

**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 I

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.

### Question3

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.