2. Herfurth, C. A Tune a Day, Boston Music Company, 1953.
3. Trinity Guildhall, London Graded Examination Music.

### Ensemble

1. Associated Board of the Royal Schools of Music Keyboards Together, 2008.
2. Burnett, M. Classroom Calypso, International Music Publications, 1986.
3. Burnett, M. Five Pieces Two Guitars, Boosey & Hawkes Music Publishers Limited.
4. Burnett, M. Suite Blaen Myherin for 2 trumpets 2 trombones, G. Ricordi & Co. (London) Ltd., 1973.
5. Burnett, M. Sweet Orange, Jamaica School of Music, 1981.
6. Christian, P. and Burnett, M. Caribbean Adventure, International Music Publications, 1988.
7. Christian, P. and Burnett, M. Reggae Schooldays, International Music Publications.
8. Dobbins, J. Strings in Step, Oxford University Press, 1991.
9. Forbes, W. Player Strings: Easy Ensemble Music, Chester Music London, 1995.
10. Norton, C. Microjazz For Recorder Group, Boosey & Hawkes, 1988.
11. Quine, H. Guitar Plus Woodwind, Oxford University Press, 1990.
12. Sevush, L. Let's Play recorder: Broadway Favourites, Hall Leonard, 1986.

## Sources of Material


Rubank Intermediate Method (Foundation, Intermediate, Advanced), Ruband Inc., Miami, Florida. Available for various instruments.

Bruce Pearson, Standard of Excellence Comprehensive Band Method, Books 1, 2, and 3. Neil A. Kjos pub. Available for various instruments.

## ◆ EXEMPLAR MATERIAL FOR PERFORMING

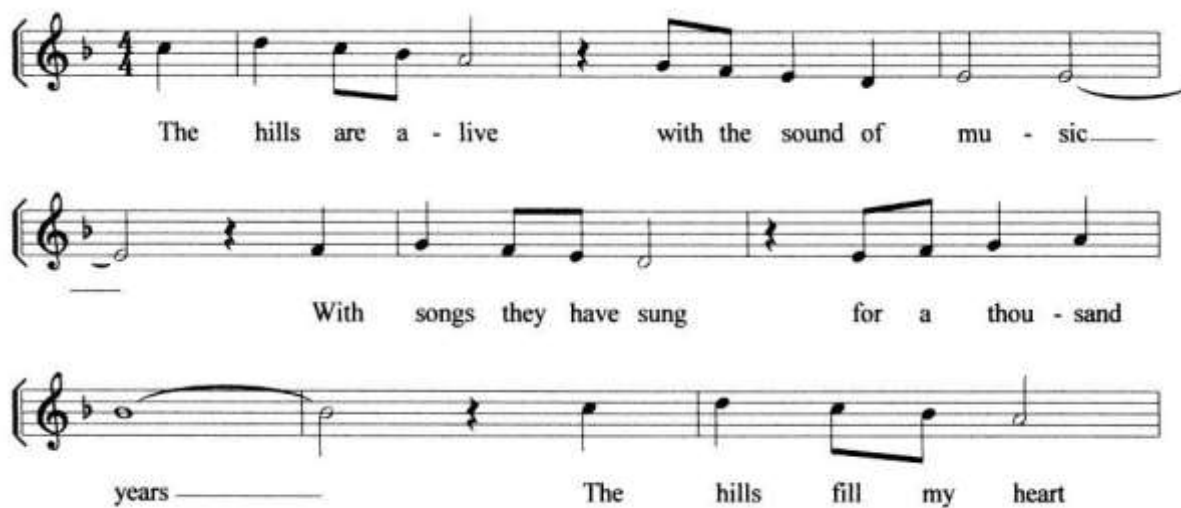
### VOICE

#### Foundation

- Mostly syllabic, at a moderate tempo
- Mainly conjunct movement –range of at least a 9<sup>th</sup>
- Accompaniment doubles the voices
- Rhythm patterns use mainly 
- Phrases of moderate length requiring straightforward breath control

#### THE SOUND OF MUSIC

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS



The hills are a - live with the sound of mu - sic

With songs they have sung for a thou - sand

years \_\_\_\_\_ The hills fill my heart

## Intermediate

- Syllabic plus simple melismas
- Melody has skips and simple leaps (5<sup>th</sup>, 6<sup>th</sup>) – range of about a 10<sup>th</sup>; simple modulation
- Accompaniment does not always double voice part
- More varied rhythm patterns – syncopation, off beats, triplets
- More variation in dynamics and other expressive qualities

### TO SIR WITH LOVE

Words by  
DON BLACK

Music by  
MARC LONDON

Those school girl days of tell - ing tales and bit - ting

nails are gone, ————— But in my mind I know they

will, will still live on and on ————— But how do you

thank someone who has ta - ken you from cray-ons to per - fume

Advanced

- More melismas
- Melody has steps, skips and occasional leaps, and modulates – range of a 12<sup>th</sup>
- Accompaniment does not double voice
- Variety of complex rhythm patterns including semiquaver patters, requiring clear enunciation and articulation
- Contrasting dynamics and other expressive qualities as well as characterisation

**WHERE'ER YOU WALK**  
**(From the Opera "Semele")**

Words by  
POPE

Music by  
HANDEL

Largo

Where - e'r you walk Cool  
gales shall fan the glade, Trees, where you sit shall  
crowd in - to a shade, Trees, where you sit shall  
crowd in - to a shade

## RECORDER

### Foundation

- Range covers lowest note to an 11<sup>th</sup>
- Intervals include scalar movement and arpeggiic leaps
- Articulation involves staccato, legato and scalar slurs
- Key-signatures are limited to a maximum of two sharps and two flats
- Modulations are simple and few
- Tempo is slow to moderate



### PONY TROT (Descant)

*Allegretto*

## Intermediate

- Range covers lowest note to a 14<sup>th</sup>
- Intervals include leaps of any interval within the octave
- Articulation involves staccato, legato, slurs, etc.
- Note values comprise semiquaver passages, triplets, some syncopation and simple ornaments such as trills and mordents
- Key-signatures are expanded up to three sharps and three flats
- Modulations/accidentals occur with moderate frequency
- Tempo is moderate to allegro

Descant/Soprano Alto/Treble



Andante, tempo di minuetto

*mf* *cresc*

6 *f*

11 *dim* *mf*



**FURTHER GUIDANCE FOR TEACHERS IN TEACHING THE SYLLABUS**

This list of Musical genres and 20 associated styles and forms are provided to guide teachers in areas of focus for listening and testing in each examination. Teachers however are reminded that a broader contextual perspective should be provided to their students where necessary for them to have an appreciation of the evolution of the specific genre.

It is recommended that teachers plan a course of study over the two-year preparation period to ensure that the 20 identified forms and styles of each category is covered. Teachers may wish to consider that some of this material may be pursued in the lower secondary forms as well, to provide a background.

Teachers should carefully select listening examples representative of each of the styles so that their students may become familiar with the melodic, rhythmic, harmonic structures etc. associated with the genre. Some of these are already available in recommended texts and on various online platforms such as YouTube.

In teaching, students should also be provided with a socio cultural context for the evolution and development of the particular style. However, it is not expected that students would have very detailed knowledge for the purposes of examination. Candidates however, should be familiar with Musical composers/icons associated with the particular style highlighted for study and should be able to identify musical elements listened to as related to characteristics studied about the Period/genre/style.

- Main Characteristics of Musical compositions (Styles and genres) listened to. Reference should be made to Musical elements.
- Development of the Music – social and economic context; musical trends; time period.
- Associated significant composers, artistes and iconic performers of the music studied.

**Example of a course of study of highlighted musical forms over the 4<sup>th</sup> and 5<sup>th</sup> form period**

Term 1- Form 4	Term 2- Form 4	Term 3- Form 4	Term 4- Form 5	Term 5- Form 5
Caribbean Folk: Mento Parang Quadrille Kumina	Caribbean Popular: Calypso Reggae Zouk Samba Chutney Soca	Gospel: Spirituals Traditional Gospel Contemporary Gospel	Western Art/Classical: Chorale Cantata Oratorio Concerto Rondo 20 <sup>th</sup> Century- Music Theatre	Jazz/Blues: Blues Swing Jazz Rock

Style period Baroque 1600-1750	Characteristics	Composers	Suggested pieces for listening and study	Socio cultural impact	Musical Forms
	<p>Early Baroque- 1600-1640) -Homophonic texture, dissonance.</p> <p>Middle Baroque” 1640-1680- Major and minor tonality established forming basis of compositions; Emphasis on instrumental music.</p> <p>Late Baroque-(1680-1750 ) Ornamented and elaborate Abundance of Polyphony, often dense textures. Dominant to tonic chord relationship established. Clear triads; seventh chords, diminished triads.</p>	<p>Henry Purcell (1659-1695)</p> <p>Antonio Vivaldi (1678-1741)</p> <p>Johann S Bach 1685-1750 George F Handel (1685-1759)</p>	<p>Rondeau from the Fairy Queen</p> <p>Spring from “The Four Seasons”</p> <p>Two Part Inventions and Fugues from the Well-Tempered Clavier</p> <p>Brandenburg Concerto No 2 in F major – Brandenburg Concerto No 4 in G major- Bach</p>		<p>Two part Three part Continuous forms-example Prelude and Fugues Opera Oratorio Recitative and Aria Chorale Cantata Baroque Concerto Dance suite such as minuet, gavotte, gigue. March</p>

Style period Baroque 1600-1750	Characteristics	Composers	Suggested pieces for listening and study	Socio cultural impact	Musical Forms
	<p>Development of the orchestra and instruments- mainly strings, flute and bassoon.</p> <p>Accompaniment by the bass continuo or figured bass played by harpsichord or organ; cello or bassoon accompanying instruments</p> <p>One basic mood expressed in instrumental music.</p> <p>Main keyboard instruments- organ, harpsichord.</p> <p>Dynamics generally sudden (terraced dynamics).</p> <p>Continuous and expansive melody.</p>		<p>Cantata No. 140: Awake a Voice is Calling Us.</p> <p>Handel's Music for the Royal fireworks</p> <p>The Messiah, "Hallelujah Chorus"</p> <p>For Unto Us a Child is Born</p>		
	<p>Simplification of ornamentation. Tuneful melodies and simple harmonies.</p> <p>Contrasts in mood and theme.</p> <p>Less dense textures to more homophonic with greater flexibility.</p> <p>Balanced form and symmetrical phrases in structure.</p> <p>Variety of rhythmic patterns to include unexpected pauses, syncopations frequent changes from long notes to shorter notes.</p> <p>Gradual dynamic shading to include frequent crescendos and decrescendos.</p> <p>The Piano replaces harpsichord.</p> <p>An expanded orchestra- greater variety of tone colour.</p>	<p>Joseph Haydn (1732-1809)</p> <p>Wolfgang A Mozart (1756-1791)</p> <p>Ludwig V Beethoven (1770-1827)</p>	<p>Symphony No.94 in G Major (Surprise)</p> <p>Eine Kleine Nachmusik K 525</p> <p>Excerpts from the Marriage of Figaro</p> <p>Rondo from Horn Concerto No 2 K417</p> <p>The Pathetique Op13</p> <p>Symphony No. 5 (1st &amp; 2<sup>nd</sup> movt)</p>	Violent political and social upheaval	<p>Symphony</p> <p>String quartet</p> <p>Classical concerto</p> <p>Cadenza</p> <p>Sonata form</p> <p>Serenade</p> <p>Minuet and Trio</p> <p>Theme and Variations</p> <p>Rondo</p> <p>Chamber music</p>

## ◆ FURTHER GUIDANCE FOR TEACHERS AND CANDIDATES

### PREPARING PROJECTS FOR CSEC® MUSIC

#### PAPER 03 (SCHOOL-BASED ASSESSMENT)

PROJECT	DESCRIPTION	GUIDELINES
<b>PROJECT ONE – LIAP I MUSICAL PERFORMANCE</b>	Record on a readily available and easily portable storage device the music (20-30 minutes in duration) presented in a live performance. Compare and contrast the structural and expressive elements and comment on the socio-cultural significance of the music.  <u>MAINTASK:</u> Analyse the music heard in a live performance.	<ul style="list-style-type: none"> <li>Attend a live performance representing any musical genre and record the programme (or excerpts) presented on location.</li> <li>Extract the music (20-30 minutes in duration) that you will analyse and submit with detailed comments. NB: Exclude the spoken parts of the performance, except where there are spoken examples that support your analysis.</li> <li>Comment on the choice of the music/ repertoire, discuss instrumentation, and analyse the structural and expressive elements detailed in the mark scheme on pages 38-43 of the Syllabus.</li> </ul>
<b>PROJECT TWO – LIAP 11 MUSICAL ADVERTISEMENT</b>	Using a readily available and easily portable storage device, record from radio or television, eight (8) musical advertisements (approximately 6-10 minutes in duration). Analyse the structural and expressive elements of the music and comment on its socio-cultural significance with reference to the effectiveness of its appeal.	<ul style="list-style-type: none"> <li>Collect musical advertisements from radio and or television.</li> <li>Shortlist the eight (8) examples (approximately 6-10 minutes in duration) that you will analyse and submit with detailed comments NB: Exclude all extraneous programme material.</li> <li>Comment on the socio-cultural significance of the music in terms of the effectiveness of its appeal in conveying the message of each advertisement.</li> </ul>

PROJECT	DESCRIPTION	GUIDELINES
	<u>MAIN TASK:</u> Analyse the music from eight (8) musical advertisements.	<ul style="list-style-type: none"> <li>Discuss instrumentation and analyse the examples in relation to the elements detailed in the Mark Scheme on pages 38-43 of the Syllabus.</li> </ul>
<p><b>PROJECT THREE – LIAP 111 CARIBBEAN PERFORMER/COMPOSER</b></p>	<p>Investigate the music of a prominent Caribbean performer or composer by interviewing the artiste to gain information on career development, influences, method and mode of performing or composing and achievements. Record on a readily available and easily portable storage device works (10-20 minutes in duration) by this performer or composer. Analyse the music in terms of structural and expressive elements and comment on its socio-cultural significance.</p> <p><u>MAIN TASK:</u> Analyse the music of a (living) Caribbean performer/composer.</p>	<ul style="list-style-type: none"> <li>Conduct a LIVE interview with the selected artiste. Indicate the time, date and venue of the interview which must be verified by your teacher.</li> <li>In no more than 1000 words, document the information on career development, influences, method and mode of performing or composing, achievements.</li> <li>Comment on the socio-cultural significance of the music. Discuss instrumentation and analyse the music in relation to the elements as detailed in the Mark Scheme on pages 38-43 of the Syllabus.</li> </ul>

**1. Tchaikovsky, P. : *The Nutcracker Ballet: Specifically,***

- |                               |                            |
|-------------------------------|----------------------------|
| (a) March                     | (b) Trepak (Russian Dance) |
| (c) Chocolate (Spanish Dance) | (d) Toy Flutes             |
| (e) Coffee (Arabian Dance)    | (f) Pas De Deux            |
| (g) Tea (Chinese Dance)       | (h) Coda                   |

**2. Burnett, Michael: Let These Things Be Written Down (Cantata) Comus Edition, 2007. Specifically,**  
Part 1:

- Jane and Louisa (vocal score pp 16-25)  
The Slave Singing at Midnight (pp 26-28)  
The Bound (pp 28-33)

Part 2:

- Brown Baby Blues (pp 48-55)  
Brown Girl in the Ring (pp 59-67)  
Peace and Love (pp 67-72)  
*One People* (pp 84-98)



3. Mussorgsky-Ravel: Pictures at an Exhibition. Edition, 1975. Specifically,

Promenade 1

Gnomus (The Gnome)

Promenade 2

Il Vecchio Castello (The Old Castle)

Promenade 3

Tuileries (Children Quarelling at Play)

Bydlo (The Ox Cart)

Promenade 4

Ballet des Poussins dans Leurs Coques (Ballet of the Unhatched Chicks)

**Western Zone Office**

**24 August 2021**



# CARIBBEAN EXAMINATIONS COUNCIL

Caribbean Secondary Education Certificate®  
CSEC®



## MUSIC

### Specimen Papers and Mark Schemes/Keys

Specimen Paper: - Paper 01

Mark Scheme and Key: - Paper 01



TEST CODE 01236010

SPEC 2020/01236010

CARIBBEAN EXAMINATIONS COUNCIL  
CARIBBEAN SECONDARY EDUCATION CERTIFICATE®  
EXAMINATION

MUSIC

LISTENING AND APPRAISING

SPECIMEN PAPER

Paper 01 – General Proficiency

*1 hour 30 minutes*

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This test consists of 60 items. You will have 1 hour and 30 minutes to answer them.
2. In addition to this test booklet, you should have an answer sheet.
3. Each item in this test has four suggested answers lettered (A), (B), (C), (D). Read each item you are about to answer and decide which choice is best.
4. On your answer sheet, find the number which corresponds to your item and shade the space having the same letter as the answer you have chosen. Look at the sample item below.

Sample Item

The gospel style of the musical excerpt can be identified as

Sample Answer

- (A) modern
- (B) classical
- (C) traditional
- (D) contemporary



The best answer to this item is "contemporary", so (D) has been shaded.

5. If you want to change your answer, erase it completely before you fill in your new choice.
6. When you are told to begin, turn the page and work as quickly and as carefully as you can. If you cannot answer an item, go on to the next one. You may return to that item later.

**DO NOT TURN THIS PAGE UNTIL YOU ARE TOLD TO DO SO.**

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Answer all questions in this section.

**Items 1 – 15**

**Excerpt A**

Excerpt A consists of ONE short sketch. The excerpt will be played TWO times.

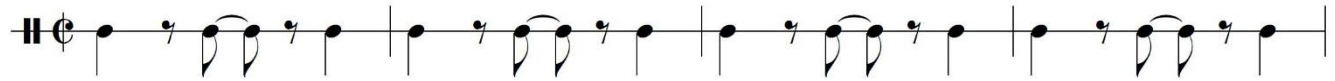
1. The term which BEST describes the musical style of this excerpt is
  - (A) calypso
  - (B) parang
  - (C) soca
  - (D) zouk
  
2. The tonality of the musical excerpt can BEST be described as
  - (A) chromatic
  - (B) atonal
  - (C) major
  - (D) minor
  
3. The musical device employed between the male and female voices in this excerpt is BEST described as
  - (A) drone and vibration
  - (B) call and response
  - (C) imitation
  - (D) aleatoric
  
4. The chordophone heard in this musical excerpt is a
  - (A) guitar
  - (B) violin
  - (C) keyboard
  - (D) saxophone

**Item 5** refers to the following score from Excerpt A.

(I)



(II)



(III)



5. Which of the following rhythms is played by the idiophones?

- (A) (I) only
- (B) (II) only
- (C) (I) and (II) only
- (D) (II) and (III) only

**Items 6 – 10**

**Excerpt B**

Excerpt B consists of ONE short sketch. The excerpt will be played TWO times

6. The term which BEST describes the musical genre of this excerpt is

- (A) pop
- (B) classical
- (C) Caribbean folk
- (D) Caribbean Jazz

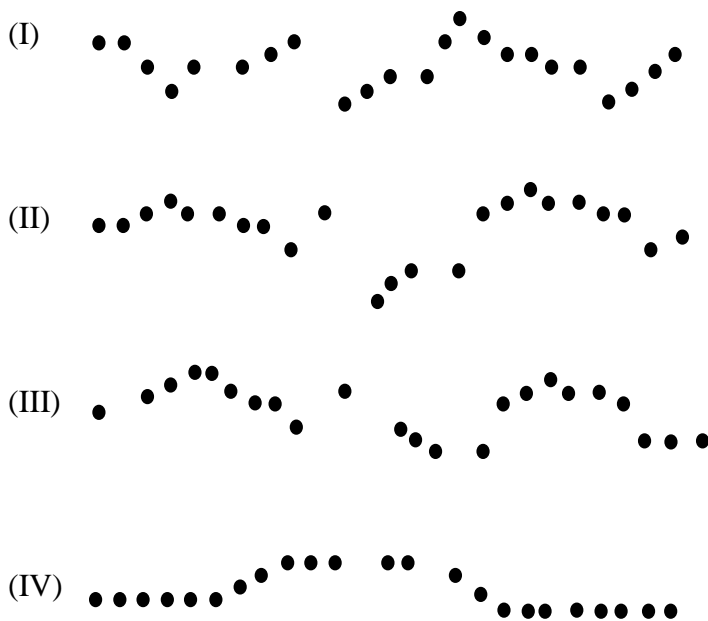
7. The MAIN musical feature heard in the playing of the steel pan is

- (A) ornaments
- (B) repetition
- (C) improvisation
- (D) breaks and fill-ins

GO ON TO THE NEXT PAGE

8. The cadence heard at the end of the excerpt on the words “tell them where he gone” is
- (A) an imperfect cadence
  - (B) an episodic cadence
  - (C) a perfect cadence
  - (D) a plagal cadence
9. The Italian term that BEST describes the overall articulation of the saxophone at the beginning of the excerpt is
- (A) staccato
  - (B) marcato
  - (C) tenuto
  - (D) legato

**Item 10** refers to the following contour of the opening melody of Excerpt B.



10. Which diagram BEST represents the melodic contour of the opening melody played by the saxophone in Excerpt B?
- (A) (I)
  - (B) (II)
  - (C) (III)
  - (D) (IV)

GO ON TO THE NEXT PAGE

**Items 11 – 15**

11. The tonality of the musical excerpt can BEST be described as
- (A) major
  - (B) minor
  - (C) atonal
  - (D) pentatonic
12. The texture created by the children’s choir in the first section of the excerpt is
- (A) monophonic
  - (B) homophonic
  - (C) polyphonic
  - (D) biphonic
13. The melodic interval created by the first two notes played by the piano at the beginning of the second section of the excerpt is a
- (A) Minor 6th
  - (B) Major 2nd
  - (C) Perfect 5th
  - (D) Perfect 4th

**Items 14 - 15** refers to the following score from Excerpt C.



The musical score is written on a single staff in treble clef, with a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). There are two asterisks (\*) above the staff: the first is above the first measure (G4) and the second is above the eighth measure (F#5). The lyrics are: brown girl in the ring, tra - la - la - la - la, For she like sug-ar and I like plum.

14. The missing pitch on the score marked by the FIRST asterisk (\*) over the first measure is
- (A) C
  - (B) D
  - (C) E
  - (D) F

15. The missing pitch on the score marked by the SECOND asterisk (\*) over the third measure is
- (A) G
  - (B) C
  - (C) B
  - (D) A
16. The baroque period in the history of western music dates from
- (A) 1450 – 1600
  - (B) 1600 – 1750
  - (C) 1750 – 1820
  - (D) 1820 – 1900
17. The saxophone was invented during the
- (A) twentieth century
  - (B) romantic period
  - (B) classical period
  - (C) baroque period
18. Two composers that belong to the twentieth century are
- (A) Beethoven, Bach
  - (B) Wagner, Copland
  - (C) Prokofiev, Mozart
  - (D) Stravinsky, Copland
19. Rhapsody In Blue by Gershwin is a substantial work for piano and orchestra in the jazz idiom. This work is most likely from the
- (A) baroque period
  - (B) romantic period
  - (C) classical period
  - (D) twentieth century

**Item 20** refers to the following table.

	Composer	Composition
(I)	George Handel,	Messiah
(II)	Franz Schubert,	Trout Quintet,
(III)	Maurice Ravel,	Daphnis et Chloé
(IV)	Joseph Haydn	"Surprise" symphony,

20. The table above shows four different composers and their compositions respectively. What era in western music history does (IV) belong to?
- (A) Baroque period
  - (B) Classical period
  - (C) Romantic period
  - (D) Twentieth century
21. All of the genre of music listed below have originated in the Caribbean except;
- (A) Calypso
  - (B) Reggae
  - (C) Jazz
  - (D) Zouk

**Item 22** refers the following table.

Genre		Country of Origin
A	Reggae	Jamaica
B	Zouk	Guadeloupe
C	Meringue	Barbados
D	Calypso	Trinidad

22. In the table above, which country of origin does NOT match the genre?
- (A)
  - (B)
  - (C)
  - (D)
23. Which genre of music is Bob Marley known for?
- (A) Reggae
  - (B) parang
  - (C) Zouk
  - (D) Soca

24. What genre of music is David Rudder BEST known for?

- (A) Cadance
- (B) Calypso
- (C) Zouk
- (D) Soca

25. What genre of music is the cuatro associated with?

- (A) Cadance
- (B) Calypso
- (C) Reggae
- (D) Parang

26. The range of the tenor pan is usually represented as which of the following?

(A)



(B)



(C)



(D)



Item 27 refers to the following picture.



27. Which member of the steelband family is shown in the picture above?
- (A) Cello
  - (B) Tenor
  - (C) Double Tenor
  - (D) Double Second
28. It can be said that soca came out of calypso. Similarly, it can be said that dancehall came out of
- (A) zouk
  - (B) jazz
  - (C) reggae
  - (D) meringue
29. Which genre of music in the Caribbean can be attributed to the East Indian presence and culture?
- (A) Calypso
  - (B) Chutney
  - (C) Reggae
  - (D) Zouk
30. Which influence is MAINLY highlighted in Caribbean parang music?
- (A) Indian
  - (B) African
  - (C) Spanish
  - (D) Chinese



31. These two composers are best associated with the Classical period.
- (A) Bach and Mozart
  - (B) Mozart and Haydn
  - (C) Puccini and Haydn
  - (D) Vivaldi and Pergolesi
32. 'Alberti Bass' is best associated with this musical period.
- (A) Baroque
  - (B) Classical
  - (C) Romantic
  - (D) 20th Century
33. The famous anthem 'Hallelujah Chorus' is taken from the oratorio called
- (A) Jonah
  - (B) Jephthe
  - (C) Messiah
  - (D) Samson and Delilah
34. The musical genres 'Soca' and 'Calypso' originated in the Caribbean country of
- (A) Antigua and Barbuda
  - (B) Trinidad and Tobago
  - (C) Jamaica
  - (D) Cuba
35. The instrument used primarily as the continuo for ensemble music written in the Baroque Period was the
- (A) Harpsichord
  - (B) Piano
  - (C) Sitar
  - (D) Lute
36. The steel pan instrument originated from the Caribbean country of
- (A) Jamaica
  - (B) Grenada
  - (C) St. Lucia
  - (D) Trinidad and Tobago
37. Which of the musical genres below is best identified with the island of Cuba?
- (A) Son
  - (B) Zouk
  - (C) Mento
  - (D) Bossa Nova

38. Which composer is widely regarded as the first to include a chorus in a classical symphony?
- (A) Bach
  - (B) Haydn
  - (C) Mahler
  - (D) Beethoven
39. The figure which BEST represents ternary form is
- (A) ABABACA
  - (B) AABB
  - (C) ABA
  - (D) ABC
40. 'Sonata Form' is BEST outlined as
- (A) Recapitulation, Exposition, Development, Introduction
  - (B) Introduction, Development, Recapitulation
  - (C) Development, Exposition, Recapitulation
  - (D) Exposition, Development, Recapitulation
41. This composer is known as the creator of the serial/atonal compositional style:
- (A) Hindemith
  - (B) Schoenberg
  - (C) Scriabin
  - (D) Webern
42. Johann Sebastian Bach is known for having written the famous body of works called
- (A) 24 Preludes and Fugues
  - (B) 4 Piano Ballades
  - (C) 6 Piano Etudes
  - (D) 4 Opera cycles
43. The composer who is BEST identifiable with the movement of Nationalism in western Classical composition is
- (A) Clementi
  - (B) Dvorak
  - (C) Mozart
  - (D) Bruch
44. This musician from the Caribbean is considered an ambassador for the genre of reggae music:
- (A) Mighty Sparrow
  - (B) Lord Shorty
  - (C) Bob Marley
  - (D) Arrow

45. The Requiem Mass, traditionally set to music as an extended work by Classical composers, is derived from the following denominational group of
- (A) Baptists
  - (B) Lutherans
  - (C) Roman Catholics
  - (D) Seventh Day Adventists

Items 46 – 60 refer to the following musical score in C minor by Sarah Watts.

Excerpt D

Excerpt D consists of ONE short sketch. The excerpt will be played TWO times

**Strange Things Happen**

With a swing ♩ = c. 120 (♩ = ♩♩)

Sarah Watts

*p*

4

*p subito* *f*

©

2

Strange Things Happen

10

Musical notation for measures 10-12. The top staff is in treble clef with a key signature of one flat. It contains chords and some melodic fragments. The bottom staff is in bass clef and contains a continuous bass line. A red bracket labeled 'i' is placed under the first two notes of the bass line in measure 10.

13

Musical notation for measures 13-15. The top staff is in treble clef. It features a melodic line with notes marked with 'ii' and 'a'. A red bracket labeled 'a' spans measures 14 and 15. Dynamics *p* and *mf* are indicated with a crescendo hairpin. The bottom staff is in bass clef and contains a bass line with a red bracket under measures 14 and 15.

16

Musical notation for measures 16-18. The top staff is in treble clef. It features a melodic line with notes marked with 'p' and 'd'. A red bracket labeled 'd' is placed under the final notes of measure 18. The bottom staff is in bass clef and contains a bass line with a red bracket under measures 17 and 18.

46. The metre of this score is BEST described as
- (A) simple duple
  - (B) compound duple
  - (C) simple quadruple
  - (D) compound quadruple
47. The bracketed chord in bar 12 is a
- (A) dominant of D minor
  - (B) supertonic of D minor
  - (C) submediant of D minor
  - (D) subdominant of D minor
48. Select the term that best describes the rhythmic device used in bar 4.
- (A) anacrusis
  - (B) fermata
  - (C) syncopation
  - (D) polyphonic
49. What is the relative major of the piece?
- (A) A Major
  - (B) D Minor
  - (C) F Major
  - (D) G Minor

Item 50 refers to the following musical symbol and notation found in the score in bar 7.

***p*** Subito

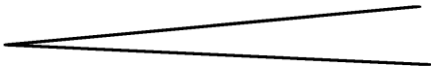
50. The English meaning of the symbol and notation is suddenly
- (A) soft
  - (B) loud
  - (C) high
  - (D) sharp

Item 51 refers to the following musical symbol found in the score in bar 9.

*f*

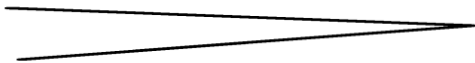
51. The English meaning of the symbol is
- (A) soft
  - (B) loud
  - (C) high
  - (D) Sharp
52. Identify the term that best describes the musical device bracketed in bars 13 – 14.
- (A) Repetition
  - (B) Chromaticism
  - (C) Imitation
  - (D) Ornamentation

Item 53 refers to the following symbol.



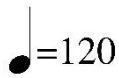
53. This symbol signals a gradual change in volume
- (A) from soft to loud
  - (B) from loud to soft
  - (C) from soft to softer
  - (D) from high to higher

Item 54 refers to the following symbol.



54. This symbol signals a gradual change in volume
- (A) from soft to loud
  - (B) from loud to soft
  - (C) from soft to softer
  - (D) from high to higher

Item 55 refers to the following symbol.



55. The symbol indicate that there are
- (A) 120 quarter notes to be played per minute
  - (B) 120 whole notes to be played per minute
  - (C) 120 eighth notes to be played per minute
  - (D) 120 half notes to be played per minute

Item 56 refers to the following notes.



56. The symbol indicates that the note should be played
- (A) long/detached
  - (B) fast/detached
  - (C) slow/detached
  - (D) short/detached
57. Which of the following terms describes the curve lines in bar 8?
- (A) Legato
  - (B) Accent
  - (C) Slur
  - (D) Tie
58. Identify the genre of the piece by placing a tick in the appropriate box.
- (A) Jazz
  - (B) Reggae
  - (C) Waltz
  - (D) Folk
59. The technical name of the notes numbered in bar 21 is
- (A) Tonic
  - (B) Mediant
  - (C) Melodic minor
  - (D) Harmonic minor

GO ON TO THE NEXT PAGE



60. The word *accelerando* means
- (A) Getting gradually louder
  - (B) Getting gradually softer
  - (C) Getting gradually hotter
  - (D) Getting gradually faster

**END OF TEST**

**IF YOU FINISH BEFORE TIME IS CALLED, CHECK YOUR WORK ON THIS TEST.**



TEST CODE 01236011

SPEC 2020/01236011 KEY

**CARIBBEAN EXAMINATIONS COUNCIL**  
**CARIBBEAN SECONDARY EDUCATION CERTIFICATE®**  
**EXAMINATION**

**MUSIC SPECIMEN PAPER**

**General Proficiency**

<b>Item No.</b>	<b>Subject Code</b>	<b>Key</b>
1	MUSIC	D
2	MUSIC	C
3	MUSIC	B
4	MUSIC	A
5	MUSIC	B
6	MUSIC	D
7	MUSIC	C
8	MUSIC	A
9	MUSIC	D
10	MUSIC	B
11	MUSIC	A
12	MUSIC	C
13	MUSIC	D
14	MUSIC	B
15	MUSIC	C
16	MUSIC	B
17	MUSIC	B
18	MUSIC	D
19	MUSIC	D
20	MUSIC	B
21	MUSIC	C
22	MUSIC	C
23	MUSIC	A
24	MUSIC	B
25	MUSIC	D

SPEC 2020/01236011 KEY

**C A R I B B E A N   E X A M I N A T I O N S   C O U N C I L**

**C A R I B B E A N   S E C O N D A R Y   E D U C A T I O N   C E R T I F I C A T E<sup>®</sup>  
E X A M I N A T I O N**

**MUSIC SPECIMEN PAPER**

**Key Continued**

<b>Item No.</b>	<b>Subject Code</b>	<b>Key</b>
26	MUSIC	B
27	MUSIC	D
28	MUSIC	C
29	MUSIC	B
30	MUSIC	C
31	MUSIC	D
32	MUSIC	B
33	MUSIC	C
34	MUSIC	B
35	MUSIC	A
36	MUSIC	D
37	MUSIC	A
38	MUSIC	D
39	MUSIC	C
40	MUSIC	D
41	MUSIC	B
42	MUSIC	A
43	MUSIC	B
44	MUSIC	C
45	MUSIC	C
46	MUSIC	C
47	MUSIC	D
48	MUSIC	C
49	MUSIC	C
50	MUSIC	A
51	MUSIC	B
52	MUSIC	B
53	MUSIC	A
54	MUSIC	B
55	MUSIC	A
56	MUSIC	A
57	MUSIC	C
58	MUSIC	A
59	MUSIC	A
60	MUSIC	D

GO ON TO THE NEXT PAGE

**MUSIC 2020**

**GENERAL PROFICIENCY**

**Paper 01**

**DISCOGRAPHY**

**EXCERPT A**

1. Style: Zouk  
Title: "La Medicina – Zouk La Se Sel Medikaman"  
Performer: Kassav

**EXCERPT B**

2. Style: Calypso  
Title: "The Hammer"  
Performer: David Rudder

**EXCERPT C**

3. Style: Folk  
Title: Brown Girl in the Ring

**EXCERPT D**

4. Title: Strang Things Happening  
Composer: Sarah Watts



Caribbean Examinations Council  
Prince Road, Pine Plantation Road,  
St Michael BB11091  
Tel: (246) 227 1700  
Email: [cxceo@cx.org](mailto:cxceo@cx.org)

**CARIBBEAN EXAMINATIONS COUNCIL**

**REPORT ON CANDIDATES' WORK IN THE  
SECONDARY EDUCATION CERTIFICATE EXAMINATION**

**JUNE 2004**

**MUSIC**

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St. Michael, Barbados**

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**MUSIC**  
**GENERAL PROFICIENCY EXAMINATION**  
**JUNE 2004**

**GENERAL COMMENTS**

**Introduction**

Seven territories participated in the 2004 sitting of the CSEC Music examination, which is offered at the general proficiency level only. Three hundred forty-two candidates, representing a slight decrease of 2 per cent less than last year sat the examination. Fifty-eight centres were represented in the candidate population.

The examination offers three papers in three profiles. These profiles are ‘Listening and Appraising (LIAP), Performing (PERF) and Composing (COMP). The organisation of the papers and the profiles can be seen in the table below.

<b>PAPER</b>	<b>PROFILE/SECTION/OPTION</b>				
<b>I</b>	LIAP Section I - Musical Perception	LIAP Section II - Musical Literacy		LIAP Section III - Set Works	
<b>II</b>	PERF Section I - Performing		COMP Section II - Composing		
<b>III</b>	SBA LIAP I - Worship	SBA LIAP II - Live Performance	SBA LIAP III - Musical Advertisements	SBA LIAP IV - Caribbean Performer/Composer	SBA LIAP V - Caribbean Folk Form/Practice

Paper 01 is a listening paper comprising three sections – Musical Perception, Musical Literacy, and Set Works. Paper 02 is a practical paper in which the two profiles - performing (PERF) and composing (COMP) are assessed. Paper 03 is a school-based assignment with five options based on the listening profile.

**Paper 01**

Paper 01 is designed to assess candidates’ ability to respond to structural and expressive elements in music, using appropriate musical vocabulary; to discuss the application of these elements to different musical genres and styles; and to develop a critical approach in appraising the music to which they listen. Section I (Musical Perception) requires spontaneous responses to an audio presentation of pre-recorded musical excerpts; Section II (Musical Literacy) focuses on the application of theoretical knowledge in responding to questions based on a printed score; with corresponding audio; and Section III (Set Works) encourages close familiarity with a selected musical work, which candidates study over an extended period, in order to develop analytical skills and insight.

Responses to the paper showed the usual diversity in the awarding of marks. They ranged from 10 to 43 out of a total of 50. The work of a few candidates indicated a lack of preparedness for the paper. However, there were candidates who performed exceptionally gaining full marks for sections two and three.

Teachers should ensure that candidates are exposed to a structured listening programme. There was noticeable improvement in the quality of responses to the set works option, “Faces of Trinidad & Tobago.”

## Paper 02

Paper 02 is a practical examination that assesses both the performing (PERF) and composing (COMP) competencies of the candidates. Candidates are required to play an instrument (or sing), to produce organised sound, to display understanding of interpretive detail and to express musical thoughts and feelings. Candidates are also required to manipulate sound and sound sources by selecting, combining and ordering sound, to express and communicate a range of ideas, sentiments and intentions. Trained territorial assessors examine candidates performing live on an instrument (or voice), while the Examining Committee assesses COMP by means of audio recordings and manuscripts submitted by the candidates. During the performing examination, candidates authenticate the composing process and assume ownership of their work by making a live presentation of one of their main two compositions. Candidates also participate in a *viva voce* discussion to further substantiate the validity of their work in both performing and composing.

## Paper 03 – School-Based Assessment (SBA)

In Paper 03 candidates are provided with the opportunity to reinforce work in the LIAP profile through the pursuit of one of several project options. These options are shown in the table below.

LIAP I	LIAP II	LIAP III	LIAP IV	LIAP V
Worship	Musical Performance	Musical Advertisements	Caribbean Performer/Composer	Caribbean Folk Form/Practice

## DETAILED COMMENTS

### PAPER 01

#### Section I – Musical Perception

##### Question 1

In this question candidates had to identify when new timbres were introduced in sequence and name specific instruments simulated by a synthesiser within the context of popular music. Sixty-two per cent of the candidates scored well on this question, gaining 60% or more of the marks.

##### Question 2

In this question candidates' knowledge of solo and ensemble instrumentation within the Jazz idiom was tested. Candidates were also required to identify the genre and stylistic melodic treatment within the idiom. This was the second most popular question in paper 1. The performance was highly satisfactory.



### Question 3

No one obtained full marks for this question. Question 3 (a) (i) was the most challenging part, with very few candidates being able to correctly identify the instrumental family in the opening section of the excerpt. The general tendency was to give the answer as the string family, instead of the brass family. Improved performance would come with the repetition of many practical activities of this nature. Candidates' responses to question 3 (c), indicated that they were challenged to identify the cadences heard at the end of the excerpt of music. Responses to questions 3 (b) and 3 (d) were more encouraging, substantiating the fact that candidates were more conversant with performance practice as related to variations of tempo as well as with the stylistic differentiation, in different musical eras.

### Question 4

This was the most popular question in paper 1 and the candidates' performance was highly satisfactory. In this question there was an assessment of candidates' knowledge of major-minor tonality, rhythmic and formal structures, genre and instrumentation/timbral differentiation in part (a). Most candidates' responses were in the form of a short list. In part (b) candidates were required to complete an excerpt by filling in the missing values for complementary rhythmic notation. More practice in reading and writing music notation would improve the candidate performance in questions such as 4 (b).

### Question 5

In question 5 (a), candidates were required to identify two musical features in the introductory portion of the excerpt. Very favourable responses were received from the majority of candidates; less so however in question 5 (b), in which candidates had to identify the metre from a given list. In question 5 (c), candidates were asked to recognise modulation from the tonic to a closely-related key. Responses to question 5 (d) were mostly favourable, giving the assurance that a large number of candidates were able to detect characteristic melodic contours.

## Section II – Musical Literacy

### Question 6

Question 6 was based on a recorded excerpt accompanied by a corresponding printed score. When compared with the candidate performance in the equivalent paper section from the previous year, a formal knowledge of music would have enhanced candidates' ability to gain higher marks.

Question 6 (a), (b) and (c) focussed on the visual identification of keys, modulation and cadences, and elicited reasonable responses from candidates, although many could not identify the modulation in 6 (b) or the cadence in 6 (c). Transposition in 6 (d) posed a difficulty for approximately 50% of the candidates, again pointing to the need for more formal instruction in the rudiments of music. This is especially applicable in a region in which many arrangements and adaptations are done to original material to make it accessible to Caribbean instrumentation. Parts (e) and (f) of the question, which dealt with intervals and chords, were done well by approximately 60% of the population. The candidates were challenged to identify both the "quality" and the "quantity" aspect of the intervals/chords. The majority of candidates responded correctly to question 6 (g) and (h). Surprisingly, many candidates had difficulties in converting a rhythmic passage into notes twice the value of the original (augmentation). Those who lost the one mark available for question 6 (i) did so through carelessness, as they failed to observe that the question focus was on the beat fraction rather than on the name of the rest involved.

### **Section III – Set Works**

Questions in this section are based on three set works that the candidates study over the two-year preparation period. It may be advantageous to study all three works, if time permits, but candidates should attempt questions based on one set work only, when they write the paper.

#### **Question 7 – “Faces of Trinidad & Tobago”**

There was marked improvement in candidates’ responses to questions based on this set work. In question 7 (a) candidates were challenged to associate given characteristics with the “faces” to which they applied. Many candidates responded accurately. Questions 7 (d) and (e), which dealt with instrumentation/orchestration and the application of ornaments, expression and tempo marks, had pleasing responses, with the majority of candidates gaining most of the available marks. Fewer candidates were able to manage question 7 (b), in which they were asked to specify three musical elements used by the composer to differentiate the character of the faces. The same was true of question 7 (c), in which visual (scored) representations of three faces were presented for candidates to label, using a given list of titles. In the study of program music, candidates should become very aware of the elements that distinguish characterisations.

#### **Question 8 – “Gospel Mass”**

The **Gospel Mass** has, in the last two to three years, remained the most popular option among the set works. Responses to questions based on this work were quite positive. In question 8 (a) candidates were required to align given excerpts (scored) with supplied titles, combining elements of questions 7 (a) and (c). Parts (b), (d), (e) and (g), were managed well by the majority of candidates and they focussed on characteristic instrumentation, rhythmic treatment, special effects and stylistic discrimination. Unfortunately, a large number could not notate the main theme of the movement specified in question 8 (c), and many could not recall the association of keys with movements, in question 8 (f). On the whole, though, candidate performance was satisfactory, and teachers must be commended for the improvement in their delivery of this part of the syllabus.

#### **Question 9 – “Pictures at an Exhibition”**

Candidates, for the most part, responded positively to the questions based on this set work. Question 9 (a) followed the pattern set for parallel questions in the foregoing two set works, requiring candidates to align musical features with the “pictures” to which they applied. Other parallel parts of the question related to musical era, movement differentiation, instrumentation, use of ornaments and structural analysis. Candidates had some difficulty identifying features by which the composer situated the work within the musical era to which it belongs in question 9 (b) (ii), and in naming the second of two keyboard instruments used in the work in question 9 (e). Responses were more favourable for 9 (c), (d), (f), (g) and (h).

### **PAPER 02**

#### **Profile I – PERF**

Many of the irregularities seen in the past have been eliminated, possibly as a result of feedback from the annual schools report as well as timely distribution of the handbook prepared after the 2002 examination. There was a marked improvement in the way teachers and students managed their preparation for the examination. Candidates were more assured of the requirements because of explicit guidelines given on page 8 of the 2003 schools report, and teachers were able to eliminate duplications between solo and ensemble pieces in addition to resolving conflicts between their own compositions and an established repertoire. As a result of these improvements, there were less irregularities in the examination.

Candidates who offered melodic instruments for assessment needed to be better prepared with their scales and arpeggios. Those who offered non-melodic instruments (such as conga or drum kit) should have been prepared to offer an additional technical study in lieu of scales and arpeggios. More attention was needed, also, in the preparation of the performing file, which some persons took great care to organise while others attached little importance to its significance. Candidates should include in their files, the examination pieces and other pieces in their repertoire which they may have learnt, and/or performed over the two-year preparation period. They should refrain from including material that they have not studied; the examiner may ask for a demonstration of passages from the pieces included, and candidates are expected to answer questions based on the repertoire presented. The following criteria are used for the assessment of the *file* aspect of *File/Viva Voce*, and are included here to guide teachers and students in their preparation for the examination.

**PAPER 02 – PERF/COMP - Criteria for Assessment of File in PERF**

<b>File Contents (PERF)</b>	<b>Score</b>	<b>NB</b> It is NOT necessary for candidates to submit more than 10 additional pieces. <i>Candidates may be asked to perform pieces at random, to demonstrate familiarity with the repertoire presented. The pieces should be from a variety of sources, and should show stages of development over the two-year preparation period.</i>
Examination pieces + zero additional	00	
Examination pieces + 01 – 02 additional	01	
Examination pieces + 03 – 04 additional	02	
Examination pieces + 05 – 06 additional	03	
Examination pieces + 07 – 08 additional	04	
Examination pieces + 09 – 10 additional	05	

**Profile II – COMP**

The most outstanding achievement in the 2004 examination was seen in the composing profile. Candidates were more careful to abide by the established guidelines, and there were very few who did not attach the official (or an informal) declaration form, without which work would not have been graded. The declaration form improved the examination in several ways –

- (i) Candidates appeared to take their work more seriously.
- (ii) Teacher accountability increased
- (iii) There were less disqualifications and grade anomalies arising from the common irregularities like collusion, plagiarism, omission, duplications between profiles, which occurred in the past.
- (iv) Satisfactory responses were received from seventy-six per cent of the candidates in 2004 compared to thirty-nine per cent in 2003.

A welcome improvement was seen in the exploration of alternative composition types – sound collages, sound pictures, Veitch compositions and tone row (serial) compositions. The legitimacy of these types of compositions is substantiated by their potential to allow classroom experiments beyond the limitations of traditional (and sometimes clichéd) modes. The most progressive candidates, however, were those who strived to explore a variety of idioms and modes, in a bid to demonstrate their versatility within the profile. Unfortunately, many candidates were limited by their instrumental experience and managed to only compose pieces for the instruments that they played. Teachers are expected to take students beyond such limitations, introducing them to a more broad-based approach, to acquire composition skills and broadened creative insight.

Candidates who included more variety in the idioms and composition types were in a good position to earn maximum marks for their COMP files. Territorial examiners WILL NO LONGER (as of the 2005 examination) determine the marks for this component; rather, the Examining Committee, in assessing the candidates' work, will include an evaluation of candidates' files. The following table includes criteria that should serve as a guide to the way in which marks are awarded for the file component of File/Viva Voce:

**Paper 02 – PERF/COMP – Criteria for Assessment of File in COMP**

<b>File Contents (Quantity and Variety)</b>	<b>Marks Assigned</b>	<b>Total</b>
No File Submitted	NR	00
4 Pieces submitted	01 mark	01
1 composition type/genre explored	01 additional mark	02
2 composition types/genres explored	02 additional marks	03
3 composition types/genres explored	03 additional marks	04
4 composition types/genres explored	04 additional marks	05

The quality of the examination can be further improved if candidates refrain from submitting isolated melodic lines for which no instrumentation has been specified. Teachers should ensure that candidates add titles and specify the instrument(s) for which they are writing. Otherwise, the examiners would not be able to determine whether the writing was stylistic or suitable for the medium, in terms of compass, range and articulation. The sources should be acknowledged and copies of the original material included in the file, in cases in which copyrighted material is modified and submitted as an arrangement. Where the original material is accessed in audio format only, a copy of the original audio must also be submitted. Arrangements that do not meet these criteria may be disqualified.

It has been stated repeatedly that songs should have the lyrics placed under the pitches with which they correspond, yet it becomes necessary to reiterate this specification once more, since it was ignored by many candidates. It should also be noted that a song DOES NOT include new lyrics added to an existing melody, although the reverse is acceptable. Compositions submitted on micro cassettes format will not be graded. This format is for note-taking, and does not reproduce advantageously for music examination purposes. Candidates are reminded to eliminate extraneous material from cassettes submitted for assessment in the composing examination. They should also note that large gaps of silence inserted between audio recordings may give the impression that there is no further material on the cassette and cause their work to be left unmarked. Candidates should state their name and candidate number at the beginning of an audio recording, so that even if labels become detached the submission can still be identified.

A number of teachers must be commended for taking the initiative to design a form to document the main features of their students' compositions and outline the composing process as specified in the syllabus. Since this is a feature still largely missing from candidate files, the following **Composition Profile Analysis** form has been designed for use in the 2005 examination, and must be included in ALL composing files submitted for assessment. Penalties will be applied for failure to submit a composition profile analysis with each file.

<h2>Composition Profile Analysis</h2>			
<b>Candidate's Name</b>		<b>Candidate's Number</b>	
<p style="text-align: center;"><b>Compositions in this Portfolio</b></p> <ul style="list-style-type: none"> <li>• Indicate by tick in box ( § )</li> <li>• Insert title</li> <li>• Verify inclusion of audio recording for Comp 1 and Comp 2</li> </ul>	<input type="checkbox"/>	<p>Comp 1 [Title]: Major Comp/Audio included [Circle one]:      Yes      No</p>	
	<input type="checkbox"/>	<p>Comp 2 [Title]: Major Comp/Audio included [Circle one]:      Yes      No</p>	
	<input type="checkbox"/>	<p>Comp 3 [Title]: [Minor Comp/No audio required]</p>	
	<input type="checkbox"/>	<p>Comp 4 [Title]: [Minor Comp/No audio required]</p>	
<b>Composition 1</b>			
Date Started	Date Concluded	Main Intentions/Objectives	
Main Steps Taken			
Instrumentation/Type/Genre/Mode		<input type="checkbox"/> Solo  <input type="checkbox"/> Ensemble	<input type="checkbox"/> Vocal <input type="checkbox"/> Instrumental  <input type="checkbox"/> Vocal/Instrumental
		<input type="checkbox"/> Folk <input type="checkbox"/> Pop <input type="checkbox"/> Gospel	<input type="checkbox"/> "Classical" <input type="checkbox"/> Jazz/Blues <input type="checkbox"/> Contemporary (Sound Picture/Collage, Veitch, Serial/Tone Row, Story-Telling/ Music Theatre, etc.)
Main Features of Composition:			
[Key, thematic development, mode (major/minor/modal/atonal), Structure/form, expression/articulation]			
Main Challenges/Solutions			

---

Teacher's Signature and Date

### PAPER 03 – SCHOOL-BASED ASSESSMENT (SBA)

The following table shows the percentage of candidate submissions for each project.

PROJECT I		PROJECT II		PROJECT III		PROJECT IV		PROJECT V	
Worship		Musical Performance		Musical Advertisements		Caribbean Performer/Composer		Caribbean Folk Form/Practice	
	16.75%		10.05%		34.45		24.88%		13.87%

Project III (Musical Advertisements) had retained its position as the most popular option. The least patronised among the five projects has remained Musical Performance.

Exemplary work was received from many candidates, and many excellent examples were received for moderation. Some teachers awarded marks which were either too high or too low in their assessment of the SBA projects. This was noted especially in cases in which candidates submitted several pages of extraneous material that heavily clouded the actual musical analysis. There were at least two instances of candidates' work encompassing over 40 pages of text in which there was barely a half-page of analysis. Teachers as well as candidates must be reminded that these listening-based assignments are marked mainly for musical analysis, which carries at least 50% of the overall marks. Teachers should adhere closely to the mark scheme, so that the intended focus is maintained at all times.

A moral question arises in respect of candidates completing projects based on their own concert performance or on themselves as "prominent Caribbean performer/composer" in response to options two and four of the assignments. This constitutes a breach that is perpetrated by the candidate and obviously excused by the teacher, who takes time out to mark and grade such projects while failing to act as moral guide. If a candidate happens to be a notable performer or composer, then it should be best to let others show their recognition of this achievement by writing about the candidate, instead of one writing about oneself. All such projects will be disqualified. Clearly, projects of this nature are intended to highlight the achievements of persons who are recognised regionally and nationally for their work, and are not intended to highlight the fledgling talent of even aspiring artistes who have not yet "arrived." Candidates should be encouraged to look beyond the limitations of their own personal experience.

### CONCLUSION

Excellent work in the composing profile of the 2004 examination has improved the overall quality of the music examination. Teachers as well as candidates stand to benefit immensely when they abide by the guidelines set out in the syllabus and observe other comments that are intended to give clarification and direction to the teaching and management of the programme. There is anticipation that the improvements seen this year will continue to influence general outlook to the potential that exists for limitless achievement. All stakeholders must now address the pertinent concerns so that the examination may continue to improve and to bring satisfaction and pleasure to all.

**CARIBBEAN EXAMINATIONS COUNCIL**

**REPORT ON CANDIDATES' WORK IN THE  
SECONDARY EDUCATION CERTIFICATE EXAMINATION**

**JUNE 2005**

**MUSIC**

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**MUSIC  
GENERAL PROFICIENCY EXAMINATION  
JUNE 2005**

**GENERAL COMMENTS**

**Introduction**

Four hundred and eleven candidates from 79 centres in ten territories wrote the 2005 CSEC Music examination. This represents a 20% increase in candidacy, over the previous year. The examination is offered at the general proficiency level only.

The syllabus offers three papers in three profiles - Listening and Appraising (LIAP), Performing (PERF) and Composing (COMP) - which are organised as seen in the table below.

PAPER	PROFILE/SECTION/OPTION				
<b>01</b>	LIAP (Profile 1) Section I - Musical Perception	LIAP (Profile 1) Section II - Musical Literacy			LIAP (Profile 1) Section III - Set Works
<b>02</b>	PERF (Profile 2) Section I - Performing		COMP (Profile 3) Section II - Composing		
<b>03</b>	SBA (Profile 1)				
	LIAP I Worship	LIAP II Live Performance	LIAP III Musical Advertisements	LIAP IV Caribbean Performer/Composer	LIAP V Caribbean Folk Form/Practice

Paper 01 comprises three compulsory sections based on the listening profile – Musical Perception, Musical Literacy, and Set Works. Paper 02 is a practical paper comprising two profiles, Performing (PERF) and Composing (COMP). Paper 03 is a School-Based Assessment (SBA) with five options based on the listening and appraising profile.

**Paper 01**

Paper 01 assesses candidates' ability to respond to the structural and expressive elements of music, using appropriate musical vocabulary. Candidates discuss the application of these elements to different genres and styles and develop a critical ear to the sound of music. Section I (Musical Perception) is assessed by short-response and multiple-choice questions based on unprepared recorded excerpts. Section II (Musical Literacy) requires the application of practical and theoretical knowledge in responding to questions based on a printed score with corresponding audio. Section III (Set Works) presents questions based on three prepared musical works, which candidates study over an extended period. Candidates are required to answer questions based on one set work only. Detailed study of a single major work can provide candidates with analytical skills and insights applicable to a wide variety of musics.

Excellent performance was seen in Paper 01 responses, with 76% of the candidates gaining marks ranging between 22 and 46 out of a total of 50. The 24% who fell below this score were unprepared for the paper. One hundred and thirty-one candidates (43%) scored less than 30 marks. These candidates seldom used appropriate musical vocabulary to communicate their responses. They appeared to need more practise and experience in analysing music. Greater application could significantly improve performance in both sections two and three.



Teachers should provide more opportunity for students to gain experience in analysing music other than the set works, in order to broaden their experience in appraising music of different styles and idioms.

## **Paper 02**

Paper 02 comprises two practical components, profile two (Performing) and profile three (Composing). The performing (PERF) profile assesses candidates' technical competencies in playing an instrument or singing, which are assessed at three levels - elementary, intermediate and advanced. Candidates are required to demonstrate understanding of interpretive detail and convey meaning through the use of expression, articulation and nuance. Candidates are assessed on a live presentation in which trained territorial examiners award marks based on a prepared programme. Composing is marked by the examining committee, by means of portfolios (manuscripts or printed scores) and audio recordings submitted by candidates. During the performing examination, candidates present one of their two main compositions in a live performance. This encourages the creation of realistic compositions and allows candidates to demonstrate ownership of their work. Both profiles involve candidate participation in a *viva voce* discussion to further substantiate the validity of their work in the two areas.

Paper 02 results reflect a mixed response to the two profiles (PERF and COMP). Candidates displayed a typically high level of performing skills in the PERF component, reflecting the high level of performing skills existing among candidates, and the people of the Caribbean in general. Approximately 82% of the candidates achieved grade ranges of 1-3. In the composing examination, many candidates submitted exemplary work for assessment. There were others, however, who needed to apply more technical knowledge and originality in order to achieve better results. Careful monitoring and guidance from teachers should encourage a more systematic and methodical approach by the candidates for examination.

## **Paper 03 – School-Based Assessment (SBA)**

Paper 03 (the School-Based Assessment) provides opportunity for candidates to reinforce their work in the listening and appraising profile (LIAP). The assignments are intended to be interactive, rather than being mainly data-research based, and marks are awarded largely for musical analysis. The paper offers five options, as shown in the following table. Teachers mark candidates' scripts using criteria established by Council, and submit a sample of their marked scripts for moderation by the examining committee.

<b>LIAP I</b>	<b>LIAP II</b>	<b>LIAP III</b>	<b>LIAP IV</b>	<b>LIAP V</b>
Worship	Musical Performance	Musical Advertisements	Caribbean Performer/Composer	Caribbean Folk Form/Practice

## **DETAILED COMMENTS**

### **PAPER 01 - LIAP**

#### **Section I – Musical Perception**

##### **Question 1**

This question required candidates to identify texture, timbre, genre and performance technique in an excerpt played four times. Timbre, in this context, was related to the ethnographic classification of musical instruments

(aerophones, membranophones, etc.), and was a challenge for candidates who were unfamiliar with this aspect of the syllabus.

### **Question 2**

Question two was based on a traditional folk music excerpt, which tested candidates' ability to recognise the predominance of different musical features and to identify broad categorisations of musical instrumentation/texture.

### **Question 3**

One of the most broad-based questions in this section of the paper, question three addressed a mixed range of abilities among candidates. The majority of candidates performed well in Question 3 (a), focusing on the application of major/minor tonality. Question 3 (b) (i) dealt with instrumental classification. Candidates responded very well in identifying the family to which the solo instrument belonged. There was limited logical follow-through. In Question 3 (b) (ii), candidates were asked to name another instrument belonging to the same family as the solo instrument. Quite a number of persons named the solo instrument instead of another member of the same family. Question 3 (c) separated the more casual candidates from those with more competent visual/aural skills. It required candidates to identify, from among three visual representations, the main theme heard in the excerpt. Candidates with the requisite level of musical literacy skills were able to cope easily with this part of the question. The more competent candidates were able to perform well in Question 3 (d), which focused on knowledge of musical structure.

### **Question 4**

This question challenged students' working knowledge of the Jazz/Blues idiom. Although many persons were able to identify the solo instrument [4 (a) (ii)], fewer were able to name the kind of scale used [4 (b)], suggest a dominant feature of thematic treatment [4 (c)], or describe the articulation of the first solo instrument heard [4 (a) (i)]. This made it evident that more emphasis was needed on the exploration of the idiom at the upper-secondary level.

### **Question 5**

Many candidates found the question rather challenging - particularly 5 (b), where the emphasis was on analysing the formal structure of the excerpt. The responses to the first part of the question [5 (a) ] were very positive, while 5 (c) clearly separated the musically literate from the non-readers, despite its intention to use simple note values.

## **Section II – Musical Literacy**

Music literacy questions allow candidates to respond to audio and print music through the application of theoretical skills within a holistic framework (there is no examination of isolated theory). Candidates make predominant use of their reading, writing and interpretive skills. This section has often been a weak one for the more intuitive student musician who plays well but has never learnt to read and write music. Successful candidates are those whose musical literacy keeps pace with the development of their practical skills.

## Question 6

Question 6 was based on a recorded excerpt with a corresponding printed score, requiring candidates to respond to both the score and the audio. Several candidates were unable to insert the appropriate time (metre) signature in question 6 (a) (i), despite the presence of the score, which should have served to make the bar grouping quite evident. Teachers, as well as students, should be aware that, apart from regular 2-pulse 3-pulse and 4-pulse measures, irregular groupings, such as quintuple (5-pulse) and septuple (7-pulse) measures (as in Greek music) also exist.

Question 6 (a), (ii) was challenging for more candidates than anticipated. It required the insertion of a suitable dynamic symbol at a point indicated in the score, based on the actual audio. Question 6 (b) and (c) related to tempo and form; candidates were asked to select from a list, in each case, the most appropriate term to identify these two elements. Responses to tempo were more successful than those to form, suggesting that structural analysis may be a weak instructional area in candidate preparation.

Question 6 (d), (e) and (f) tested candidates' understanding of major-minor tonality, tonic-dominant relationships, the use of expression symbols and intervallic structure. Candidates scored well in some areas, but the obviously weaker areas were tonic-dominant relationships and intervallic structure. It was always easy to identify the size of an interval, but candidates found it difficult to determine the quality of these intervals (e.g., major, minor, perfect).

In question 6 (g), the task was to compare two melodic phrases (by examining the score) and identify two differences. In many instances candidates gave two responses that pointed to a single factor, instead of naming two independent differences. Knowledge of cadences was less satisfactory than expected; less than half the responses were correct. The transposition exercise (question 6 (i)) had a wide range of responses. Candidates whose knowledge of intervals was secure had no difficulty finding the new key (down a minor 3rd from the original). Some persons successfully identified the new key, but wrote the wrong intervals for the melodic excerpt, while obvious confusion caused others to write the correct key-signature yet use superfluous accidentals in the transposition.

## Section III – Set Works

### Question 7 – “Pictures at an Exhibition”

Approximately 29% of the population attempted questions based on this set work. Responses were largely encouraging. Candidates responded well to question 7 (a), in which they were asked to appraise elements of programme music (music portrayal of story characters). A number of persons did not understand that the term, *non-traditional instruments*, in question 7 (b), was used in relation to the symphony orchestra. Teachers need to address this by examining musical aggregations in different musical eras (wind orchestra, string orchestra, symphony orchestra, etc.). Candidates found question 7 (c) the most challenging, as it called for memory of detailed analysis of the work. The question required candidates to identify a number of statements with the appropriate sections of the work. Question 7 (d) and (e), based on the *promenade* (a recurrent theme) required candidates to compare different appearances of the promenade and state its significance to the work. These were answered correctly by the majority. The last two questions related to the origin and instrumentation of the composition. While many candidates answered correctly, it was surprising that there were those who could not name one melodic and one non-melodic percussion instrument used in the orchestration.

### Question 8 – “Gospel Mass”

The most popular of the three set works, *Gospel Mass* was done by 51% of the examination population. One reason for its popularity may be that it is the most accessible of the pieces. Candidate performance on this

question was commendable, the main difficulties were in 8 (d) and (i). Question 8 (d) is both a visual and an aural question; candidates should recognize the figure from seeing the score as well as listening to the excerpt. In this context, seeing is also 'hearing,' therefore those who have limited facility in deciphering a score would benefit less from the aural impact of the visual presentation. Question 8 (i), similar to the previous set work [7 (c)], was also challenging for candidates who were unprepared for the details of analysis required.

### **Question 9 – “Faces of Trinidad and Tobago”**

Feedback has indicated that this set work (score and audio) is the least accessible of the three. This could account for the smaller number (about 20%) that responds to questions based on the work, which is studied mainly within its country of origin. Candidate response to the work has continued to improve over the years, however, as teachers become more familiar with the demands of its analysis and the nature of the questions. The majority of candidates performed well in Question 9 (a), (b), (d) and (e). Their main challenges, however, came in relation to 9 (c), (f) and (g). These questions demanded more than a cursory understanding of the work. All three questions tested a more detailed analysis of the rhythmic/melodic, harmonic and expressive features of the composition.

## **PAPER 02**

### **Profile II – PERF**

Candidates must present a single instrument for examination, rather than playing one solo piece on one instrument and a second solo piece on a second instrument. In other words, candidates must commit themselves to one instrument and try to achieve greater competencies, instead of making a mediocre presentation on two instruments. Candidates must adhere to syllabus guidelines. There was evidence of departure from the guidelines in some territories.

Performing usually shows a wide range of candidate competencies, varying from very elementary skills to advanced technical proficiency. The PERF profile is therefore assessed at three levels - elementary, intermediate and advanced. Some teachers enter intermediate and elementary candidates at a higher level in the hope that the candidate could gain an advantage. It is, however, the repertoire that the candidate is able to manage that determines his or her competence. Examiners make the final decision about candidates' competency, based on the music presented. Those who are entered at the wrong level are reassigned.

More than 80% of the candidates attained a passing grade for the performing profile. Sixty-six persons (22% of those graded) achieved top scores of 45-59 out of a possible 60 marks; another 91 persons (30.33%) scored 36-44 marks; and 31.33% (94 persons) scored 27-35 of the available marks. The remaining 16.34% (49 candidates) did not achieve a passing score for the profile.

File preparation is an obvious problem in the examination. Candidates enter the examination room with pieces of paper (scores) from which they perform, and no provision is made to give the examiner access to copies of the music. There are others who, having no scores (or being unable to read the music), perform from memory, thus leaving examiners to guess whether their performance is an accurate representation of an actual score. It is impossible to make fair judgement in such cases, because intended articulation and expressive detail cannot be determined without a score.

Some candidates fail to present a PERF repertoire to the examiner, and put themselves at the disadvantage of losing valuable marks. Marks are awarded, based on the repertoire covered over the two years of preparation. The file should reflect solo as well as ensemble pieces, and there are specific guidelines governing the allocation of marks. Examiners should grade the PERF files and return them to the candidates; they should not forward these files to the Registrar.

### **Profile III – COMP**

Candidates achieved an exemplary standard in the 2004 examination but this trend became less evident in the 2005 examination. There was evidence that the lack of experience by some teachers impacted on the standard of the examination. Teachers are encouraged to read syllabus guidelines carefully and to collaborate with colleagues who have more experience in preparing candidates for the examination. Seventy-one percent (213 candidates) gained passing marks in the COMP profile (as compared with 76% in 2004), with 14.7% at the top level (37-49 marks), 24.7% at the next level (30-36 marks), and 31.7% (22-29 marks) just above the required standard.

Many of the problems have been recurrent ones, indicating that some teachers pay little attention to feedback given in the schools report. It is recommended that teachers read the 2004 as well as previous reports to gain insights into common problems encountered over the years. It has been clearly stated that candidates who offer their own compositions as solo performance items will be penalised. There are even further penalties for the duplication of items between different sections of the examination - e.g., a piece offered simultaneously for COMP, and PERF, COMP and ensemble or solo and ensemble. No single examination item can be awarded more than one set of marks; the duplicated item will, therefore, be disqualified from one of the sections in which it appears.

Compositions that are isolated melodic lines (no instrumentation indicated) cannot be assessed in timbral context, and candidates will therefore forfeit the available marks, except for those given for rhythmic/melodic development. Candidates are reminded that songs represented only by lyrics cannot be treated as music, and will be disqualified. Arrangements of copyrighted material should carry an indication of the source, and the original score must be included in the COMP file. In addition, compositions and SBA projects submitted on micro cassettes and video tapes WILL NOT BE MARKED. The accepted formats are audio cassettes or CDs.

It is important for teachers to note that the improved exploration of alternative composition modes (sound collages, Veitch compositions, etc.) evident in the 2004 examination was the correct procedure. As candidates continue to investigate these modes, greater efforts should be made to bring the compositions to a worthwhile standard showing some development and achievements. Elemental fragments are not adequate for the expected standard at this level. Teachers should try to create their own compositions, in order to improve their ability to determine realistic standards in candidates' work and gain better insights into the requirements of the process.

Most persons have started to take the Declaration and the Composition Profile Analysis forms more seriously. It seems however, that only the new Composition Profile Analysis (CPA) forms were distributed, and not the Declaration form, which had considerably improved the administration of the 2004 examination. The CPA form seemed to have been used as a replacement for the Declaration form, although this was not required or stated. Candidates must include both forms in their COMP portfolio either lose valuable marks or cause their work to remain ungraded. It should be absolutely clear that **NO COMPOSITION PORTFOLIO WITHOUT A DECLARATION WILL BE GRADED.**

### **PAPER 03 – SCHOOL-BASED ASSESSMENT (SBA)**

A number of excellent SBA samples were received for moderation, some of them far in advance of the standard expected at this level. The positive consistency seen in teacher's marking in 2004 declined, however, in the 2005 examination. Again, this problem seemed mainly to have resulted from the lack of experience of new teachers in the system. Choice of project followed the usual pattern of preferences, with project III (Musical Advertisements) attracting the greatest interest, and project II (Musical Performance) attracting the least number of candidates.

Project III seems to be the most popular due to its accessibility for candidates who find it convenient to work at home, at their own pace, with brief musical sketches that they can discard and replace as preferred. Comparatively, public concerts (as required for Project II) may not always be available at times convenient to the candidate. Moreover, it may be more challenging to arrange for a recording of the programme, and the music to be analysed is longer and often more technical. Both kinds of experiences and abilities are needed regionally, therefore the examination has provided opportunity for those who prefer these options.

Projects I, IV and V were moderately popular, in the same order as last year. The most “bookish” presentations were seen in Project V (Caribbean Folk Form/Practice). Candidates lost marks for lifting extraneous material from published sources and sites and then followed through with superficial analysis. A general shortcoming was the lack of adherence to the syllabus guidelines for the submission of projects. One common error seen in Project I (Worship) was candidates’ submitting general dissertations about two denominations without basing their investigation on an actual visit to different places of worship. In such cases, musical examples were selected from audio or print publications and comments were disembodied from actual performance practice, as seen in the field. Projects based on studio recordings, where music should have been collected ‘in the field’ (e.g., in Projects I and II) had to be rejected. Isolated incidences of collusion and submission of projects in unacceptable recording formats (video tapes) caused others to be disqualified. Candidates are reminded that the projects are intended to be interactive and investigative. They should also recognise that the focus of these projects is musical analysis, and be guided by the criteria set out in the mark scheme. In order for CXC to provide maximum support and guidance for those teachers and their candidates who use CXC guidelines for SBA projects, amplified guidelines will be circulated throughout the region well in advance of the 2006 examination.

## CONCLUSION

Significant growth in the examination population over the past years has brought to the fore three concerns about quality control. Examination requirements and guidelines must be clear and unambiguous; syllabus support material (such as set works) must be more accessible to all patrons; and many school administrators are now using candidate performance in the examination as a standard.

**CARIBBEAN EXAMINATIONS COUNCIL**

**REPORT ON CANDIDATES' WORK IN THE  
SECONDARY EDUCATION CERTIFICATE EXAMINATION**

**JUNE 2006**

**MUSIC**

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St. Michael, Barbados

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**MUSIC  
GENERAL PROFICIENCY EXAMINATION  
JUNE 2006**

**GENERAL COMMENTS**

**Introduction**

The CSEC Music examination consists of three papers in three profiles - Listening and Appraising (LIAP), Performing (PERF) and Composing (COMP).

Paper 01 consists of three compulsory sections which constitute what is termed the listening profile - Musical Perception, Musical Literacy and Set Works. Paper 02 is a practical paper consisting of two profiles — Performing (PERF) and Composing (COMP). Paper 03 is the School-Based Assessment (SBA) which offers five options based on the listening and appraising profile.

The schedule set out below presents the framework within which the profiles have been conceived:

PAPER	PROFILE/SECTION/OPTION				
<b>01</b>	LIAP (Profile 1) Section I - Musical Perception	LIAP (Profile 1) Section II - Musical Literacy			LIAP (Profile 1) Section III - Set Works
<b>02</b>	PERF (Profile 2) Section I - Performing		COMP (Profile 3) Section II - Composing		
<b>03</b>	SBA (Profile 1)				
	LIAP I Worship	LIAP II Live Performance	LIAP III Musical Advertisements	LIAP IV Caribbean Performer/Composer	LIAP V Caribbean Folk Form/Practice

**Paper 01**

Paper 01 addresses issues of form and expression in music. In their responses to the questions, candidates must show that they have developed a critical ear for those features by their ability to identify structural and expressive elements in the music they listen to and by their proficient use of the appropriate vocabulary.

In Section I of this paper, recordings of excerpts from various types of music are played to which the candidates must listen keenly. This section is assessed through short response questions. In Section II (Musical Literacy) a printed score and corresponding audio-tape are provided. Questions based on this material require candidates to show their practical and theoretical knowledge of music. Section III (Set Works) presents questions based on three prepared musical works, of which candidates will have chosen ONE for study over a period of some months. This section tests the analytical skills of the candidates and their ability to apply their general knowledge to a specific text that they have prepared.

**Paper 02**

Paper 02 consists of two profiles: Performing and Composing, and it affords candidates the opportunity to demonstrate their practical skills in playing an instrument and in creating music for an instrument (or voice). Their technical proficiency in Performing is assessed at three levels: elementary, intermediate and advanced, by qualified territorial examiners. This profile requires candidates not only to present a prepared programme of pieces, but also to display ability to perform in an ensemble. The composing profile requires the presentation



of a portfolio of four works, two of which must be recorded on audio-tape for inclusion in the portfolio, which is sent to the examination committee for assessment. In 2006, there has been some excellent work in this section, confirming our faith in the creative talents of our school-children.

### **Paper 03 – School-Based Assessment (SBA)**

Paper 03 (School-Based Assessment) expects candidates to demonstrate their potential for critical listening and research. Candidates have a choice of five options: Worship, Musical Performance, Musical Advertisements, Caribbean Performer/Composer, Caribbean Folk Form/Practice. The intention is to encourage students' interaction with the major actors in the selected category and to stimulate enquiry into the mechanisms that operate within the chosen option. As the instructions in the syllabus indicate, the emphasis is on musical analysis. Teachers are expected to mark candidates' research according to the format established by CXC and to submit a sample of their marked scripts for moderation at the level of the examining committee. As in 2005, a number of excellent SBA samples were received for moderation.

## **DETAILED COMMENTS**

### **PAPER 01 - LIAP**

#### **Section I – Musical Perception**

##### **Question 1**

This question tested the ability of candidates to identify the basic genres in music through the recognition of style, instrumentation and performance techniques, in a selection of six short excerpts played in sequence twice. A certain degree of guidance was given by providing a list of genres from which the candidates might choose. The responses were generally good, except that some few candidates seemed not to discern the difference between "Pop" and "Gospel".

##### **Question 2**

The first part of Question 2 required candidates to recognize two textural / timbral changes that took place in a short excerpt played three times. On the other hand, the second and third parts of Question 2 tested the candidates' ability to identify harmonic texture using the vocabulary of music. Some candidates encountered difficulty in the use of musical vocabulary.

##### **Question 3**

Unlike Question 2, Question 3 sought response to a mixed range of abilities such as classifying instruments according to the ethnographic approach, identifying tonalities and recording tonalities, identifying differences in articulation in a musical selection. The focus was therefore most particularly on musical literacy. In this section, candidates showed a good grasp of the ethnographic classification of instruments, and in the identification of differences in articulation in the music.

##### **Question 4**

Question 4 appealed to the candidates' knowledge of structure in music and the various musical devices related to structure. While the majority of students accurately recognized the use of ostinato, and identified the tonality of the excerpt, approximately forty percent of the candidates missed out on the absence of modulation in the excerpt. This means that teachers need to encourage students to listen to a wide variety of music in order to improve their skills in spotting tonal changes.

### **Question 5**

This question tested candidates' working knowledge of the contemporary gospel idiom and the instrumentation which is one of its important features. While most candidates were able to give accurate responses to parts (a) and (b), part (c) seems to have presented a challenge, calling as it did for the auditive identification of the timbre of the aerophone heard in the excerpt. One cannot stress enough the fact that music is an auditive art and it relies on the keenness of the hearing faculty.

### **Section II – Musical Literacy**

The questions in this section were based on a given musical text intended to test candidates' knowledge of a wide range of elements relative to musical "reading and writing". As has been pointed out in previous reports, this section continued to be as before, "a challenging one for the more intuitive student musician who plays well but has never learnt to read and write music". As a result, the responses to the questions in this section were the least satisfactory. In particular, teachers need to pay more attention to the recognition of chords and cadences, and the identification of modulations in a selected text.

### **Question 6**

Question 6, parts (a) to (f), tested knowledge of key-signatures, scales, chords, tonalities, intervals, note-values, terms, symbols and metre. Questions 6 (g) and 6 (h) related to metre, tempo and dynamics. Candidates were asked to identify symbols and terms appearing in a list of those used in the given musical text. Although there were some outstanding responses, for too many candidates, this was the section that was least satisfactorily responded to.

### **Section III – Set Works**

#### **Question 7 – "Faces of Trinidad and Tobago"**

Approximately 40% of the candidates attempted questions based on this set work. They responded generally quite well to the questions on the form of the piece and on the technical devices used by the composer. However, responses to the question on the socio-cultural significance of the work generally missed the mark. Teachers therefore need to allocate some more time for discussion about the social context and relevance of the work.

#### **Question 8 – "Gospel Mass"**

Some 50% of the examination population opted for the set work, "Gospel Mass" by Robert Ray. Candidates' performance on this question was generally good, although Question 8 (d) generated some responses which spoke more to issues of religious belief than to issues of the actual music of the Gospel Mass. Here, as in the other papers, the emphasis should be understood to be on the music, rather than on issues of theology or literature.

Questions 8 (g) and 8 (h) required familiarity with the actual written text and the keys in which the various movements of the Mass were written. Responses were generally adequate.

#### **Question 9 – "Pictures at an Exhibition"**

This was the least popular of the Set Works, but it solicited the largest proportion of correct answers. Questions 9 (a) and 9 (b) addressed the history of the work and the instrumentation featured in it. Questions 9 (c) and 9 (d) tested candidates' grasp of the basic structure and the main motifs developed in the work. The issue of the composer's use of register and other devices to portray the characters, was addressed in Questions 9 (f) and 9 (g). These questions called for familiarity with the instruments of the orchestra and details of orchestral technique as used by composers in the pertinent era.

## **PAPER 02**

### **Profile II – PERF**

The Performance Profile required candidates to present a practical programme of pieces on an instrument or with voice, displaying understanding of and sensitivity to musical structure and style. The syllabus was devised so as to give opportunities to the candidates to: “develop technical competence, instrumental / vocal control and musicality in performance; develop co-operation and musical sensitivity when performing with others; develop musical literacy through performance from scores commensurate with their level of technical competence”. In other words, this Profile supplements and complements the requirements in the written papers and should be taken quite seriously.

Unfortunately, in the 2006 examination there were cases of candidates not turning up for this practical examination, and candidates omitting pieces from their portfolio, and yet other candidates coming to the practical examination unprepared. Teachers are asked to familiarize themselves with the regulations governing the Performance Profile, which constitutes 30% of the total marks allotted to candidates in music.

### **Profile III – COMP**

At the level of the CSEC examination, candidates are required to present compositions created by themselves, which display some evidence of their ability to harmonize using suitable chords and to explore creation of compositions in a variety of styles, or for different instruments. They are expected to produce much more than isolated melodic lines sixteen bars in length. Again, the trend of relying on the synthesizer to harmonize melodies and otherwise produce support material needs to be carefully monitored by the teacher, so that the synthesizer is not allowed to dominate, when it should merely be a tool for the creativity of the young composer.

In Profile III – COMP, the issue of preparation of the portfolio was once again challenging. Some portfolios were presented without some of the required documents / compositions / recordings. So that although there was an encouraging number of candidates presenting excellent work in their composition profile, there were others who were careless in the preparation of their portfolio, and therefore lost marks.

It may be useful to remind teachers that the Composition file should contain the following:

- (i) Four compositions
- (ii) The audio-tape on which two of the compositions are recorded
- (iii) The completed Composition Profile Analysis forms
- (iv) The completed Music Declaration form
- (v) The Composition Mark Sheet on which the territorial practical examiner will have completed the Viva Voce section and affixed his/her signature.

## **PAPER 03 – SCHOOL-BASED ASSESSMENT (SBA)**

Paper 03 (School-Based Assessment) required candidates to demonstrate their potential for critical listening in the context of research. Candidates had a choice of five options: Worship, Musical Performance, Musical Advertisements, Caribbean Performer/Composer, Caribbean Folk Form/Practice. The intention was to encourage interaction with the major actors in the selected option, and to stimulate enquiry into the mechanisms that operate within the chosen option. As the instructions in the syllabus indicate, the emphasis is on musical analysis.

In the preparation of the music SBAs the teacher is called upon to guide the candidates, mark the final product according to the format established by CXC, and submit a sample of the marked scripts for moderation at the level of the examining committee.

In the 2006 examination, the majority of responses received were projects under the Musical Advertisements option, followed closely by the Worship and Caribbean Performer/Composer options. The Caribbean Folk Form/Practice presented evidence of the anomaly in which some candidates sourced information solely from books and relied on commercial tapes for their musical analysis. This was completely in opposition to the intention of the music syllabus guidelines which indicate that this Paper 03 is an opportunity for candidates to experience, enquire and interact with the practitioners in the field. In the Advertisements' option, candidates needed to avoid the pitfall of dwelling too much on the product being advertised, and forgetting to focus on the analysis of the music which is its vehicle.

### **GENERAL REMARKS**

The year 2006 has shown a great increase in the number of entrants to the CSEC examination in Music. There were over five hundred candidates from ten territories in the region. Our records of the Practical examination in Music reveal that apart from the preponderance of performers on the Steel Pan, who numbered one hundred and fifty, candidates offered Voice, Recorder, Piano, Violin, Drum, Keyboard, Cello, Guitar, as their instrument of choice, with a growing number of woodwinds and brass. The wide variety of interests gives cause for celebration and leads us to hope that the creative trend will continue to grow in the generations to come.

### **CONCLUSION**

As the report reveals, the CSEC examination in Music is a cooperative effort in which the Caribbean Examinations Council provides an unequalled opportunity for candidates, teachers, parents and the community at large to come together in the interest of preserving, promoting and developing music in the region.

**CARIBBEAN EXAMINATIONS COUNCIL**

**REPORT ON CANDIDATES' WORK IN THE SECONDARY EDUCATION  
CERTIFICATE EXAMINATION**

**MAY/JUNE 2007**

**MUSIC**

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**MUSIC**  
**GENERAL PROFICIENCY EXAMINATION**  
**MAY/JUNE 2007**

**GENERAL COMMENTS**

**Introduction**

Four hundred and eighty candidates from 79 centres in nine territories wrote the 2007 CSEC Music examination. This represents a substantial increase over the previous year. The syllabus is currently under revision.

The music syllabus, which is offered at the General Proficiency only, requires three papers assessing three profiles. Paper 01 comprises three sections, and assesses profile 1, Listening & Appraising (LIAP). Paper 02 is divided into two sections, comprising profile 2, Performing (PERF) and profile 3, Composing (COMP). Paper 03 is the School-Based Assessment (SBA), consisting of five optional questions based on the LIAP profile.

The following table outlines the general organisation of the papers and profiles:

PAPER	PROFILE/SECTION/OPTION				
01	LIAP (Profile 1) Section I – Musical Perception	LIAP (Profile 1) Section II – Musical Literacy			LIAP (Profile 1) Section III – Set Works
02	PERF (Profile 2) Section I - Performing		COMP (Profile 3) Section II – Composing		
03	SBA (Profile 1)				
	LIAP I Worship	LIAP II Live Performance	LIAP III Musical Advertisements	LIAP IV Caribbean Performer/Composer	LIAP V Caribbean Folk Form/Practice

**Paper 01**

There are three compulsory sections in Paper 01 (LIAP). The first section, Musical Perception, requires candidates to respond to questions based on brief recorded excerpts that are played two to four times, depending on the demand of the questions. It uses short-response and multiple-choice tasks relating to general musical elements, such as duration, timbre, dynamics, pitch and structure. In Section II, Musical Literacy, questions are based on a musical example presented both visually and aurally (printed score and audio recording). Candidates apply their theoretical understanding to an actual piece of music - which may involve making insertions in the score. Section III, Set Works, carries three optional questions relating to three set works studied over an extended period. Candidates are expected to respond to questions based on ONE set work only. The set-work options expose candidates to a detailed and more in-depth analysis of music that they have had time to explore and discuss with their teachers and peers.

**Paper 02**

Paper 02 incorporates profile 2, Performing (PERF), and profile 3, Composing (COMP). Section I (PERF) assesses candidates' technical competencies in performing vocal or instrumental music. Candidates are assessed in a live presentation of a prepared programme in which they demonstrate their ability to perform alone (solo) and with a group (ensemble). Trained territorial examiners award marks for accuracy, tone, technique and interpretation. Candidates are assessed in their vocal or instrumental competencies, which usually reflect a wide range of technical proficiency, and placed in elementary, intermediate or advanced levels, based on established benchmarks. These levels apply to

the PERF profile only. The placement of candidates is related to the repertoire that the candidates are able to manage that determines their competence. **The examining committee makes the final decision about candidates' competency, based on the music presented. Those who are entered at the wrong level are reassigned, as appropriate.**

The second section of Paper 02, Composing (COMP) provides opportunity for candidates to create original music based on a wide range of stimuli. Each examinee submits a portfolio of four compositions or arrangements, two of which must be also recorded on audio tape or CD. The COMP portfolio is assessed by the examining committee. Marks are awarded for the quality of imaginative and stylistic inputs, treatment of the medium (vocal or instrumental), balance and sense of development, and recording (score and audio). In order to guide candidates in creating realistic compositions and assuming ownership of their work, the syllabus requires them to rehearse and present (not necessarily performed by the candidates) one of their major compositions (those recorded on audio tape/CD) in a live performance during the PERF examination. Both of the profiles in Paper 02 require candidates to participate in a *viva voce* discussion to further demonstrate understanding and ownership of their work.

### **Paper 03**

Paper 03 is the School-Based Assessment (SBA), in which candidates select one of five optional questions. This paper is an extension of candidates' work in profile 1 (LIAP). The five options provide for a wide range of interests in the investigation of musical genres and practices for the purpose of analysis. The assignments are designed to provide interaction between candidates and real-life practitioners. Emphasis is given to musical analysis, rather than the collection of data. Table 02 outlines the five project options.

<b>LIAP I</b>	<b>LIAP II</b>	<b>LIAP III</b>	<b>LIAP IV</b>	<b>LIAP V</b>
Worship	Musical Performance	Musical Advertisement	Caribbean Performer/Composer	Caribbean Folk Form/Practice

Table 02

Examination centres submit a sample of marked scripts as indicated by CXC, for moderation by the examining committee, based on established assessment criteria.

## **DETAILED COMMENTS**

### **PAPER 01 – LIAP (Profile 1)**

Candidates performed excellently in Paper 01, with 78.16 per cent gaining marks ranging between 22 and 44 out of a maximum of 50 (an improvement over the previous year). The 22 per cent who fell below this margin were obviously unprepared for the paper and were less likely to perform well in other papers. The 149 candidates (37 per cent of the population) who scored between 22 and 29 marks are poised to achieve the required standard, but would have benefited from a more intense application of musical analysis, wider performing experience and greater understanding of musical vocabulary. Improved application in sections two and three would considerably raise the overall quality of the paper. Students must adhere to the pre-requisite skills and knowledge that will enable them to cope with the higher-order demands of structured musical analysis, and to recognise that musical experience begins before starting the syllabus.

## Section I – Musical Perception

### Question 1

This question required candidates to listen to a linear collage comprising brief musical sketches, and to identify the changing genres in the sequence. The options were stated in the question, the candidates' task being to identify the order played in the recording. Candidates responded well to this opening question, which was pitched at a level manageable by the most elementary and established a positive outlook for the rest of the paper.

### Question 2

Question 2 was based on an excerpt from the Jazz and Blues idiom. Candidates were required to (a) insert, in a partially completed score (the entire rhythmic framework and most of the melody given), the missing pitches in the melodic line; (b) identify the instrumentation, and (c) indicate the tonality (for example, major/minor). Question 2 (a) was a challenging question for many candidates. Although the missing pitches were carefully chosen as repetitions of the ones immediately preceding or the next scale step up or down, these clues were missed by many persons. Only the most perceptive were able to detect the use of the accidental in the penultimate bar, despite its being approached and quitted by step. Candidates who excelled were those more familiar with reading and writing music notation. Some candidates were better able to cope with question 2 (b) and (c) however, many persons got their answers crossed in responding to the major-minor tonality in (c). Teachers should give their students practice in singing, playing and responding to chromatic as well as diatonic intervals.

### Question 3

This question tested candidates' understanding of genre, vocal or instrumental timbres, and texture. Parts (a) and (d) were well answered, except for an obvious misunderstanding of the use of the term *monophonic* as opposed to *homophonic*. The possible reasoning was that, since **monophonic** meant one sound, where there are many parts the music is **polyphonic**. Teachers need to ensure that students understand polyphonic music as having several **independent** melodic lines interwoven (as in a round or canon or fugue), as opposed to accompaniment harmony (such as in a harmonised hymn or any main melody with chordal accompaniment). In (b) and (c), candidates had difficulty identifying the voice type as tenor or acknowledging the voice as an instrument. Those who were able to correctly identify the voice type were the same ones who understood the voice to be the solo instrument. Teachers should be careful to ensure that students understand that the voice is as much an instrument as the guitar, flute or drum.

### Question 4

Question 4 challenged candidates' working knowledge of the pop(ular) music idioms. In (a), candidates selected from a set of statements the three that were applicable to the excerpt. Those who selected responses such as *modal*, *polyphonic* or *atonal* were clearly guessing. The more perceptive analysts were, however, able to earn maximum marks for this part of the question. Question 4 (b) (i) elicited fairly positive responses: candidates chose mainly between *Rhythm and Blues (R&B)* (correct) and *Dance Hall* as the specific genre. *Scratching* as well as *hand-clapping* (the most popular responses) were accepted as correct for 4 (b) (ii). Those who correctly identified the genre as R&B were better able to give the correct response.

### Question 5

Most candidates were able to gain some of the marks for part (a) of this question, which was based on the Guyanese folk song, "Timberman"; but very few scored full marks. The majority correctly indicated the textural or timbral features at A, in the excerpt; many jumbled responses were, however,



put forward for C, in which only the stronger listeners were able to score well. The use of “call letters” helped to focus candidates’ attention on the exact point of reference in the audio – a useful mechanism that should remain a feature in future questions of the same kind. Parts (b) (i) and (ii) required the use of ethnographic terminology in the classification of instruments. Those who were familiar with the jargon, as outlined in the syllabus, had no trouble naming a *membranophone* or *cordophone* heard in the excerpt. Responses other than *guitar* were accepted for 5 (b) (ii), as long as they fell within the group, *guitar/banjo/cuatro* (which have general similarities of timbre). Teachers should give their students continuous practice in identifying (by simply describing what they hear) the changing features of music to which they listen. The choice of music is also important, if students are to be exposed to a wide variety of features, as manifest in different genres.

## **Section II – Musical Literacy**

This section of the paper gives an effective assessment of candidates’ literacy competencies in music. It is based on a printed score that is accompanied by an audio recording of the music. The major task is for candidates to interact with the score, but parts of the question are directly related to the actual listening. These listening-dependent parts appear first in the answer booklet to allow candidates to take advantage of the two playings of the audio (five minutes apart). Candidates who excel in this section are those who have attained the pre-requisite musical competencies for the syllabus, with respect to reading and writing musical notation. Unfortunately, there are many intuitive singers and excellent instrumentalists who merely “play by ear,” and cannot cope with music notation. For this reason, this section has often been a weak one for many otherwise talented students. The more successful candidates are those whose musical literacy develops in proportion with their performing skills. Some International examination bodies, require their clients to attain a certain theoretical level before they can read for certain practical standards.

### **Question 6**

Question 6 comprised seven major subdivisions, (a) to (g). In question 6 (a) (i), candidates were required to insert, at the appropriate position in the score, a suitable time or metre signature; and 6 (a) (ii) they were to select from a given list the most suitable tempo indication. The second of these two tasks, in particular, depended on the audio, and could not be answered without it. Candidates responded favourably to both of these questions, although some, having correctly identified the time signature, wrote it in the answer booklet instead of inserting it at the appropriate position in the score.

Question 6 (b) required candidates to identify the form or structure of the piece. Responses were divided almost equally to the positive and negative. Some candidates interpreted *form* as the genre or the texture. Those who responded well were better able to achieve an acceptable standard. Questions 6 (c) (i) and (ii) assessed the major-minor system, modulation and tonic-dominant relationships. Both the audio and score provided important clues to the correct responses; but, the more limited candidates had difficulty coping with logical chromatic changes and shifting key centres, as evidenced in their responses to (c) (ii).

Question 6 (d) elicited a wide range of responses. For reasons identified earlier in this section, many candidates were unable to transpose the given passage down a major 3<sup>rd</sup>. Some persons transposed individual pitches without accounting for the quality (major or minor) of the intervals. Others further complicated matters by inserting a new key-signature while introducing accidentals that were not reflected in the original score. Both teachers and students should understand that transposition is usually by *key*: if the new keynote is the correct interval away from the original keynote, then the pitches should fall in place when the scale steps in the new key correspond with those in the original. The focus of question 6 (e) was recognition of the use of dynamics, tempo and expression in the piece. Part (i) of the question received straightforward responses from candidates, but several persons gave Italian terms in part (ii), which asked for the English meaning of the terms or symbols. Responses to question 6 (f) showed that many candidates could not work out the critical aspect of an interval: it was easy to determine the size (for example, 2<sup>nd</sup>, 3<sup>rd</sup>), by counting the scale steps; but they

were obviously unclear about how to determine the quality. Consequently, many persons gained only half the marks for this question. Teachers need to introduce their students to rules of thumb for determining intervallic quality (for example, a minor 2<sup>nd</sup> has one semitone, a major 2<sup>nd</sup> has two semitones, a minor 3<sup>rd</sup> has three semitones).

The section ended with question 6 (g), in which a short passage was to be rewritten in notes half the value of the original. The majority responded well to this question, despite careless omissions of the dots in the diminutive version.

### **Section III – Set Works**

#### **Question 7 – *Pictures at an Exhibition***

Only 18 per cent of the population (compared with 29 per cent the previous year) attempted questions based on this set work, which has gained popularity over *Faces of Trinidad & Tobago* for the last two years. Generally, candidate response was excellent, with the majority (79 per cent) scoring at least 45 per cent of the marks. Basic questions of musical expression or terminology [7 (a) (ii)]; instrumentation, tempo and key [7 (c)]; common composer or genre nomenclature [7 (d) (i) and (ii)]; ornamentation and timbre [7 (e) (ii) and 7 (f)] were complemented by the more challenging ones requiring higher-order thinking. The candidates who performed exceptionally well were those who understood the requirements of the latter questions. In 7 (a) (i) they were able to make a technical comparison between the opening *promenade* and its successive counterparts. Familiarity with the printed score distinguished the musically literate from their less able peers in question 7 (b), which required identifying sections (pictures) of the work by printed excerpts; and question 7 (e) (i) tested candidates' understanding of the composer's use of musical characterisation.

To further improve performance teachers should try to move beyond the superficial features of the work to embrace subtleties such as those inherent in a comparison between the successive promenades. They should also attempt to compare and contrast each movement with all its counterparts, in terms of instrumentation, mood or character, structure, tonality, articulation and thematic development.

#### **Question 8 – *Gospel Mass***

*Gospel Mass* has remained the most popular and perhaps the more accessible of the three set works, chosen by 46 per cent of the examination population (a drop from 50 per cent in 2006). Candidate performance on this question was similar to the previous set work (question 7), with 148 (79 per cent) of the 186 candidates scoring 45 per cent or more of the available marks. The majority of candidates responded well to questions 8 (a), (b) and (c), which focused on structure or genre, Latin or English translations of titles, and visual thematic recognition. The main difficulties arose in relation to questions 8 (d) (i) and (ii), in which many saw the relationship between the two rhythmic figures but could not supply the term, "augmentation" or identify the movement in which both figures were present; and question 8 (f), which required a comprehensive review of the features of two movements. Some level of guesswork was evident in responses to this question. In question 8 (g), several persons mistakenly selected the 19<sup>th</sup> century (perhaps thinking 1900s) as the era of this 18<sup>th</sup>-century composition.

*Gospel Mass* has become the traditional choice of a number of centres, to the exclusion of any other set works. The advice given at the end of the succeeding question is also applicable here: teachers should not limit their students to the experiences they can gain from one fixed example, but should provide opportunities for parallel application of broad principles.

### **Question 9 – *Faces of Trinidad & Tobago***

Interestingly, *Faces of Trinidad & Tobago* has moved from the least popular (up to 2005), to second position in popularity, with 35 per cent selecting the work this year (compared with 40 per cent last year). The replacement of the original handwritten score with a printed and much-easier-to-read edition in 2003 may be partly accountable for this. Improved access may also have resulted from the reproduction of the audio cassette in CD format. Unfortunately, the work continues to be selected only within its country of origin. There are two negative factors to this: firstly, the wider candidate population has never experienced the work – implying limitations either of access or appeal; and, secondly, candidates within the territory of origin have not been sufficiently exposed to the other set-work options as a result of their limited selection. Increase in popularity has brought a concomitant improvement in candidate performance in this work, although it has the lowest performance by candidates. Of the 142 candidates who selected this option, 81 persons (57 per cent) scored marks above the 45 per cent line. Several candidates had difficulty in naming two instruments used in the work, other than the steel pan, or to identify the ethnographic category to which the steel pan belongs [questions 9 (a) (i) and (ii)]. Responses were much better for questions 9 (b) (i) and (ii), which required the identification of two types of scales used by the composer and two purposes served by the composer's use of scalar passages. Question 9 (c) was difficult for more than half of the population who only gained 45 to 50 per cent of the available marks. The ones who scored full marks were those who had taken a detailed analytical approach in their preparation and understood the distinguishing features of the various faces. Several candidates were unable to perform well in the other questions in this section although they were quite straightforward. The visual thematic question [9 (e)] was particularly challenging for limited score readers.

Teachers should be aware that they severely limit the potential of their students when they expose them to the same set work each year. The practice confines students to a single work and questions that are anticipated can become a rote exercise. It is a greater advantage when students are able to apply their analytical skills and understanding in a varied musical environment. In other words, *applying the principle* is of greater value than *learning the example*. Teachers should therefore explore the other set-work options to broaden their students' musical experience.

### **PAPER 02 – PERF/COMP**

#### **Profile 2 – PERF**

The performance in Paper 02 - profiles (PERF and COMP) was closer than in previous years. Candidates demonstrated the usual high level in the performing skills in profile 2 (PERF); of the 388 persons graded, 306 scored at least 27 of the 60 marks. This means that approximately 79 per cent of the graded population achieved ranges 1-3. Ninety-two candidates (23.7 per cent of those graded) had scores of 45-60 marks; another 136 persons (35 per cent) scored 36-44 marks; and 78 persons (20 per cent) scored 27-35 of the available marks. The remaining 21 per cent (45 candidates) did not achieve a passing score for the profile.

File preparation has remained a problem; candidates must enter the examination room with examination scores, as well as ONE copy for the examiner. The examiner awards marks for rhythmic or melodic accuracy, expression and other visual-aural details. Those, having no scores, who perform from memory, cause examiners to guess whether their performance is an accurate representation of an actual score. It is impossible to make fair judgement in such cases, because intended articulation and expressive nuance cannot be determined without a score.

Candidates are reminded that their PERF portfolios are also graded. They should present to the examiner a repertoire covered over the two years of preparation. The file should reflect solo as well as ensemble pieces, and there are specific guidelines governing the allocation of marks. Some candidates' work cannot be graded because of failure to indicate their level of proficiency. **Candidates are required to submit their main examination pieces (two solos and one ensemble**

**work) for assessment by the examining committee for the 2008 examination. Territorial examiners will continue to grade the PERF portfolios (additional pieces) and return them to the candidates.**

### **Profile 3 – COMP**

Candidates responded almost as well as the performance in profile 2. Of the 388 graded respondents, 281 (72 per cent) secured at least 45 per cent of the 50 marks available. Fifty candidates (approximately 13 per cent) received 37 to 50 marks; another 89 candidates (23 per cent) scored between 30 and 36 marks; and the majority (142 candidates, representing 37 per cent of the population) earned 22 to 29 marks. The remaining 105 candidates (27 per cent) attained a low score. As this relatively new area of musical exploration in the classroom is becoming popular, it seems that such a high performance by candidates has resulted either from natural aptitude for creative expression or from informed instruction and modelling by their teachers. The strong COMP candidate is one who has assimilated the elements of both the LIAP and PERF profiles, while the weak LIAP candidate is less likely to rise above the *competent* band of the COMP profile.

### **PAPER 03 – SBA**

Candidates performed excellently in Paper 03 (SBA), with 320 (79 per cent) of those graded receiving no less than 45 per cent of the available marks. Ninety-one candidates (23 per cent) attained high scores with a minimum of 32 marks; 139 (34 per cent) scored 25 to 31 marks; and 92 candidates (23 per cent) received lower scores. Project III (Musical Advertisements) was the most popular option, while Project II (Musical Performance) attracted the least candidates. However, there is a broad landscape of options among which candidates can select the ones best suited to their interests. We also need to develop awareness even in the less popular areas that offer skills and insights critical to the general musical development of the region.

Many teachers and candidates have continued to demonstrate disregard or a lack of understanding of project requirements as outlined in the syllabus or referred to in past schools' reports. In order to provide optimal guidance to all, an explication of the five projects has been included as an addendum to this report (see appendix).

### **GENERAL REMINDERS TO TEACHERS, EXAMINERS AND CANDIDATES**

The following reminders are offered in the spirit of continued improvement in the performance of teachers, examiners and candidates in the examination process.

- All stakeholders should read syllabus guidelines carefully.
- New teachers should collaborate with other teachers with more experience in preparing candidates for the examination.
- All stakeholders should pay more attention to feedback given in the schools report (available on-line on the CXC website) and avoid the obvious pitfalls.
- Teachers must monitor the preparation of students' COMP portfolios and ensure that they sign the declaration forms.
- Teachers, and ultimately Examiners, must indicate candidates' level of proficiency on the PERF mark sheet, based on guidelines in the syllabus for determining these levels.
- Examiners must ensure that they sum the marks on the PERF mark sheet and enter the total in the final box.
- Examiners must sign off on candidate submissions such as the *Declaration Form* and *Composition Profile Analysis (CPA)*. An indication should be made on the respective mark sheet of candidates' failure to submit any required material (copies of PERF programme, COMP portfolios, audio recordings, Declaration, CPA).

- Examiners must indicate whether one of the candidates' main two compositions has been presented in a live performance.
- Examiners must conduct a *viva voce* discussion with candidates, on both the PERF and COMP portfolios. Candidates should especially be able to defend their compositions, speak knowledgeably about the content and explain the process.
- Candidates should ensure that COMP and SBA portfolios (print and audio) are clearly labelled and itemised in the order in which the contents are arranged.
- Candidates may NOT offer their own compositions as their solo or ensemble performance pieces.
- Items may NOT be duplicated between different sections of the examination – for example, a piece offered simultaneously for COMP and PERF or as solo and ensemble.
- All compositions must be for a specific medium. Isolated melodic lines (no instrumentation indicated) cannot be assessed in a timbral context, and candidates will therefore forfeit valuable marks.
- Songs represented only as lyrics cannot be treated as music, and will be disqualified.
- The syllables of song lyrics must be aligned with their rhythmic or melodic counterparts in the score.
- Arrangements of copyrighted material should carry an indication of the source, and a copy of the original score must be included in the COMP portfolio.
- Compositions submitted on DVDs, video tapes or micro cassettes WILL NOT BE MARKED. The accepted formats are standard audio cassettes or CDs.
- It should be absolutely clear that NO COMPOSITION PORTFOLIO WITHOUT A DECLARATION WILL BE GRADED.

## **CONCLUSION**

Significant improvements have been seen in the quality of the CSEC Music examination over the last four years. Slow population growth combined with a high attrition rate have, however been partially responsible for preventing the attainment of higher standards. Teachers are encouraged to maintain high standards in the preparation of students, in order to ensure positive growth and adherence to syllabus requirements.

**SEE APPENDIX**

# APPENDIX

**Further Guidance for Teachers & Candidates  
Preparing Projects for CSEC Music**

**SCHOOL-BASED ASSESSMENT**

**PROJECT ONE - LIAP I  
WORSHIP**

**Record on audio tape or CD the music (30-40 minutes in duration) used in TWO places of worship representing different religious/denominational beliefs; compare and contrast the *\*structural and expressive elements*, and comment on the socio-cultural significance, of the music.**

<b>Procedure:</b>	<ul style="list-style-type: none"> <li>. Visit TWO places of worship and record the service (or excerpts) at each location.</li> </ul>
<b>Main Task</b>	<p style="text-align: center;"><i>Analyse the music heard in two places of worship</i></p> <ul style="list-style-type: none"> <li>. Extract the music (30-40 minutes in duration) that you will analyse and submit with detailed comments.</li> </ul>
	<p style="text-align: center;"><i>NB Exclude the spoken parts of the service, except where there are spoken examples that support your analysis.</i></p>
	<ul style="list-style-type: none"> <li>. Comment on the nature of the music heard in the two settings, discuss instrumentation, and analyse the examples in relation to the elements identified above* (which are listed on page 2 of this document and further detailed in the mark scheme. See also page 28 of the syllabus – <b>CXC 31/G/SYLL 00</b>).</li> </ul>

**PROJECT TWO - LIAP II  
MUSICAL PERFORMANCE**

**Record on audio tape or CD the music (30-40 minutes in duration) presented in a LIVE performance; compare and contrast the *\*structural and expressive elements*, and comment on the socio-cultural significance, of the music.**

<b>Procedure:</b>	<ul style="list-style-type: none"> <li>. Attend a LIVE performance representing any musical genre, and record the programme (or excerpts) presented on location.</li> </ul>
<b>Main Task</b>	<p style="text-align: center;"><i>Analyse the music heard in a live performance</i></p> <ul style="list-style-type: none"> <li>. Extract the music (30-40 minutes in duration) that you will analyse and submit with detailed comments.</li> </ul>
	<p style="text-align: center;"><i>NB Exclude the spoken parts of the service, except where there are spoken examples that support your analysis.</i></p>
	<ul style="list-style-type: none"> <li>. Comment on the choice of music/repertoire, discuss instrumentation, and analyse the examples in relation to the elements identified above* (which are listed on page 2 of this document and further detailed in the mark scheme. See also page 29 of the syllabus – <b>CXC 31/G/SYLL 00</b>).</li> </ul>

**PROJECT THREE - LIAP III  
MUSICAL ADVERTISEMENTS**

**Record on audio tape or CD, from radio and/or television, TEN (10) musical advertisements (approximately 8-12 minutes in duration); analyse the *\*structural and expressive elements* of the music, and comment on its socio-cultural significance with reference to the effectiveness of its appeal.**

<b>Procedure:</b>	<ul style="list-style-type: none"> <li>. Collect musical advertisements from radio and/or television.</li> </ul>
<b>Main Task</b>	<p style="text-align: center;"><i>Analyse the music from ten musical advertisements</i></p> <ul style="list-style-type: none"> <li>. Shortlist the TEN (10) examples (approximately 10-15 minutes in duration) that you will analyse and submit with detailed comments.</li> </ul>
	<p style="text-align: center;"><i>NB Exclude all extraneous programme material.</i></p>
	<ul style="list-style-type: none"> <li>. Comment on the socio-cultural significance of the music in terms of the effectiveness of its appeal in conveying the message of each advertisement, discuss instrumentation, and analyse the examples in relation to the elements identified above* (which are listed on page 2 of this document and further detailed in the mark scheme. See also page 30 of the syllabus – <b>CXC 31/G/SYLL 00</b>).</li> </ul>

**PROJECT THREE - LIAP IV  
CARIBBEAN  
PERFORMER/COMPOSER**

Investigate the music of a prominent Caribbean performer/composer by interviewing the artiste to gain information on career development, influences, method and mode of performing/composing, and achievements. Record, on audio tape or CD, works (10-20 minutes in duration) by this performer/composer; analyse the music in terms of its *\*structural and expressive elements*, and comment on its socio-cultural significance.

<b>Main Task</b>	<b>Procedure:</b>	<ul style="list-style-type: none"> <li>Conduct a LIVE interview with the selected artiste(s), indicating the time, date and venue of the interview (which must be verified by your teacher).</li> <li>Select the music (10-20 minutes in duration) that you will analyse and submit with detailed comments.</li> </ul>
		<i>NB Exclude the actual interview, except where there are spoken excerpts that support your analysis.</i>
	<i>Analyse the music of a (living) Caribbean performer/composer</i>	<ul style="list-style-type: none"> <li>Comment on the socio-cultural significance of the music, discuss instrumentation, and analyse the examples in relation to the elements identified above* (which are listed on page 2 of this document and further detailed in the mark scheme. See also page 31 of the syllabus – CXC 31/G/SYLL 00).</li> </ul>

**PROJECT THREE - LIAP V  
CARIBBEAN FOLK FORM/PRACTICE**

Investigate the music of a Caribbean folk form/practice by interacting with an individual or group of practitioners to gain information on the origin and development of the folk form/practice. Record, on audio tape or CD, a sample of the music (10-20 minutes in duration), analyse the music in terms of its *\*structural and expressive elements*, and comment on the socio-cultural significance of the music and performance practices.

<b>Main Task</b>	<b>Procedure:</b>	<ul style="list-style-type: none"> <li>Conduct a LIVE investigation of a Caribbean folk form/practice, by interacting with individual/group practitioners, indicating the time, date and location of the field visit(s) (which must be verified by your teacher).</li> <li>Select the music (10-20 minutes in duration) that you will analyse and submit with detailed comments.</li> </ul>
		<i>NB Exclude spoken material, except where it forms part of the practice or supports your analysis.</i>
	<i>Analyse the music heard in a Caribbean folk form/practice</i>	<ul style="list-style-type: none"> <li>Comment on the socio-cultural significance of the folk form/practice, discuss instrumentation, and analyse the music in relation to the elements identified above* (which are listed on page 2 of this document and further detailed in the mark scheme. See also page 32 of the syllabus – CXC 31/G/SYLL 00).</li> </ul>

*The selected project should be prominently identified in the print and audio material submitted.*

*Table detailing structural and expressive elements*

<b>Structural and Expressive Elements</b>	Duration	Melody	Tempo
	Dynamics	Rhythm	Texture
	Harmony	Structure/Form	Timbre



**CARIBBEAN EXAMINATIONS COUNCIL**

**REPORT ON CANDIDATES' WORK IN THE  
SECONDARY EDUCATION CERTIFICATE EXAMINATION**

**MAY/JUNE 2010**

**MUSIC  
GENERAL PROFICIENCY**

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## GENERAL COMMENTS

The May/June 2010 examination in Music was the 12th sitting of the examination at the General Proficiency level.

The Music Examination comprises three papers which assesses three profiles. Paper 01 consists of three sections and assesses Profile 1, Listening and Appraising (LIAP). Paper 02 is divided into two sections, comprising Profile 2, Performing (PERF) and Profile 3, Composing (COMP). Paper 03, the School-Based Assessment (SBA), contains five optional questions based on the LIAP Profile.

The examination assessed nearly 600 candidates this year. However, registration of approximately 800 candidates indicates that there is a significant attrition between registration and candidates who sit all sections of the examination.

The overall performance of candidates declined when compared to 2009. Fifty-two per cent of candidates achieved Grades I–III compared to 56 per cent in 2009. Candidates were not sufficiently prepared in all aspects of the examination and did not apply musical skills and knowledge across the various profiles and sections of the examination. Hence, teaching strategies need to be more holistic, whereby candidates can experience the inter-relations among the three main profiles of Listening and Appraising, Composing, and Performing. Teachers are reminded that their students need to experience and perform music outside the confines of the classroom. An organized, stimulating musical environment would allow students to develop their musical skills over an adequate time period. There are too many candidates who seem to have only basic musical knowledge and experience on an instrument. Teachers should pay close attention to the prerequisite skills that must be formed at Grade 9 or Form 3 to allow candidates to adequately manage all segments of the examination.

## DETAILED COMMENTS

### Paper 01 – Listening and Appraising

Paper 01 consists of three compulsory sections: Section I – Musical Perception; Section II – Musical Literacy; Section III – Set Work (an option of one of three works). This paper tests candidates' ability to listen, analyse and apply theoretical musical knowledge and musical vocabulary to music played in the examination. A total of 50 marks are scored in this paper. In the first section, candidates are required to respond to questions based upon brief musical excerpts played two to four times depending on the demand of the questions. It uses short-response and multiple-choice tasks relating to general musical elements, such as pitch, duration, timbre, dynamics, expression, texture, structure and style. In Section II, Musical Literacy, questions are based on a musical example presented both visually and aurally. Candidates are expected to apply their theoretical understanding to an actual piece of music. Section III, Set Works, carries three optional questions relating to three Set Works studied over an extended period. Candidates are expected to respond to one Set Work only. The Set Works allow for candidates to engage in a more in-depth musical analysis of a musical work which they have had time to explore and discuss with their peers and teachers.

Candidates performed moderately in Paper 01, with 35.95 per cent gaining marks ranging between 22 and 36 out of a maximum of 50 ( a slight improvement over the previous year). The mean score was 20 marks. No candidate achieved a Grade 'A' for this paper which suggests that there is great room for improvement in the quality of preparation of candidates. This means too that 64 per cent of the candidates were unprepared for the paper and were less likely to perform well in other papers. Students would greatly benefit from regularly structured classroom practise in answering questions, whilst developing both aural and visual understanding of a broad spectrum of musical genres. Students must be prepared to cope with the higher-order demands of structured musical analysis, and to recognize that musical experience begins before starting the syllabus.

## **Section I – Musical Perception**

### Question 1

Candidates were required to listen to brief musical sketches and to identify the changing genres in the sequence. Candidates were able to select their options which were stated in the question. Their task was to identify the order played in the recording. Candidates responded very well to this opening question, which was designed to be manageable to the most elementary and to provide a positive platform for the rest of the paper.

### Question 2

This was based on an excerpt from the Jazz and Blues idiom. Candidates were required to (a) identify the ethnographic instrumental category of the opening instruments and name the device used to change the sound of the solo instrument; (b) identify the texture of the main instruments heard in the introduction; (c) identify two features heard in the excerpt. Part (a) (i) was done fairly well and showed an increasing knowledge of the ethnographic terminology among candidates. Many candidates, however, had difficulty identifying ‘the mute’ as the device that changes the timbre of an instrument. Parts (b) and (c) were responded to fairly well. Candidates who did not respond correctly were those who did not understand the meaning of the terms that could have allowed them to apply to the music heard. Teachers need to ensure that their students get a sound knowledge of the vocabulary of music and that they gain enough practise applying the vocabulary to music heard.

### Question 3

This question tested candidates’ ability to distinguish major/minor tonality; identify accompaniment patterns and formal structures; recognize instruments heard; perceive the speed of a piece and recognize musical vocabulary relating to tempo. Part (a) was well done by most candidates. Parts (b) (i) and (ii) were done fairly well. However, weaker candidates seemed unable to recognize the structural terms given in the options in (i). In (c), most candidates recognized the timbre of a guitar but weak candidates were not able to aurally distinguish this well-recognized stringed instrument from others of the stringed family. Part (d) had fairly good responses. Most candidates recognized the elementary terms applied to tempo.

### Question 4

This question tested candidates’ ability to aurally perceive pitch movement of a melodic excerpt; aurally perceive and visually identify a given rhythmic pattern and their capacity to distinguish vocal and instrumental timbres. In (a), most candidates were able to identify the option that graphically represented the melodic contour of the excerpt played. Part (b) was a bit more challenging in that candidates would have needed to be able to read rhythms. The stronger candidates were able to select the correct response. In (c) (i)–(v), many candidates were able to identify at least one of three of the correct timbral responses. A more correct response to (iv) would have been ‘male vocals’. Teachers should be careful to lead students to be more specific in their answers. For example, to be able to specify a male or baritone vocal as opposed to ‘voices’ which suggests neither male nor female timbres/ranges.

### Question 5

This question was based on an excerpt of “Jean and Dinah”, a popular calypso standard, which allowed for candidates to apply their knowledge of the metre and chord progressions commonly associated with this idiom. Most candidates were able to identify the metre as ‘simple duple’. Parts (b) (i), (ii) and (iii) allowed the most perceptive candidates to use the already given chords as a basis to hear as a repetition in (i) and to hear the move to the subdominant or the IV of the scale in (b) (ii). Unfortunately, the omission on the recording did not allow some candidates to answer (b) (iii). Candidates’ responses have shown, however, that most candidates got this answer correct either by guessing from the clues established in the second line of the recording, or by being able to guess the ‘perfect cadence’ or V–I relationship at the end of the excerpt, which is a well-known song.

### Question 6

This question tested candidates' knowledge of the gospel genre and its characteristic features based on a given excerpt. In (a), very few were able to identify the gospel style as 'traditional gospel'. In teaching styles within the gospel idiom, teachers should ensure that their students become aware of the differences between various gospel styles, for example, 'traditional gospel' and modern gospel. Part (b) was well answered with most candidates getting at least one of the answers correct. Teachers can help their students by exposing them to a wide variety of genres and styles of music and guiding them to appreciate various characteristic features in each of these genres and styles.

### **Section II- Musical Literacy**

This section of the paper seeks to assess candidates' musical literacy skills and knowledge. Questions are based upon a printed score that is accompanied by an audio recording of the music. The major task of candidates is to interact with the score. Listening to the audio recording would help to support candidates' ability to interface with the printed score. There are two playings of the audio (five minutes apart). Candidates who excel in this section are those who have achieved the prerequisite musical competencies for the syllabus, with respect to reading and writing musical notation. Many musically talented students who play only 'by ear' may have difficulty with this section, since they have not been as exposed to developing their musical literacy skills as other successful candidates who develop both literacy and performing skills simultaneously. Teachers are encouraged to ensure that their students have a progressive programme in developing musical literacy competencies which advance students beyond the prerequisite competencies of the syllabus.

### Question 7

Question 7 comprised eight major subdivisions, (a) to (h). In (a) (i), candidates were required to describe the metre which was given in the score; in (a) (ii), candidates were expected to select from a given list the most suitable tempo indication. This question depended on the audio to some degree. However, where there may have been a problem with the audio, candidates may have been able to recognize, from the shorter note values on the score, that the excerpt was most likely 'allegro'. Candidates' responses to these two questions were satisfactory. Parts (b) (i) and (ii) which required candidates to apply their knowledge of keys, tonality and modulation proved difficult for average and weak candidates who were unable to recognize the relative minor-major relationship between the opening key and the new key. Teachers may wish to give students more practise in recognizing keys, tonalities and shifting key centres. Part (c) (i) challenged candidates to consider the overall form of the musical excerpt. Some candidates did not consider the overall binary structure, hence many responded with 'ternary' as their answer. Most were able to identify one ornament in the work, with the 'trill' being the most popular answer. Candidates sometimes confused the 'appoggiatura' with its similar counterpart, 'the acciaccatura', the latter being the wrong answer. Part (d), a common musical symbol of expression, was well answered by most candidates. Responses of 'accent' and 'get louder' were not accurate. Some gave the Italian term in (d) when the English meaning was asked for.

Part (e) (i) and (ii) showed that some candidates were unable to identify the quality of the interval. Some wrote the interval quality as 'Major' in (ii) rather than 'Perfect'. Teachers should introduce their students to the concepts of 'major, minor, diminished, augmented,' as they relate to intervals and their quality. Part (f) required candidates to rewrite a short passage in notes double the value of the original. The majority responded well to this question, though many forgot to include the rest at the end. Responses to Part (g) were generally poor. Many candidates seemed not to be very acquainted with the topic of cadences. Only a small percentage was able to identify 'a perfect cadence'. Some offered a response of 'V-I'. This answer was not accepted since candidates were asked to identify the *cadence* and not the chord progression. The section ended with Part (h), which required candidates to transpose an identified passage down a Perfect 4th and to affix the new key signature. This question elicited a wide range of responses. Most candidates were able to move the pitches down 4 degrees. However, many were not able to cope with the accidental or affix the correct key signature, thereby not accounting for the quality of the intervals in the transposition.

Teachers should give students more opportunities to practise this competency. In general, many candidates lost marks by not reading the questions carefully and by not responding to what was asked in the questions.

### **Section III – Set Works**

#### Question 8 – Pictures At An Exhibition

Only 17 per cent of the population attempted this question. Generally, candidates' responses were fairly good with a mean of 51 per cent. Parts (a) and (b) tested candidates' ability to relate to the socio cultural context of the work. Parts (c) and (d) required higher-order thinking as candidates were asked to make comparisons and make references to the composer's use of structural musical devices. Parts (e) (i) and (ii) and (f) were questions of instrumentation; Part (g) posed questions on the composer's use of musical characterization. The candidates who performed well on this question were those who had a full grasp of the socio cultural context of the work; were able to apply higher-order thinking by making comparisons between sections of the work; had a sound grasp of the instrumentation and understood through analysis, the composer's use of structural and expressive elements in the work.

To improve performance, teachers should try to engage students in a more profound analysis and synthesis of the musical features contained in the work in such a way that students will be able to compare and contrast each movement with its counterparts, in terms of structure, tonality, articulation, mood or character, and instrumentation, whilst relating these elements to the 'programme' of each movement.

#### Question 9 – Gospel Mass

*Gospel Mass* has remained the most popular of the three Set Works chosen. In spite of its popularity, candidate performance was the worst, with a mean of 36.4 per cent. Candidates displayed a lack of intimate knowledge of the work and seemed not to have carried out any in-depth musical analysis. Many candidates applied responses to questions that were inappropriate, suggesting that they either did not understand the musical knowledge within the question, or they simply learnt bits of information by rote which were supplied ad hoc. The 2010 sitting is the last year *Gospel Mass* will be studied for examination.

Parts (a) (i) and (ii) tested candidates' understanding of the nature of the work. Many candidates identified the rhythmic style as 'jazz' which is inaccurate. Similarly, there was a general misinterpretation of (ii). Candidates were expected to refer directly to 'Performance directions' found in the work that related to the gospel style such as 'vamp as necessary' or 'glissando in vocals'. Candidates who gave answers that were close to the directions given in the work such as 'vamping' or 'hand clapping' were given credit for their responses. Weaker candidates gave responses such as '*mp*' and other symbols of performance expression. Parts (b) and (c) required candidates to identify features of a piece to specific movement and vice versa. Part (d) (i) tested candidates' familiarity with the musical score and with the tonality of various musical themes in the work. Parts (e) and (f) posed some difficulty for many candidates who seemed not to have been prepared to identify musical structures within the work. Hence, very few candidates were able to specify a rhythmic and melodic feature of the piece, or the musical form of the "Agnus Dei". Identification of percussion instruments used in the work in (g) created an unanticipated number of ways to mark this question. The work specified parts of a drum set which was accepted singly. However, candidates who responded with drum set were left with no other choice but to also include 'handclapping' (body percussion). Part (h) required candidates to have specific knowledge of musical structures and characteristics as they relate to various movements. Whilst some candidates were able to respond excellently, many resorted to guessing the options provided.

*Gospel Mass* which has become the popular choice of many centres will be replaced in the new syllabus. Teachers are however reminded that an in-depth musical analysis of how various musical devices are used in conjunction with an understanding of the musical score, as well as having a good grasp of the socio-historical context of the work, is vital for candidates to do well in this section. Teachers should expose their students to careful musical analysis rather than engaging in a practice to respond by rote to questions that lead only to a superficial learning experience. This may explain why some candidates seem to provide answers that do not correspond to questions asked.

#### Question 10 – *Faces of Trinidad and Tobago*

*Faces of Trinidad and Tobago* is also in its last year of examination. Although second in popularity, it is noted that the work is attempted by only one territory, that is, the country of its origin.

This question had a mean of 53 per cent. This represents an improvement over previous years. Parts (a) (i) and (ii) were questions on the socio cultural influences on the work. These questions were well responded to by candidates. Few identified the ‘musical elements’ as requested in (b), which asked that they specify musical elements used to differentiate the ‘Faces’. Instead, many responses identified specific aspects of musical elements stating ‘key signatures, time signatures, and drums’ which were accepted. Weak responses included specifics that had no bearing upon the question asked. Stronger candidates were able to identify the musical ornaments used in the work in (c); however, less strong candidates identified various musical symbols as ornaments. Part (d) posed some amount of challenge to candidates who have weaker theoretical backgrounds who were unable to identify the types of scales used in the work. Most did not give focus to the question of ‘types’ of scale, and proceeded to name scales such as ‘D major’. Many did not consider ‘diatonic’ scales that include both minor and major scales along with pentatonic and chromatic scales used in the work. Part (e) required candidates to identify the metres that appear in the work. Most responded well. Parts (f) (i) and (ii) posed possible duplication in the answers referring to structure/type of scale used in the ‘Chinese Face’. The expected answer for (f) (i) was the use of parallel fourths which very few candidates got correct; whilst the answer for (ii) looked for a response regarding the use of the pentatonic scale. The last question, (g), invited candidates to identify four statements that were true of the work. This question was answered quite well, most candidates gave correct responses.

Teachers are advised to become thoroughly acquainted with all the Set Work options and where possible, to expose their students to other Set Work options to broaden their musical experience. Developing students’ analytical skills and musical understanding is the primary objective that all teachers should have in preparing to teach the Set Works.

### **Paper 02 – Performing and Composing**

The performance of Paper 02 was similar to that of 2009, though overall there was a slight decline.

#### Profile 2 – Performing

The Performing examination assesses candidates’ ability to perform on a musical instrument of their choice, playing two solo pieces. One ensemble piece allows the examiner to assess the candidates’ ability to play a significant part with others, whilst paying attention to balance, cues and coordination. Candidates have the ability to share with the external examiner in a ‘viva voce’, their understanding of the pieces prepared and performed leading up to the examination.

Candidate performance in Profile 2 has dropped significantly over the past three years (80 per cent of the candidates in 2008 gained at least 27 of the 60 marks compared with 55.73 in 2010). This is cause for concern as the Performing Profile has been, in the past, the strongest area of candidate response in the examination. Only 11.46 per cent of candidates scored between 45 and 60 marks, which is also comparable to the 2009 performance. The remaining 44.26 per cent of the graded population did not achieve a passing score.

It has been observed that a number of candidates are performing at less than the technical demands of the most basic or 'elementary' level of proficiency. Many candidates seemed ill-prepared in performing the scales and arpeggios or the technical study as required by the syllabus. Teachers should ensure that their students develop technical skills over time on the solo instrument as a regular feature of classroom activity. Candidates need to be developed beyond the rudimentary requirements of two scales and arpeggios related to the selected pieces for performance. File preparation continues to be a problem. Many candidates only present the scores of the examination pieces. Candidates and their teachers are reminded that careful file preparation is important and should reflect a range of musical selections studied and performed over the two-year preparation period. The PERF portfolio/file should reflect solo, technical studies as well as ensemble pieces. Candidates are reminded that the PERF portfolio is graded.

Candidates are reminded that they must enter the examination room with examination scores, as well as one copy for the examiner. Without scores, the examiners are left to guess whether the performance is an accurate representation of an actual score, as marks are given for rhythmic or melodic accuracy, expression and other musical details. A fair judgment of the performance is impossible without a score to which the examiner may refer. Some candidates' work cannot be graded because of failure to indicate their level of proficiency. Candidates are required to submit their main examination pieces (two solos and one ensemble work, including SBA pieces) for assessment by the examining committee for the 2011 examination. Territorial examiners will continue to grade the PERF portfolios (additional pieces) and return them to the candidates.

The 2010 examination was the last one in which the PERF profile was carried out. Please see the 2011 syllabus for the changes.

Teachers are asked to ensure that candidates are well prepared for the performing examination by paying attention to the standards of performance repertoire and the expected technical proficiencies on instruments as outlined in the 2011 syllabus. Every effort should be made to take students beyond the 'foundation' level of performance. Teachers are reminded too, that their students' portfolios should encompass pieces performed over the two-year process of preparation. Successful candidates play and practise on their instruments on a regular basis. Many candidates are extremely nervous because of ill preparation and lack of performing exposure. Teachers are advised to plan a programme of instrumental development for each of their students that will expose them to a variety of musical genres and technical musical challenges, whilst developing musical literacy and performing skills.

### Profile 3 – Composing

Candidates performed much better on the COMP Profile than on the PERF Profile. This was also the case in 2009. However, there was a slight decline in performance in the number of students who gained grades A–C for this profile when compared with 2009. Significantly, an increased number of candidates gained scores ranging from 30 to 46 of the available 50 marks. There were more outstanding creative compositions this year, which suggests that more attention is being paid to this relatively new area of musical activity in the classroom. However, there has also been a significant increase in 'poor' and 'weak' submissions. Teachers too need to pay special attention to students who have not assimilated the elements of both the LIAP and PERF Profiles, as the most likely result would be that candidates are not able to meet the standards of the COMP profile.

Many candidates have demonstrated superior creative ability in the process of organizing musical elements and using expression to communicate their musical intentions among four compositions, as required by the syllabus. This high performance by some candidates suggests that teachers are able to model and guide students to explore their creative abilities, whilst assimilating the elements of the LIAP and the PERF Profiles.

However, there are still many areas of weakness seen in some candidates who demonstrate little ability to use musical devices (for example, call and response; imitation, sequences; part-writing; motivic development, expressive devices) identified in the LIAP and PERF Profiles to develop their compositions beyond an initial statement of an idea.

The 'Arrangement' composition type has raised some concerns. There is a misunderstanding by some teachers and candidates regarding what constitutes an 'arrangement' as a composition. Many candidates are prone to offer musical 'transcriptions' of a given melody and harmony transcribed for various instruments. Should little new (melodic, harmonic, rhythmic, expressive features) material be added to the original piece, then the composition/arrangement would be considered weak. Both teachers and candidates are advised to *pay attention to the mark scheme contained in the syllabus*. A candidate who simply changes a key or transcribes the original of a song to a different instrument or instruments, will gain few marks. In addition, the originator of the piece must be acknowledged. The arranged score must be accompanied by a copy of the original version or a lead sheet.

It has been heartening to see candidates explore non-traditional compositions such as 'veitch compositions', 'sound collages', 'sprechesung' and other exploratory types. Some candidates are careful to ensure that these composition types have developmental, structural and expressive features, communicating clearly how the composition is intended to be performed, and are accompanied by an audio recording. However, a number of candidates have submitted graphic representations that are clearly not performable, with little or no musical structure suggested, thereby rendering the work poor to moderate. Sound collage compositions require more than a linear collection of acoustic or electric sounds listed on a recording. Candidates are advised that these composition types require as much musical thought and creativity as the compositions using traditional notation.

Too many composition submissions were plagued with a number of irregularities. For example, some candidates submitted audio CDs or cassettes with their compositions that were totally blank. In addition, candidates are asked to ensure that the submitted CD is in a format that is readable by CD players (wave files/CD-R). The quality of the audio recording to support the compositions submitted was assessed. Another irregularity was that of candidates offering the same selection across two Profiles. Teachers and candidates are reminded that compositions may not be offered as performing pieces whether as a solo or for the ensemble.

The matter of plagiarism is a serious one. Some candidates offered 'wholesale' bass riffs of popular pieces with perhaps another composer's melody layered above. In other cases, there is evidence of collusion, suggesting that candidates may be working together and offering the same or very similar compositions. Candidates are asked to desist from these practices. Meanwhile, teachers are advised to monitor more carefully the work of their students and to understand the implications of signing 'the declaration' form when candidates have offered the work of someone else as their own. Some candidates' marks suffered due to the various irregularities found by the examining committee. Teachers could assist in reducing these irregularities through careful monitoring and guidance.

The 2011 examinations and thereafter, will require candidates to offer only two compositions. One composition will be an arrangement type and the other will be of a more original free type. The new mark scheme will indicate to teachers and their students that more developed compositions are required to meet the standards of competent to outstanding. This, therefore, is an area in which teachers should plan to guide and monitor students, long before the date of the practical examination.

### **Paper 03 – School-Based Assessment (SBA)**

Candidates' overall performance on Paper 03 (SBA) was very good, with 77.35 per cent of those graded receiving no less than 45 per cent of the available marks. Project III (Musical Advertisement) continued to be the most popular option, while Projects I and II were among the least popular.

Many candidates continued to demonstrate a misunderstanding of or total disregard for the requirements of the Projects as outlined in the syllabus. Requirements have been clarified in previous School Reports (2006, 2007).



Although there were outstanding projects in each of the SBAs, there were also too many submissions where candidates did not provide thorough musical analysis. The growing trend to analyse musical examples by applying ‘one’ or ‘two’ words rather than giving a more in-depth musical analysis, will render SBAs with only the minimum marks. An example is given below:

*“Harmony: “Cadences, V-I progression”. “The piece has consonance.”*

This is a weak response/analysis of a given piece of music; there is no way that the entire piece will have only one cadence or chord progression from the dominant to the tonic chord. All chords in a piece most likely would not be ‘consonant’ in nature. Clearly, this minimalistic approach to musical analysis could not be adequate in describing a piece of music listened to, that goes beyond two-three measures.

Projects I (Worship) and V (Folk Form Practice) were among the least popular options. Many candidates resorted to lifting information from a book rather than conducting field research and interviews to gain knowledge in Project V. Candidates need to meet the requirements as stipulated in the syllabus.

Project II (Live Performance) expects that candidates will attend an actual ‘live’ performance. Some SBA submissions seemed to be hybrids of Projects II and IV. Project IV (Caribbean Performer or Composer) requires that candidates conduct an interview with the performer or composer. Submissions that feature dead individuals are **not** acceptable. Teachers should advise candidates to be careful of their selection of individuals, to ensure that those interviewed fit the criteria of a ‘prominent Caribbean composer or performer’ as opposed to a school mate who may be performing in a show.

Teachers and candidates should note the changes (CXC Music Syllabus 2011, pp. 29–33) that will be made in the next sitting of the examination in 2011. Candidates will now select one of three options only. Teachers are encouraged to use the mark scheme provided in the syllabus or any other addendum material provided by CXC to grade their students’ SBA submissions.

## **GENERAL REMINDERS TO TEACHERS AND CANDIDATES**

As the examining committee anticipates the implementation of the 2011 syllabus and a general improvement in the performance of teachers and candidates, the following reminders are given:

- All stakeholders should read the new syllabus guidelines (2011) carefully.
- Teachers are encouraged to attend or request any available local music workshop to become conversant with the syllabus changes as well as to understand the requirements in preparing candidates.
- Teachers need to become acquainted with the new Set Works and to ensure that their students have access to the musical scores of the selected Set Work. (See page 9 of the syllabus.)
- New teachers should consult with other experienced teachers or their curriculum officer, to receive guidance on the marking of the SBA project, and attending to the new mark scheme.
- Teachers, SBA moderators and external examiners must indicate the candidates’ level of proficiency on the PERF /SBA PERF mark sheet, based on guidelines in the syllabus for determining these levels.
- SBA projects (I–III) should not be approached as ‘group work’. Candidate submissions should reflect each candidate’s individualized input into his/her SBA written project.

- SBA (PERF/solo and ensemble) will be conducted at a time prior to the practical examinations, which are usually held in May. A locally appointed moderator will moderate the SBA (PERF) of a sample of five candidates. This will be coordinated at the local level.
- External examiners/moderators should ensure that totals are entered correctly in the final box of the mark sheet. All final totals with a digit less than one should be rounded off to the nearest whole number.
- Candidates should submit one copy of their examination performance solo and ensemble pieces to the examiner who will submit them along with the candidates' compositions. These performance pieces should be clearly indicated in the file as 'Performance Pieces'.
- Teachers need to provide an environment which allows students to perform on instruments (solo and in ensemble) at regular intervals, both in the classroom and in the wider school or community. This would improve candidates' ability and self-confidence to negotiate the performing examination.
- Teachers and candidates should ensure that COMP and SBA portfolios (print and audio) are clearly labelled and itemized in the order in which the contents are arranged. Sticky tapes should not be placed across CDs, as this can result in serious damage to the CD.
- CDs must be submitted in a format that is accessible to CD-R players. Students should get advice on the format of storage.
- All compositions must be for a specific medium. When there is no clear indication of instrumentation, the composition cannot be assessed in a timbral context and candidates will therefore forfeit valuable marks.
- Songs represented only as lyrics cannot be treated as music and will be disqualified. Similar treatment will be given to graphic scores that are tantamount to drawings that indicate no medium of sound and are not accompanied by a related audio recording.
- Arrangements of copyrighted material should carry an indication of the source, and a copy of the original score must be included in the COMP portfolio.
- Compositions and SBAs submitted on DVDs, video tapes or micro cassettes WILL NOT BE MARKED. The accepted formats are standard audio cassettes or CDs.
- Declaration forms, composition profile analysis (CPA), audio recordings of compositions must accompany ALL composition submissions. Territorial examiners must sign off on candidate submissions. No composition portfolio will be graded without a declaration signed by the student, music teacher and principal of the school.

### **CONCLUSION**

The Music Examination has been available for the past 12 years. Significant improvements have been seen over the years in the quality of the examination. However, the statistics have generally shown a decline in performance over the past three years. Under-preparation of candidates seems to be the main factor that has impacted the 2010 performance of candidates. The selection of candidates to prepare for and sit the examination must be done carefully and in relation to the pre requisite skills outlined before the two-year preparation period. This suggests, therefore, that the Music Curriculum at the lower levels (Forms 1–3) must be designed to feed well-grounded and highly motivated music students into the CSEC Music syllabus. As the new 2011 syllabus is being implemented, teachers are urged to become conversant with any changes and to seek guidance from other colleagues and musical resources where necessary. High standards in the preparation of students are paramount if the desired result of improvement in performance is to be realized and sustained.

**CARIBBEAN EXAMINATIONS COUNCIL**

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**MAY/JUNE 2011**

**MUSIC  
GENERAL PROFICIENCY EXAMINATION**

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## **GENERAL COMMENTS**

The May/June 2011 examination in Music was the 13th sitting of the examination at the General Proficiency level. This year, however, marked the first sitting of the examination under the revised syllabus.

The Music examination comprises three papers which assesses three profiles. Paper 01 consists of three sections and assesses Profile 1, Listening and Appraising (LIAP). Paper 02 is divided into two sections, comprising Profile 2, Performing (PERF) and Profile 3, Composing (COMP). Paper 03, the School-Based Assessment (SBA), is divided into two profiles, comprising LIAP and PERF. The SBA LIAP contains three optional questions and the PERF profile consists of a solo and ensemble performance along with a scale or technical study.

The examination assessed over 600 candidates this year. However, registration of 826 candidates indicates that there remains a significant attrition between registration and candidates who sit all sections of the examination.

The overall performance of candidates showed some improvement when compared with 2010. Sixty-three per cent of candidates achieved Grades I–III compared to 52 per cent in 2010. The CXC orientation and assessment workshops held in 2009 and 2010 may have had a positive impact of this year's results. Teachers across the region had a better grasp of the objectives of the music syllabus and the standard of work which candidates were expected to achieve. Teachers became more aware of teaching and assessment strategies to better manage student preparation.

Although these results are positive, there are too many candidates who seem to have only elementary musical knowledge and experience on an instrument and are not sufficiently prepared to negotiate all aspects of the examination. Teachers and school administrations should pay close attention to the prerequisite skills and knowledge that are expected of students prior to entering Grade 10 or Form 4.

## **DETAILED COMMENTS**

### **Paper 01 – Listening and Appraising**

Paper 01 consists of three compulsory sections: Section I — Musical Perception; Section II — Musical Literacy and Section III — Set Work (an option of three works). This paper tests candidates' ability to listen, analyse and apply theoretical musical knowledge and musical vocabulary to music played in the examination. A total of 55 marks are scored in this paper. In the first section, candidates are required to respond to questions based upon brief musical excerpts played two to four times depending on the demand of the questions. The paper consists of short-response and multiple-choice tasks relating to general musical elements such as pitch, duration, timbre, dynamics, expression, texture, structure and style. In Section II, Musical Literacy, questions are based on a musical example presented both visually and aurally. Candidates are expected to apply their theoretical understanding to an actual piece of music. Section III, Set Works, carries three optional questions relating to three Set Works studied over an extended period. Candidates are expected to respond to one Set Work only. The Set Works allow for students to engage in a more in-depth musical analysis of a musical work which they have had time to explore in detail and discuss with their peers and teachers.

Candidates performed satisfactorily in Paper 01, with 41.46 per cent gaining marks ranging between 35 and 71 out of a maximum of 80. The mean score was 33 marks. Fifty-nine per cent of the candidates were unprepared for the paper and were less likely to perform well in other papers. Teachers are encouraged to prepare a holistic programme to allow students to develop necessary skills in listening and appraising, and deepening the use and understanding of musical vocabulary to a broad spectrum of musical genres. Students must be prepared to apply higher-order thinking and cope with structural musical analysis. These skills are developed incrementally from the foundational stages of the school musical experience.

## **Section I – Musical Perception**

### Question 1

Candidates were required to listen to brief musical sketches and to identify the changing genres in the sequence. Candidates were able to select their option from a given list stated in the question. Their task was to identify the order played in the recording. Candidates responded very well to this opening question which was designed to be manageable to the most elementary and to provide a positive platform for the rest of the paper.

### Question 2

This question was based on an excerpt from the Jazz and Blues idiom. Candidates were required to (a) identify the two solo idiophones featured in the excerpt; (b) identify two features of the musical style featured in the excerpt. Most candidates recognized the term *idiophone* and were able to offer *steel pan* as an answer. The second idiophone, the vibraphone, was less ably answered. Although ‘steel pan or drum’ was a common response, teachers should encourage their students to be more specific in applying names to instruments by becoming more familiar through active listening and exposure to the timbre and the general ranges within an instrument family. For example, double *second pan* is a more accurate answer in timbre and range than the generic family steel pan; a vibraphone timbre is different from a xylophone; an alto saxophone is different from a tenor saxophone. Part (b) was responded to fairly well. Candidates who did not respond well may not have been familiar with stylistic devices associated with the genre. Teachers should expose students to the stylistic devices of various genres of music in order to expand their musical vocabulary.

### Question 3

This question was based on a famous classical piece. This question tested candidates’ ability to perceive musical texture; distinguish between instrumental families; distinguish between major/minor tonality; aurally perceive pitch movement and to insert missing pitches on a given musical score. Part (a) had a moderate response, as some candidates were not clear about the meaning of the textural terms, *polyphonic* and *homophonic*. Parts (b) and (c) were fairly well answered. Part (d) proved challenging for many candidates for whom the ability to translate aurally perceived pitches to notation have not been developed. Teachers are advised to include aural training with simple melodic dictation into their scheme of work. This will serve to improve students’ overall musicianship and assist other profile areas such as composition.

#### Question 4

This question was based on the modern gospel idiom. It tested candidates' ability to perceive dynamic changes within the excerpt whilst interpreting dynamic symbols; to recognize musical features heard in performance; to describe the changes in tonality between two sections in the excerpt; to identify the cadence heard at an identified place within the music. Part (a) was well done by most candidates. Part (b) (i), an open question, evoked various responses. Strong candidates were able to identify one of five possible answers. Most candidates recognized the changes in tonality from one section to the other. Part (c) had mixed responses. However, strong candidates were able to identify the correct cadence heard. Teachers can help their students by exploring the topic of *cadences* with them from both the theoretical and aural approach.

#### Question 5

This question was based on a popular musical genre. Candidates were requested to identify the musical texture, the specific style of popular music, and from options given, two features of the genre heard in the excerpt. Candidates responded fairly well to Part (a). Most candidates responded well to Parts (b) and (c). Teachers can help their students by exposing them to a variety of musical genres and identifying styles, characteristic features and musical terms dominant to each of the styles.

### **Section II – Music Literacy**

This section of the paper assessed candidates' musical literacy skills and knowledge. Questions were based upon a printed score that was accompanied by an audio recording of the music. The major task of candidates was to interact with the score. Listening to the audio recording would help to support candidates' ability to interface with the printed score. There were two playings of the audio (five minutes apart). Candidates who excelled in this section were those who had achieved the musical competencies of the syllabus, with respect to reading, interpreting and writing musical notation. The ability to apply theoretical knowledge to the interpretation of a musical score is fundamental to this important section of the exam. Frequent and progressive practice given to students by their teachers would help to build confidence in analysing a musical score in the examination.

#### Question 6

This question comprised nine major subdivisions, (a) to (i). In Part (a), candidates were required to fully describe the metre, which was given in the score. For Part (b), candidates were expected to select from a given list the most suitable tempo indication. This question depended on the audio heard. Responses to these two parts were satisfactory. Part (c) required candidates to consider the overall structure of the musical score. Candidates could have sought assistance from listening to the audio recording as well. Candidate response was fairly good. Part (d) required candidates to identify the key to which the piece modulated in a specific place in the musical score. This 'higher order' application of musical knowledge proved challenging to candidates who were not sufficiently grounded in recognizing keys, tonalities and shifting key centres. Part (e) required candidates to rewrite a short passage in notes and rests double the value of the original. The majority of candidates responded well to this question.

Part (f) required candidates to transpose an identified passage down a minor 3rd and to affix a new key signature. This elicited varied responses with the stronger candidates identifying the new key signature and coping with the correct intervallic movement of pitches. Parts (g) (i) and (ii) had mixed responses to identifying the quality of the interval. Most candidates were able to identify the 'major' interval in Part (g) (i). Some candidates were unsuccessful in identifying the 'diminished' interval in Part (g) (ii). Teachers should ensure that their students understand the 'rules' governing the 'quality of intervals'.

Part (h) required candidates to give the English meaning of common musical symbols of expression and performance. Responses were generally good, though some candidates had difficulty correctly identifying 'sf'. The section ended with Part (i) which required candidates to draw the tonic triad in root position using semibreves. This question was challenging for some candidates who did not use the key signature provided to consider either of two options and then refer to the score. Teachers are encouraged to provide as many opportunities as possible for key and simple chord analysis. Candidates should be exposed to basic chord positions (root, 1st inversion, 2nd inversion).

In general, candidate performance in this section could be improved by teachers providing their students with a more comprehensive and practical approach to the fundamentals of musical notation and harmony, and by giving their students regular practice in analyzing and interpreting musical scores.

### **Section III – Set Works**

The CXC Music syllabus 2011, required students to study one of three of the following options: *The Nutcracker Ballet Suite* by Tchaikovsky (Question 07); *Let These Things Be Written Down* by M. Burnett (Question 08); *Pictures At An Exhibition* by Mussorgsky-Ravel (Question 09).

#### Question 7: The Nutcracker Ballet Suite

This question was the least popular of the three options. Generally, candidates' responses were weak, with a mean of 21 per cent. Parts (a) (i) and (ii) and (b) tested candidates' knowledge of the social-cultural context of the work. Vague responses to Part (b) indicated that candidates' knowledge of the social-historical background of this work could be improved. Teachers are encouraged to use available Internet resources. Parts (c) and (d) required candidates to match identified movements with their tempo indication and tested candidates' familiarity with the musical score of the work respectively. Candidates' responses suggest that their knowledge of the set work was only superficial and there is a need to focus on specifics of each movement of the work and to interact more with the score.

Part (e) (i) required candidates to make a comparison between the opening and closing sections of the 'Russian Dance' and to say how they are different. Most candidates were able to offer specific ways in which the sections were different. Parts (e) (ii) and (iii) posed questions on texture and tonality of a movement. Part (f) required candidates to have specific knowledge of musical structures and characteristics as they relate to various movements in the work. While some candidates were able to respond very well, many of them resorted to guessing the options provided.

Candidate performance can be improved by more thorough engagement with the musical score and its audio recording. Teachers should prepare to offer guided musical analysis of the musical features of this delightful work.

### Question 8: Let These Things Be Written Down

This relatively new work gained favour with many teachers and students across the region. In addition to its popularity, candidate performance was the best, with a mean of 42 per cent. This suggests, however, that there is much room for improvement. Parts (a) (i), (ii) and (iii) tested candidates' understanding of the social–historical nature of the work. In spite of the readily available information on these aspects of the work, some candidates were unclear about this information. Part (b) tested candidates' familiarity and ability to match specified movements to the text and their origin. Parts (c) and (d) required candidates to specify movements in which a named instrument was employed and to show their ability to identify a musical excerpt to a specific movement. These questions were well managed by candidates who were deeply familiar with both the musical details of each movement.

Likewise in Part (e), candidates were required to match the musical style to specified movements of the work. Part (f) (i–iv) required candidates to examine the printed excerpt and to respond to questions related to the score. Very few candidates recognized the 'call and response' structure in the vocal parts. The other sections of Part (f) which related to dynamics, rhythmic and harmonic features of the excerpt were well done overall. Responses to Part (g) suggested that candidates did not understand fully the question which asked them to specify three of the 'vocal timbres' used in the orchestration. Some responses were limited to any of SATB as separate timbres. A more correct response would recognize that the work was orchestrated for a *SATB choir*, *Children's choir*, *Soprano solo*, *Bass solo*. Any three of these responses would have received full marks.

Teachers are encouraged to engage their students in a holistic and in-depth musical analysis of this work highlighting musical devices employed in the work that make it culturally appealing.

### Question 9: Pictures At An Exhibition

This was the second most popular work studied by candidates. Generally, candidates' responses were moderate with a mean of 34 per cent. This is a decline in the standard of performance of this work. A number of centres opted to do this work for the first time so this may have been a contributing factor.

Part (a) tested candidates' knowledge of the historical context of the work. These are 'old' questions with which candidates should have become familiar and therefore should have been comfortable answering. Parts (b) and (c) explored candidate's knowledge of specific musical features of identified movements. Candidates responded well to these questions. However, candidates should seek to clarify the role of the 'Promenade' in the work.

Part (d) contained open-ended questions based on one movement which included stating its 'programme', identifying the solo instrument and harmonic devices used by the composer. These questions required a little more thought and in some cases specific answers. A more correct answer to Part (d) (ii) is the *Alto Saxophone* as opposed to *Saxophone*, a generic term. Teachers should take care to guide their students into giving specific answers to aspects of instrumentation in a work that has been studied. In an orchestrated work, an *alto saxophone* is a very different instrument from a *soprano* or *tenor saxophone* in range, timbre and pitch.

Part (e) tested candidate's knowledge of the term *membranophone* and their knowledge of the score. Part (f) required candidates to think more deeply of the way in which the composer/arranger uses compositional tools or devices to create an effect. This question challenged many candidates who did not seem to understand the term *compositional devices*. This question touches the core of musical analysis to which candidates should be exposed. Part (g) had mixed responses. This question tested candidates' knowledge of musical features over three movements of the work. Candidates were required to select from a given list and to match each feature with an identified movement.



To improve performance of this work, teachers should try to engage students in a more profound analysis and synthesis of the musical features contained in the work, in such a way that students will be able to compare and contrast each movement with its counterparts, in terms of their structural and expressive elements, whilst relating these elements to the ‘programme’ of each movement. Regular assessments and class discussions would help teachers to ascertain student knowledge and understanding.

### **Paper 02 – Performing and Composing**

Performance on Paper 02 showed a slight decline compared with 2010. The mean score in 2011 was 50.71 per cent as opposed to 52.72 per cent in 2010.

#### Profile 2 - Performing

Under the new syllabus, Profile 2 is split between Paper 02 and Paper 03, the SBA. The Performance exam (Paper 02) assesses candidates’ ability to perform on a musical instrument of their choice, playing one solo piece, a technical study or a scale and arpeggio in the key in which the solo piece is set. Candidates have the ability to share with the external examiner in a viva voce, their understanding of the pieces prepared and performed leading up to the examination.

The other Performing aspect of Profile 2 is tested in the SBA which is a moderated assessment of teachers’ evaluation of students in performance. For the moderated assessment, candidates are required to perform on the *same* solo instrument as in Paper 02 PERF, a *different* solo piece from the one performed in Paper 02, along with the scale and arpeggio in the key in which the solo piece is set. In addition, candidates present an ensemble piece for moderation.

Candidates’ performance on Profile 2 (Paper 02 + SBA: PERF) indicated a significant improvement in ‘performance’ compared to the past three years (75.31 per cent of the candidates in 2011 gained grades A – C compared with 57.35 per cent in 2009).

It has been observed that there are a number of candidates offering pieces below the minimal level of ‘Foundation’ indicated in the syllabus. Syllabus guidelines indicate the stipulated levels with international benchmarks. Preparation of candidates in mastering scales and arpeggios are equally important for the technical development on the instrument. Teachers should ensure that their students develop technical skills over time on the solo instrument as a regular feature of classroom activity.

Candidates need to be developed beyond the rudimentary requirements of two scales and arpeggios related to the selected pieces for performance. Candidates are encouraged to prepare their portfolio of performance pieces reflecting a range of musical selections studied and performed over the two-year preparation period. The PERF portfolio/file should reflect solo pieces, technical studies as well as ensemble pieces, including those performed for the SBA PERF. Candidates are reminded that the PERF portfolio is graded based upon the number of pieces studied and presented over the two-year period.

Candidates are reminded that they must enter the examination room with examination scores as well as one copy for the examiner. Without scores, the examiners are left to guess whether their performance is an accurate representation of an actual score, as marks are given for rhythmic or melodic accuracy, expression and other musical details. Examiners will be better able to assess candidates’ performance with the assistance of a musical score of the pieces rendered. Performance pieces should not be scores or compositions that are prepared by candidates. Some candidates’ work cannot be graded because of failure to indicate their level of proficiency.

Teachers are asked to ensure that students are well prepared for the performance exam by paying attention to the standards set in the syllabus for repertoire and the expected technical proficiencies on instruments. Every effort should be made to develop students beyond the 'foundation' level of performance. Teachers are reminded too that their students' portfolios should encompass pieces performed over the two-year process of preparation. Successful candidates play and practise on their instruments on a regular basis. Teachers are encouraged to plan a programme of instrumental development for their students that will expose them to a variety of technical musical challenges through varied musical repertoire with the aim of affording them the opportunity to perform at the highest level of their ability.

### Profile 3 – Composing

The 2011 examinations required candidates to offer only two compositions, reducing the number from four. One composition should have been of an original nature, the other an arrangement type. The new mark scheme indicated to teachers and their students that more developed compositions were required to meet the standards. Candidates should also be aware of the regulations and expectations from the onset of the two-year development process. Teachers should plan to guide students and monitor the development of their compositions long before the date of the practical examination.

Candidates' performance on the COMP profile was significantly weaker than on the PERF profile. This, however, is contrary to the trend set over the past two years. Similarly, there was a decline in the number of candidates who gained grades A – C for this profile with scores ranging from 20 to 42 out of the available 44 marks. Although there was a significant percentage decrease in the number of candidates who gained an 'A', there was at the same time a significant increase in the number of candidates who gained a 'C'. These results indicate that there is much room for improvement in the COMP profile to meet the new standards proposed by the new mark scheme. Teachers and students are well advised to become familiar with the new criteria for composition and arrangements.

Candidates who gained an 'A' score created original compositions and arrangements that were highly imaginative, well developed in structure, highly creative in the use of the medium and timbre; employed and effectively exploited musical devices such as rhythm, melody, harmony in stylistic and interesting ways; highly effective in the employment of expressive elements. In addition, such candidates communicated their musical intentions in a well written and reflective musical analysis supported by a well-written score and audio recording.

Candidates who gained an 'A' score on arrangements were those that were able to add *new* musical material to a given score in a highly creative and imaginative way. Such arrangements explored structures beyond the given, thereby giving an original piece a new framework; explored new rhythmic, melodic and harmonic ideas in highly creative ways; explored new media or medium to create new timbres and timbral effects; used expressive elements to create new and exciting interpretations of the original piece.

Teachers are therefore expected to challenge their students to approach the composition profile in an exploratory way; to make linkages between the spectrum of music used in LIAP and PERF and to help students develop ideas for creative composition. Candidates are encouraged to identify musical devices that can be employed in developing compositions. Candidates are also advised to use more simple original pieces for arrangements that are more within their grasp to develop and add new and original ideas. Some candidates run into much difficulty in trying to 'arrange' an already well-arranged piece of music. Both teachers and students are reminded that the arranged score must be accompanied by a copy of the original version or a lead sheet.

Some candidates explored nontraditional compositions such as *veitch compositions*, *sound collages*, *sprechung* and other exploratory types. Successful candidates were careful to ensure that these composition types went beyond an initial idea. Timbral/textural and expressive features were explored and candidates communicated clearly how the composition was intended to be performed. Both the audio recording and score supported the composer's intention, which was clearly discussed in the 'Composition Profile Analysis'. However, some candidates had limited success with these types of compositions due to a lack of detail and development of ideas; unclear score and a lack of performance directions. *Sound collage* compositions require more than a linear collection of acoustic or electric sounds listed on a recording. A 'story line' could help in the development of such pieces. Candidates are advised that these composition types require as much musical thought and creativity as the compositions using traditional notation.

Teachers may assist their students in the composing process by encouraging them to reflect more deeply on the composition process. The 'Composition Profile Analysis' along with a audio recording are tools which are designed to assist candidates to think about their pieces during and after the compositions' development so that there can be a more refined creative work. Teachers' role as facilitators should be to guide students in a discussion to identify ways in which the composition may be enhanced and developed.

Although there was some improvement in the reduction and type of irregularities, there persists some that are to be avoided. For example, some candidates submitted audio CDs or cassettes which were blank. In addition, candidates are asked to ensure that the submitted CD is in a format that is readable by CD players (wave files/ CD-R/MP3 format). In addition, candidates may not offer the same 'work' in two profiles (PERF and COMP). Teachers and students are reminded that compositions may *not* be offered as performance pieces whether as a solo or for the ensemble. Some candidates' marks were impacted due to this breach. Arrangement compositions are to be accompanied by the original score or lead sheet.

### **Paper 03 – School-Based Assessment (SBA)**

Students' overall performance on Paper 03 (SBA) was very good, with 81.39 per cent of those graded receiving no less than 45 per cent of the available marks. Paper 03 had a combined score of marks from LIAP projects and PERF-solo and ensemble performances. Students had one of three options for the LIAP project.

Students and teachers are encouraged to be guided by the mark scheme provided in the syllabus. Successful students submitted projects which focused on providing a thorough, clear, forthright introduction and an accurate, comprehensive musical analysis that was well discussed within an organized structure that related well to the audio recording. These students used musical vocabulary appropriately and demonstrated a good command of English. On the other hand, less successful submissions tended to have scant introductions or included much irrelevant material; inaccurate and scant musical analysis, referring to only parts of the music heard; were disorganized or followed a template that communicated in only one-word responses in analysis of a piece of music.

Teachers should encourage students to explore different musical pieces for analysis from other members of class. For example, students should be encouraged to use various musical sources to gather advertisements and to explore a variety of genres of music. Students using the same musical pieces wholesale, encourage collusion, which should be avoided.

Comments for the SBA (PERF) are similar to those of Paper 02.

## GENERAL REMINDERS TO TEACHERS

The following are a summary of reminders and comments to assist teachers in improving the performance of:

- All stakeholders should read the new syllabus guidelines (2011) carefully. Teachers should pay attention to the general and specific objectives; musical vocabulary; standards for performance and requirements for compositions.
- New territories and centres should seek support and request workshops for teachers and local examiners. New teachers should consult with experienced teachers or territories to receive guidance on the marking of the SBA project, performance standards and expected standards for the compositions.
- Teachers' plans should reflect regular coverage of all parts of the examination over the two years. This is important for coverage of both content of the syllabus and for skill development of students. Aural training, sight reading, improvisation and scale and arpeggio playing should be included in students' classroom activities.
- Students must have access to and regular interaction with the musical scores and audio of the selected set work.
- Teachers shall collect SBA LIAP projects by the end of February. On site moderation of Performance pieces will take place in the month of March. A sample of SBA LIAP projects will be collected by local moderators at that time. The exact dates of moderation will be coordinated by the Ministries of Education.
- External examiners and moderators should ensure that totals are entered in the final box of the mark sheet. All final totals with a digit less than one should be rounded off to the nearest whole number. Levels of performance should be indicated on the score sheets. External examiners are not expected to mark the compositions, but to award a mark for the conducted 'viva voce'.
- Teachers and students should ensure that COMP and SBA portfolios (print and audio) are clearly labelled and itemized in the order in which the contents are arranged. Care should be taken not to place sticky tapes across CDs as this can result in serious damage to the CD.
- The Composition Analysis form should be used as a means of reflection, which is critical to the creative process. This form and activity should not be taken casually as students have an opportunity to give a clear indication what their creations are about.
- All compositions must be written for a specific medium. When there is no clear indication of instrumentation, the composition cannot be assessed in a timbral context and students will therefore forfeit valuable marks.
- Students may not offer their compositions or arrangements for the solo or ensemble performance. Likewise they may not offer their solo or ensemble pieces as a basis for an arrangement.
- Students need to be careful in using musical software for notating their compositions. They must demonstrate an understanding of the conventions and rules for writing music. For example, the placement of expressive marks and symbols; proper alignment of notes and rests with main beats; an understanding of the medium and ranges of the instruments and the

reasonable technical ability of the instruments. Teachers must assist students in understanding the conventions of orchestration and the placement of instruments on the score.

- CDs must be submitted in a format that is accessible to CD-R players. MP3 formats are the most reliable. 'Wave Files' are to be avoided. Candidates should get advice on the format of storage. Students should 'playback' their audio recordings before submitting to the external examiner.
- All compositions are to be represented by both a score and an audio recording. Song compositions should have the lyrics written into the score indicating how the lyrics 'marry' the rhythm.
- A copy of the original score must accompany the arrangement composition. The composer of the original score is to be acknowledged.
- Candidates may *not* use their original melodies as a score to create an arrangement.
- Compositions and SBAs submitted on DVDs, video tapes or micro cassettes *will not be marked*. The accepted formats are standard audio cassettes or CDs.
- Declaration forms, Composition Profile analysis (CPA), audio recordings of compositions must accompany *all* composition submissions. External examiners must sign off on student submissions. No composition portfolio will be graded without a declaration signed by the student, music teacher and principal of the school.

## CONCLUSION

This is the first sitting of the Music examination under the revised syllabus. However, the Music exam has been available now for 13 years. Although the attrition rate remains high, the candidate population has been growing steadily. All stakeholders need to be very aware of the relevant changes in the syllabus and to act accordingly. Although the statistics show some slight improvement over the previous year, inadequate preparation in various parts of the examination remains an issue. It cannot be overstated that a firm musical foundation between Forms 1 and 3 is paramount and the selection of students to sit the music exam should be based upon the prerequisite skills required by the end of Form 3.

Quality assurance is vital to this examination. Teachers, local moderators, territorial external examiners must avail themselves of any opportunity to improve their assessment skills and to interpret and use the mark schemes provided by CXC. The examining committee is committed to achieving a greater sense of standardization across the region especially in dealing with issues that may arise. Teachers of music are called to plan carefully, establish and sustain high but realistic standards of achievement for their music students who are also potential music scholars in higher education institutions. This may be achieved by developing professional collegiality, seeking support and collaboration within their territory and across territorial borders.

**Summary of Practical Examination Requirements (Paper 02 and Paper 03)**

<b>Paper 2 - PERF</b>	<b>Paper 3 - PERF</b>	<b>Paper 2 - COMP</b>	<b>Comment</b>
1 Solo Piece (A) at a selected proficiency level	1 Solo Piece (B) At the same proficiency level as A		A and B MUST be two distinctly different pieces at the same proficiency level
1 Scale & Arpeggio commensurate with proficiency level of A	1 Scale & Arpeggio commensurate with proficiency level of A/B		If A and B share a common key the candidate MUST present the major scale for one solo and the relative minor for the other solo
	1 Ensemble Piece (C) at the same proficiency level as A/B		Neither A nor B may be offered in the place of C; A/B/C MUST be at same proficiency level
1 Viva Voce			Based on PERF presentation/portfolio
		1 Original Composition (D)	No PERF item (A/B/C) may be offered in place of D
		1 Arrangement of a Non-Original Piece (E)	No PERF or Original COMP item (A/B/C/D) may be offered in place of E
1 PERF Portfolio comprising all the pieces learnt over the two years	1 PERF Portfolio comprising B and C	1 COMP Portfolio comprising D and E (Score/Audio), Declaration and Profile Analysis	Presentations and portfolios form the basis for viva voce discussions
		1 Live Performance	Either D or E must be performed during Paper 2 PERF examination
		1 Viva Voce	Based on COMP presentation/portfolio
<p>Each item is distinct from all other items – Candidates MUST present FIVE separate pieces (A, B, C, D and E)</p>			

**C A R I B B E A N   E X A M I N A T I O N S   C O U N C I L**

**REPORT ON CANDIDATES' WORK IN THE  
CARIBBEAN SECONDARY EDUCATION CERTIFICATE® EXAMINATION**

**MAY/JUNE 2012**

**MUSIC  
GENERAL PROFICIENCY EXAMINATION**

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## **GENERAL COMMENTS**

The May/June 2012 examination in Music was the 14th sitting of the examination at the General Proficiency level. This was the second sitting of the examination under the revised syllabus.

The Music examination comprises three papers which assess three profiles. Paper 01 consists of three sections and assesses Profile 1, Listening and Appraising (LIAP). Paper 02 is divided into two sections, comprising Profile 2, Performing (PERF) and Profile 3, Composing (COMP). Paper 03, the School-Based Assessment (SBA), assesses two profiles, LIAP and PERF. The SBA LIAP comprises three optional questions and the PERF profile consists of a solo and an ensemble performance along with a scale or technical study.

The overall performance of candidates declined from 67 per cent achieving Grades I to III in 2011 to 62 per cent. However, candidate performance in Profile 2 (PERF) is to be commended. The Performing profile is one with which candidates are traditionally most comfortable.

A key factor to improvement is candidate preparation beginning at the foundation levels of the school. Ministries of Education, school administrators and teachers should ensure that the Music curriculum of Forms 1 – 3 or Grades 7 – 9 provide a firm foundation of music study to enable students to develop the prerequisite knowledge and musical skills required for entering Form 4 or Grade 10. The results indicate, however, that there are many candidates lacking the fundamental musical knowledge and skills, who are unable to respond to elementary questions set in Paper 01 and to demonstrate the foundation level skills required of Paper 02.

Teachers are encouraged to continue to source and use available literature, human resources and the Internet to improve the delivery of the syllabus. Candidates should be exposed to a wide range of musical literature for listening and appraising, for developing musical literacy and for developing ideas for the creative process. Administrators and teachers are encouraged to read the recommendations outlined in this report to better understand the strengths, weaknesses and standards which could form the basis for planning and developing territorial in-service music teachers' workshops with the view towards improved candidate results.

## **DETAILED COMMENTS**

### **Paper 01 – Listening and Appraising**

Paper 01 consists of three compulsory sections: Section I: Musical Perception; Section II: Musical Literacy and Section III: Set Work (with an option of three musical works). This paper tests candidates' ability to listen, to analyse and to apply theoretical musical knowledge and musical vocabulary to music played in the examination. A total of 55 marks may be earned in this paper. In the first section, candidates are required to respond to questions based upon brief musical excerpts played two to four times depending on the demand of the questions. The paper consists of short-response and multiple-choice tasks relating to general musical elements, such as pitch/melody, duration/rhythm, timbre, dynamics/expression, texture, structure and style. In Section II, Musical Literacy, questions are based on a musical example presented both visually and aurally. Candidates are expected to apply their theoretical understanding to a given musical score. Section III, Set Work, carries three optional questions relating to three Set Works studied over an extended period. Candidates are expected to respond to one Set Work only. The Set Works allow for candidates to engage in a more in-depth analysis of a musical work which they have had time to explore in detail and discuss with their peers and teachers. Students are also expected to gain appreciation for the socio-historical and sociocultural contexts of the musical text studied.



Candidates performed quite satisfactorily on Paper 01. The overall mean score was 35 marks. However, those who were unprepared for the paper were more likely to have difficulty translating skills to the COMP Profile. Teachers need to expose their students to developing a musical vocabulary that can be applied to appraising music. Candidates who are successful seem to have a good grasp of theoretical musical knowledge which they are able to apply in Section II of Paper 01 and are able to transfer to Paper 02. Teachers need to guide their students to understanding and interpreting questions that use words such as, 'illustrate', 'describe', 'compare' and 'comment', and to prepare students to synthesize musical knowledge across the three profiles.

## **Section I – Musical Perception**

### Question 1

Candidates were required to listen to brief musical sketches and to identify the genres in the sequence. Candidates were able to select their option from a given list in the question.

Candidates responded very well to this opening question, which was designed to be manageable to the most elementary and to provide a positive platform for the rest of the paper. However, a small number of candidates had difficulty distinguishing the genres, for example, the pop and jazz/blues.

### Question 2

This was based on an excerpt from the jazz and blues idiom. Candidates were required to: (a) name the style of the musical excerpt; (b) identify two features of the musical style heard in the excerpt; (c) identify the correct rhythmic accompaniment pattern heard in a specific section of the music.

Most candidates were able to identify the musical style as a form of the jazz idiom. Candidates who were unable to identify the features associated with the genre that were evident in the music might not have been familiar with such terms as 'walking bass' and 'scatting'. Teachers would do well to expand students' musical vocabulary to appreciate stylistic devices common to various genres of music. Many candidates were able to identify the correct rhythmic pattern that related to the specific section of the audio recording. However, teachers are encouraged to incorporate rhythmic dictation as part of their teaching plan to develop students' skills in rhythm writing and recognition.

### Question 3

This was based on a famous classical work of the Romantic period and tested candidates' ability to: (a) name the instrument family that formed part of the accompaniment in the opening theme; (b) identify the accompaniment style of the piano; (c) determine the formal structure of the piece; and (d) identify two musical features heard in the excerpt.

Whereas naming the correct family was easily forthcoming for many candidates, a large number of candidates were unable to match the piano accompaniment style, suggesting a confusion of such terms as 'glissando' and 'arpeggiation'. Similarly, the final question of that section also pointed to a weakness of some candidates in not recognizing musical vocabulary related to melodic and expressive features.

### Question 4

This question was based on a spirited Afro-Caribbean folk piece. Candidates were expected to: identify the vocal texture of the opening section; distinguish the 'B' and 'C' sections of the piece; identify the structural device employed in the vocal parts in B; and recognize the tonality of Section C.

Most candidates were able to determine the vocal texture correctly. However, identifying a commonly associated structure within this genre and the 'minor' tonality in (b) proved challenging for some candidates. Many candidates, by their varied responses, seem not to be aware of the terms, 'structural device' and 'tonality'. Teachers should model and encourage more use of musical vocabulary in the classroom to allow their students to develop a familiarity with musical terminology used in listening and appraising.

#### Question 5

This question was based on a popular Caribbean genre. Candidates were expected to name one idiophone heard in the musical excerpt; identify a rhythmic feature of the excerpt; complete a melodic passage by providing two missing pitches; and to identify the chord progression of a section of the musical excerpt.

Part (a) of the question was generally well answered, with candidates showing recognition of the term 'idiophone'. Part (b) was generally well responded to by candidates who were able to identify at least one rhythmic feature. Candidates should be encouraged, however, to consider rhythmic features that may exist beyond that of 'metre'. Part (c) seemed difficult for some candidates who were not able to utilize the clues presented in the melodic line given. Part (d) was fairly well answered. Candidates could follow the easy chord progression outlined in the melody. However, this proved difficult for weak candidates who might not have had the exposure of listening to music and following harmonic chord progressions within a piece.

Teachers would do well to assist their students by first developing a broad-ranged play list for the classroom and conducting regular sessions of listening and analysing, whilst expanding their students' musical vocabulary.

### **Section II — Music Literacy**

This section of the paper assesses candidates' musical literacy skills and theoretical knowledge. Questions are based upon a printed score that is accompanied by an audio recording of the music. The major task of the candidates is to interact with the score. Listening to the audio recording would help to support candidates' ability to interface with the printed score. Candidates who excel in this section of the examination demonstrate the ability to apply theoretical knowledge to the interpretation of a musical score with respect to reading, interpreting and writing musical notation.

#### Question 6

This question comprised eight major subdivisions, (a) to (h). In Part (a), candidates were required to insert the correct time signature and to describe the metre. Part (b) required candidates to consider the overall structure of the piece. For Part (c), candidates were required to identify the key of the opening section and to state the relationship of this key with that of the other identified section. Whereas the first part of the question was answered well, the second part proved fairly challenging for weaker candidates. Part (d) required candidates to identify the cadence at a specific point in the music. Responses were fair suggesting that candidates could be more exposed to this topic. Part (e) required candidates to rewrite the rhythm of a short passage in notes and rests in double the value of the original. Performance was fair.

Part (f) required candidates to transpose a melodic passage up a Perfect 5<sup>th</sup> and affix a new key signature. Stronger candidates were able to identify the new key signature and were able to cope with the correct intervallic movement of all pitches, whereas less strong candidates might have been able to count up five notes but missed dealing with the accidentals, thus arriving at the new key. Parts (g) (i) and (ii) elicited mixed responses to identifying the quality of the intervals. Most candidates were

able to identify the ‘major’ interval in Part (g) (i). However, many candidates were unable to identify the ‘diminished interval’ in Part (g) (ii). Teachers should ensure that their students understand the application of the ‘rules’ governing ‘quality of intervals’.

Parts (h) (i) and (ii) required candidates to give the English meaning of common musical Italian terms and to recognize musical symbols pertaining to ornamentation. Candidates responded fairly well. Candidates should be encouraged to spell musical terms correctly. A ‘trill’ in music means something totally different from a ‘thrill’ which was commonly written.

A large number of the candidates received less than 50 per cent of the available marks for this section. Performance could be improved by providing students with a continuous and progressive exposure to musical notation and harmony starting from the lower forms in the school. Candidates need to interact with musical scores for practising analysis on a regular basis, while teachers provide a holistic and progressive approach to teaching musical notation and harmony.

### **Section III – Set Works**

The CXC Music syllabus 2010, requires students to study one of three of the following options: *Pictures At An Exhibition* by Mussorgsky-Ravel (Question 07); *Let These Things Be Written Down* by M. Burnett (Question 08); *The Nutcracker Ballet Suite* by Tchaikovsky (Question 09).

#### Question 7: Pictures At An Exhibition

This remains the second most popular work studied of the three options. Overall, candidate performance was satisfactory with a mean of 47 per cent. This was a significant improvement from the performance in 2011 which had a mean of 34 per cent.

Part (a) tested candidates’ knowledge of the sociocultural influences of the work. Parts (b) and (c) assessed knowledge of specific structural, timbral and expressive features of identified movements. Many candidates responded well to these open-ended short-answer questions. However, some had difficulty responding to the question of structure and the requirement to illustrate the overall dynamic plan of “Bydlo”. In spite of the varied types of illustrative responses, the key response was to focus on demonstrating the changing dynamics of the movement. Some candidates struggled with their response to Part (c) (ii), which required them to comment on the orchestrator’s treatment of the tuba in “Bydlo”. Some candidates focused on describing the programme rather than discussing the unusual role of the tuba in this work.

Part (d) tested candidates’ ability to match timbral features with the programme of “Tuileries”. On the other hand, Part (e) required candidates to demonstrate their familiarity with the musical score of the work studied. Well-prepared candidates were able to recognize the written musical excerpts. Part (f) tested candidate’s familiarity with the tonality of specific movements. Weak responses suggested that some candidates were not familiar with the musical term ‘tonality’. Question (g) had mixed responses.

To improve performance of this work, teachers need first to ensure that their students have access to the audio and the musical score with which students should become very familiar. It is important for students to study all the movements designated in the syllabus. Teachers should allow sufficient time for their students to assimilate the work. Students should be guided to understand the sociocultural context of the work studied and more importantly be engaged in a more profound analysis and synthesis of the musical features contained therein. Candidates are expected to apply higher-order skills to questions requiring comparison and synthesis. Teaching of the Set Works needs to be carefully planned by teachers with careful guided musical analysis coupled with regular assessments given to students.

### Question 8: Let These Things Be Written Down

This work has become the most popular option. Generally, candidate performance was weak with a mean of 29 per cent compared to 42 per cent in 2011. Students' preparation of this work needs to be well planned and more thorough.

Parts (a), (b) and (c) tested candidates' knowledge of the social-historical significance of the work. Part (d) required candidates to name the movement of excerpts from the musical score. Part (e) required candidates to name musical devices used to create 'dissonance' in a specified movement. This elicited mixed responses, as some candidates were not prepared for a harmonic analysis of the music. Part (f) required candidates to match the 'text' of selected movements with their author and the movement itself. Part (g) demanded that candidates match the stated musical characteristics across three selected movements. This was fairly well done, though weak candidates appeared to have resorted to guessing.

To improve performance of this work, teachers should ensure that their students have access to both the audio recording and musical score with which students should become familiar. Teachers are encouraged to engage their students in a holistic and in-depth musical analysis of this work highlighting musical devices employed in the work. Students should be guided and prepared to engage in deeper musical analysis and to be prepared to apply higher-order skills requiring comparison and synthesis.

### Question 9: The Nutcracker Ballet Suite

This question attracted less than 30 per cent of the candidate population and was the least popular of the three options. Generally, candidate performance was moderate with a mean of 32 per cent. Parts (a) and (b) tested candidates' knowledge of the cultural-historical background of the work. Candidates' responses were satisfactory. Part (c) required candidates to recognize specific features of each movement and to identify the appropriate title – *March, Trepak, Tea* – for each of the groups of features listed. Parts (d) and (e) tested knowledge of the alternate names of each movement and the sequence of the movements. Part (f) tested knowledge of specific structural, timbral and expressive elements related to specific movements. Part (g) tested candidate's familiarity with the actual musical score. Candidates were required to recognize and identify the movements of each printed musical excerpt. Part (h) tested candidate's ability to match stated features with the correct movement of the work. While some candidates were able to respond very well, many resorted to guessing the options provided.

Candidate performance can be improved by teachers engaging in careful planning and guiding students in a thorough analysis of the musical score. Students should be prepared to engage in synthesis and comparison of the musical content of each movement of the work. They should have access to the musical score and audio recording of the work to engage in private study.

## **Paper 02 – Performing and Composing**

The performance of Paper 02 (PERF and COMP) showed a similar performance to the previous year.

### Profile 2 – Performing

The assessment results of Profile 2 include the marks obtained in both the SBA performance assessment and the Performance examination. The Performance examination (Profile 02) assesses candidates' ability to perform on a musical instrument of their choice, playing one solo piece, a technical study or a scale and arpeggio in the key in which the solo piece is set. Candidates demonstrate their understanding of the pieces performed and studied during the preparation period in a *viva voce* with the Examiner.

The other Performing aspect of Profile 2 is tested in the SBA which is a moderated assessment of the teacher's evaluation of students in performance. For the moderated assessment, candidates are required to perform on the same solo instrument as in Paper 02 PERF, a solo piece which is **different** from the one performed in Paper 02, along with the scale and arpeggio in the key in which the solo piece is set. In addition, candidates must present an ensemble piece for moderation.

Candidate performance on Profile 2 indicated a pleasing improvement compared to the past two years. Teachers are reminded to be vigilant regarding the benchmark standards stipulated in the syllabus. Candidates are at risk of a very limited score or are subject to be disqualified when the pieces offered for examination are below the foundation level. Preparation of candidates in mastering scales and arpeggios is equally important for the technical development on the instrument. As a regular feature of classroom activity, teachers should ensure that their students develop technical skills over time on the solo instrument.

Students need to develop beyond the rudimentary requirements of two scales and arpeggios related to the selected pieces for performance. Candidates are encouraged to prepare their portfolio of performance pieces reflecting a range of musical selections studied and performed over the two-year preparation period. The PERF portfolio/file should reflect solo pieces, technical studies and ensemble pieces, including those performed for the SBA PERF. Candidates are reminded that the PERF portfolio is graded based upon the number and variety of pieces studied and presented over the two-year period.

Candidates should be reminded that they must enter the examination room with the musical score of the performance pieces, and that a copy must be given to the Examiner. Without scores, the Examiners are left to guess whether their performance is an accurate representation of an actual score, since marks are given for rhythmic or melodic accuracy, expression and other musical details. Performance pieces should not be scores or compositions that are prepared by candidates. Teachers can assist their students in developing their music literacy skills through performance by ensuring that students sight-read music on a regular basis; interface with vocal and/or instrumental scores; and engage in *viva voce* sessions based upon the pieces that are being performed by the students.

Teachers are asked to ensure that students are well prepared for the performance examination by paying attention to the standards set in the syllabus for repertoire and the expected technical proficiencies on instruments. Every effort should be made to develop students beyond the foundation level of performance. Teachers are reminded, too, that their students' portfolios should encompass a variety of pieces performed over the two-year process of preparation. Successful candidates play and practise on their instruments on a regular basis. Teachers are encouraged to plan a programme of instrumental solo and ensemble development to expose students to a variety of technical musical challenges through varied musical repertoire. This will afford them the opportunity to perform at the highest level of their ability.

### Profile 3 – Composing

The requirements of the new Music syllabus indicate that candidates will offer two compositions. The first is an original composition, which should show the candidate's ability to use at least two of the following musical elements: timbre, texture, melody, harmony, articulation, dynamics and tempo. In addition, the candidate's ability to creatively use musical and/or extra-musical stimuli as a basis for generating compositional ideas will be assessed. The second composition requires the candidate to show their ability to arrange a folk, or well-known melody for two or more voices or instruments or combination of these with emphasis on melodic, rhythmic and harmonic ideas along with expressive ideas to be used to creative advantage.

Candidates who gain higher marks for Composition One demonstrate a sense of creativity and purpose in manipulating the raw material of sound. There is a good sense of structure, unity and style

as it relates to the selected stimuli. In addition, the candidate's creative development is well documented in a reflective musical analysis, supported by a well-written score and an audio recording that represents the candidate's intentions of how the piece should be interpreted.

On the other hand, compositions that fall below a passing grade are limited in the creative use of musical and/or extra-musical stimuli. These compositions are approached in a mechanical way with less of a sense of the composer's intention to manipulate the musical elements in a purposeful way. Often, these compositions lack a sense of development of musical ideas, melodic and rhythmic motives and lack a sense of structure. Expressive devices, if apparent, are not used to create any special expressive effect. Very often, the candidate has omitted to provide a reflective commentary on the process of the development of the composition, its main intentions and the main features of the piece. The score and audio recording may lack congruency and are not used for effective communication of how the composer may wish for the piece is to be interpreted.

The new composition mark scheme will indicate to teachers and their students that more developed compositions are required to meet the standards. Candidates should also be aware of the regulations and expectations from the onset of the two-year development process. Teachers should plan to guide students and monitor the development of their compositions long before the date of the practical examination. Teachers are encouraged to approach compositional development thematically by exploring different types of compositions and various styles over the two-year period. Teachers should assist students by making the authentic linkages between performance pieces, listening and appraising and the development of compositional ideas. Many students could benefit from a broader exposure to compositional types from which they could select one for submission for their examination.

Candidate overall performance on Composition 2, Arrangement, was mixed. Strong candidates made use of original compositions to generate new ideas that included refreshing introductions, interludes, and endings; new harmonic twists, creative counter rhythms and melodic lines; experimented with a variety of timbres and textures within the work; demonstrated understanding of transposition and range of instruments; and used expressive features to create new interpretations of the original which could be deemed imaginative.

On the other hand, weaker arrangement type compositions exhibited traits of original works that were already quite arranged and hence made it difficult for them to contribute any new rhythmic, harmonic melodic ideas. Some were mere transcriptions of a four-part choral piece to a four-piece instrumental group, with no new musical ideas. Some of the original pieces chosen by candidates caused them to be 'out of their depth' where candidates resorted to providing a 'solo' performance of a popular piece and added some personal 'styling' to the rendition of the performance with a piano or other accompanying instruments. These are often submitted as audio recordings without the score. Some 'poor' submissions were limited to a change in lyrics with no new musical ideas but perhaps a great performance by the candidate on the audio.

Teachers are expected to develop their skills as composers and arrangers. Many composition ideas may be born out of improvisational classroom experiences; listening and appraising experiences. Teachers must become models and facilitators in the classroom experience, thereby transmitting to students a sense of creativity and imagination whilst demonstrating understanding of the effective use of musical devices. Candidates will do well when their teachers provide sufficient scaffolding and direction to allow them to explore their own creativity whilst compositions and arrangements are developed.

Teachers and candidates are reminded that the arranged score must be accompanied by a copy of the original version or lead sheet. Teachers should also monitor and deter the emerging trend where some of their students access professional studio assistance in recording compositions and arrangements, and to resist submissions that are clearly largely the work of others.

Candidate performance in the COMP profile continues to be significantly weaker than that of the PERF profile. The results of 2012 indicate that 62 per cent of the candidates gained Grades A-C compared to 65 per cent in 2011. Overall, there is much room for improvement in the COMP profile to meet the standards proposed by the new mark scheme. Teachers are well advised to become familiar with the new criteria for composition and arrangements and to plan a course for students to develop the necessary skills to be successful.

It was disappointing to note that there were no candidates in this sitting of the examination that sought to explore the nontraditional compositions such as *veitch compositions* and *sound collages*. These compositions lend themselves to a high degree of creativity if properly understood and managed well. Teachers should be adventurous in exploring these types of composition that give access to those candidates who may not be able to easily compose with musical notation.

Teachers should continue to encourage their students to reflect on the composition process. The Composition Profile Analysis is a tool to assist students to self-assess their creative works. Used properly, they have a chance to refine and develop their compositions. This compositional tool also helps to communicate the main features of the composition to others. Analysis enables them to think about their pieces during and after the composition's development so that there can be a more refined creative work. The student's comments support the musical score and audio recording. The teachers' role as a facilitator is to guide students in a discussion to identify ways in which the composition may be enhanced and developed.

Some composition irregularities continue to exist. Candidates should resist adopting or plagiarizing audio recordings and arrangements available on internet resources, such as *YouTube* and wholesale downloads from software packages. Candidates who submit musical arrangements without an original musical score or lead sheet will face significant penalties. Compositions offered for CXC assessment should not be done as a group effort nor should it be published (websites etc) other than by CXC, if it is desired. Candidate submissions are expected to be monitored by teachers who should then be able to sign the declaration form. In addition, candidates may not offer the same 'work' in two profiles (PERF and COMP). Teachers and candidates are reminded that compositions may **not** be offered as performance pieces whether as a solo or for the ensemble; similarly, performance pieces may not be offered as arrangement pieces. Some candidates' marks were impacted due to this breach.

### **Paper 03 – School-Based Assessment (SBA)**

Overall, candidates' performance on Paper 03 (SBA) continued to be very good, with 81 per cent of those graded receiving no less than 45 per cent of the available marks. Paper 03 had a combined score of marks from LIAP projects and PERF — solo and ensemble performances. Candidates had one of three options for the LIAP project.

The mark scheme provided in the syllabus should be used as a guide for identifying areas of importance, such as the Musical Analysis. Successful candidates submitted projects which focused on providing thorough, clear, forthright introductions and accurate, comprehensive musical analyses which were discussed within an organized structure that related well to the audio recording. These candidates used musical vocabulary appropriately and demonstrated a good command of English. Illustrations used were accurate and well represented. On the other hand, less successful submissions tended to be vague with less forthright introductions or included much irrelevant material; musical analyses were superficial and there was little reference to examples of how musical elements were applied. Such candidates seemed not to possess the requisite musical vocabulary to analyse music; ideas were often disorganized or followed a template that communicated in one-word responses that may have referred to only some parts of the music that was to be analysed.

Teachers should assist their students by exposing them to the musical activities of each of the three options over the two-year period. By doing this, students would be better able to determine which of

the options they may find more enjoyable and comfortable for the final SBA. This may provide more variety of experience and exposure among the students as well as to generate a wider variety of musical examples to be analysed.

The SBA (PERF) comprises the performance of a solo piece, the scale and arpeggio in the key of the piece and performance of an ensemble piece for two to six performers. The solo piece should be distinct in key and style from the piece offered for Paper 02. The ensemble piece may be of any genre and should offer parts that are distinct for the performer from the rest of the performers. For duets, each part must be of similar difficulty, and should not constitute a solo and accompaniment performance. SBA performance pieces should be of the same level (foundation, intermediate, advanced) as that offered in Paper 02. Teachers are expected to engage students in performing on an ongoing basis, regular assessments of which may form the basis of their SBA mark. Students lacking regular performance classes seemed to suffer from performance anxiety and reduced self-confidence.

### GENERAL REMINDERS TO TEACHERS

The following is a summary of reminders and comments to assist teachers in improving performance on the Music examination:

- All stakeholders should read the new syllabus guidelines (2011) carefully. Teachers should pay attention to the general and specific objectives; musical vocabulary; standards for performance and requirements for compositions.
- Selection of students for the CXC Music class (Form 4) should be based upon the achievement of the prerequisites at the completion of Form 3 or Grade 9 outlined in the syllabus.
- Teaching 'extents' and schemes of work should reflect coverage of **all** aspects of the examination over the two-year preparation period. Supporting musical development activities that are not necessarily tested should also be included, such as sight-reading, aural training and some exposure to Western and Caribbean music history.
- New territories and centres should seek support and request workshops for teachers and local examiners. New and current teachers should seek to use Internet resources to reach out to more established teachers for guidance on various aspects of delivery of the syllabus. Teachers are encouraged to use resources such as *Notesmaster* website ([www.notesmaster.com](http://www.notesmaster.com)), *Skype* and *YouTube* to share and develop teaching resources.
- Teachers should collect SBA LIAP projects from students by the end of February. On-site moderation of Performance pieces takes place in the month of March. A sample of SBA LIAP projects will be collected by local moderators at that time. The exact dates of moderation will be coordinated by the Ministries of Education.
- External examiners and moderators should ensure that totals are entered in the final box of the mark sheet. All final totals with a digit less than one should be rounded off to the nearest whole number. Levels of performance should be indicated on the score sheets. External examiners will not mark the compositions, but award marks only for the conducted *viva voce*.
- External examiners are to ensure that the mark sheet used for Paper 02 (PERF) is different from the one for the Paper 03 SBA (PERF). External examiners are to ensure that performance levels are clearly indicated on their score sheet.
- Teachers and candidates should ensure that COMP and SBA portfolios (print and audio) are clearly labelled and itemized in the order in which the contents are arranged.



- Teachers are expected to monitor the audio CDs or cassettes that are submitted, since some are received blank or not formatted in an accessible mode, that is, CD-R/MP3 format. Wave Files are to be avoided. Candidates should get advice on the format of storage. Students and teachers should play back their audio recordings on a CD player before submitting to the external examiner.
- Teachers should ensure that no sticky tape or labels are placed across CDs to damage them.
- Composition and SBAs submitted on DVDs, video tapes and micro cassettes **will not be marked**. The accepted formats are standard audio cassettes or CDs.
- All compositions must be written for a specific medium. When there is no clear indication of instrumentation, the composition cannot be assessed in a timbral context, and candidates will therefore forfeit valuable marks. Arrangement compositions are to be scored for a minimum of two parts/voices/instruments.
- All compositions are to be represented both by a score and an audio recording. Song compositions should have the lyrics written into the score indicating how the lyrics ‘marry’ the rhythm.
- Declaration forms, Composition Profile Analysis (CPA), audio recordings of compositions must accompany all composition submissions. Teachers are asked to ensure that these forms are properly completed by candidates and that audio recordings are checked before submission to the external examiner. External examiners must sign off on student submissions. No composition portfolio will be graded without a declaration signed by the student, music teacher and principal of the school.
- A copy of the original score must accompany the arrangement composition. The composer of the original score is to be acknowledged. Teachers should not allow students to submit any arrangements without the original score/lead sheet attached.
- Teachers must monitor the possible use by students of sites such as *YouTube* to plagiarize musical arrangements.
- Students must **not** use their original melodies as a score to create an arrangement.
- Students need to be careful in using musical software for notating their compositions. They must demonstrate an understanding of the conventions and rules for writing music, for example, the placement of expressive marks and symbols; proper alignment of notes and rests with main beats; an understanding of the medium and ranges of the instruments and the reasonable technical ability of the instruments. Teachers must assist their students in understanding the conventions of orchestration and the placement of instruments on the score.
- Teachers should discourage their students from turning to professional studios to record the music of their compositions, particularly where much of the audio recording or track is obviously the work of others; and where such professional studios (business enterprises) put pressure on students.

## CONCLUSION

This is the second sitting of the Music examination under the revised (2010) syllabus. However, the Music examination has been available now for fourteen years. This year saw a slight decline in the candidate population at registration, whilst the attrition rate remained high. All stakeholders need to be very aware of the relevant changes in the syllabus and to prepare accordingly. Areas of Paper 01 and Composition show evidence of under-preparation of some candidates. It cannot be over-emphasized that a firm musical foundation between Forms 1–3 is paramount, and the selection of candidates to sit the Music examination should be based upon the prerequisite skills required by the end of Form 3.

Improvement in the quality of candidate performance is of great concern and overall quality assurance is vital to this examination. Teachers, local moderators and territorial external examiners must avail themselves of any opportunity to improve their delivery of the subject matter and to hone assessment skills; to interpret and use as part of regular practice, the mark schemes provided by CXC (in the syllabus). In addition, all external markers and moderators and subject supervisors (from the Ministries of Education) need to be familiar with the new forms and mark sheets used for assessment of various aspects of the examination, all of which can be accessed from the CXC website.

The CXC Music Examining Committee is committed to working out the various challenges and kinks that have arisen from the revision of the syllabus and also from operating in a dynamic era of accessible Internet technology.

Teachers of Music are required to know their subject matter well; plan syllabus material carefully; monitor students' work and establish and sustain high, but realistic standards of achievement for their Music students who are also potential scholars for the forthcoming CAPE Performing Arts programme, as well as for higher educational institutions. Continued improvement and success may be achieved through inspirational Music educators who are interested in seeing Music at all levels develop and flourish through professional collegiality, dedication to students and a strong commitment to excellence.

**APPENDIX**

**Summary of Practical Examination Requirements (Paper 02 and Paper 03)**

<b>Paper 2 - PERF</b>	<b>Paper 3 - PERF</b>	<b>Paper 2 - COMP</b>	<b>Comment</b>
1 Solo Piece (A) at a selected proficiency level	1 Solo Piece (B) At the same proficiency level as A		A and B <b>MUST</b> be two distinctly different pieces at the same proficiency level
1 Scale & Arpeggio commensurate with proficiency level of A	1 Scale & Arpeggio commensurate with proficiency level of A/B		If A and B share a common key the candidate <b>MUST</b> present the major scale for one solo and the relative minor for the other solo
	1 Ensemble Piece (C) at the same proficiency level as A/B		Neither A nor B may be offered in the place of C; A/B/C <b>MUST</b> be at same proficiency level
1 Viva Voce			Based on PERF presentation/portfolio
		1 Original Composition (D)	No PERF item (A/B/C) may be offered in place of D
		1 Arrangement of a Non-Original Piece (E)	No PERF or Original COMP item (A/B/C/D) may be offered in place of E
1 PERF Portfolio comprising A/B/C and up to 8 repertoire pieces (solo/ensemble) learnt during last 2 yrs		1 COMP Portfolio comprising D and E (Score/Audio), Declaration and Profile Analysis	Presentations and portfolios form the basis for viva voce discussions
		1 Live Performance	Either D or E must be performed during Paper 2 PERF examination
		1 Viva Voce	Based on COMP presentation/portfolio

Each item is distinct from all other items –

Candidates **MUST** present FIVE separate pieces (A, B, C, D and E)

**Performing Portfolio Assessment Criteria**

<b>Marks</b>	<b>Rating</b>	<b>Assessment Criteria</b>
4	Outstanding	3 performed pieces and 7 to 8 additional pieces
3	Good	3 performed pieces and 5 to 6 additional pieces
2	Competent	3 performed pieces and 3 to 4 additional pieces
1	Limited	3 performed pieces and 1 to 2 additional pieces
0	Very Limited	3 performed pieces and 0 additional piece

This table was omitted from the syllabus and should provide guidance to teachers, candidates and external examiners. Candidates can achieve the development of an outstanding portfolio if teachers assign at least two solo pieces and one ensemble piece per term as a minimum average.

**CARIBBEAN EXAMINATIONS COUNCIL**

**REPORT ON CANDIDATES' WORK IN THE  
CARIBBEAN SECONDARY EDUCATION CERTIFICATE®  
EXAMINATION**

**MAY/JUNE 2013**

**MUSIC  
GENERAL PROFICIENCY EXAMINATION**

## GENERAL COMMENTS

The 2013 examination was written by 670 candidates compared to 617 in 2012. The Music examination is based upon three profiles - Listening and Appraising, (LIAP), Performing (PERF), and Composing (COMP). The exam comprises the following papers:

- Paper 01- Listening and Appraising
- Paper 02- Performance and Composition
- Paper 03- SBA: Performance and LIAP Written project.

Seventy-one per cent of candidates received acceptable grades (Grades I – III) compared to 62 per cent in 2012. Candidates showed improved performances in Profile 2 (PERF) and Profile 3 (COMP) whereas Paper 01 Profile 1 (LIAP) showed a decline.

Teachers should carefully plan the music coursework to ensure that all music profiles are adequately covered in a sequential and timely manner. Particular attention should be paid to ensuring that candidates grasp the key musical vocabulary required for analysing; teachers should ensure regular practice in responding to aural and visual musical stimuli through music perception and theoretical exercises. This includes exposing their students to a wide range of musical genres and appraising musical literature through application of the musical elements. Teachers should be encouraged to plan and provide a range of musical and non-musical stimuli to enhance the development of creative ideas for the musical composition.

Teachers are encouraged to continue to provide strategies to help their students perform to the best of their ability. These strategies would include providing opportunities for students to perform for peers, the school and the wider community on a regular basis; to expand their performance repertoire and skills; to be exposed students to a wide variety of artistes and musical performances so as to develop an appreciation of a variety of musical genres; to link practical application to theoretical knowledge and musical concepts.

## DETAILED COMMENTS

### Paper 1 – Listening and Appraising

Paper 01 consists of three compulsory sections and assesses Profile 1, Listening and Appraising. A total of 55 marks may be earned in this paper. Section I, Musical Perception, contains five questions for a total of 20 marks. This section tests candidates' ability to listen, analyse and to apply theoretical musical knowledge and understanding to music played in the examination. The paper consists of short-response and multiple-choice tasks relating to general musical elements. Section II, Musical Literacy, carries 15 marks. This section tests candidates' music theoretical knowledge and is applied to a given musical score. Section III, Set Work carries three optional questions relating to three set works for a total of 20 marks. Candidates are expected to respond to only one set work. The set work allows candidates to participate in a longer and more in-depth study of a musical work, to gain insights into compositional devices, and to gain appreciation of the socio-historical and cultural context of the music that has been studied. Questions require candidates to synthesize the elements of the work and to recognise excerpts of music studied from the score.

Candidate performance on Paper 01 was below satisfactory. The overall mean for Paper 01 was 23.65 marks out of a total score of 55, or 43 per cent.

### Section I: Musical Perception

#### Question 1

Candidates were required to listen to and identify the genres of the brief sketches of music played in the sequence. Candidates were able to select their option from a given list in the question. Candidates responded very well to this question, which had a mean of 2.84 out of a total of 3 marks, or 94 per cent.

Recommendation: Candidates should be encouraged to listen to a variety of genres of music. Candidates should also become familiar with the folk music of various regions.

### Question 2

This question consisted of three parts and was answered poorly with a mean score of 2 out of 5 marks. Twenty-three per cent of candidates scored zero for the entire question. Candidates had difficulty with Part 2 (a) (i), i.e. which required them to identify the main solo instrument in the excerpt as a cello. Some candidates recognised the instrument as a stringed instrument but many could not distinguish the range and timbre of a cello from that of a violin or viola. Some candidates incorrectly offered the flute as a response. Similarly, for Part (a) (ii), candidates had difficulty identifying the muted trumpet as the aerophone in the excerpt.

Part (b) required candidates to discern the two sections of the musical excerpt and identify the tonality of the music heard. Some candidates had difficulty identifying the minor and major tonality of Section A and Section B, respectively.

Part (c) required candidates to identify the contour of the melody of Section B. The multiple-choice type question enabled candidates to listen and follow the pitches of each of the options given. The options were quite discreet.

Recommendation: Candidates should be taught to distinguish between instruments of the orchestra family through many available media. Understanding the commonly used term, 'tonality' with reference to major and minor along with aural practice is recommended. Candidates require more ear-training experience in the classroom.

### Question 3

Candidates responded satisfactorily to the questions of excerpt C, with a mean score of 2 out of 4 marks, or 50 per cent.

Part (a) required candidates to identify two features that were true of the excerpt. Most candidates were able to identify correctly the 'verse and chorus' structure, with fewer candidates correctly identifying the 'countermelody by the aerophone'.

Part (b) elicited myriad responses. Weak candidates were unable to state particular characteristics of the genre and instead proposed to identify the genre. Candidates had several options, some of which included the following:

- Acoustic instruments
- Use of folk instruments
- Narrow vocal range
- Repetition of melodic and rhythmic phrases

In Part (c) candidates responded fairly well to identifying the rhythmic pattern of the idiophone heard in the excerpt.

Recommendation: Teachers are encouraged to familiarize their students with the general characteristics of particular genres of music, including folk and other genres and styles.

#### Question 4

The overall response to question 4 was less than satisfactory, with mean score of 2 out of 5 marks or approximately 40 per cent.

It was expected that candidates could readily supply the orchestral family name. Some candidates carelessly wrote 'wind' as opposed to 'woodwinds'.

Part (b) (i) proved more difficult to answer as it required candidates to apply their knowledge of harmonic devices. Candidates provided better responses to Part (b) (ii), on the question of harmonic texture as it related to the latter section of the excerpt. Strong candidates were able to correctly select 'contrapuntal' from the options given. Candidates responded fairly well to Part (c) which required them to identify two rhythmic devices heard in the excerpt. Most candidates were able to give at least one correct response to the question that is, 'off-beat ostinato'.

Recommendation: Candidates need to become more familiar with harmonic concepts and to expand their knowledge to include a working understanding of terms such as 'harmonic devices', 'harmonic texture'-contrapuntal, and rhythmic devices such as 'augmentation' and 'diminution' and off-beat. Candidates should be encouraged to use these ideas in other profiles such as Composing and within the SBA analysis.

#### Question 5

Part (a) (i) required candidates to perceive the predominant melodic movement of a small portion of the text. Candidates would have needed to consider all options and determine the best answer, which is 'ascending by leaps'. Part (a) (ii) required candidates to identify the interval heard on two specific intervals. Candidates responded fairly well to this question, recognising the Perfect 4<sup>th</sup> interval as the correct response. Part (b) required candidates to identify the perfect cadence at an identified spot towards the end of the excerpt. The overall response was fairly satisfactory with most candidates earning one mark of three marks available for this question.

Recommendation: Teachers are encouraged to involve their students in aural training exercises in conjunction with the teaching of musical concepts, such as melodic movement and contours, interval recognition, and identification of cadences.

### **Music Literacy**

#### Question 6

This question was sub-divided into parts from (a) to (h) that were based upon the piano score entitled "Go to Sleep" by Gustave Sandre. Part (a) (i) required candidates to insert a suitable time signature in the appropriate place in the score. The response to this question was poor. Some candidates seemed unaware of the correct placement of the time signature on the score. Many candidates were not able to discern that the piece was in compound time, 6/8. Responses to (b) and (c) were quite good. The minor key relationship and the overall ternary form respectively were easily recognised. The ability to differentiate the ornament and name it was a challenge for some candidates. The transposition up a perfect 5<sup>th</sup> in (d) seemed challenging for weaker candidates; some had an idea of moving the pitches up a 5<sup>th</sup>, but did not know the correct key signature to make the pitches correct. The changes in expression for (e) were fairly well done; weak candidates, however, were unfamiliar with the symbols 'rit', and 'dim'. It is important for candidates to have a good grasp of the concept of intervals as this is fundamental to melodic analysis and aural responses and sight reading. This type of question continues to be a challenge for average candidates. Similarly, the concept of cadences must be well taught by teachers from a visual as well as aural perspective. The more able candidates would have recognised that the correct response was that of an imperfect cadence or half cadence or II to V relationship. Part (h) required candidates to rewrite notes double their note values. Though this task was quite elementary, weak candidates omitted to insert bar-lines at the appropriate places and did not differentiate between crotchets and quaver notes.



The mean score on this question was 5 out of 15. This means that performance on this section was quite weak and only a small percentage of candidates were able to score between 10 and 15 marks. It is of concern that approximately 7 per cent of candidates scored zero marks for this section indicating that there were a number of candidates who had a poor grasp of the fundamental concepts of music theory.

Recommendations: Teachers are encouraged to pay more attention to teaching the objectives and concepts of this section of the Paper 01. Developing music literacy among young musicians is key to their musical development. Regular practice in doing music theory alongside aural training exercises in various music topics would help to sharpen candidates' responses to this question.

### **Set Works, Pictures at An Exhibition**

#### Question 7

Question 7 had the best performance of each of the three optional questions. The mean score was a satisfactory score of 10 out of a total of 20 marks. Candidates should be encouraged to be discerning about the slant of a question which may appear to be similar to another question that may have been set in a previous paper. An appropriate response to the question on, what event inspired Mussorgsky to compose "Pictures at an Exhibition: would be:

*"Attending an exhibition of Hartmann's paintings or designs after his death".*

Candidates had several options to respond to Part (a) (ii) such as, "thick chordal textures"; "wide dynamic range"; "experimentation with new instruments in the orchestra", "programme music".

Candidates should be encouraged to compare and contrast similar parts of the work and to have a detailed knowledge of various features of the work as required in Part (f).

### **Let These Things Be Written Down**

#### Question 8

Question 8 continued to be the most popular of the three options. However, the mean score of 8 of 20 marks, or 41 per cent, indicated that candidate performance was unsatisfactory. Candidates had difficulty responding appropriately to a number of the open-ended questions. Part (c) was widely known as was Part (g) (i), but Part (e) proved difficult for some candidates. Strong candidates were able to recognise that the scale type employed in "Herdsman haieing cattle" in the 'Bound' was a 'pentatonic scale'. The comparison of the vocal textures of the "Slave Singing at Midnight" and "Jane and Louisa" in the next question was poorly done. Candidates seemed to be unaware of the details of the work and some were unable to interpret the term 'vocal textures'. An appropriate response would be:

*" 'Slave Singing at Midnight' is homophonic in texture throughout the movement, whereas 'Jane and Louisa' has sections that are both polyphonic and homophonic in texture."*

Whereas (g) (i) was well recognised to be an excerpt from "Jane and Louisa", many candidates fell short on Part (ii) and were less successful with recognizing the music of "One people".

## **The Nutcracker Ballet Suite**

### Question 9

The smaller number of candidates opted to answer questions set on this work and. The mean score of 7 marks out of 20, or 37 per cent, which was unsatisfactory.

Candidates seemed underprepared to answer correctly questions pertaining to the socio-historical context of the work. Parts (a) (i) (ii) and (iii) were based upon the background of the work studied. However, many candidates seemed unaware of the details pertaining to birth, the basis of the work, and the reason for creating the suite from the ballet.

Part (b) required candidates to identify from a few options the structural device that is not present in the work. Candidates first of all must be familiar with the structural features of the piece and aware of classical structures to be able to interpret the question. Part (c) addressed candidates' familiarity with the orchestration of three of the movements.

Part (d) required candidates to identify the movement from which musical excerpts were extracted. Candidates who have had regular interaction with the score were able to successfully identify the extracts.

Part (e) required candidates to complete a table that matched the musical movements with their key and tonality and the tempo of the piece. Part (f) required candidates to match two correct statements dealing with the character of two movements. Part (g) required candidates to match the correct statement of features of the work with the correct movement. These parts of the question were challenging to the candidates.

### **Recommendations:**

It is highly recommended that teachers allow candidates sufficient time to assimilate the information related to the set work. Although there is some merit in acquainting candidates with each of the set works, it was noticeable that a growing number of candidates had attempted to do more than one option during the examination, possibly because they may not have been sufficiently knowledgeable of any one work.

Teachers are encouraged to approach teaching of the selected work thoroughly. Candidates ought to have an in-depth knowledge of how the various musical elements are used for creative effect in the work and to understand the socio- cultural and historical underpinnings in which the work was created. Candidates must be able to synthesize the information and be able to compare and contrast the effect of musical elements between movements. Candidates must develop these skills through practice in answering questions that may cause them to think critically about the work they are studying.

## **Paper 02 — Performing and Composing**

Paper 02 comprises Profile 2, Performing (PERF), and Profile 3, Composing (COMP). The performance on Paper 02 (PERF and COMP) showed a slight improvement compared to the two previous years.

### **Profile 2 — Performing**

The candidates scores on Profile 2 include the marks obtained in both the SBA performance assessment and the Performance examination. The performance examination (PERF) assessed candidates' ability to perform on a musical instrument of their choice, playing one solo piece, a technical study or scale and arpeggio in the key in which the solo piece is set. Candidates demonstrate their understanding of the pieces studied and performed during the preparation period in a viva voce with the examiner. Paper 2 (PERF) comprises a total of 24 marks.

Profile 2 is also tested in the SBA which is a moderated assessment of the teacher's evaluation of students in performance. Candidates present a solo piece which is expected to be different (in genre and style, key, mood etc) from the one performed in Paper 02, along with the scale and arpeggio. In addition, candidates must present an ensemble piece for moderation.

Performance on Profile 2 showed marked improvement, with almost 90 per cent of candidates receiving A-C grades, and a significant increase in the number of candidates receiving Grade A for this profile.

However, teachers are encouraged to ensure that their students are meeting the benchmark standards stipulated in the syllabus. Less successful candidates were underprepared on their instruments, with a significant number having presented a repertoire below the "foundation" or "Grade 2" level. Teachers should avoid having candidates play a repertoire that is below the minimum standard as they will be subjected to a disqualification by moderators and examiners.

Teachers should plan a programme for each of their students to ensure that they have performed an adequate number of solo and ensemble repertoires which would ensure their students' development and progress over the two-year study period whilst meeting the minimum standards set in the syllabus.

### Profile 3- Composing

Profile 3 (COMP) requires candidates to demonstrate their ability to select and sequence sound in order to express and communicate musical ideas, thoughts and feelings. Candidates submit one original composition and one arrangement composition, which requires candidates to include adding new parts or ideas to an existing piece. Candidates are expected to submit an analysis of their compositions and participate in a *viva voce* discussion to demonstrate their knowledge and ownership of their creative work. The Composition paper has a total of 44 marks.

Candidate performance in the Composition profile had improved slightly compared with the previous year. Sixty-six per cent of candidates gained grades A-C in 2013 compared to 62 per cent in 2012.

Compositions submitted by candidates should demonstrate their ability to focus upon at least two of the following musical elements as compositional features: timbre, rhythm, melody, texture, harmony, structural devices, musical expression (articulation, dynamics, tempi). Candidates are assessed on their ability to demonstrate a sense of creativity and purpose in ordering and manipulating the raw material of sound contained in the musical elements listed above. Candidates should be able to demonstrate an understanding of appropriate structure, balance and unity as well as expression as it relates to the style of the piece. Candidates should be guided by their teachers in selecting appropriate styles and genres that may reflect how musical elements may be manipulated to creative effect. Candidates are expected to document their reflections on the composition process as well as to communicate their intentions in developing their creative work.

Candidates showed some weakness in the area of arranging, as it is often less understood that candidates are awarded for creative development of NEW ideas to a given original piece. Candidates should be aware of structural and other compositional devices that may assist in developing ideas within a composition; how to develop melodic and rhythmic motives; explore textural and harmonic features; experiment with timbral possibilities and to use expressive devices effectively to create a new character and mood to an original piece. Arrangements that are mere transcriptions of timbre without the infusion of other devices to create NEW musical ideas have been considered as weak submissions.

Teachers are expected to guide their students in the selection of the original piece for arrangement. Some candidates run into difficulty by selecting popular works which are too difficult for them to arrange, due to the style of the piece or the already overly composed accompaniment heard in the recording. Some candidates resort to attempting to 'arrange' a piece by changing a few notes to the melodic line through performance variations or 'styling', with all other content, such as piano accompaniment, harmonic progression and expression, remaining the same as the original.

Teachers are expected to facilitate the composition classroom. Through critical listening experiences and modelling provided by teachers, students should be led to develop their ideas. Teachers however, are warned that they should exercise professional ethics and not become so engaged in their students' work as to do it for them. Teachers are encouraged to desist from preparing the 'composition profile analysis' for their students as this will defeat students' ability to develop critical thinking skills, which are so necessary in the creative process.

Teachers and candidates are reminded that the arranged score must be accompanied by a copy of the original version or lead sheet. There was some improvement in response to this requirement. Candidates should be advised to resist making submissions of the arrangement composition where they are not able to submit an original score/ lead sheet.

Candidates must not use professional accompaniments or tracks that may be available on-line, or otherwise created, with their original or as accompaniment for the composition. This may lead to disqualification of the piece as it is the work of others. Original compositions inspired by the work of others as 'musical stimuli', should be indicated in the profile analysis and in the sub-title of the work.

Candidates require sufficient time to reflect, re-work and develop compositions over time. Teachers should encourage candidates to explore various types of compositions and styles to broaden their perspective on their best possible individual creative work.

Guidelines and regulations established in the previous reports of 2011 and 2012 along with those posted in the CXC website should be revisited and embraced.

### **Paper 03 – School Based Assessment (SBA)**

Overall, candidates' performance on Paper 03 (SBA) was good, with 82 per cent of those graded receiving 45 per cent or more of the available marks. Performance on Paper 03 was based on a combined score of marks from the LIAP projects and the PERF – solo, ensemble and technical performance.

Candidates had one of three options for the LIAP project. The SBA PERF component comprised a solo and ensemble performance and the presentation of a technical piece or scale and arpeggio related to the solo piece performed. Both components were marked by the teacher and locally moderated.

The LIAP project required candidates to select one of three options for investigation and to conduct primary research. Candidates were expected to discern information based primarily upon attending live performances and becoming acquainted with the performing artiste (s) by way of an interview or programme notes; or by listening to recorded radio and TV advertisements or by conducting an interview with a performing artiste or composer.

Information gathered on either of these projects should be well summarized with all pertinent detail included. In addition, candidates were expected to focus on careful analysis of the musical extracts to demonstrate skills of musical perception, analysis, critical thinking and application of musical vocabulary similar to that of a music journalist. Successful candidates were able to communicate effectively through a well-organised report that used appropriate and accurate musical vocabulary to identify key features of the music analysed. Illustrations were used appropriately and musical analysis was thorough and accurate.

On the other hand, less competent candidates submitted projects that communicated less effectively background details and analysis of music. Candidates must be taught musical concepts and to use musical vocabulary accurately and appropriately. Some candidates needed to be more thorough in their analysis recognizing that musical expressions, for example, might vary within a longer piece; harmonic progressions might change in various sections; the tonality might change in various sections and so forth.

For the first time this year, teachers and their candidates were introduced to an 'SBA data capture form' for the SBA (PERF). This is designed to support the development of the performance portfolio and it helps all stakeholders to keep track of the performance pieces done by each of the candidates. It is intended that each teacher would keep this as part of their records and pass it on to the moderator and eventually to the performance examiner.

Teachers are reminded that regular assessment of each their students' performances of solo, technical and ensemble work should be done over the two-year period. For reliability of teachers' scores, teachers should consistently use the CXC mark scheme found in the syllabus. Candidates who presented weak performances for assessment seemed to suffer more from performance anxiety due to a lack of practice and regular exposure to assessment. Teachers are encouraged to find various ways to improve the quality and variety of student performance.

### **Conclusion**

There was an overall slight improvement in this year's music examination results. However, each centre is encouraged to examine areas of weakness and seek to improve the teaching and learning for potential candidates. Special attention must be given to improving the skills and knowledge required to respond successfully to the tasks on Paper 01. Candidates may benefit if some attention is given to aural development alongside the teaching of music theory at all levels of the music programme in schools. More attention should be paid to improving the foundational pre-requisite knowledge and skills expected at the lower grades in secondary school, particularly in music literacy.

In addition, there has been some improvement in the composition profile. Though there may be improvements overall, there is still much misunderstanding of the requirements to meet the standards of a competent level composition. Territories are encouraged to develop programmes to improve composition teaching among teachers and to develop composition and arranging skills among students.

The improvement in the overall results of the performance on this profile be noted. Teachers should continue to provide the necessary support for all their candidates to meet at least the minimum standard and to ensure that candidates' performing repertoire is as varied as possible.

It is envisioned that through careful preparation and planning and effective teaching of the music syllabus, the results of the CSEC music exam can continue to improve by even larger intervals. Each of the music profiles (LIAP, PERF, and COMP) should get adequate attention for teaching from the foundation classes in secondary school and well into the final preparations for the examination. Teachers will be effective should they seek to demonstrate the linkages between each of the profiles as concepts are taught, to provide a platform for candidates to analyse and synthesize musical concepts.

Teachers are encouraged to read previous subject reports (2010, 2011 and 2012) for further detailed guidelines. New teachers should be well supported and monitored to ensure that the correct information is passed on to their students. Finally, teachers are encouraged to seek support from each other as well as subject administrators by developing communities of learning in their territories and through social media networks. All candidates deserve the commitment and dedication of their music teacher to provide a platform for success at these CSEC Music exams.

**CARIBBEAN EXAMINATIONS COUNCIL**

**REPORT ON CANDIDATES' WORK IN THE  
CARIBBEAN SECONDARY EDUCATION CERTIFICATE®  
EXAMINATION**

**MAY/JUNE 2014**

**MUSIC  
GENERAL PROFICIENCY EXAMINATION**

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## GENERAL COMMENTS

The 2014 examination was written by 696 candidates compared to 670 in 2013. The Music examination is based upon three profiles — Listening and Appraising (LIAP), Performing (PERF), and Composing (COMP). The exam comprises the following papers:

- Paper 01 — Listening and Appraising
- Paper 02 — Performance and Composition
- Paper 03 — SBA: Performance and LIAP Written project.

75.78 per cent of candidates received acceptable grades (Grades I–III) compared to 71 per cent in 2012. Candidates showed improved performances in Paper 01 Profile 1 (LIAP) whereas Profile 2 (PERF) and Profile 3 (COMP) showed a decline.

Teachers should carefully plan the music coursework to ensure that all music profiles are adequately covered in a sequential and timely manner. Particular attention should be paid to developing music literacy to ensure that candidates have a solid foundation in music theory to apply to all areas of the syllabus. Teachers should ensure their students grasp the key musical vocabulary required for analysing; teachers should ensure regular practice in responding to aural and visual musical stimuli through music perception and theoretical exercises. This includes exposing students to a wide range of musical genres and appraising musical literature through application of the musical elements. Teachers should provide a range of musical and non-musical stimuli to enhance the development of creative ideas for the musical composition.

Teachers are encouraged to provide strategies to help their students perform to the best of their ability. These strategies would include providing opportunities for students to perform for peers, the school and the wider community on a regular basis, to expand their performance repertoire and skills; exposing students to a wide variety of artistes and musical performances so as to develop an appreciation of a variety of musical styles and genres; linking practical application to theoretical knowledge and musical concepts.

## DETAILED COMMENTS

### Paper 01 – Listening and Appraising

Paper 01 consists of three compulsory sections and assesses Profile 1, Listening and Appraising. A total of 55 marks may be earned in this paper. Section I, Musical Perception, contains five questions for a total of 20 marks. This section tests candidates' ability to listen, analyse and to apply theoretical musical knowledge and understanding to musical excerpts played in the examination. The paper consists of short-response and multiple-choice tasks relating to general musical elements. Section II, Musical Literacy, carries 15 marks. This section tests candidates' music theoretical knowledge and is applied to a given musical score. Section III, Set Works, carries three optional questions relating to three set works for a total of 20 marks. Candidates were expected to respond to only one set work. The set work allows candidates to participate in a longer and more in-depth study of a musical work, to gain insights into compositional devices, and to gain appreciation of the socio-historical and cultural context of the music that has been studied. Questions required candidates to synthesize the elements of the work and to recognise excerpts of music studied from the score.

Candidate performance on Paper 01 was below satisfactory. The overall mean for Paper 01 was 39.34 marks out of a total score of 55, or 49.17 per cent. However, there was marked improvement in candidate responses to Section 1, Musical Perception.

### Section I: Musical Perception

#### Question 1

Candidates were required to listen to and identify the genres of the brief sketches of music played in the sequence. Candidates were able to select their option from a given list in the question. Candidates responded very well to this question, which had a mean of 2.88 out of a total of 3 marks, or 96 per cent.

Recommendation: Candidates should be encouraged to listen to a variety of styles and genres of music. Candidates should also become familiar with the folk music of various regions.

### Question 2

This question consisted of five parts and was answered fairly well with a mean score of 3.29 out of 6 marks. 56.07 per cent of candidates scored above 3 for the entire question.

Responses to Part 2 (a) were fairly good with many candidates being able to name one of the two aerophones heard in the excerpt.

Many candidates had difficulty with Part 2 (b) in which they were asked to identify the technique used to play the 'cordophone' instruments as either 'plucking' or 'pizzicato.'

Candidates generally responded well to Part 2 (c) and were able to identify at least two of the choices that were not heard in the excerpt.

There was a mixed response to Part 2 (d) as some candidates seemed to have difficulty discerning whether the excerpt heard was major or minor.

There was a mixed response to Part 2 (e) as some candidates were unable to identify the correct score of the opening melody. The multiple-choice question enabled candidates to listen and follow the pitches and melodic contour of each of the options given. The rhythm of the three options was identical; however, the melodic contour of option (iii) was quite different. Options (i) and (ii) began the same; therefore, the candidates had to listen carefully to the endings to identify the correct answer.

Recommendation: Candidates need to practice listening to music to determine whether it is major or minor and practice with reading scores and listening and discerning melodic contours. Many candidates need more aural training.

### Question 3

Many candidates responded satisfactorily to the questions of excerpt C, with a mean score of 1.53 out of 3 marks, or 51 per cent.

Part (a) required candidates to identify from the three choices, the term that best described the accompaniment style of the piano heard in the opening passage of the excerpt. Responses varied, suggesting that some candidates were not familiar with different types of piano accompaniment.

Part (b) required candidates to listen to the vocal parts and indicate the textures of two sections that were identified by their lyrics. This elicited myriad responses. Some weak candidates were unable to provide a term that described a texture and wrote in other musical terms, while others made up terms that ended in the suffix, 'phonic.' Stronger candidates were able to identify at least one of the textures correctly, in particular 3 (b) (i).

Recommendation: Teachers should ensure their students are familiar with different textures such as monophony, polyphony and homophony as it relates to different styles of music. Candidates should learn the correct spelling of musical terminology in addition to the meaning.

### Question 4

The overall response to question 4 was poor, with mean score of 1.99 out of 4 marks or approximately 49.75 per cent.

Part 4 (a) required candidates to select the Gospel style of the excerpt. Some candidates seemed unfamiliar with the difference between 'Modern' and 'Contemporary' as they relate to the Gospel genre.



Part 4 (b) (i) and (vi) required candidates to listen and follow the sequence of timbres as they appear in the excerpt, filling in the blanks for the first (i) and last (vi). While many candidates were able to correctly identify the first (i) as a guitar or electric guitar, some had trouble to identify the last (vi).

Part 4 (c) was a multiple choice question that required candidates to select the correct rhythmic pattern of the claps heard at the beginning of the excerpt. Responses were varied, with some candidates being able to correctly identify the correct rhythm.

Recommendation: Candidates should be familiar with the historic periods/eras unique to various musical genres. Gospel is often analysed in terms of Traditional, Modern, or Contemporary (meaning the most recent/popular). Teachers should provide students with a historical context to analyse music.

Candidates need practice listening and mapping out various combinations of instruments heard in different genres of music. An awareness of how composers use changes in instrumentation can be useful when candidates work on other profiles of the syllabus.

Candidates need to practice rhythm reading and rhythmic dictation.

### Question 5

The overall response to question 5 was mixed, with mean score of 2.22 out of 4 marks or approximately 55.5 per cent.

Part (a) (i) was an open response question that required candidates to identify the musical style of the excerpt. Although it was instrumental, with no lyrics, many candidates were able to correctly identify it as calypso based on the various musical characteristics, in particular, the rhythm. However, some candidates indicated the genre, 'folk,' rather than the specific style.

Part (b) required candidates to choose from the list of three possibilities the term that best described the form of the excerpt. While composers often use a 'verse and chorus' structure for calypso, this instrumental excerpt took a 'theme and variations' approach. While many candidates chose the correct answers, others may have assumed that it was 'verse and chorus' because of the style they indicated in 5 (a).

Part (c) asked candidates to identify features heard in the excerpt. Many candidates were able to recognise 'call and response' as a correct answer.

Recommendation: Teachers are encouraged to emphasize the difference between musical genres and more specific styles and provide students with opportunities to listen to and analyse different styles of music with regard to aspects such as form and musical features.

## **Musical Literacy**

### Question 6

This question was sub-divided into parts from (a) to (j) that were based upon the piece entitled "Prelude 6" by F. Chopin. The mean score on this question was 5.44 out of 15. This means that performance on this section was poor and only a small percentage of candidates were able to score between 10 and 15 marks.

Part (a) (i) was a multiple choice question that asked candidates to select the most appropriate term to identify the tempo that they heard on the recording. The responses to this question were generally good.

Responses to (b) in which candidates were asked to write the time signature of the piece on the test paper were generally good. However, some candidates attempted to explain the time signature by stating the number of beats in a bar, rather than writing a time signature.

Responses to (c) were quite good. Many candidates were able to provide the correct English meaning of the dynamic marking. Some candidates may have misread the question as they gave the Italian word instead.

Part (d) asked candidates to find the correct bars in the score, interpret the crescendo and decrescendo symbols as they applied to the notes in the bass clef and indicate their answer by circling the loudest notes.

Many candidates were able to correctly locate the correct bars and staff and identify the loudest notes in the bass staff. However, some candidates circled notes in the treble staff, and others circled quieter notes in the passage.

Part (e) asked candidates to identify the cadence at bars 21-22. Answers varied, with some responses indicating that some candidates were unable to name the correct cadence. Some candidates were able to identify V- i relationship.

Part (f) (i) required candidates to identify the key of the piece. Many candidates did not recognise the minor tonality and incorrectly concluded 'D major'. Part (f) (ii), asked candidates to name the key to which the key modulated in bars 12 to 14. Stronger candidates were able to identify the change to C major, whereas weaker candidates gave myriad incorrect responses.

Part (g) tested candidates' recognition of the quality of intervals. The first interval (g) (i) was a 'minor' 3<sup>rd</sup>, and the second interval (g) (ii) was a 'major' 2<sup>nd</sup>. Many candidates failed to recognise the F-sharp in the key signature and misinterpreted the quality of the interval.

Part (h) asked candidates to identify the bracketed triad in bar 17. Despite the example given, some candidates did not include the quality of the chord as G major.

Part (i) required candidates to transpose bars 6 and 7 of the bass staff down a Perfect 5<sup>th</sup> and prefix the new key signature. Whilst some candidates were able to move the pitches down a 5<sup>th</sup>, many had difficulty placing the correct key signature and accidentals.

Part (j) required candidates to rewrite notes half their note values. Most candidates were able to write the correct notes. However, many had challenges forming the notes correctly.

## **Recommendations**

Teachers would be well advised to include the teaching of theory into their schemes of work and to ensure that the fundamentals of music theory are well understood and applied by their students in this section and in other profiles. Regular practice in doing music theory alongside aural training exercises in various music topics would help to sharpen candidates' responses to this question.

## **Set Works, Pictures at an Exhibition**

### Question 7

Question 7 was the most popular option in this sitting of the examination. It also had best performance of each of the three optional questions. The mean score was a satisfactory score of 11.23 out of a total of 20 marks. Candidates should be encouraged to read questions carefully and give appropriate responses.

Parts (a) (i) and (ii) and (b) tested candidates' knowledge of the historical music background of the composer, and the non-traditional instruments used in the orchestration of the work. Candidates responded quite well to this question.

Part (c) required candidates to make a comparison between two of the 'Promenades' and identify two differences. Though there were several correct responses available (Instrument, length of piece, tempo, mood, dynamics etc.), some candidates had difficulty answering this question.

Parts (d) and (e) were multiple choice questions that tested candidates' specific knowledge of features of two of the movements, "Ballet of the Unhatched Chicks" and "The Gnome". These were generally well known. Part (f) also tested candidates' knowledge of distinctive features of the movement, "Bydlo" in an open-ended question.

Part (g) required candidates to identify the musical excerpt and name the movement from which it was derived. Only a few candidates could answer all three excerpts correctly, with a greater majority identifying at least one of the excerpts.

Part (h) required candidates to match correctly the given features with their correct movements. Candidates responded to this fairly well. Weaker candidates however resorted to guessing their responses.

### **Recommendations**

Teachers must ensure that sufficient time is devoted to score study ensuring that connections are made between the score, the music listened to and the socio-cultural context of the work studied. Candidates should be encouraged to compare and contrast similar parts of the work and to have a detailed knowledge of various features of the work and be conversant with the musical score.

### **Let These Things Be Written Down**

#### Question 8

Question 8 was the second popular of the three options. However, the mean score of 9.22 of 20 marks, or 46.10 per cent, indicated that candidate performance on this option was poor.

Parts (a) (i) and (ii) tested candidates' knowledge of the historical and thematic underpinning of the work. Quite a few candidates were unable to correctly name the century in which the work was composed.

Part (b) was a multiple choice question that tested candidates to specify the genre of the work. Most candidates correctly identified "Cantata" as the correct response.

Part (c) required candidates to identify the movement with their corresponding text and author. Quite a number of candidates seemed unfamiliar with this basic aspect of the work.

Parts (d) and (e) tested candidates' knowledge of musical features in movements, 'Brown Baby Blues', and 'The Bound'. Although a multiple-choice question, many candidates seemed to have had difficulty determining one of the correct responses in (e) "Drone effect at the opening."

Part (g) required candidates to identify the movement from which the musical excerpt was extracted. Part (g) (i) "One *People*" was less known, compared to (g) (ii) and (iii). Responses suggested that many candidates do not have sufficient contact with the musical score and are unable to recognise scored musical themes.

Part (h) required candidates to match correctly the given features with their correct movements. Candidates responded fairly well to this question. Weaker candidates however resorted to guessing their responses.

### **The Nutcracker Ballet Suite**

#### Question 9

Once again, "The Nutcracker Ballet" attracted the least number of candidates who opted to answer questions set on this work. The mean score of 7.2 marks out of 20, or 36 per cent, was poor. This sitting of the exam included for testing the movements in the Nutcracker Ballet — *Chocolate, Pas De Deux and Coda (Music Syllabus, Page 9)*.

Candidates seemed underprepared to answer correctly questions pertaining to the socio-historical context of the work. Parts (a) (i) and (ii) required candidates to name the stylistic period in which the work was composed. Candidates appeared not to be familiar with basic musical style periods to which they would need to understand the context of the work studied. The second part of the question was a multiple choice question which asked candidates to identify from a list two features characteristic of the musical style period

found in the work studied. This latter question presented difficulty to candidates who were not adequately prepared.

Part (b) was an open ended question that required candidates to compare the treatment of flutes in the “Chinese Dance” with “Dance of the Mirlitons.” Most candidates had difficulty with this type of question which required some level of synthesis. A model response for such a question would be:

*“In Chinese Dance, the flutes and piccolo play in unison, whereas in The Mirlitons, the flutes play in harmony as a trio.”*

Part (c) was a multiple-choice question, regarding the use of stringed instruments in the “Pas de Deux”. Candidates responded quite well to this question.

Part (d) required some level of synthesis as candidates were asked to place specified dances in order of slowest to fastest in tempo. This also posed some difficulty to a number of candidates. Most, however, recognized that the Russian Dance was the fastest.

Part (e) required candidates to complete a table by matching the movement with their alternative name, time signature and tonality. This evoked mixed responses.

Part (f) required candidates to identify the movement from which musical excerpts were extracted. Most candidates had difficulty identifying Part (f) (ii) as the *Pas de Deux*. Candidates who have had no real interaction with the score would have had difficulty identifying the excerpts. Part (g) required candidates to match the correct statement of features of the work with the correct movement. These parts of the question were challenging for many candidates who may have resorted to guessing.

## **Recommendations**

It is highly recommended that teachers allow candidates sufficient time to assimilate the information related to the set work. Although there may be some merit in acquainting candidates with each of the set works, it was noticeable that a growing number of candidates had attempted to do more than one option during the examination, possibly because they may not have been sufficiently knowledgeable of any one work. However, candidates need to have a thorough understanding of ONE work and the movements selected for that work as indicated in the syllabus.

Teachers should include in their schemes of work a plan to allow their students sufficient time to assimilate the details of the work they are studying. An in-depth knowledge would include how the various musical elements are used for creative effect in the work and to understand the socio-cultural and historical contexts in which the work was created. Candidates must be able to synthesize the information and be able to compare and contrast the effect of musical elements between movements. Candidates must develop these skills through practice in answering questions that may cause them to think critically about the work they are studying. Lastly, candidates must have access to the musical scores and audio recordings to really acquire good understanding of the work in their personal study time. On-line resources are freely available to assist teachers and candidates.

## **Paper 02 — Performing and Composing**

Paper 02 comprises Profile 2, Performing (PERF), and Profile 3, Composing (COMP). The performance on Paper 02 (PERF and COMP) was consistent compared to the two previous years.

### **Profile 2 — Performing**

The candidates’ scores on Profile 2 include the marks obtained in both the SBA performance assessment and the Performance examination. The performance examination (PERF) assessed candidates’ ability to perform on a musical instrument of their choice, playing one solo piece, a technical study or scale and arpeggio in the key in which the solo piece is set. Candidates demonstrate their understanding of the pieces studied and performed during the preparation period in a viva voce with the examiner. Paper 2 (PERF) comprises a total of 24 marks.

Profile 2 is also tested in the SBA which is a moderated assessment of the teacher's evaluation of students in performance. Candidates present a solo piece which is expected to be different (in genre and style, key, mood etc) from the one performed in Paper 02, along with the scale and arpeggio or a technical piece. In addition, candidates must present an ensemble piece for moderation.

Performance on Profile 2 showed a slight decline, although almost 85.20 per cent of candidates receiving A-C grades, a significant decrease in the number of candidates receiving Grade A for this profile.

Of particular concern however, is the failure of some candidates to attain the ABRSM/ Trinity Guildhall Grade 2 level (Foundation) standard minimum requirements for performance for the CSEC Music exam. Many candidates offered pieces for the SBA or Paper 02 performance that were at a Primer/Preliminary standard. Teachers need to plan a programme within school or reach out for community assistance to ensure that all candidates attain the minimum standard on all instruments (including voice) stipulated in the syllabus and that such preparation begin no later than Form 3/Grade 9. Teachers (as well as moderators and territorial examiners) are reminded that candidates' solo and ensemble performance is subject to a disqualification when repertoire that is below the minimum standard is offered for the CSEC Music examination.

In addition, teachers are reminded that they should plan a programme for each of their students to ensure that they have performed an adequate number of solo and ensemble repertoire which would ensure their students' development and progress over the two-year study period whilst meeting the minimum standards set in the syllabus.

Teachers and candidates are reminded that they may not offer any of their performance pieces (solo and ensemble) for any aspect of the composition profile (example, as an arrangement).

### Profile 3 — Composing

Profile 3 (COMP) requires candidates to demonstrate their ability to select and sequence sound in order to express and communicate musical ideas, thoughts and feelings. Candidates submit one Original composition and one Arrangement (which requires candidates to include adding new parts or ideas to an existing piece). Candidates are expected to submit an analysis of their compositions and participate in a *viva voce* discussion to demonstrate their knowledge and ownership of their creative work. Candidates, teachers and the schools' Principal sign a 'declaration form' to indicate that this is indeed the work of the candidate. The Composition paper has a total of 44 marks.

Candidate performance in the Composition profile had declined compared with the previous year. 60.46 of candidates gained grades A-C in 2013 compared to 66 per cent in 2013.

Compositions submitted by candidates should demonstrate their ability to use musical or extra musical stimuli in a creative and imaginative way as a basis of compositional development. Candidates should focus upon at least two of the following musical elements as compositional features: timbre, rhythm, melody, texture, harmony, structural devices, musical expression (articulation, dynamics, tempi). Candidates are assessed on their ability to demonstrate a sense of creativity and purpose in ordering and manipulating the raw material of sound contained in the musical elements listed above. Candidates should be able to demonstrate an understanding of appropriate structure, balance and unity as well as expression as it relates to the style of the piece. Candidates should be guided by their teachers in selecting appropriate styles and genres that may reflect how musical elements may be manipulated to creative effect. Candidates are expected to document their reflections on the composition process as well as to communicate their intentions in developing their creative work.

Candidates continued to show some weakness in the area of arranging. Candidates must be taught basic elements of arranging such as understanding the medium, the range of instruments, exploring appropriate new structures for which one is creating new and given material; Candidates are awarded for creative development of NEW ideas to a given original piece, as opposed to mere transcriptions of already existing material for new instruments. Candidates should be aware of structural and other compositional devices that

may assist in developing ideas within a composition. They should be able to develop melodic and rhythmic motives; explore textural and harmonic features; experiment with timbral possibilities and use expressive devices effectively to create a new character and mood to an original piece.

Teachers are expected to guide their students in the selection of the original piece for arrangement. Some candidates ran into difficulty by selecting popular works which are too difficult for them to arrange, due to the style of the piece or the already overly composed accompaniment heard in the recording. Some candidates resorted to attempting to 'arrange' a piece by changing a few notes to the melodic line through performance variations or 'styling', with all other content, such as piano accompaniment, harmonic progression and expression, remaining the same as the original.

Teachers are expected to facilitate the composition classroom. Through critical listening experiences and modelling provided by teachers, students should be led to develop their ideas. Teachers however, are warned that they should exercise professional ethics and not become so engaged in their students' work as to do it for them. Teachers are encouraged to desist from preparing the composition profile analysis for their students as this will defeat students' ability to develop critical thinking skills, which are so necessary in the creative process.

Teachers and candidates are reminded that the arranged score must be accompanied by a copy of the original version or lead sheet. There was some improvement in response to this requirement. Candidates should be advised to resist making submissions of the arrangement composition where they are not able to submit an original score/ lead sheet.

Candidates must not use professional accompaniments or tracks that may be available on-line, or otherwise created, with their original or as accompaniment for the composition. This may lead to disqualification of the piece as it is the work of others. Original compositions inspired by the work of others as 'musical stimuli', should be indicated in the profile analysis and in the sub-title of the work.

Candidates require sufficient time to reflect, re-work and develop compositions over time. Teachers should encourage candidates to explore various types of compositions and styles to broaden their perspective on their best possible individual creative work.

Guidelines and regulations established in the previous reports of 2011-2013 along with those posted on the CXC website should be revisited and embraced.

### **Paper 03 – School Based Assessment (SBA)**

Overall, candidates' performance on Paper 03 (SBA) was good, with 82 per cent of those graded receiving 45 per cent or more of the available marks. Performance on Paper 03 was based on a combined score of marks from the LIAP projects and the PERF – solo, ensemble and technical performance.

Candidates had one of three options for the LIAP project. The SBA PERF component comprised a solo and ensemble performance and the presentation of a technical piece or scale and arpeggio related to the solo piece performed. Both components were marked by the teacher and locally moderated.

The LIAP project required candidates to select one of three options for investigation and to conduct primary research. Candidates were expected to discern information based primarily upon attending live performances and becoming acquainted with the performing artiste (s) by way of an interview or programme notes; or by listening to recorded radio and TV advertisements or by conducting an interview with a performing artiste or composer.

Information gathered on either of these projects should be well summarized with all pertinent detail included. In addition, candidates were expected to focus on careful analysis of the musical extracts to demonstrate skills of musical perception, analysis, critical thinking and application of musical vocabulary similar to that of a music journalist. Successful candidates were able to communicate effectively through a well-organised report that used appropriate and accurate musical vocabulary to identify key features of the music analysed. Illustrations were used appropriately and musical analysis was thorough and accurate.

On the other hand, less competent candidates submitted projects that communicated less effectively background details and analysis of music. Candidates must be taught musical concepts and encouraged to use musical vocabulary accurately and appropriately. Some candidates needed to be more thorough in their analysis recognizing that musical expressions, for example, might vary within a longer piece; harmonic progressions might change in various sections; the tonality might change in various sections and so forth.

For the first time this year, teachers and their candidates were introduced to an 'SBA data capture form' for the SBA (PERF). This is designed to support the development of the performance portfolio and it helps all stakeholders to keep track of the performance pieces done by each of the candidates. It is intended that each teacher would keep this as part of their records and pass it on to the moderator and eventually to the performance examiner.

Teachers are reminded that regular assessment of each students' performances of solo, technical and ensemble work should be done over the two-year period. For reliability of teachers' scores, teachers should consistently use the CXC mark scheme found in the syllabus. Candidates who presented weak performances for assessment seemed to suffer more from performance anxiety due to a lack of practice and regular exposure to assessment. Teachers are encouraged to find various ways to improve the quality and variety of student performance.

### **Conclusion**

There was an overall slight improvement in this year's music examination results. However, each centre is encouraged to examine areas of weakness and seek to improve the teaching and learning for potential candidates. Whereas there was marked improvement in candidates' performance in Paper 1 Section 1 (musical perception), both Sections 2 (musical literacy) and 3 (set works) require special attention by teachers. Candidates may benefit if some attention is given to aural development alongside the teaching of music theory at all levels of the music programme in schools. More attention should be paid to improving the pre-requisite knowledge and skills expected at the lower grades in secondary school, particularly in music literacy or music theory.

In addition, there has been some improvement in the composition profile 3. Though there may be improvements overall, teachers need to work on developing candidates' sense of creativity and imagination by exposing them to a wide variety of musical and extra musical stimuli and genres of music. Territories are encouraged to develop programmes to improve composition teaching among teachers and to develop composition and arranging skills among students.

The improvement in the overall results of the performance on this profile is noted. Teachers should continue to provide the necessary support for all their candidates to meet at least the minimum standard and to ensure that candidates' performing repertoire encompasses a wide variety of musical styles and genres.

It is envisioned that through careful preparation and planning and effective teaching of the music syllabus, the results of the CSEC music exam can continue to improve by even larger intervals. Each of the music profiles (LIAP, PERF, and COMP) should get adequate attention for teaching from the foundation classes in secondary school and well into the final preparations for the examination. Teachers will be effective should they seek to demonstrate the linkages among the profiles as concepts are taught, to provide a platform for candidates to analyse and synthesize musical concepts.

Teachers are encouraged to read previous subject reports (2011, 2012 and 2013) for further detailed guidelines. New teachers should be well supported and monitored to ensure that the correct information is passed on to their students. Finally, teachers are encouraged to seek support from each other as well as subject administrators by developing communities of learning in their territories and through social media networks. All candidates deserve the commitment and dedication of their music teacher to provide a platform for success at these CSEC Music exams.

**CARIBBEAN EXAMINATIONS COUNCIL**

**REPORT ON CANDIDATES' WORK IN THE  
CARIBBEAN SECONDARY EDUCATION CERTIFICATE®  
EXAMINATION**

**MAY/JUNE 2015**

**MUSIC  
GENERAL PROFICIENCY EXAMINATION**

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## GENERAL COMMENTS

The 2015 examination was written by 713 candidates compared with 696 in 2014. The Music examination is based upon three profiles — Listening and Appraising, (LIAP), Performing (PERF), and Composing (COMP). The exam comprises the following papers:

Paper 01– Listening and Appraising

Paper 02 – Performance and Composition

Paper 03 – School-Based Assessment (Performance and LIAP Written project)

Sixty-eight per cent of candidates received acceptable grades (Grades I–III) compared with 78 per cent in 2014. Candidates showed a decline in performance on Paper 01 (LIAP) and a slightly better performance on Paper 02, Profile 2. Profile 3 (COMP) also showed some decline.

Teachers should carefully plan the music coursework to ensure that all music profiles are adequately covered in a sequential and timely manner. Particular and urgent attention should be paid to developing music literacy to ensure that candidates have a solid foundation in music theory to apply to all areas of the syllabus. Teachers should ensure their students grasp the key musical vocabulary required for analysing. Teachers should ensure regular practice in responding to aural and visual musical stimuli through music perception and theoretical exercises. This practice includes exposing students to a wide range of musical genres and appraising musical literature through application of the musical elements. Teachers should provide a range of musical and non-musical stimuli; tools for composing and arranging; and exposure to various composition types and styles of music in order to enhance the development of creative ideas for musical composition.

Teachers are encouraged to provide strategies to help their students perform to the best of their abilities. These strategies should include providing opportunities for students to perform for peers, the school and the wider community on a regular basis in order to: expand their performance repertoire and skills; expose students to a wide variety of artistes and musical performances so as to develop an appreciation of a variety of musical styles and genres; and link practical application to theoretical knowledge and musical concepts. Classroom music teaching should ensure that students grasp the fundamental knowledge and understanding of music and be able to apply them across each of the profiles.

## DETAILED COMMENTS

### **Paper 01 – Listening and Appraising**

Paper 01 consists of three compulsory sections and it assesses Profile 1, Listening and Appraising. A total of 55 marks may be earned on this paper. Section I, Musical Perception, contains five questions for a total of 20 marks. This section tests candidates' ability to listen, analyse and apply theoretical musical knowledge and understanding to musical excerpts played in the examination. The paper consists of short-response and multiple-choice tasks relating to general musical elements. Section II, Musical Literacy, carries 15 marks. This section tests candidates' theoretical music knowledge as it is applied to analysing a given musical score. Section III, Set Works carries three optional questions relating to three set works for a total of 20 marks. Candidates are expected to respond to only one set work. The set work allows candidates to participate in a longer and more in-depth study of a musical work which would allow them to gain insights into compositional devices, and to gain appreciation of the socio-historico-cultural context of the music that

has been studied. Questions require candidates to synthesize the elements of the work and to recognize excerpts of music studied from the score.

Candidate performance on Paper 01 was generally unsatisfactory. The overall percentage mean for Paper 01 was 43 per cent compared with 49 per cent in 2014. Though candidate performance on Section I (Musical Perception) was fairly acceptable, performance on Section II (Music Literacy) and, to some extent, on Section III (Set Works) were unsatisfactory.

## **Section I – Musical Perception**

### Question 1

Candidates were required to listen to and identify the genres of the brief sketches of music played in the sequence. Candidates were able to select their option from a given list in the question. Candidates' responses to this question were excellent with a mean of 95 per cent.

### **Recommendation**

Candidates should be encouraged to listen to a variety of styles and genres of music. Candidates should also become familiar with the folk music of various regions as well as different styles and forms of music within broad genres of music.

### Question 2

This question consisted of five parts and was answered satisfactorily with a mean score of 2.12 marks out of a total of 5 marks or approximately 42 per cent.

Responses to Part (a) were widely known. However, some candidates were not able to distinguish between a traditional calypso style and folk.

Candidates' responses to Part (b) were good with most candidates identifying the guitar as the correct cordophone.

There were mixed responses to the identification of the cadence at the specified point in Part (c). However, many candidates were able to give the correct response.

Most candidates were able to identify the musical feature in the introduction and select the correct response as *arpeggiation* from the multiple choice for Part (d). However, weak candidates were prone to guessing where there was unfamiliarity with the musical terms.

Part (e) presented more of a challenge to candidates. This question evoked several responses with stronger candidates being able to identify the correct response.

The melodic contour of options (i) and (ii) began similarly; therefore, candidates had to listen carefully to the endings to identify the correct answer.

### **Recommendation**

Candidates need aural training so as to practise identifying various types of cadences and accompaniment styles and to link theoretical knowledge with experiential training.

### Question 3

Many candidates responded fairly well to the questions on excerpt C, with a mean score of 2.05 out of 4 marks, or approximately 51 per cent.

Part (a) required candidates to name two instruments that could be heard in the excerpt. Candidates were able to identify instruments, but some had difficulty correctly naming one of the percussion options as a *shaker*.

Part (b) required candidates to identify the terms that best described the *form* of the excerpt. Some candidates had difficulty identifying the terms due to unfamiliarity with the meaning of each of the options.

There were mixed responses to Part (c) which required candidates to identify the rhythmic pattern of the accompaniment.

### **Recommendation**

Candidates need to be more familiar with instruments and the formal language of music; further aural training in rhythmic patterns would be useful to most candidates.

### Question 4

The overall responses to Question 4 were poor, with a mean score of 1.15 or roughly 28.5 per cent.

For Part (a), many candidates were unable to identify *Oratorio* as the correct response to the genre of the musical excerpt. This is mainly due to unfamiliarity with genres within the classical genre.

In Part (b), many candidates responded fairly well to the question of *texture* created by the vocal parts.

Responses to Part (c) were mixed. Stronger candidates were able to use the clues on the given musical score to arrive at a correct response. Weaker candidates either ignored the question or provided arbitrary incorrect notes or rests.

### **Recommendation**

Candidates should be familiar with basic styles and genres associated with various genres of music. Some familiarity with musical styles of the classical genre as indicated in the syllabus is recommended. In addition, melodic dictation needs to be part of the classroom experience of aural training.

### Question 5

The overall responses to Question 5 were good with a mean score of 2.4 out of 4 marks or 60 per cent.

Part (a) was widely known as candidates could easily identify the minor tonality of the excerpt. Part (b) was also well responded to with candidates identifying the correct articulation of the solo instrument given in the excerpt.

Part (c) asked candidates to identify the diagram that best represented the melodic contour of the first phrase played by the saxophone. The multiple-choice question enabled candidates to listen and follow the pitches and melodic contour of each of the options given. There were mixed responses to this question as some candidates were unable to eliminate the options that were definitely incorrect and were unable to arrive at the best answer.

Part (d) required keen listening for the phrase structure. Most candidates were able to identify the correct response to this question.

### **Recommendation**

Some candidates need more practice in aural training as it relates to identification of tonality, articulation, melodic contour and phrase structures.

## **Section II – Music Literacy**

### Question 6

This question was subdivided into parts from (a) to (i) that were based upon the piece entitled “Sonatina in G Major, Op. 36, No.2”. The mean score was 4.5 out of 15 or 30 per cent. This signifies that the performance on this section was poor and, furthermore, only a small percentage of candidates were able to score between 10 and 14 marks.

Part (a) was an open-ended question that required candidates to describe the metre. Candidates were given an example. Though the correct response was widely known, a number of candidates seemed unaware of this fundamental knowledge.

Responses to Part (b) were fairly well known, though some candidates were not able to recognize the difference between *allegro*, meaning fast or quick and *allegretto* (a diminutive of allegro, meaning moderately fast or moderately quick).

Responses to Part (c) required candidates to identify the rhythmic device at the start of the piece. This proved difficult for quite a number of candidates who may not have recognized the term *anacrusis* as the correct response.

Part (d) (i) was a question on modulation. Many candidates had difficulty identifying the correct key to which the piece had modulated at the end of the first section. However, Part (d) (ii) was more widely known as candidates were able to identify the relative minor of the extract.

Part (e) presented the most difficulty for candidates who were asked to transpose an identified passage down a Perfect 4<sup>th</sup> and to prefix the new key signature. Many candidates were not able to identify the new key or to affix the new key signature correctly. Errors were often made in the actual transposition especially with the inclusion of the correct accidentals.

Parts (f) (i) and (ii) required candidates to supply the correct quality of the two intervals identified. Quite a number of candidates missed at least one of the correct responses by assuming that both responses could not be *minor*.

Part (g) tested candidates' recognition of musical devices deployed in composition. Some candidates were able to reason that *sequence* could be the only correct response.

Part (h) asked candidates to name the identified triad and its inversion. This evoked mixed responses, with some candidates correctly identifying the chord as the second inversion of G major triad. Some candidates supplied the response with roman numerals and the numbers to show the second inversion. Though acceptable, candidates were asked to name the chord and the correct inversion.

Part (i) required candidates to give the English meaning of two musical symbols. Some confused the 'fz' symbol for the 'sfz'. Some candidates interpreted *dimin* to mean 'diminish' not knowing that *it is an abbreviation for diminuendo — to become gradually softer/quieter*.

### **Recommendations**

Teachers would be well advised to include the teaching of theory into their schemes of work and to ensure that the fundamentals of music theory are well understood and applied by their students in this section and in other profiles. Regular practice in score reading, combining aural training and practical sessions whilst teaching theoretical concepts is important if students are to improve performance in this section of the paper.

## **Section III – Set Works**

### **Pictures at an Exhibition**

#### Question 7

This question was the second most popular option in this sitting of the examination. Candidates' responses were moderate with a mean score of 9 out of 20 marks or 45 per cent. Students should receive in-depth teaching and be encouraged to become familiar with the audio as well as the score of this optional piece.

Part (a) was a general question which required candidates to name three membranophones featured in the work. Most candidates were able to name at least one of the three or provide the generic term *drum*. Some candidates were not able to differentiate between the different types of drums (snare, bass and timpani) employed in the work.

Parts (b) and (c) asked specific questions about the "Promenades". Part (b) required candidates to make a comparison between the fourth "Promenade" and the previous "Promenades" and to identify two differences. Candidates who were familiar with the work were able to identify correct responses such as *the minor tonality; the calmer mood* or the inclusion of other specific time signatures or *an inverted melody*.

Part (c) was another open-ended question that required candidates to identify the metres used in various appearances of the “Promenade”. This evoked two different types of responses based upon the interpretation of *metre*: (i) Responses such as *simple triple/simple quadruple metre* and (ii) other responses such as *3/4 and 4/4 time signatures* etc. The examination committee determined that the more correct response to the interpretation of metre was the first group, though the latter was deemed acceptable.

Part (d) tested candidates’ specific knowledge of the *metre indication* or *time signature* of two of the movements. These were widely known responses.

Part (e) was an open-ended question that required the naming of the keyboard instrument used in the 1922 orchestration of the work. This was again challenging for those who only had a superficial knowledge of the work.

Part (f) required candidates to describe the mood and character of the opening section of the movement, “Tuileries”. Quite a number of words, such as *happy, playful, light-hearted, cheerful, moderately quick*, would have been appropriate responses.

Part (g) required candidates to identify the musical excerpt and name the movement from which it was derived. Only a few candidates could answer all three questions on the excerpts correctly, with a majority identifying at least one of the excerpts.

Part (h) required candidates to match the given features with their correct movements. Candidates responded fairly well to this question. Weaker candidates however resorted to guessing.

## **The Nutcracker Ballet, Op. 71**

### Question 8

Once again, the least number of candidates (7 per cent) opted to answer questions set on “The Nutcracker Ballet”. The mean score of 6.8 marks out of 20, or 34 per cent, was poor. As in 2014, this sitting of the examination also tested the movements in “The Nutcracker Ballet” — “Chocolate”, “Pas De Deux” and “Coda” (Music Syllabus, Page 9).

Part (a) was widely known as most candidates have associated “The Nutcracker Ballet” with the Christmas holiday.

Parts (b) and (c) were multiple-choice type questions. Most candidates were able to select the correct response indicating that “*the Nutcracker Ballet*” is *programmatic in nature*. Similarly, candidates correctly indicated that the saxophone was the instrument that was not used in the ballet.

Part (d) required candidates to complete a table by matching three of the movements with their alternative names. Though this is not a new type of question, many candidates gave no response or provided incorrect responses to this part of the question.

Part (e) required candidates to identify the two rhythms played by the ‘Castanets’ in the movement “Chocolate”. This seemed challenging for candidates who did not appear to be familiar with the work, and who therefore resorted to guessing.

Part (f) required candidates to identify the structural device employed by the composer in the opening of “Tea” between the strings and the flutes. Some candidates were able to select the correct response, *Call and response*, from the options.

Parts (g) and (i) were open-ended questions that required candidates to simply state the key and tonality of a movement “Coda” and to identify the form of another movement “March”. Several candidates offered no response to parts of the question.

Candidates who have had no real interaction with the score would have had difficulty identifying the excerpts. Part (j) required candidates to match the correct statement of features of the work with the correct movement. This part of the question was challenging for many candidates who appeared to resort to guessing.

Part (k) required candidates to match correctly the given features/characteristics with their correct movements. Candidates responded fairly well to this question.

### **Let These Things Be Written Down**

#### Question 9

This question was the most popular of the three options. Candidate performance was moderate with a mean score of 9 out of 20 marks, or 45 per cent.

Part (a) was widely known by candidates, even though some offered other incorrect responses such as clarinet and piccolo.

Part (b) was a multiple-choice question that tested candidates’ knowledge of the premier performance of the piece. This was widely known, though a few responses such as ‘1834’ suggest that some candidates did not take time to read the question or were simply guessing without reason.

Part (c) attracted correct responses for the most part.

Parts (d) (i) and (ii) required candidates to identify musical stylistic influences related to two named movements. Part (d) (i) was widely known with *reggae* and *jazz/blues* being given as correct responses. Part (d) (ii) seemed to present a challenge for some candidates.

Part (e) required candidates to comment on the textural and timbral features of “The Slave Singing at Midnight”. Most candidates were able to respond correctly to the homophonic texture and the acappella timbre of the piece. Some candidates also recognized the SATB timbre of the movement which was also acceptable.

Parts (f) and (g) were multiple-choice type questions requiring candidates to identify specific musical features of ‘The Bound’ and the movement ‘Peace and Love.’ These were fairly well known.

Part (h) required candidates to identify the movement from which the musical excerpt was extracted. Part (h) (ii) “One People” was less known, compared to Parts (h) (i) and (iii). Responses suggested that some candidates do not have sufficient contact with the musical score and are unable to recognize scored musical themes.

Part (i) required candidates to match correctly the given features with their correct movements. Candidates responded fairly well to this question.

### **Recommendations**

Teachers must ensure that sufficient time is devoted to score study ensuring that connections are made between the score, the music listened to and the sociocultural context of the work studied. Students need to be familiar with the musical scores and audio recordings that should be reviewed regularly in and out of the classroom. Candidates need regular practice in exploring a range of questions from simple facts about the sociocultural context and other musical details to comparing and contrasting aspects of the work. Candidates should be encouraged to interpret musical terms correctly, and to compare and contrast similar parts of the work.

Internet resources should be used for effective teaching and to supplement teachers’ as well as students’ knowledge. Teachers should then assist students in the analysis and breakdown of the work by musical elements. Teachers could also use the Set Work to strengthen students’ music literacy and analytical music skills relating to other parts of the LIAP profile. Students also need exposure to other types of ‘programme music’, instrumental and vocal works and should aim to broaden their perspective of the historical context in which each of the works was created.

It is highly recommended that teachers allow students sufficient time to assimilate the information related to one of the set works. Although a general idea of all the works may be desirable, teachers should discourage students from trying to answer all the optional questions.

## **Paper 02 – Performing and Composing**

Paper 02 comprises Profile 2, Performing (PERF), and Profile 3, Composing (COMP). The performance on Paper 02 (PERF and COMP) showed a similar result when compared with the two previous years.

### **Profile 2 – Performing**

Candidates’ scores on Profile 2 include the marks obtained in both the assessment of the SBA performance and that of the Paper 02 (PERF) examination. The performance examination (PERF) assessed candidates’ ability to perform on a musical instrument of their choice, playing one solo piece, undertaking a technical study or scale and an arpeggio in the key in which the solo piece is set. Candidates demonstrate their understanding of the pieces studied and performed during the preparation period in a viva voce assessment with the examiner. Paper 02 (PERF) carries a total of 24 marks.

Profile 2 is also tested in the SBA which is a moderated assessment of the teacher’s evaluation of students in performance. Students present a solo piece which is expected to be different (in genre and style, key, mood



etc.) from the one performed in Paper 02, along with the scale and arpeggio or a technical piece. In addition, students must present an ensemble piece first for the teacher's assessment and then for moderation.

Performance on Profile 2 showed a slight increase in result, with 86.63 per cent of candidates receiving Grades A–C.

It has been observed that some candidates from across centres do not attain the minimum performance requirement level for the CSEC Music performance assessments. These minimum standards (foundation) are benchmarked with the ABRSM/Trinity Guildhall Grade 2 level in practical examinations. The performance pieces offered for the SBA and/or Paper 02 performance by some students is that of a Primer or Grade 1 standard. Teachers are reminded that preparation in practical skills begins long before students begin the CXC syllabus officially in Form 4 or Grade 10. Therefore, these matters must be addressed by the lower secondary music programme which needs to be both continuous and developmental. By the end of Form 3 or Grade 9, teachers should ensure that students have attained at least the foundation skills, or beyond, on their instrument.

Teachers (as well as moderators and territorial examiners) are reminded that should the repertoire offered by students be below the minimum standards (Grade 2 level), the performance (solo or ensemble) is subject to disqualification.

In addition, teachers are reminded that they should plan individual programmes for their students to ensure that they have performed an adequate number of solo and ensemble repertoire which would ensure students' development and progress over the two-year study period whilst meeting the minimum standards set in the syllabus. Teachers and students are expected to use and complete the 'Music Data Capture Form' which was implemented to assist all stakeholders in accounting for the repertoire performed by each student over the two-year period.

Teachers and students are reminded that they may not offer any of their performance pieces (solo and ensemble) for any aspect of the composition profile (for example, as an arrangement).

### Profile 3 – Composing

Profile 3 (COMP) requires candidates to demonstrate their ability to select and sequence sound in order to express and communicate musical ideas, thoughts and feelings. Candidates submit one original composition and one arrangement (which requires them to include adding new parts or ideas to an existing piece). Candidates are expected to submit an analysis of their compositions and participate in a viva voce discussion to demonstrate their knowledge and ownership of their creative work. Students, teachers and school principals must sign a 'Declaration Form' to indicate that this is indeed the work of the student. The Composition paper carries a total of 44 marks.

Candidate performance on the Composition profile declined slightly compared to 2014. Fifty-eight per cent of candidates gained Grades A–C in 2015 compared with 60 per cent in 2014 and 66 per cent in 2013.

Candidates' compositions should demonstrate their ability to use musical or extramusical stimuli in a creative and imaginative way as a basis of compositional development. Candidates should focus on at least two of the following musical elements as compositional features: timbre, rhythm, melody, texture, harmony, structural devices and musical expression (articulation, dynamics, tempi). Candidates are assessed on their ability to demonstrate a sense of creativity and purpose in ordering and manipulating the raw material of

sound contained in the musical elements listed above. Candidates should be able to demonstrate an understanding of appropriate structure, balance and unity as well as expression as it relates to the style of the piece. Students should be guided by their teachers in selecting appropriate styles and genres that may reflect how musical elements may be manipulated to creative effect. Candidates are expected to document their reflections on the composition process as well as to communicate their intentions in developing their creative work.

In spite of the small number of candidates, the examination committee was pleased to see a level of maturity in compositional writing that clearly demonstrated that some candidates took time to develop creative musical ideas and to apply imagination with results which ranged from good to outstanding. Such candidates conscientiously used compositional devices such as sequences, development of melodic fragments or motives, melodic embellishments, modulations, theme and variation structures, and various rhythmic devices for creative and stylistic effect. Many of these ideas were supported by a structural framework that was punctuated by well-placed cadential points, well-balanced with a sense of contrast, as well as unity through repetition. Candidates' work showed experimentation with timbre and texture variety that added interest to the creative work. Expressive elements were well thought out and applied for added creative effect. Strong candidates used the 'Composition Profile Analysis form' to good effect by explaining in some detail the musical objectives of their composition, the main 'features' and perhaps the 'storyline' that may match the development of the composition's themes.

On the other hand, many candidates ignored the developmental process of creative work. With the aid of music writing software, some candidates allowed themselves to 'cut and paste' musical ideas to develop the composition, but not with any creative thought. Many of the compositions seemed to reflect hurried work that lacked creativity, motif development and understanding of the simple fundamentals of harmony. Unfortunately, the majority of submissions was limited to moderate because of the mechanical approach of creating the compositions. Too many submissions had just an adequate structure or just made use of some expressive elements.

On the question of arranging, many weaknesses were also evident. Some candidates tried several 'short-cut' approaches which attracted limited to moderate marks. These included: attempting to 'arrange' a piece by changing a few notes to the melodic line through performance variations or 'styling', with all other content (such as piano accompaniment, harmonic progression and expression) remaining the same as the original. Some candidates were only able to submit an audio recording of themselves singing and stylizing over a track or live accompaniment that was clearly not their work. Weak arrangements also included those that were merely transpositions of parts to another instrument or voice. There were also those that were essentially plagiarized versions and scores transcribed or downloaded from the internet, or essentially software loops from computer programmes such as 'Band in the Box'. Such anomalies will attract very low marks or are subject to disqualification.

### **Recommendations**

Teachers need to provide their students with ideas regarding compositional devices and tools that may be used to develop initial stimuli. Teachers need to give guidance through the composing process and should encourage student reflection through journal writing or other means. Students who are less musically literate may benefit from exploring other non-traditional musical compositions where they can be creative in manipulating the raw material of sound.

Students must be taught basic elements of arranging such as understanding the medium and range of instruments, and exploring appropriate new structures for which one is creating new and given material.

Candidates are awarded for creative development of new ideas to a given original piece, as opposed to mere transcriptions of already existing material for new instruments. Candidates should be aware of structural and other compositional devices that may assist in developing ideas within a composition, such as how to develop melodic and rhythmic motives; exploration of textural and harmonic features; experimentation with timbral possibilities and the effective use of expressive devices effectively to create a new character and mood for an original piece.

Teachers are expected to guide their students in the selection of the original piece for arrangement. Some students run into difficulty by selecting popular works which are too difficult for them to arrange, due to the style of the piece or the already overly composed accompaniment heard in the recording. Teachers are expected to facilitate the composition classroom. Through critical listening experiences and modelling provided by teachers, students should be led to develop their ideas. However, teachers are warned that they should exercise professional ethics and not become so engaged in their students' work as to do it for them. Teachers are encouraged to desist from preparing the composition's profile analysis for their students as this will defeat the aim of encouraging their students to develop critical thinking skills, which are so necessary in the creative process.

Teachers and students are reminded that the arranged score must be accompanied by a copy of the original version or lead sheet. There was some improvement in response to this requirement. Candidates should be advised to resist making submissions of the arrangement's composition where they are not able to submit an original score/lead sheet.

Candidates must not use professional accompaniments or tracks that may be available online, or otherwise created, with their original or as an accompaniment for the composition. This may lead to disqualification of the piece as it is the work of others. Original compositions, inspired by the work of others as 'musical stimuli', should be indicated in the profile analysis and in the subtitle of the work.

Candidates require sufficient time to reflect, rework and develop compositions over time. Teachers should encourage students to explore various types of compositions and styles to broaden their perspective on their best possible individual creative work.

Guidelines and regulations established in the previous reports of 2011–2014, along with those posted on the CXC website, should be revisited and embraced.

### **Paper 03 – School Based Assessment (SBA)**

Overall, students' performance on Paper 03 (SBA) was fairly good, with a mean score of 67 per cent. Performance on Paper 03 was based on combined scores of marks from the LIAP projects and the PERF – solo, ensemble and technical performance.

Students had one of three options for the LIAP project. The SBA PERF component comprised a solo and ensemble performance, and the presentation of a technical piece or scale and an arpeggio related to the solo piece performed. Both components were marked by the teacher and were locally moderated.

The LIAP project required students to select one of three options for investigation and to conduct primary research. Students were expected to gather information based primarily upon attending live performances and becoming acquainted with the performing artiste(s) by way of an interview or programme notes; or by

listening to recorded radio and TV advertisements; or by conducting an interview with a performing artiste or composer.

Information gathered on either of these projects should be well summarized with all pertinent details included. In addition, students were expected to carefully analyse musical samples to demonstrate skills of musical perception, analysis, critical thinking and the application of musical vocabulary similar to that of a music journalist. Successful students were able to communicate effectively through a well-organized report that used appropriate and accurate musical vocabulary to identify key features of the music analysed. Illustrations were used appropriately and musical analysis was thorough and accurate.

On the other hand, less competent students submitted projects that provided scant background details and a weak musical analysis. Some students attempted to use internet sources for information rather than carry out an interview. In such cases, teachers should not accept this and moderators should apply penalties. Students should be taught musical concepts and how to use musical vocabulary accurately and appropriately. Some students needed to be more thorough in their analysis, recognizing that musical expressions, for example, might vary within a longer piece; harmonic progressions might change in various sections; the tonality might change in various sections and so forth.

Teachers and students should continue to use the 'SBA Data Capture Form' for the SBA (PERF). This is designed to support the development of the performance portfolio, and it helps all stakeholders to keep track of the performance pieces done by each of the students. It is intended that teachers keep this as part of their records and pass it on to the moderator and eventually to the performance examiner.

Teachers are reminded that regular assessment of each student's performance of solo, technical and ensemble work should be done over the two-year period. For reliability of teachers' scores, teachers should consistently use the CXC mark scheme found in the syllabus. Students who presented weak performances for assessment seemed to suffer considerably from performance anxiety due to a lack of practice and regular exposure to assessment. Teachers are encouraged to find various ways to improve the quality and variety of students' performances.

### **Further Comments**

There was an overall slight decline in this year's music examination results. However, each centre is encouraged to examine areas of weakness and seek to improve the teaching and learning of music for potential candidates. Whereas candidates' performance on Paper 01 Section 1 is acceptable, both Sections II and III require special attention by teachers. Theoretical content knowledge, alongside the development of aural skills, is necessary at all levels of the music programme in schools. More attention should be paid to improving the prerequisite knowledge and skills expected at the lower grades in secondary school, particularly in areas of music literacy and foundational theory. School administrations should also ensure that sufficient time is allotted per week to ensure adequate coverage of lower-school curriculum and syllabus. Each of the music profiles (LIAP, PERF and COMP) should get adequate attention from the foundation classes in secondary school and well into the final preparations for the examination.

To mitigate against the decline on Paper 02, teachers need to work on developing students' sense of creativity and imagination by exposing them to a wide variety of musical and extramusical stimuli and genres of music. Territories are encouraged to develop programmes to improve composition teaching among teachers and to develop composition and arranging skills among students.

The overall improvement in performance on Profile 2 is positive. Teachers should continue to provide the necessary support for all their students to meet at least the minimum standard. They should plan a programme to ensure that students' performing repertoire encompasses a wide variety of musical styles and genres.

Teachers need to become more knowledgeable of the objectives and content knowledge contained in the syllabus. Through careful preparation and planning accompanied by effective teaching methods, students of the CSEC music exam can experience greater success. Teachers will be effective should they seek to demonstrate the linkages between each of the profiles as concepts are taught, to provide a platform for students to analyse and synthesize musical concepts.

Finally, teachers are encouraged to seek support from each other as well as subject administrators by developing communities of learning in their territories and through social media networks. New teachers should be well supported and monitored especially in managing the SBA component. With advances in technological tools, teachers must become aware and vigilant to safeguard against issues of plagiarism and the blind use of available music software that could lead to disqualification. All students deserve the commitment and dedication of their music teacher to provide a platform for success at these CSEC Music examinations.

**C A R I B B E A N E X A M I N A T I O N S C O U N C I L**

**REPORT ON CANDIDATES' WORK IN THE  
CARIBBEAN SECONDARY EDUCATION CERTIFICATE®  
EXAMINATION**

**May/June 2018**

**MUSIC  
GENERAL PROFICIENCY EXAMINATION**

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## **GENERAL COMMENTS**

The candidate population for this subject decreased slightly with a total of 750 sitting candidates for 2018. The overall performance in the exam showed some decline when compared with 2016 but showed slight improvement when compared with 2017. Seventy-five per cent of the candidates earned Grades I–III in 2018 compared with 76 per cent in 2017 and 82 per cent in 2016. The mean score for the examination was 112 marks out of 200 marks or 56 per cent. Both Paper 01 and Paper 02 were marked online. The process was fairly satisfactory though some territories sent in Paper 02 scripts late which caused delays in completing the marking. However, there shall be recommendations to teachers regarding the submission of Paper 02 compositions to allow for more effective e-marking. It is hoped that the following detailed analysis of the various papers will provide useful comments to teachers who are preparing students to sit this exam in the future.

## **DETAILED COMMENTS**

### **Paper 01 – Listening and Appraising**

Paper 01 consists of three compulsory sections and assesses Profile 1, Listening and Appraising. A total of 55 marks may be earned in this paper. The three compulsory sections are Section I, Music Perception; Section II, Musical Literacy; Section III; Set Works. Section 1, Musical Perception, comprised five compulsory questions for a total of 20 marks. This section tested candidates' ability to listen, analyse and apply theoretical musical knowledge and understanding to musical excerpts played in the examination. Section II, Musical Literacy, comprised one compulsory question with sub-questions (a–g) testing knowledge and skills in music theory and literacy as it applied to a given musical score for a total of 15 marks. Section III, Set Works, comprised three optional questions relating to three set works for a total of 20 marks. Candidates were expected to respond to only one of the three questions from this section. The set work allowed candidates to participate in a longer and more in-depth study of a musical work, to gain insights into how compositional devices create various moods and effects, and to gain appreciation of the socio-historical and cultural context of the music that has been studied. Questions required candidates to synthesize the musical elements of the work and to recognize excerpts of music studied from the score.

Overall, candidate performance on Paper 01 was satisfactory. Performance on Section I (Musical perception) was good, with 77.27 per cent of candidates receiving acceptable grades. Sections II and III (Music Literacy and Set Works) were, however, less impressive with 39.26 per cent of candidates achieving acceptable grades.

### **Section I: Musical Perception**

#### Question I

Candidates listened to five different musical sketches and were required to list the given genre in the correct order as they were identified in the recording. Responses to this question were excellent, with 91 per cent of candidates achieving the full marks allocated for this question.

## **Recommendation**

Candidates should listen to a variety of musical genres and styles whilst focusing on identifying their distinctive musical characteristics.

### Question 2

This question consisted of four parts and was answered satisfactorily, with a mean score of 2.41 out of 5 marks.

Responses to Part (a) were satisfactory. Most candidates were able to identify the correct minor tonality of the excerpt.

Candidates, however, found Part (b) challenging. This part required that they identify the correct rhythmic pattern played by the woodblock. Weaker candidates incorrectly selected the first option. This option was closer to the third option, which was correct.

Candidates generally responded well to identifying the two musical features which were evident in the musical excerpt in (c). Most candidates were able to select at least one of the musical features.

Part (d) provided challenging for some candidates, who may not have recognized the perfect cadence relationship heard in the prescribed lyrics.

## **Recommendation**

Candidates need to be given practice discriminating between minor and major tonalities; rhythmic patterns and chord progressions. Candidates should be exposed to rhythmic identification and some musical dictation as part of a practical experience in developing listening skills.

### Question 3

This question had two parts. The overall mean of this question was 1.07 out of 3 marks. Part (a) focused upon identifying the musical style period of the excerpt played. Many candidates were unable to discriminate between the optional Western art styles. Hence, many selected the 'Classical' style period instead of the *Impressionist* style which better reflected the characteristics of the period.

Part (b) was an open-ended question that required candidates to consider how birds were represented musically in the excerpt played. While responses to this question were well articulated by stronger candidates who were able to state two of the several possible responses, weaker candidates struggled to offer more than one adequately plausible response. An example of a good response included *The use of the flute as a main instrument along with the ascending scale motives*. Other possibilities included *the use of short or fast notes in the excerpt or the playing of the piano in the high register*.



### **Recommendation**

Candidates will benefit by having a better appreciation of the characteristics of various musical style periods within the Western Art style period. Additionally, practice in analysing how musical devices are used to create various compositional effects should form part of the classroom experience.

### Question 4

This question consisted of four parts. It had a mean of 2.30 out of 5 marks. Part (a) was a multiple choice question requiring candidates to identify the accompaniment style of the guitar at the opening of the excerpt. Candidates performed fairly well on this part.

Part (b) asked candidates to indicate the texture of the guitar interlude in the excerpt. Most candidates correctly selected *melody and accompaniment*.

Part (c) was an open-ended question that challenged candidates to state two musical characteristics of jazz heard in the excerpt. Whereas stronger candidates were able to identify either *syncopation*, *improvisation*, *ad lib* or *bent notes*, *dissonant sevenths* etc., weaker candidates were either unable to answer the question or identified characteristics that were not evident in the music played.

Part (d) required candidates to identify the articulation of the vocal part in this excerpt. Most candidates were able to correctly identify *legato* as the correct answer.

### **Recommendation**

Candidates should become familiar with musical structures and be able to identify them within a musical context.

### Question 5

Overall, the response to this question was mixed, with a mean score of 1.71 out of 4 marks. The question had three parts. Part (a) required candidates to state the timbral texture of the excerpt. Strong candidates were able to respond appropriately, recognizing that *acapella* was the correct response. Some candidates attempted to spell out the vocal arrangement of the voices heard, whereas others tried to interpret *texture* on its own. Weaker candidates tried to answer by offering harmonic terms.

For Part (b), most candidates were able to correctly identify the composition of the group as *quintet*. Less perceptive candidates erroneously identified the composition as a 'trio'.

Part (c) evoked various responses depending on candidates' understanding of each of the given optional musical devices. Strong candidates correctly identified the two devices as syncopation and augmentation. Weaker candidates tended to identify *syncopation* only.

### **Recommendation**

Candidates are encouraged to gain more in-depth knowledge of the musical terminology and musical devices covered in the syllabus through aural and theoretical experiences.

### **Section II: Musical Literacy**

#### Question 6

This question was divided into parts from (a) to (g). The parts were based upon the piece by W.A. Mozart entitled, "Minuet, K. 15pp". Candidates continue demonstrate weaknesses in this segment of Paper 01. The mean score was 5.56 out of 15 marks. This suggests that the overall performance on this section was unsatisfactory.

Candidates were asked to select the correct Italian term which represented the tempo in Part (a). Most candidates were able to supply the correct response. Weak candidates resorted to guessing.

### **Recommendation**

Candidates should become more familiar with Italian expressions to include tempo, dynamics and articulation.

In Part (b) candidates were asked to describe the metre of the piece. The responses were mixed. This was a reasonable, fundamental question; however, weak candidates stated the obvious metre rather than using the description *simple triple*.

### **Recommendation**

Candidates' knowledge of metres and time signatures should include their descriptive headings such as compound and simple; duple, triple, quadruple metres.

Part (c) had three subdivisions. In Part (c) (i), many candidates recognized that the opening key of the passage was B flat major. However, some candidates carelessly wrote 'B' or simply 'B flat' rather than *B flat major*. Similarly, for Part (c) (ii), many candidates simply wrote 'F' rather than *F major*. There were mixed responses with regard to the identification of the correct cadence in response to this question.

### **Recommendation**

Candidates could benefit from practice in analysing written scores to identify keys, modulations, chord progressions and various types of cadences. Teachers ought to remind students that the tonality of keys should be specifically identified.

Part (d) required candidates to correctly identify the bar with the loudest dynamic. However, some candidates misread the question and identified more than one bar. Weak candidates were not able to recognize the typical crescendo sign and the implication of it in the score along with any other clues.

Part (e) required candidates to identify two ornaments used in the piece. Whereas most candidates were able to identify the *trill*, quite a number of candidates had trouble distinguishing between an *acciaccatura* and an *appoggiatura*.

### **Recommendation**

Teachers should expose students to identifying and understanding the function of various ornaments and other melodic musical devices.

Part (f) was a question on intervals. Candidates were required to supply both the quality and the size of the interval. Whereas most candidates were able to supply the size of the interval, there was quite a lack of understanding of the meaning of *quality* of the interval. Another common error was to refer to the quality of the *octave interval* as a ‘major’ interval rather than *perfect*.

Part (g) required candidates to perform a transposition of a given melodic excerpt up a perfect fourth. Strong candidates were able to complete this without any errors. However, many candidates made either of the following common errors: (i) supplying the incorrect key signature of the new key; (ii) incorrect placement of pitches, that is, failing to ensure that each pitch moved up a perfect fourth including accidentals. Weaker candidates did not attempt the question at all.

### **Recommendations**

Candidates would benefit from having a deeper understanding of both melodic and harmonic intervals including both simple and compound intervals. Candidates should be instructed to identify the quality of the interval using the correct terms. Practice in transposing passages up and down various intervals would assist candidates in building confidence in this area. Candidates could benefit by further exposure to questions that require analysis and application of knowledge to various musical pieces.

### **Pictures at an Exhibition**

#### Question 7

This question was the second most popular option in this sitting of the examination. It also had the best performance of the three optional questions with a mean score of 4.29 marks out of 20. However, the responses were mixed as there were quite a few centres whose candidates demonstrated an excellent grasp of the work, scoring between 60 per cent and 95 per cent of the available marks. Candidates should be encouraged to read questions carefully and to be prepared to synthesize knowledge about different movements of the work.

Part (a) asked for the medium in which the original work was composed. Most candidates were able to respond correctly. However, some candidates did not necessarily understand the term *medium*.

Part (b) asked candidates to identify which two features found in the movement “The Gnome” reflect the Romantic style period. Most candidates were able to achieve at least one correct answer.

Part (c) had two parts. Part (c) (i) asked candidates to state the movement in which the tuba features. Part (c) (ii) asked candidates to comment on the use of the tuba in the movement that was referenced.

Most candidates were able to identify the correct response to Part (c) (i). Some candidates, however, were less confident in responding to the second part of the question. A model response is as follows: *The tuba plays the main theme or solo part which is unusual in the orchestra.*

Part (d) (i) asked candidates to identify two true statements of the opening of the “Promenade”. Many candidates were able to identify the correct statements. Part d (ii) required candidates to state one role of the “Promenade”. Candidates provided fairly good responses.

Part (e) (i) asked candidates to state the programme of “The Old Castle”. This question elicited various interesting responses. Some responses, however, were too imaginative to be acceptable. Part (e) (ii) required candidates to state the significant harmonic feature that was used to create a dominant mood in the movement. Strong candidates were able to identify the drone or pedal point that was the correct answer. However, weaker candidates seemed not have been aware of this feature.

Most candidates were able to identify the ternary structure of “Tuileries” in Part (f).

Part (g) asked candidates to name three idiophones featured in the work. Some candidates answered incorrectly, as they did not understand the term *idiophone*. However, stronger candidates were able to identify at least two of the three instruments.

Part (h) gave musical scores of phrases from three different movements of the work and asked candidates to identify them. Most candidates were able to correctly identify at least one of the three.

Part (i) asked candidates to write the name of the movement for which listed characteristics were true. Most candidates were able to score at least one mark. Strong candidates had no difficulty with this question.

## **Recommendations**

Candidates should practise engaging with the contents of the set works in a way that helps them to go beyond simple memorization of facts and encourages them to exercise higher order thinking skills. Candidates also need to become familiar with the musical scores to ably identify the movements to which they belong.

## **The Nutcracker Ballet**

### Question 8

Approximately ten per cent of the candidate population attempted this question as it remains the least popular of the optional set works. Candidates did not do very well on this question.

Part (a) asked candidates to state the literary work on which the story line of the “Nutcracker Ballet” is based. Only a few candidates were able to give a correct response to this question.

Part (b) asked candidates to name the movement that begins with a given tempo expression. A few candidates were able to answer this open-ended question.

Part (c) required candidates to select two true statements relating to the movement “Toy Flutes”. There were mixed responses. Stronger candidates got at least one of the options correct.

Part (d) asked candidates to complete the table by inserting the missing information to match the movement with the alternate name, time signature or tonality. Most candidates who were familiar with the work gained at least two of the three marks.

Part (e) asked candidates to state the opening key and tonality of the movement “Coffee”. Most candidates answered this question correctly. However, some candidates stated ‘G’ and not *G minor*.

Part (f) asked candidates to name two membranophones. Most candidates were able to answer this question correctly. Weaker candidates, however, may not have understood the word *membranophones*.

Part (g) asked candidates to describe the instrumentation of the movement “Chocolate”. There should have been reference to the following instruments: strings, French horn and trumpet. Many candidates were able to mention at least one instrument. Weak candidates had little response to this question.

Part (h) gave musical scores of phrases from three different movements of the work and asked candidates to identify them. Most candidates were able to correctly identify at least one of the three. Weak candidates showed no ability to identify the musical scores.

Part (i) asked candidates to select features from a list and place them next to the correct movement, using each feature only once. Most candidates were able to respond favourably to earn at least two or more of the five marks allocated, with some earning all five marks. However, there seemed to have been a great amount of guesswork by several candidates.

## **Recommendations**

Candidates need to become familiar with the work beyond the simple memorization of facts. Teachers could also assist students by providing a historical and stylistic understanding of the context of the set work. Additionally, the set work offers an opportunity to translate the skills of listening and appraising to a larger given work. Candidates need the opportunity to practise comparing and contrasting musical elements as they are employed throughout the work. Candidates also need to have access to the musical score to be able to use the work as a means of appraisal. Online resources could also be useful in studying this work.

## **Let These Things Be Written Down**

### Question 9

This was the second most popular of the three options. The mean score was 4.07 out of 20 marks, indicating that candidates’ performance on this option was unsatisfactory.

Part (a) asked candidates to complete the table by supplying the author’s name to match the given movement. Many candidates were only able to state one of the authors correctly.

Part (b) (i) was fairly well answered by candidates who responded to a multiple choice type item on instruments found in Jane and Louisa. Part (b) (ii) was an open-ended question that asked candidates to identify two ways dissonance is created in the same movement referred to in Part (b) (i). Strong candidates were able to correctly identify at least one of the ways. Weaker candidates generally did not answer this question.

Part (c) asked candidates to name an aerophone and a cordophone in the movement “Brown Baby Blues”. Most candidates were able to give a correct response.

Part (d) required candidates to indicate two correct statements about the movement “Brown Baby Blues”. Many candidates were able to respond correctly to at least one of the options.

Part (e) was a more challenging question that asked candidates to compare the composer’s treatment of the voices in the “Slave Singing at Midnight” and “the Bound” and to state two differences. Many candidates were not able to handle this more complex question that required comparison. There were several possible answers available to candidates for a correct response. However, some candidates were able to state vocal characteristics of each movement but were not able to make a comparison. A model answer is as follows: “The Slave Singing at Midnight” is performed *a capella* or unaccompanied whereas the voices in “The Bound” is accompanied by piano.

An alternative response could have been as follows: “The Slave singing at Midnight is in four-part harmony while “The Bound” is a soprano and bass duet. There are at least two other comparisons that would have been acceptable answers.

Part (f) asked candidates to select two movements that begin with an anacrusis in the vocal parts. Many candidates gave at least one correct response.

Part (g) gave candidates musical excerpts from three different movements of the work and asked candidates to identify movements. Most candidates were able to correctly identify at least one of the three. Part (h) asked candidates to write the name of the movement which best matched listed characteristics. Most candidates were able to get at least one of the characteristics correctly.

### **Recommendations**

Candidates should practise engaging with the contents of the set works in a way that helps them go beyond simple memorization of facts and encourages them to exercise higher order thinking skills such as comparing and contrasting movements. Candidates also need to become more familiar with the musical scores to ably identify the movements to which they belong. This will also assist candidates to develop sight reading skills in music.

### **Paper 02 – Performing and Composing**

Paper 02 comprises Profile 2, Performing (PERF), and Profile 3, Composing (COMP). The maximum mark is 68. In 2018 the mean score of 56.45 and was comparable to that of 2017, which had a mean score of 56.12 marks.

### Profile 2 — Performing

The performance examination (PERF) assessed candidates' ability to perform on a musical instrument of their choice, playing one solo piece, a scale and arpeggio, or to conduct a technical study in the key in which the solo piece was set. Candidates demonstrate their understanding of the pieces studied and perform during the preparation period in a viva voce with the examiner. Paper 02 (PERF) has a total of 24 marks. Profile 2 is also tested in the SBA which is a moderated assessment of the teacher's evaluation of students in performance. Candidates present a solo piece which is expected to be different (in genre, style, key, mood etc.) from the one performed in Paper 02, along with the scale and arpeggio, or a technical piece. In addition, candidates must present an ensemble piece for moderation which is expected to be at the same level of performance (foundation, intermediate, advanced) as the solo piece. Performance on Profile 2 was very good, with 89.72 per cent of candidates receiving acceptable grades, though this was slightly lower than the 90.74 per cent of candidates who received acceptable grades in 2017.

However, teachers are encouraged to continue to ensure that students are well prepared for the performance examination and that they meet at least the required minimum standard of performance for the CSEC Music examination. Teachers are reminded that performance pieces offered below the required standard are subject to disqualification. The required minimum benchmark standard is that of the ABRSM/Trinity Guildhall Examination Grade 2 level of performance repertoire. Other pieces in different styles should be commensurate with the technical demands of the grade level. Candidates should develop their performing skills from at least Grade 9/Form 3 so that they can meet the required minimum standards. A Performing Portfolio should reflect an adequate number of solo and ensemble pieces performed by candidates over the preparation period and should show development and meet the required standards.

Performance pieces **may not** be doubled as arrangements or compositions in the Composition profile.

### Profile 3 — Composing

Profile 3 (COMP) requires candidates to demonstrate their ability to select and sequence sound in order to express and communicate musical ideas, thoughts and feelings. Candidates submit one Original composition and one arrangement (which requires candidates to include adding new parts or ideas to an existing piece). Candidates are expected to submit an analysis of their compositions and participate in a viva voce discussion to demonstrate their knowledge and ownership of their creative work. Candidates, teachers and school principals sign a declaration form to indicate that this is indeed the work of the candidate. The composition paper has a total of 44 marks.

Candidate performance in the Composition profile showed slight improvement compared with 2017, with 76.46 per cent of candidates gaining acceptable grades, A–C, in 2018 compared with 75.65 per cent in 2017. Overall, there seems to be an upward trend in this profile which is encouraging.

The examining committee encountered fewer irregularities this year than in previous years. However, there were some submissions of candidates' work that presented with various irregularities. A few of the common problems are as follows:

- Compositions submitted with only a musical score and no workable audio (MP 3 format is preferred).
- Compositions submitted with only an audio and no musical score.
- Arrangements submitted without the original score or lead sheet. Teachers are reminded that failure to submit the original or lead sheet of the piece for the arrangement may lead to a disqualification of the submission.
- Compositions or arrangements that are songs which are submitted without the lyrics written below the melody.
- Audio recording of songs that are not sung, but which feature a 'computer voice' that does not sing lyrics. Songs must include the lyrics written below the melodic line to show the alignment of lyrics to melody.
- The composition declaration form not being submitted or being submitted without the signature of the teacher/principal.
- Compositions that include plagiarized work.

### **Recommendation**

Each candidate must have his/her composition and arrangement accompanied by a declaration form. This form is signed off by the candidate, teacher and principal to declare that the work submitted is that of the candidate and the teacher is able to affirm that he/she has had supervisory knowledge that the work is that of the candidate. This also guards against the submission of plagiarized work.

Compositions and arrangements appeared to have received heavy assistance from others (that is, teachers or professional studio accompaniments, internet downloads). This was evident with many songs to which candidates wrote lyrics and perhaps contributed to the melody. However, the accompaniment provided appeared to be the creation of others.

### **Recommendations**

Teachers should seek to instruct students on how to score accompaniments. Candidates should not seek assistance from professional studios to make accompaniment scores and tracks. It is unnecessary and often does not reflect the true input of the candidate.

Compositions that were offered as 'solo' or ensemble pieces in the performance profile were used for creating arrangements.

### **Recommendation**

Candidates may not offer any of their performance repertoire as pieces for arrangements. Similarly, candidates may not offer their composition and arrangement material for any aspect of the performance profile (solo or ensemble pieces).

There were some overall improvements in the composition submissions. However, there were quite a number of weak to moderate submissions (particularly the arrangements) which included the following:



- No clear creative/imaginative use of musical or non-musical stimuli to develop the composition. Hence, a mechanical approach was used to ‘put notes together’.
- Compositions that rambled without a clear plan or sense of direction. Candidates must be encouraged to use the principle of repetition and contrast along with structural devices to develop the composition.
- Arrangements that were mostly a duplication of the original that may have been transposed to a different key; for example, a transposition of a four-part score for one set of instruments to another set of instruments.
- Stylized performance pieces where the singer or lead instrument just added a few extra notes in the melody or rhythm to embellish the piece without adding new aspects to other structural elements of music — such as the form, harmony, texture, style etc.
- Inappropriate choice of original piece for arrangement. Some candidates had difficulty developing creative ideas for already well-created arrangements. Some popular contemporary pieces also posed difficult for some candidates to infuse creative new ideas.

Candidates must be informed and should be properly guided by their teachers regarding the basic elements of arranging and composing. Although the syllabus indicates that candidates should focus on a minimum of two musical elements as compositional features, candidates must consider that the mark scheme embraces other compositional and musical elements such as expression and creative use of a stimuli. Arrangements should be orchestrated for a minimum of *two* ‘voices’ or media with the emphasis on developing *new* ideas to a given original piece. Expressive devices should be used effectively to ensure that they capture the creativity, mood and style of the compositions. In addition, candidates should be also guided to use the Profile Analysis form as a means of reflection on the creative process and the finished product.

Teachers are expected to be facilitators and models within the composition classroom. Through critical listening and questioning, teachers may assist students in focussing their thoughts and offer ideas for further development of the compositions. Teachers should, however, resist the temptation to provide considerable parts that are clearly not students’ work. Similarly, by providing the right questions, teachers can scaffold students to properly create an analysis of their creative work on the Profile Analysis.

For example, there were several instances of submissions that had mature and sophisticated chords and structures in the accompaniment that seemed at odds with the treatment of other parts of the composition. In some cases, candidates were not able to even identify accurately what these chords and other structures were in their composition analysis and in the viva voce.

Some compositions seemed very hurriedly done and incomplete. As part of the preparation for the submission of the composition requirements, candidates need sufficient time to reflect, rework and develop their compositions. Therefore, teachers’ work-plan should include strategic activities and time-lines reflecting the composition process. Additionally, teachers should encourage students to explore

various types of composition genres and to listen to a variety of musical styles and genres to get a breadth of ideas over the two-year preparation period.

Teachers and candidates may receive further information regarding the guidelines and regulations in the previous reports of 2013–2016, along with the exemplars posted on the CXC website.

### **Paper 03 – School-Based Assessment (SBA)**

Overall, students' performance on Paper 03 (SBA) continued to show improvement, with excellent results. Ninety-one per cent of those graded received acceptable marks, with a mean score of 35.89 out of a maximum of 52 marks. Performance on Paper 03 was based on a combined score of marks from the LIAP projects and the PERF solo, ensemble and technical performance.

Students had one of three options for the LIAP project. The SBA PERF component comprised a solo and ensemble performance and the presentation of a technical piece or scale and arpeggio related to the solo piece performed. Both components were marked by the teacher and locally moderated.

The LIAP project required students to select one of three options for investigation and to conduct primary research. Students were expected to glean information primarily by either (a) attending a live performance or becoming acquainted with the performing group or artiste by means of conducting an interview and/or programme notes; (b) listening to recorded radio and television advertisements; or (c) conducting an interview with a performing artiste or composer.

Information gathered on either of these projects should be well summarized with all relevant details included. Students were expected to focus on careful analysis of the musical extracts to demonstrate skills in musical perception, analysis, critical thinking and application of musical vocabulary and musical theoretical understanding. Illustrations should be used appropriately in the report, highlighting where such illustrations apply. Reports are expected to be well organized, using appropriate and accurate musical vocabulary to identify key features of the music analysed.

The SBA Data Capture form is designed to support the development of the performance portfolio and it helps all stakeholders to keep track of the performed solo and ensemble pieces done by each candidate. It is intended that each teacher would keep this as part of their records and pass it on to the moderator and eventually to the local examiner of Paper 02.

Teachers are reminded that regular assessment of each student's performance of solo, technical and ensemble work should be done over the two-year period. It is expected that teachers would make use of the CXC mark scheme for performance for ongoing assessments. Teachers can help to reduce performance anxiety by engaging students in regular classroom performance assessments. Ministries of Education should continue to monitor the overall quality of the teacher, moderator and local examiner's assessments. Standardization and re-training workshops are necessary to ensure that the quality of assessments are reliable and in keeping with standards that have been set.

### **Conclusion**

Overall, there was a slight improvement in this year's Music examination results. The overall composite mean score for all profiles was 55.86 per cent which is a slight improvement from the 54.95 per cent in

2017. The mean score of 112 marks out of a maximum of 200 marks is satisfactory, but there is room for improvement. There, however, needs to be some focused attention towards the improvement of the skills, knowledge and conceptual understanding required; this remains an area of weakness that must receive immediate attention. Teachers are encouraged to examine their own areas of weakness and to seek to improve the delivery of such areas. However, more practice must be given with regard to musical literacy (or musical theoretical knowledge) and the set works. In some centres, greater attention should be paid to improving the quality of the Composition profile, especially with regard to the skills of arranging. Whereas there have been significant strides in Profile 2- Performance, teachers need to ensure that students meet at least the minimum standard of performance by the repertoire that each student prepares. Students would benefit by having exposure to a wide range of music styles and genres in their performance repertoire. This will broaden their abilities and provide much more interest and scope in the viva voce that is conducted.

Schools are urged to ensure that students receive the prerequisite knowledge and performance skills in music that should be acquired during the experiences of the lower secondary music programme so as to be provided with a firm foundation. Planning and preparation for the new Music CSEC syllabus should begin in earnest with the requisite training in the music history component which will be first tested in the 2020 examinations.

Though not tested per se, infusing other supportive musical activities such as sight-reading, aural training and improvisation will assist in the overall strengthening of the music candidate for even greater success in the music exams.

**CARIBBEAN EXAMINATIONS COUNCIL**

**REPORT ON CANDIDATES' WORK IN THE  
CARIBBEAN SECONDARY EDUCATION CERTIFICATE<sup>®</sup>  
EXAMINATION**

**MAY/JUNE 2019**

**MUSIC  
GENERAL PROFICIENCY**

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## **GENERAL COMMENTS**

The 2019 examination was the twentieth sitting of CSEC® Music. The candidate population increased slightly with a total of 921 sitting candidates for 2019. Overall performance in the examination showed a slight increase compared to 2018. Seventy-six per cent of candidates earned Grades I–III in 2019 compared to 75 per cent in 2018. The mean score for the examination was 115 marks out of 200 marks or 57 per cent, a slight increase compared to the previous year. Paper 011 was tested as a full multiple-choice paper while Paper 012, Structured Responses, had the usual short-answer format. Paper 020, Performing and Composing, was marked online. One centre wrote Papers 011 and 012 in the e-testing modality. The process was fairly satisfactory. Regarding marking, further guidelines and recommendations will be made to the formatting and submission of Paper 020 compositions, to allow for more effective e-marking. It is hoped that the following detailed analysis of the various papers will provide useful comments to teachers who are preparing students to sit this examination in the future.

## **DETAILED COMMENTS**

The traditional Paper 01 which assesses the profile Listening and Appraising transitioned this year to two papers: Paper 011 and Paper 012. Paper 011 comprised 60 multiple-choice questions pertaining to Musical Perception and Musical Literacy. It tested candidates' ability to listen, analyse and apply theoretical musical knowledge and understanding to musical excerpts played in the examination and also contained general musical knowledge questions. Paper 012 assessed candidates' knowledge and understanding of one of three set works. Candidates were expected to respond to only one of three questions. The set work allowed candidates to participate in a longer and more in-depth study of a musical work, to gain insights into how compositional devices create various moods and effects, and to develop an appreciation for the socio-historical and cultural context of the music that has been studied. Questions required candidates to synthesize the musical elements of the work and to recognize excerpts of music studied from the score.

Overall, candidate performance on Paper 011 (Musical perception and Musical literacy) was good, with 90 per cent of them receiving acceptable grades. On the other hand, candidate performance on Paper 012 (Set Works) was generally unsatisfactory. The overall mean for Paper 012 was 8.19 out of a total of 20 marks or 40.93 per cent.

### **Paper 01 — Multiple Choice MUSICAL PERCEPTION AND MUSICAL LITERACY**

Candidates' performance on the multiple-choice paper revealed that many of them need to improve upon their understanding of musical terminology and their general knowledge of musical styles, forms and

origins. This was the first full multiple-choice paper in Music and candidates' performance could have been better had they been properly grounded in musical terms and knowledge that are part of the syllabus. Candidates would also have benefited from greater practice in constructive listening regarding the identification of aspects of form, chord progressions, intervals, rhythmic patterns and other musical elements, as they relate specifically to various styles of music. Additionally, the music literacy questions seemed to pose challenges to underprepared candidates. Candidates need a more secure foundation in understanding topics such as the modulation of keys and in identifying chord progressions on a score, and recognizing melodic and harmonic devices used in a score. They also need more in-depth knowledge of musical concepts and terms.

## **Paper 02 — Structured Responses SET WORKS**

### **Pictures at an Exhibition**

#### Question 1

This question was the most popular of the optional questions. It had the second best performance of the three optional questions, with a mean score of 8.97 marks out of 20. However, responses were mixed. Only four per cent of candidates scored over 80 per cent of the available marks. The standard deviation was 3.93. Candidates' performance on this question fell below expectations, given that the work has been tested time and again over a long period.

In Part (a), candidates were asked to select two correct statements that were true of "Pictures at An Exhibition". Most candidates identified the two correct responses from the options presented.

Part (b) asked candidates to identify two non-traditional instruments orchestrated in the work. Most candidates were able to supply at least one correct part of this answer, the *alto saxophone*. The *celeste* was a less popular correct response.

In Part (c), candidates were asked to identify two correct statements about the work. Most candidates were able to identify the correct statements: "*The Gnomes*" used mixed metres and "*The Ballet of the Unhatched Chicks*" includes the harp and celesta.

Part (d) asked candidates to complete a table to match the correct solo instrument with the given movement. Though many candidates were able to supply the correct response of the *alto saxophone* in "The Old Castle" and the *tuba* for "Bydlo", many of them had difficulty identifying the *clarinet* as the solo instrument in the "Tuileries" movement.

For Part (e), candidates were asked to identify two movements that were characterized by the dominant use of the high range of woodwind instruments. The responses were mixed, with candidates identifying at least one of the movements. A popular incorrect response was the “Old Castle”.

Part (f) was probably the most challenging question for candidates, as they were asked to comment on the orchestrator’s ability in the movement “The Gnomus”. After making a general comment regarding the ability of the orchestrator to create sound effects, candidates were asked to state one specific example. Candidates had a range of specific examples from which they could have selected, based on their interaction with the music studied. The following would have been seen as reasonable general comments:

- The orchestrator creates sound effects by using instruments in unusual ways.
- The orchestrator creates sound effects by developing sound various ornamentation or instrumental techniques.

Specific examples would have been as follows:

- Strings directed to use the bow close to the fret board to give a shrill effect.
- Use of trills (ornaments) in the lower woodwinds and lower strings to give a buzzing effect.

Parts (g) (i) to (iii) required candidates to identify musical phrases from three different movements of the work. Most candidates were able to correctly identify at least one of the three. However, from some responses, it was obvious that weaker candidates were not familiar with the musical scores of the work, or did not understand the term *movement* as it relates to different parts of a work. Hence, there were several incorrect responses such as ‘fast’, ‘leap’, ‘skip’ etc.

In Part (h), candidates were expected to identify the correct feature that related to either of three given movements. Candidates who had a good grasp of the work were able to correctly match the features with the movements. Some candidates attempted to provide six responses rather than the expected five, thereby repeating one of the features.

### **Recommendations**

Based on some of the responses, it would seem that many candidates may not have been very well prepared for this component of the examination as there seemed to be an unfamiliarity with material and an inability to synthesize information. Candidates should practise engaging with the contents of the set works in a way that helps them go beyond simple memorization of facts and are encouraged to engage in activities that require higher order critical thinking, such as comparing and contrasting movements etc. Candidates also need to become familiar with the musical scores in order to ably identify the movements

to which they belong. The study of a set work helps to cement score reading skills as well as develop concrete ideas that may be utilized as cross-cutting skills for other profiles such as Compositions.

### **Let These Things Be Written Down**

#### Question 2

This was the second most popular of the three options. Only three per cent of the candidates who attempted this question scored 80 per cent or more. Nine per cent of candidates scored between 60 and 90 per cent of the total marks. Candidates' responses were mostly unsatisfactory, with the mean score being 8 out of 20 marks. The standard deviation was 3.42.

Part (a) asked candidates to identify two movements in which the title of the cantata could be found. This should have been a fairly easy question for candidates who had engaged with the work. However, many candidates had difficulty providing two correct responses.

Part (b) was an open-ended question requiring candidates to explain the sociocultural significance of the lyrics found in the cantata "Am I not a man and a Brother." Though this question is central to the historical understanding of the genesis of the work, most candidates found it difficult to articulate a suitable response. The following is an example of an outstanding response:

*These words came from the motto of the seal of the Abolitionist movement for which this work celebrates its accomplishments marked by the bicentenary celebrations in 2007.*

Part (c) was another open-ended response that required candidates to identify two musical devices that the composer used to create musical dissonance in "Jane and Louisa". Several candidates were able to identify at least one correct response, alluding to *the use of dissonant intervals and chords of a second, seventh or ninth in the melody or accompaniment*. Other correct responses included *the use of the bass pedal tone across harmonies*. This question proved difficult for candidates who may not have received a deep musical perspective of the work.

Part (d) tested candidates' understanding of the musical term *strophic* and their ability to identify the movement in the cantata to which the form applies. Knowledgeable candidates were able to identify the correct movement as "The Slave Singing at Midnight." Part (e) asked candidates to select two features, from a list of options, that both "Jane and Louisa" and "Peace and Love" have in common. Many candidates were able to select at least one correct feature.

In Part (f), candidates were asked to select two features of "The Bound". Candidates who understood the work well were able to identify the two correct features. However, several candidates, identified only one feature correctly.



Part (g) required candidates to identify which movement ended with a *rallentando*. Candidates who understood this usual term *tempo* were able to correctly select the movement “Jane and Louisa”. Similarly to Part (g), Part (h) required candidates to supply the movement that had a quiet ending. Candidates had an opportunity to select one of three possible correct responses.

Parts (i) (i) to (iii) required candidates to identify musical phrases from three different movements of the work. Most candidates were able to correctly identify at least one of the three. However, some candidates seemed to be unfamiliar with the term *movement* as it relates to different parts of a large work, thereby supplying inappropriate responses such as ‘fast’ and ‘moving by step and leap’.

Part (j) required candidates to match given features with correct movements. Some candidates attempted to place six responses where five features were given, thereby causing one of their responses to be incorrect. However, candidates who knew the work were able to supply appropriate responses.

### **Recommendation**

Students require deeper engagement with the musical texts and musical analysis, which should be facilitated by their teachers. Such interaction with a set work assists students in developing their appraising skills in a way that helps them go beyond simple memorization of facts. More importantly, this encourages them to exercise higher order thinking skills such as comparing and contrasting movements, as they synthesize information about each work. Candidates also need to become familiar with the musical scores in order to ably identify the movements to which they belong.

### **The Nutcracker Ballet**

#### Question 3

Though there was an increase in the number of candidates attempting this question compared to previous years, only 18 per cent of the candidate population attempted it; hence it remains the least popular of the set works. The mean score of 8.73 out of 20 marks, with a standard deviation of 3.33 is unsatisfactory. This statistic, however, suggests that candidates’ performance on the question has improved compared with previous years.

Part (a) required candidates to identify two general statements true of the work “The Nutcracker Ballet”. A large number of candidates were able to correctly identify at least one of the two correct statements that *the work is by a Russian composer* and *is programme music of the Romantic period*.

Part (b) asked candidates to identify two general statements found in “The Nutcracker Ballet” that would be true of the Romantic style period. Many candidates were able to identify *the wide dynamic range* and *the large orchestra* as being correct responses.

Parts (c) and (d) required candidates to select two statements true of the movements “March” and the “Russian Dance”. Most candidates got at least one of the options correct.

Part (e) required candidates to indicate two differences in character between “Dance of the Mirlitons” and “Arabian Dance”. Candidates who knew the works well were able to select the correct options that identified the differences in dynamics and tonality.

Part (f) (i) asked candidate to identify, from the options given, the movement which features two harps. Part (f) (ii) required candidates to name one idiophone used in “The Nutcracker Ballet”. Some candidates were able to correctly identify the “Pas de Deux” as the correct movement in Part (f) (i). Candidates who understood the term *idiophone* were able to respond correctly from the wide list of possibilities.

Part (g) required candidates to analyse and identify the musical excerpts given. Most candidates were able to correctly identify at least one of the three. Weak candidates who may not have interfaced with the musical scores resorted to guessing or provided no response to the question.

Parts (h) (i) to (iii) required candidates to identify features from a list and to place them next to the correct movement, using each feature once only. Some candidates were able to respond well and most were able to earn at least two or more of the five marks allocated. However, there seemed to have been some amount of guesswork by several candidates. Some candidates supplied six responses instead of five, thereby negating a possible correct response.

### **Recommendations**

The set work offers an opportunity to translate the skills of listening and appraising to a larger given work. Candidates need to become quite familiar with the work beyond the simple memorization of facts. Teachers could also assist students by providing historical and stylistic information pertaining to the context of the set work. Additionally, candidates need opportunities to synthesize material and should practice comparing and contrasting musical elements as they are employed throughout the work. Candidates also need to have access to the musical score in order to be able to use the work as a means of appraisal.

### **Paper 02 — Performing and Composing**

Paper 02 comprises Profile 2, Performing (PERF), and Profile 3, Composing (COMP). The maximum mark is 68. In 2019 the mean score as a percentage was 53.54 compared with 56.45 in 2018 and 56.12 in 2017. This means that there was a drop of three percentage points in 2019 compared with previous years.

### Profile 2 – Performing

The Performance examination (PERF) assesses candidates' ability to conduct a technical study or perform one solo piece on a musical instrument of their choice, using a scale and arpeggio in the key in which the solo piece was set. Candidates are required to demonstrate their understanding of the pieces studied and to perform during the preparation period in a viva voce with the examiner. Paper 02 (PERF) carries a total of 24 marks. Profile 2 is also tested in a similar practical assessment, which is also provided in Paper 03 (SBA). Candidates are required to present a solo piece which is expected to be different (in genre, style, key, mood etc.) from the one performed in Paper 02, along with the scale and arpeggio or a technical piece. In addition, candidates must present an ensemble piece for moderation which is expected to be at the same level of performance (foundation, intermediate, advanced) as the solo piece.

Performance on Profile 2 was outstanding, with 91.53 per cent of candidates receiving acceptable grades, a slight increase compared with 2018 when 89.72 per cent of candidates received acceptable grades.

Teachers are, however, encouraged to continue to ensure that students are well prepared for the performance examination and that they meet at least the required minimum standard of performance for the examination. Teachers are reminded that performance pieces offered below the required standard are subject to disqualification. The required minimum benchmark standard is that of the ABRSM or Trinity Guildhall Examination. Other pieces in different styles should be commensurate with the technical demands of the grade level. Students should begin to meet the minimum performing skills from at least Grade 9/Form 3 so that they are able to meet and achieve the highest possible performing standard of the syllabus. A Performing Portfolio should reflect an adequate number of solo and ensemble pieces performed by each candidate over the preparation period, should show development and meet the required standards.

Solo and Ensemble Performance pieces may not be doubled as arrangements or compositions in the Composition profile.

### Profile3 — Composing

Profile 3 (COMP) requires candidates to demonstrate their ability to select and sequence sound in order to express and communicate musical ideas, thoughts and feelings. Candidates are to submit one original composition and one arrangement (which requires them to include new parts or ideas to an existing piece). Candidates are expected to submit an analysis of their compositions and participate in a viva voce discussion to demonstrate their knowledge and ownership of their creative work. Students, teachers and school principals sign a declaration form to indicate that the work presented is that of the students. The composition paper carries a total of 44 marks.

Candidate performance in the Composition profile showed a significant decline compared with 2018. In 2019, 65.07 per cent of candidates gained acceptable grades, A–C, compared with 76.46 in 2018 and 75.65 per cent in 2017. There was a significant increase in the number of candidates who scored a grade below C. Teachers therefore need to ensure that students are better prepared for this component and important profile of the examination.

The examining committee observed a number of irregularities and unethical practices by some candidates and centres. Some of these issues are serious and lead to either outright disqualification of candidates' work or penalties applied to their marks. Some of the common anomalies found during this marking period include the following:

- The Composition declaration form was not submitted or was submitted without the signature of the teacher and principal.
- Though the declaration form is signed by the teacher and/or principal, there is some doubt regarding the authenticity of the work. It appeared that some candidates received heavy assistance from teachers or professional studio accompaniments, or other more gifted students with respect to their compositions and arrangements. This was evident in many songs in which candidates may have composed the lyrics and perhaps contributed to the melodic line. There were several accompaniments (harmonies, rhythms etc.) as well as arrangements that appeared to be that of others rather than that of candidates. In such cases, where there are issues of which teachers or principals are aware, these should be clearly indicated in a note on the declaration form on the Profile analysis (outlining what aspect of the submission is that of the candidate).
- There were arrangements that were performed extemporaneously into a sequencer but played by someone other than the candidate. Hence, the arrangement would have been the creative work of the person playing the instrument and not that of the candidate.
- There were arrangements and compositions that were clearly not the creative input of the candidate, which were possibly received or retrieved from others. For example, there was plagiarism of internet covers and music scores, with candidates passing them off as their own arrangement.
- Arrangements were submitted without the original score or lead sheet. Teachers are reminded that failure to submit the original or lead sheet of the piece for the arrangement may lead to a disqualification of the submission. This often occurred as candidates were unable to access scores for a given popular soca/calypso or other popular song, thereby relying on Youtube or another internet source to provide the original track. Additionally, candidates ought not to be scoring the original lead sheet for the arrangement and calling it an 'original'.
- Compositions that were offered as solo or ensemble pieces in the Performance profile were used for creating arrangements.

## **Recommendations**

Each candidate must have his/her composition and arrangement accompanied by a declaration form. This form is to be signed off by the student, teacher and principal, declaring that the work submitted is that of the student and teachers should be able to affirm that they have had supervisory knowledge that the work is that of the student. This also guards against the submission of plagiarized work.

The practices highlighted are highly unethical and such submissions are subject to disqualification. Teachers could assist students in avoiding disqualification by planning a programme in school to develop compositional skills among students, which they facilitate. Students need to be instructed on the use of various compositional ideas and devices and how to develop these within a creative and expressive musical composition arrangement. This also includes how to use available music software and how to score accompaniments ahead of the exam schedule. Teachers should avoid any unethical input into the students' work.

Candidates may not offer any of their performance repertoire as pieces for arrangements. Similarly, candidates may not offer their composition and arrangement material for any aspect of the Performance profile (solo or ensemble pieces).

## **Areas to Consider for Improvement**

- Students and their teachers must become aware of the regulations and mark scheme for CSEC compositions and arrangements. Valuable marks are lost because of a seeming unawareness of the components and details regarding how the compositions are assessed. For example, many candidates neglect to plan and include aspects of expression and performance directions; some candidates neglect to consider the form or structure relating to the type of piece that they are writing. This is also important in understanding the elements that make up the style of the piece.
- There were arrangements that were mostly a duplication of the original, which may have been transposed to a different key, for example, a transposition of a four-part score for one set of instruments to another set of instruments. Candidates need to know the difference between a transcription and an arrangement with creative ideas. Teachers should ensure that students are guided in creating new ideas for the arrangement. Simply changing a key centre or writing the same part for another instrument is not acceptable as imaginative, creative or as new ideas.
- There were cases where candidates created arrangements of a tune and provided only a percussion part with no real reference to an original melodic score. Candidates ought to consider musical elements other than rhythms. A drum/percussion candidate should be encouraged to think of composing for instruments other than his/her preferred instrument alone, especially as it relates to arrangements.

- Compositions or arrangements that were 'songs' were submitted without the lyrics written below the melody. Candidates are reminded that the song should also be performed.
- Candidates need to be guided towards simple, well-known melodic pieces that may be better suited for their arrangements.
- The audio recording of songs should reflect all the lyrics and voices to be heard, so that a proper assessment can be done.
- Some compositions were submitted with only a musical score and no workable audio. (MP 3 format is preferred.)
- Some compositions were submitted with only an audio and no musical score.
- In some instances, no clear creative/imaginative musical or non-musical stimuli were used to develop the composition. Hence, a mechanical approach was used to 'put notes together'.
- Some compositions rambled without a clear plan or sense of direction. Candidates must be encouraged to use the principle of repetition and contrast along with structural devices to develop compositions.
- These were stylized performance pieces where the singer or lead instrument just added a few extra notes in the melody or rhythm to embellish the piece, without adding new aspects to other structural elements of music such as the form, harmony, texture, style etc.
- There were inappropriate choices of original pieces for arrangement. Some candidates also had difficulty infusing creative, new ideas into popular contemporary pieces.

### **Recommendations**

Though there may have been some improvements in the composition submissions from some centres, there were some centres where there is need for in-service training of teachers in the areas of composing and arranging, so that they are able to guide students. Students must be informed and should be guided properly by their teachers regarding the basic elements of arranging and composing. Although the syllabus indicates that candidates should focus on a minimum of two musical elements as compositional features, they must consider that the mark scheme embraces other compositional and musical elements such as expression and creative use of stimuli.

Teachers are expected to be facilitators and models within the composition classroom. Through critical listening and questioning, teachers may assist students in focusing their thoughts and offering ideas for the further development of compositions. Teachers should, however, resist the temptation to provide considerable parts that are clearly not students' work. By providing the right questions, teachers can scaffold students to properly create an analysis of their creative work in the Analysis profile.

In several submissions there were mature and sophisticated chords and structures in the accompaniments that seemed at odds with the treatment of other parts of the composition. In some cases, in their

composition analysis and in the viva voce, candidates were not able to accurately identify the chords and other structures.

Original compositions that are 'songs' must include the lyrics written below the melodic line to show the alignment of lyrics to melody. Candidates should take responsibility for organizing the rehearsal of their pieces. The accompaniment of songs and solo-type pieces should be the creative work of students and not that of teachers or other individuals.

Arrangements should be orchestrated for a minimum of two 'voices' or media, with the emphasis on developing *new* ideas to a given original piece. Expressive devices should be used effectively to ensure that they capture the creativity, mood and style of the compositions. In addition, candidates should also be guided in using the Analysis profile form as a means of reflection on the creative process and the finished product.

Some compositions seemed very hurriedly done and were lacking in the development of initial ideas. Candidates need sufficient time to reflect, rework and develop their compositions, which should be accompanied by the Composition Profile Analysis. Teachers' workplans should therefore include strategic activities and timelines reflecting the composition process. Additionally, teachers should encourage students to explore various types of composition genres and to listen to a variety of musical styles and genres to get a breadth of ideas over the two-year preparation period.

Teachers and students can access further information in the guidelines and regulations in previous reports and exemplars posted on the CXC website.

### **Paper 03 — School Based Assessment (SBA)**

Overall, students' performance on Paper 03 continued to show improvement, and they excelled in the SBA. Eighty-eight per cent of students received acceptable marks with a mean score of 36.13 (70 per cent) out of a maximum of 52 marks. Performance on Paper 03 was based on a combined score of marks from the LIAP projects and the PERF (solo, ensemble pieces, scales and arpeggio).

Students had one of three options for the LIAP project. The SBA PERF component comprised a solo and ensemble performance and the presentation of a technical piece or scale and arpeggio, related to the solo piece performed. Both components were marked by the teacher and locally moderated. The LIAP project required students to select one of three options for investigation and to conduct primary research. Students were expected to glean information primarily by either (a) attending a live performance or becoming acquainted with the performing group or artiste by conducting an interview and/or programme notes, (b) listening to recorded radio and television advertisements, or (c) conducting an interview with a performing artiste or composer.

Information gathered on projects should be well summarized, with all relevant details included. Students were expected to focus on careful analysis of the musical extracts to demonstrate musical perception skills, analysis, critical thinking and the application of musical vocabulary and musical theoretical understanding. Illustrations should be used appropriately in the report, highlighting where such illustrations apply. Reports are expected to be well-organized, using appropriate and accurate musical vocabulary to identify key features of the music analysed.

The SBA data capture form, available on the CXC website, is designed to support the development of the performance portfolio and to help all stakeholders keep track of the performed solo and ensemble pieces done by each student. Teachers are encouraged to keep the form as a part of their records and to pass it on to the moderator and eventually to the local examiner of Paper 02.

Teachers are reminded that regular assessment of each student's performance of solo, technical and ensemble work should be done over the two-year period. They are also expected to make use of the CXC mark scheme for Performance for ongoing assessments. Teachers can help to reduce performance anxiety by engaging students in regular classroom performance assessments. Ministries of Education should continue to monitor the overall quality of the teacher, moderator and local examiner's assessments. Standardization and retraining workshops across the region are necessary to ensure that assessments are reliable and in keeping with standards that have been set.

### **Further Comments**

Overall, there was a slight improvement in results in 2019. The overall mean score for all profiles was 57.34 per cent, which is a slight improvement from the 55.86 per cent in 2018. The mean score of 115 marks out of a maximum of 200 marks, though satisfactory, signals that there is much room for improvement. There needs to be some focused attention on improving the skills, knowledge and conceptual understanding required for listening and appraising and musical literacy. Teachers will need to plan a new scheme of work to embrace the new syllabus which will have its first testing in 2020.

Teachers are also encouraged to use as many available resources as possible to shore up teaching in the area of music literacy and music history. The skills of analysis normally acquired through the study of a set work should also be applied to the review of music history and students need to develop an appreciation for various styles and genres of music. Students should also be prepared for the new format of responding to multiple-choice type assessments.

In some centres and territories, greater attention should be paid to improving the quality of compositions, especially with regard to the skills involved in arranging. With regard to Profile 2, Performance, teachers need to ensure that students meet at least the minimum standard of performance based on the repertoire



that each student prepares. Students would benefit from exposure to a wide range of musical styles and genres in their performance repertoire. This will also broaden their ability to discuss their pieces with much more interest and scope in the viva voce that is conducted.

Schools are urged to ensure that students gain the prerequisite knowledge and performance skills in Music that should be acquired during the experiences of the lower secondary music programme, providing the basis of a firm foundation. Planning and preparation for the new Music CSEC syllabus should continue in earnest with the requisite training in the music history component which, will be first tested in the 2020 examination.

Finally, as we seek to prepare well-rounded Music students in the Caribbean region, we encourage teachers to continue to infuse in their lessons the valuable skills of sight-reading, aural training and improvisation activities which will assist in the overall strengthening of the students and lead to even greater success in the examination.

**C A R I B B E A N E X A M I N A T I O N S C O U N C I L**

**REPORT ON CANDIDATES' WORK IN THE  
CARIBBEAN SECONDARY EDUCATION CERTIFICATE®  
EXAMINATION**

**MAY/JUNE 2020**

**MUSIC  
GENERAL PROFICIENCY**

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## **GENERAL COMMENTS**

This year's examination was the twenty-first sitting of CSEC Music but the first sitting based on the fourth edition of the CSEC Music syllabus. The overall performance of candidates who earned Grades I–III in the 2020 examination showed a slight increase with a recorded 86 per cent compared to 81 per cent in 2019 and 75 per cent in 2018. The mean score for the examination was 174 out of 300 or 57 per cent; this is similar to the previous year.

Paper 01 was tested as a full multiple-choice paper. Paper 02, Profile 3 — Composition — was marked online. Paper 02, Profile 2 — Performing — was assessed by territorial examiners. It is hoped that the following detailed analysis of the various papers will provide useful comments to teachers/instructors who are preparing candidates to sit this examination in the future.

## **DETAILED COMMENTS**

### **Paper 01 — Listening and Appraising**

Paper 01 comprised 60 multiple-choice questions pertaining to Musical Perception and Musical Literacy, and Music History/General knowledge. This paper tested candidates' ability to listen, analyse and apply theoretical musical knowledge and understanding to musical excerpts played in the examination. It also included questions that tested candidates' general knowledge of music.

Candidate performance showed a significant decline with 51 per cent of candidates receiving acceptable grades A to C compared to 75 per cent in 2019 and 77 per cent in 2018.

It may be challenging to compare the performance of the 2020 paper with previous years due to the structural and content changes within the new syllabus. Notably, candidates' less favourable performance on Paper 01, now tested in multiple-choice format, indicates the need for candidates to acquire a better understanding of musical concepts and apply these within musical perception, musical literacy and musical history. Teachers should note that this historical understanding is rooted in musical styles not only of Western art classical tradition, but also of modern history, music theatre, gospel and traditional Caribbean forms, styles and origins. Therefore, attention should be placed on assisting students with improving their performance in musical perception and music literacy as this area continues to pose a challenge for students who may not have had sufficient grounding and practice in the scope of topics within musical theory.

Additionally, candidates require further practice in constructive listening towards the identification of aspects of form, chord progressions, intervals, rhythmic patterns, and other musical elements as they relate specifically to various styles of music. Candidates need a more secure foundation in understanding such areas as modulation of keys; identifying chord progressions on a musical score; recognizing melodic and harmonic devices used in a musical score and understanding musical concepts and terms in general.

Teachers and instructors should be very deliberate in their scheme of work to ensure that all areas and musical elements are well covered at least at an intermediate level of Music theory.

### **Paper 02 — Performing and Composing**

Paper 02 comprises two profiles — Profile 2, Performing (PERF) and Profile 3, Composing (COMP). This year, the maximum mark was 102. The mean percentage score was 56.53 per cent compared to 53.54 in 2019 and 56.45 in 2018. Candidates' performance on this paper has progressed over the years. In 2020, 85.48 per cent of candidates received acceptable grades, Grades I–III, compared to 50.28 per cent in 2019 and 39.11 per cent in 2018. It should be recognized that the rubrics and allocation of marks for PERF and COMP have changed under the new syllabus and combined, they represent 50 per cent of the weighting of the marks. This information is particularly significant for the Composition profile. Teachers and students should be aware of the increased value of each of the compositional tasks and use this to guide them in the depth and quality of the compositions that are submitted by candidates.

#### Profile 2 — Performing (PERF)

The Performance examination assesses candidates' ability to perform on a musical instrument of choice, playing one solo piece, a scale and an arpeggio, or to undertake a technical study in the key in which the solo piece was set. Candidates demonstrate their understanding of the pieces studied and performed during the preparation period in a viva voce with the examiner.

PERF carries a total of 76 marks. This profile is also tested in a similar practical assessment which is provided in Paper 03 (SBA). Candidates present a solo piece which is expected to be different (in genre, style, key, mood etc.) from the one performed in Paper 02, along with the scale and arpeggio. Alternatively, candidates may present a suitable technical piece that reflects the appropriate level of performance. In addition, candidates are required to present an ensemble piece for moderation. This is expected to be at the same level of performance (foundation, intermediate, advanced) as the solo piece.

Performance on Profile 2 was outstanding with 92.51 per cent of candidates receiving acceptable grades A to C. This shows a slight increase compared to 91.53 per cent of candidates who received acceptable grades in 2019, and 89.72 in 2018.

Despite the good results, teachers are encouraged to continue to ensure that students are well prepared for the performance examination and that they all meet at least the required minimum standard of performance for the CSEC Music examination. Teachers are reminded that performance pieces below the required standard are subject to disqualification. The required minimum benchmark standard is that of the ABRSM or Trinity Guildhall Examination Grade 2 level. Other pieces in different styles should match the technical demands of the grade level. Teachers are encouraged to adjust their programme so that students can meet the minimum performing skills from the ninth grade/Form 3, thereby giving them sufficient time to develop the skills needed to achieve the intermediate or

advanced level of performance by the end of the course of study. A performing portfolio should reflect an adequate number of solo and ensemble pieces that show development and meet the required standards; these are to be performed by each candidate over the preparation period. Teachers are reminded that solo and ensemble performance pieces may not be doubled as arrangements or used as a basis for arrangement compositions in the Composition profile.

### Profile 3 — Composing (COMP)

Profile 3 requires candidates to demonstrate their ability to select and sequence sound in order to express and communicate musical ideas, thoughts and feelings. Candidates are to submit one original composition and one arrangement (an existing piece to which new parts or ideas have been added). Candidates are expected to submit an analysis of their compositions and participate in a viva voce discussion to demonstrate their knowledge and ownership of their creative work. Candidates, teachers and the schools' principals are expected to sign a declaration form to indicate that this is indeed the work of the candidate. The composition paper has a total of 74 marks.

Although there was a significant increase in the number of candidates who received an A grade in the Profile 3, Composition in 2020, overall candidate performance in this profile showed a slight decline compared to the previous year. Approximately 65 per cent of candidates gained acceptable grades A to C compared to 65.07 per cent of candidates in 2019 and 76.46 per cent in 2018. Teachers need to ensure therefore, that students are better prepared for this component. Teachers and candidates should be aware that each composition (worth 35 marks), requires more depth and application of musical devices and elements to attract a passing grade. Candidates should also become more aware of the rubrics provided by the mark scheme to guide the aspects of the composition that will be evaluated.

There were presentations of highly imaginative and well-developed compositions and arrangements of various styles and genres. Some candidates were able to satisfy every aspect of the composition rubrics including good use and development of a stimulus; a clear and well developed structure; effective combinations of instruments and timbres with an understanding how various instruments function; a clear use of musical elements to create chosen idiom or style; effective use of expression and a clear summary of the composer's intent and analysis of the piece, with a clear reflection of the pros and cons of the piece created.

On the other hand, it was observed that a few irregularities and unethical practices occurred. Some of these issues were serious and led to either an outright disqualification of candidates' work or penalties being applied. Some of the irregularities that occurred include the following:

- In many cases, the declaration form was either not submitted or was submitted without the signature of the teacher and principal. Also, there were cases of signed declaration forms which did not indicate the titles of the pieces. It must be noted that the mandatory signed declaration form is proof that the teacher has monitored the candidate's work and can verify that the work represents the candidate's efforts. The seriousness of this declaration does not seem to be

appreciated, as many submissions appear to be produced by professionals or by some teachers themselves.

- The issue of compositions being produced by studios or teachers in spite of the declaration form was most evident in song/vocal/single line instrumental compositions to which candidates may have composed the lyrics and perhaps contributed to the melodic line. The audio recordings, however, are well supported by commercially produced accompaniment tracks or teacher accompaniments. Should a teacher feel compelled to assist a particular candidate in this way, they should identify in writing on the declaration form or the profile analysis, what aspect of the submission is done by the candidate.
- In some cases, candidates were unable to even identify accurately what chords and other structures were in their composition analysis and in the viva voce. This was because many of these candidates are depending upon professionals to score and produce the arrangements or compositions which lead to several unethical practices. For example, there were several submissions that had very mature and sophisticated chords and structures in the accompaniment but these were not reflected in other parts of the composition and in fact, highlighted the weaker treatments of the compositions more.
- Arrangements and compositions that are performed extemporaneously into a sequencer but played by another person other than the candidate cannot be regarded as the candidate's work even though the candidate may have offered verbal ideas.
- The submission of arrangements and compositions that are clearly not the creative input of the candidate and possibly received or retrieved from others, is unacceptable. Teachers need to be watchful against candidates using plagiarized covers found on the internet and passing them off as their own arrangement.
- Some arrangements were submitted without the original score or lead sheet. Teachers are reminded that failure to submit the original or lead sheet of the piece for the arrangement may lead to a disqualification of the submission. This often occurred as candidates were unable to access musical scores for popular pieces for which musical lead scores may not be accessible. Additionally, candidates ought not to be scoring the original lead sheet for the arrangement and calling it their original.
- There were some instances where solo or ensemble pieces from the performance profile were offered as compositions. This is against syllabus regulations; such performance pieces may not be used for creating arrangements.

### **Exemplar: Outstanding**

Arrangement: Mary Had a Little Lamb

For two flutes and trombone

This arrangement of *Mary Had a Little Lamb* was assessed as outstanding. The candidate demonstrated high imaginative use of musical stimuli to develop the original compositional ideas. The combination of instruments presented for this trio was not traditional – two flutes and a trombone. The arrangement follows a classical style with some harmonies that evoke the influences of jazz and popular music. It presents a clear introduction, theme, thematic development, modulation to the minor, variation on the theme and a final modulation up a semitone back to the theme. This may be interpreted as *coda*, since some of the thematic development is presented once again at the end.

The introduction begins with two 2-bar phrases as imitated call-and-response between the flutes leading to the second half of the melody when the trombone joins to create a new harmony – with a jazz influence – to complete the introduction. The harmonic sequence utilizes dominant seventh chords, and seventh chords falling and resolving by step downwards to a pedal point on the dominant of the key before resolving to the tonic, to end the introduction.

The use of the trombone in the introduction and through the arrangement shows a clear understanding of how the instrument can be most effective in varying styles, as hinted in the various sections of the arrangement. However, the timbral balance of the flutes in the lower register and the trombone can be better improved. This can be done by using contrasting dynamics between the flutes in the lower register – *forte* – and the trombone – *mezzo piano* to *piano*. The melodic writing for each instrument demonstrated good voice leading techniques. The melodic lines could be further enhanced with appropriate articulations and more dynamic contrast.

There was excellent use of thematic material – short motifs – to build the transitioning sections and form rhythmical and harmonic connections. This created sequences and ostinatos for effective modulations.

Overall, this arrangement was effective in transmitting the arranger's ideas through an outstanding presentation of the score, recording and reflection.

### **Exemplar – Moderate**

Arrangement title: Dear Promoter

For steel band quartet – single tenor, double second, guitar, bass

The use of the external stimuli (that is, the original piece) is used throughout the arrangement but is limited in its use. The structure generally follows the ABAB form of the original piece but lacks further structural development. The timbral selections work well as a steel pan piece. However, the instrumentation employs a standard melody and accompaniment with the typical tenor pan leading in the melody throughout and all other pans providing the traditional background accompaniment.

As an arrangement, there is little evidence of manipulation of the musical elements to present new ideas. The original melody and harmony are presented as originally done with no variations or exploitation of any of the elements. The lower pans employ the typical steelpan calypso strum. Some manipulation of the melodic structure, changes in harmony or modulation would have greatly benefited this piece.

The original style of the piece is contemporary soca. This is maintained in the arrangement with no attempt at stylistic variations. The tempo of this piece employs minimal use of expressive features. There are no expressed chosen dynamics or articulation; it is left to the default setting of the computer. The score and recording are clearly presented. However, the composition's reflection only provides adequate basic information regarding the compositional process of the arrangement.

Overall, this brief arrangement is assessed within the moderate band with much room for development and further expression.

### **Exemplar – Low**

Composition title: Why

For synthesized flute

This composition was not accompanied with a profile analysis, hence it lacked basic information regarding the compositional process, and the intention of the composer was unclear. The absence of the profile also meant that there was no information regarding the intended external stimuli. However, a motif was identifiable but was very limited in its creative use. There is a clear ABA phrase structure to the composition but because of its brevity, it has an overall through-composed piece feel.

The candidate failed to identify a clear medium or instrument for this piece on the musical score. According to the audio, it is assumed that the intended instrument is determined from that of the audio recording. Without the intended instrument clearly identified, it is more challenging to assess whether the timbre and medium is appropriate. It is therefore important that instrumentation is declared.

The composition is void of tempo, dynamic and articulation expressions and as a piece, it lacks development of melodic ideas and harmonic progression. There is a single presentation of the motif and it would have been better served with a repetition of the initial motif followed by either variation on the theme or by manipulation of the melody, rhythm and harmony. The composition is not long enough to identify the style or genre of the piece and no particular stylistic devices are used.

The recording is representative of the score presented, but the candidate made limited use of the score and composition reflection to communicate ideas.

Overall, the composition represents either limited skill or limited effort.

### **Issues and Recommendations for Composition Profile Submissions**

- Students and teachers must become aware of the regulations and mark schemes for CSEC Music compositions and arrangements. Valuable marks are lost because of a seeming unawareness of the components and details by which the compositions are assessed. For example, many candidates neglect to plan and include aspects of expression and performance directions; some candidates neglect to consider and identify the form or structure as it relates to the style or genre of piece that they are writing. Candidates are encouraged to develop an awareness of the combination of elements that would develop the style of a piece that is to be arranged or composed.
- There was a lack of creative/imaginative use of musical or non-musical stimuli to develop the composition. Some candidates took a limited approach by putting some notes together without any sense of development while in other compositions, the manipulation of elements seemed rather robotic.
- Some arrangements were mostly a duplication of the original with some attempt at transposing to a different key, or for example, a transposition of a four-part score for one set of instruments to another set of instruments. Candidates need to know the difference between a transcription



and an arrangement with creative ideas. Teachers should ensure that students are guided regarding the creation of new ideas for the arrangement. Simply changing a key centre or writing the same part for another instrument is not acceptable as imaginative, creative or providing new ideas, and will receive limited marks.

- Some candidates had difficulty developing creative ideas because of an inappropriate choice of the original piece for arrangement. For example, some candidates selected very complexed popular pieces or classical arrangements or pieces already well-created and were unable to add any significant new ideas to structure, harmony, and rhythm. Students need to be guided towards simple well-known melodic pieces that may be better suited for their ability to infuse new ideas to the arrangement.
- Candidates should not offer any of their performance repertoire as pieces for arrangements. Similarly, candidates should not offer their composition and arrangement material for any aspect of the performance profile (solo or ensemble pieces).
- Creating arrangements for a tune and providing only a percussion part with no real reference to an original melodic score is not to be encouraged. Candidates ought to consider musical elements other than rhythms. A drum/percussion candidate must be encouraged to think of composing for other than their preferred instrument alone, especially as it relates to arrangements.
- Compositions or arrangements that are 'songs' were submitted without the lyrics written below the melody. It is expected that the lyrics of song compositions be written below the melodic line to show the correct alignment of lyrics to rhythm of melody. Candidates should take responsibility to organize the rehearsal of their pieces so that the piece can be properly assessed. Candidates are reminded that they should be guided by the score during the performance.
- The accompaniment of songs and solo type pieces should be the creative work of candidates and not that of any other individual or the teacher.
- There were instances of stylized performance pieces where the singer or lead instrument just added a few extra notes in the melody or rhythm to embellish the piece without adding new aspects to other structural elements of the music, such as the form, harmony, texture, style etc.
- Some audio recordings were of songs that are not sung but were delivered via 'computer voice', which does not provide lyrics. To facilitate proper assessment, it is expected that audio recordings would reflect all the lyrics and voices to be heard.
- Some compositions were submitted with only a musical score and no workable audio; it must be noted that an MP 3 format is preferred.
- Compositions submitted with only an audio and no musical score; or vice versa, that is, with a musical score and no audio.
- Some compositions rambled without a clear plan or sense of direction. Candidates are encouraged to use the principle of repetition and contrast along with structural devices to develop the composition.

## **Recommendations**

Each candidate's composition and arrangement must be accompanied by a declaration form. This form is to be signed off by candidate, teacher and principal to declare that the work submitted is that of the candidate. The teacher must also be able to affirm that they have had supervisory knowledge that the work is that of the candidate. This helps to guard against the submission of plagiarized work, a practice that is highly unethical; plagiarized submissions are subject to disqualification. Teachers could assist students in avoiding these traps by first understanding the objectives of the CSEC Composition and arrangement dimension and then using that knowledge to facilitate planning a programme in school to develop compositional skills among students.

Candidates should be instructed in composition as a regular part of their ongoing programme as they work through the musical elements. This should be facilitated as an integrated part of the listening and appraising experience as well as performance and improvisation. Candidates need to be instructed on the use of various compositional ideas and devices and how to develop these within a creative and expressive musical composition arrangement. This also includes how to notate, use available music software appropriately and how to edit to ensure that the notation falls within conventional and acceptable groupings of notes and rests, as well as conventional orchestration. Teachers should consider their role as guides and facilitators.

There is evidence from some candidates' responses in the Composition Profile Analysis which suggests that compositions are very hurriedly done without the critical elements of revision and editing. Candidates need sufficient time to reflect, rework and develop their compositions. Therefore, teachers' work plan should include strategic activities and timelines reflecting the composition process. Additionally, teachers should encourage students to explore various types of composition genres and listen to a variety of musical styles and genres to develop compositional ideas over the two-year preparation period.

Teachers/tutors are expected to be facilitators and models within the composition classroom. Through critical listening and questioning, teachers/tutors may assist their students to focus their thoughts and offer ideas for further development of the compositions. Teachers/tutors should however resist the temptation to provide considerable parts that are clearly not the candidate's work. Similarly, by providing the right questions, teachers can scaffold their students to properly create an analysis of their creative work on the Profile Analysis.

Arrangements should be orchestrated for a minimum of two 'voices' to which harmonic and textural realizations may be evaluated. Emphasis should be on the creative development and addition of new ideas to a given original piece. Expressive devices should be used effectively to ensure that it captures the creativity, mood and style of the compositions. In addition, candidates should be also guided to use the Profile Analysis form as a means of reflection on the creative process and the finished product.

The requirement for candidates to perform a live performance during the practical session was suspended due to the Covid 19 pandemic. However, candidates are expected to prepare this component for the next examination session as this performance helps to ensure that the piece is

indeed playable in a practical way and that candidates demonstrate their ownership of the piece composed.

### **Paper 03 — School-Based Assessment (SBA)**

Overall, candidates' performance on Paper 03 (SBA) continued to show improvement, with excellent results. Approximately 90 per cent of the candidates who were graded received acceptable marks, with a mean score of 72 per cent. Performance on Paper 03 was based on a combined score of marks from the LIAP projects and the PERF – solo, ensemble and technical performance.

Candidates had one of three options for the LIAP project. The SBA PERF component comprised a solo and ensemble performance and the presentation of a technical piece or scale and arpeggio related to the solo piece performed. Both components were marked by the teacher and locally moderated.

The LIAP project required candidates to select one of three options for investigation and conduct primary research. Candidates were expected to glean information primarily by either (a) attending a live performance or becoming acquainted with the performing group or artiste by means of conducting an interview and/or programme notes; (b) listening to recorded radio and television advertisements; (c) conducting an interview with a performing artiste or composer. Teachers/tutors are reminded that the LIAP projects are expected to be done individually and not as a group. Information gathered on either of these projects should be well summarized with all relevant details included. Candidates are expected to focus on careful analysis of the musical extracts to demonstrate skills of musical perception, analysis, critical thinking and application of musical vocabulary and musical theoretical understanding. Illustrations should be used appropriately in the report, highlighting where such illustrations apply. Reports are expected to be well-organized and demonstrate the use of appropriate and accurate musical vocabulary to identify key features of the music analysed.

The SBA Data Capture form, available on the website, is designed to support the development of the performance portfolio and helps all stakeholders to keep track of the performed solo and ensemble pieces done by each of the candidates. It is intended that each teacher/tutor would keep this as a part of their records and pass it on to the moderator and eventually to the local examiner of Paper 02.

Teachers/tutors are reminded that regular assessment of each candidate's performance of solo, technical and ensemble work should be done over the two-year period. It is also expected that teachers/tutors would make use of the CXC marking rubric for performance for ongoing assessments. Performance anxiety among candidates can be minimized by teachers/tutors engaging candidates in regular classroom performance assessments. Ministries of Education along with verifiers should continue to monitor the overall quality of the teacher/tutor, moderator and local examiner's assessments. Hopefully, standardization and retraining workshops locally and regionally can ensure that the quality of teachers'/tutors' and moderators' assessments are reliable and in keeping with standards that have been set.

Overall performance in this year's Music examination was comparable to that of the previous year. The overall composite mean score for all profiles was 57.09 per cent which is a slight decline from the 57.34 per cent in 2019. The results are satisfactory only and there is much room for improvement particularly on Paper 01 (LIAP) and Paper 02 (COMP). It is anticipated that the recommendations made in this report will assist teachers/tutors in planning a programme of study based on the Music syllabus, that will enable learners to effectively negotiate all profiles of the exam. Teachers/tutors are encouraged to use as many available resources to enhance their teaching in areas of musical perception, musical literacy and music history, composition and performance. Hopefully, amendments to the upcoming 2022 syllabus, will provide even greater clarity and focus for teachers/tutors in the area of Music history and Paper 01. Teachers/tutors are encouraged to continue to seek support from colleagues locally and regionally and to engage in information sharing to keep abreast of new trends to ensure that students experience even greater success at the next sitting of the CSEC Music exams.