

CARIBBEAN EXAMINATIONS COUNCIL

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

JUNE 2004

MUSIC

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MUSIC
GENERAL PROFICIENCY EXAMINATION
JUNE 2004

GENERAL COMMENTS

Introduction

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

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

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

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

Paper 01

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

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

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

Paper 02

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

Paper 03 – School-Based Assessment (SBA)

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

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

DETAILED COMMENTS

PAPER 01

Section I – Musical Perception

Question 1

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

Question 2

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

Question 3

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

Question 4

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

Question 5

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

Section II – Musical Literacy

Question 6

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

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

Section III – Set Works

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

Question 7 – “Faces of Trinidad & Tobago”

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

Question 8 – “Gospel Mass”

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

Question 9 – “Pictures at an Exhibition”

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

PAPER 02

Profile I – PERF

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

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

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

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

Profile II – COMP

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

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

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

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

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

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

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

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

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

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

Teacher's Signature and Date

PAPER 03 – SCHOOL-BASED ASSESSMENT (SBA)

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

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

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

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

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

CONCLUSION

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