

CARIBBEAN EXAMINATIONS COUNCIL

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

MAY/JUNE 2011

**MUSIC
GENERAL PROFICIENCY EXAMINATION**

**Copyright © 2011 Caribbean Examinations Council
St Michael, Barbados
All rights reserved.**

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*, *sprechensung* 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)

Paper 2 - PERF	Paper 3 - PERF	Paper 2 - COMP	Comment
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>			