

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 SECONDARY EDUCATION
CERTIFICATE EXAMINATION**

MAY/JUNE 2007

MUSIC

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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.

LIAP I	LIAP II	LIAP III	LIAP IV	LIAP V
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 COMENTS

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 3rd. 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, 2nd, 3rd), 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 2nd has one semitone, a major 2nd has two semitones, a minor 3rd 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 19th century (perhaps thinking 1900s) as the era of this 18th-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.

Procedure:		- Visit TWO places of worship and record the service (or excerpts) at each location. - Extract the music (30-40 minutes in duration) that you will analyse and submit with detailed comments.
Main Task	<i>Analyse the music heard in two places of worship</i>	<i>NB Exclude the spoken parts of the service, except where there are spoken examples that support your analysis.</i>
		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 – CXC 31/G/SYLL 00).

**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.

Procedure:		- Attend a LIVE performance representing any musical genre, and record the programme (or excerpts) presented on location. - Extract the music (30-40 minutes in duration) that you will analyse and submit with detailed comments.
Main Task	<i>Analyse the music heard in a live performance</i>	<i>NB Exclude the spoken parts of the service, except where there are spoken examples that support your analysis.</i>
		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 – CXC 31/G/SYLL 00).

**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.

Procedure:		- Collect musical advertisements from radio and/or television. - Shortlist the TEN (10) examples (approximately 10-15 minutes in duration) that you will analyse and submit with detailed comments.
Main Task	<i>Analyse the music from ten musical advertisements</i>	<i>NB Exclude all extraneous programme material.</i>
		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 – CXC 31/G/SYLL 00).

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.

Procedure:		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).
Main Task	<i>Analyse the music of a (living) Caribbean performer/composer</i>	Select the music (10-20 minutes in duration) that you will analyse and submit with detailed comments.
		<i>NB Exclude the actual interview, except where there are spoken excerpts that support your analysis.</i>
		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).

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.

Procedure:		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).
Main Task	<i>Analyse the music heard in a Caribbean folk form/practice</i>	Select the music (10-20 minutes in duration) that you will analyse and submit with detailed comments.
		<i>NB Exclude spoken material, except where it forms part of the practice or supports your analysis.</i>
		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).

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

Table detailing structural and expressive elements

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