

**CARIBBEAN EXAMINATIONS COUNCIL**

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

**MAY/JUNE 2014**

**MUSIC  
GENERAL PROFICIENCY EXAMINATION**

## GENERAL COMMENTS

The 2014 examination was written by 696 candidates compared to 670 in 2013. The Music examination is based upon three profiles — Listening and Appraising (LIAP), Performing (PERF), and Composing (COMP). The exam comprises the following papers:

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

75.78 per cent of candidates received acceptable grades (Grades I–III) compared to 71 per cent in 2012. Candidates showed improved performances in Paper 01 Profile 1 (LIAP) whereas Profile 2 (PERF) and Profile 3 (COMP) showed a decline.

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

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

## DETAILED COMMENTS

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

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

Candidate performance on Paper 01 was below satisfactory. The overall mean for Paper 01 was 39.34 marks out of a total score of 55, or 49.17 per cent. However, there was marked improvement in candidate responses to Section 1, Musical Perception.

#### **Section I: Musical Perception**

##### Question 1

Candidates were required to listen to and identify the genres of the brief sketches of music played in the sequence. Candidates were able to select their option from a given list in the question. Candidates responded very well to this question, which had a mean of 2.88 out of a total of 3 marks, or 96 per cent.

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

#### Question 2

This question consisted of five parts and was answered fairly well with a mean score of 3.29 out of 6 marks. 56.07 per cent of candidates scored above 3 for the entire question.

Responses to Part 2 (a) were fairly good with many candidates being able to name one of the two aerophones heard in the excerpt.

Many candidates had difficulty with Part 2 (b) in which they were asked to identify the technique used to play the ‘cordophone’ instruments as either ‘plucking’ or ‘pizzicato.’

Candidates generally responded well to Part 2 (c) and were able to identify at least two of the choices that were not heard in the excerpt.

There was a mixed response to Part 2 (d) as some candidates seemed to have difficulty discerning whether the excerpt heard was major or minor.

There was a mixed response to Part 2 (e) as some candidates were unable to identify the correct score of the opening melody. The multiple-choice question enabled candidates to listen and follow the pitches and melodic contour of each of the options given. The rhythm of the three options was identical; however, the melodic contour of option (iii) was quite different. Options (i) and (ii) began the same; therefore, the candidates had to listen carefully to the endings to identify the correct answer.

Recommendation: Candidates need to practice listening to music to determine whether it is major or minor and practice with reading scores and listening and discerning melodic contours. Many candidates need more aural training.

#### Question 3

Many candidates responded satisfactorily to the questions of excerpt C, with a mean score of 1.53 out of 3 marks, or 51 per cent.

Part (a) required candidates to identify from the three choices, the term that best described the accompaniment style of the piano heard in the opening passage of the excerpt. Responses varied, suggesting that some candidates were not familiar with different types of piano accompaniment.

Part (b) required candidates to listen to the vocal parts and indicate the textures of two sections that were identified by their lyrics. This elicited myriad responses. Some weak candidates were unable to provide a term that described a texture and wrote in other musical terms, while others made up terms that ended in the suffix, ‘phonic.’ Stronger candidates were able to identify at least one of the textures correctly, in particular 3 (b) (i).

Recommendation: Teachers should ensure their students are familiar with different textures such as monophony, polyphony and homophony as it relates to different styles of music. Candidates should learn the correct spelling of musical terminology in addition to the meaning.

#### Question 4

The overall response to question 4 was poor, with mean score of 1.99 out of 4 marks or approximately 49.75 per cent.

Part 4 (a) required candidates to select the Gospel style of the excerpt. Some candidates seemed unfamiliar with the difference between ‘Modern’ and ‘Contemporary’ as they relate to the Gospel genre.

Part 4 (b) (i) and (vi) required candidates to listen and follow the sequence of timbres as they appear in the excerpt, filling in the blanks for the first (i) and last (vi). While many candidates were able to correctly identify the first (i) as a guitar or electric guitar, some had trouble to identify the last (vi).

Part 4 (c) was a multiple choice question that required candidates to select the correct rhythmic pattern of the claps heard at the beginning of the excerpt. Responses were varied, with some candidates being able to correctly identify the correct rhythm.

**Recommendation:** Candidates should be familiar with the historic periods/eras unique to various musical genres. Gospel is often analysed in terms of Traditional, Modern, or Contemporary (meaning the most recent/popular). Teachers should provide students with a historical context to analyse music.

Candidates need practice listening and mapping out various combinations of instruments heard in different genres of music. An awareness of how composers use changes in instrumentation can be useful when candidates work on other profiles of the syllabus.

Candidates need to practice rhythm reading and rhythmic dictation.

### Question 5

The overall response to question 5 was mixed, with mean score of 2.22 out of 4 marks or approximately 55.5 per cent.

Part (a) (i) was an open response question that required candidates to identify the musical style of the excerpt. Although it was instrumental, with no lyrics, many candidates were able to correctly identify it as calypso based on the various musical characteristics, in particular, the rhythm. However, some candidates indicated the genre, ‘folk,’ rather than the specific style.

Part (b) required candidates to choose from the list of three possibilities the term that best described the form of the excerpt. While composers often use a ‘verse and chorus’ structure for calypso, this instrumental excerpt took a ‘theme and variations’ approach. While many candidates chose the correct answers, others may have assumed that it was ‘verse and chorus’ because of the style they indicated in 5 (a).

Part (c) asked candidates to identify features heard in the excerpt. Many candidates were able to recognise ‘call and response’ as a correct answer.

**Recommendation:** Teachers are encouraged to emphasize the difference between musical genres and more specific styles and provide students with opportunities to listen to and analyse different styles of music with regard to aspects such as form and musical features.

### **Musical Literacy**

#### Question 6

This question was sub-divided into parts from (a) to (j) that were based upon the piece entitled “Prelude 6” by F. Chopin. The mean score on this question was 5.44 out of 15. This means that performance on this section was poor and only a small percentage of candidates were able to score between 10 and 15 marks.

Part (a) (i) was a multiple choice question that asked candidates to select the most appropriate term to identify the tempo that they heard on the recording. The responses to this question were generally good.

Responses to (b) in which candidates were asked to write the time signature of the piece on the test paper were generally good. However, some candidates attempted to explain the time signature by stating the number of beats in a bar, rather than writing a time signature.

Responses to (c) were quite good. Many candidates were able to provide the correct English meaning of the dynamic marking. Some candidates may have misread the question as they gave the Italian word instead.

Part (d) asked candidates to find the correct bars in the score, interpret the crescendo and decrescendo symbols as they applied to the notes in the bass clef and indicate their answer by circling the loudest notes.

Many candidates were able to correctly locate the correct bars and staff and identify the loudest notes in the bass staff. However, some candidates circled notes in the treble staff, and others circled quieter notes in the passage.

Part (e) asked candidates to identify the cadence at bars 21-22. Answers varied, with some responses indicating that some candidates were unable to name the correct cadence. Some candidates were able to identify V-i relationship.

Part (f) (i) required candidates to identify the key of the piece. Many candidates did not recognise the minor tonality and incorrectly concluded ‘D major’. Part (f) (ii), asked candidates to name the key to which the key modulated in bars 12 to 14. Stronger candidates were able to identify the change to C major, whereas weaker candidates gave myriad incorrect responses.

Part (g) tested candidates’ recognition of the quality of intervals. The first interval (g) (i) was a ‘minor’ 3<sup>rd</sup>, and the second interval (g) (ii) was a ‘major’ 2<sup>nd</sup>. Many candidates failed to recognise the F-sharp in the key signature and misinterpreted the quality of the interval.

Part (h) asked candidates to identify the bracketed triad in bar 17. Despite the example given, some candidates did not include the quality of the chord as G major.

Part (i) required candidates to transpose bars 6 and 7 of the bass staff down a Perfect 5<sup>th</sup> and prefix the new key signature. Whilst some candidates were able to move the pitches down a 5<sup>th</sup>, many had difficulty placing the correct key signature and accidentals.

Part (j) required candidates to rewrite notes half their note values. Most candidates were able to write the correct notes. However, many had challenges forming the notes correctly.

## **Recommendations**

Teachers would be well advised to include the teaching of theory into their schemes of work and to ensure that the fundamentals of music theory are well understood and applied by their students in this section and in other profiles. Regular practice in doing music theory alongside aural training exercises in various music topics would help to sharpen candidates’ responses to this question.

## **Set Works, Pictures at an Exhibition**

### Question 7

Question 7 was the most popular option in this sitting of the examination. It also had best performance of each of the three optional questions. The mean score was a satisfactory score of 11.23 out of a total of 20 marks. Candidates should be encouraged to read questions carefully and give appropriate responses.

Parts (a) (i) and (ii) and (b) tested candidates’ knowledge of the historical music background of the composer, and the non-traditional instruments used in the orchestration of the work. Candidates responded quite well to this question.

Part (c) required candidates to make a comparison between two of the ‘Promenades’ and identify two differences. Though there were several correct responses available (Instrument, length of piece, tempo, mood, dynamics etc.), some candidates had difficulty answering this question.

Parts (d) and (e) were multiple choice questions that tested candidates’ specific knowledge of features of two of the movements, “Ballet of the Unhatched Chicks” and “The Gnome”. These were generally well known. Part (f) also tested candidates’ knowledge of distinctive features of the movement, “Bydlo” in an open-ended question.

Part (g) required candidates to identify the musical excerpt and name the movement from which it was derived. Only a few candidates could answer all three excerpts correctly, with a greater majority identifying at least one of the excerpts.

Part (h) required candidates to match correctly the given features with their correct movements. Candidates responded to this fairly well. Weaker candidates however resorted to guessing their responses.

### **Recommendations**

Teachers must ensure that sufficient time is devoted to score study ensuring that connections are made between the score, the music listened to and the socio-cultural context of the work studied. Candidates should be encouraged to compare and contrast similar parts of the work and to have a detailed knowledge of various features of the work and be conversant with the musical score.

### **Let These Things Be Written Down**

#### Question 8

Question 8 was the second popular of the three options. However, the mean score of 9.22 of 20 marks, or 46.10 per cent, indicated that candidate performance on this option was poor.

Parts (a) (i) and (ii) tested candidates' knowledge of the historical and thematic underpinning of the work. Quite a few candidates were unable to correctly name the century in which the work was composed.

Part (b) was a multiple choice question that tested candidates to specify the genre of the work. Most candidates correctly identified "Cantata" as the correct response.

Part (c) required candidates to identify the movement with their corresponding text and author. Quite a number of candidates seemed unfamiliar with this basic aspect of the work.

Parts (d) and (e) tested candidates' knowledge of musical features in movements, 'Brown Baby Blues', and 'The Bound'. Although a multiple-choice question, many candidates seemed to have had difficulty determining one of the correct responses in (e) "Drone effect at the opening."

Part (g) required candidates to identify the movement from which the musical excerpt was extracted. Part (g) (i) "One People" was less known, compared to (g) (ii) and (iii). Responses suggested that many candidates do not have sufficient contact with the musical score and are unable to recognise scored musical themes.

Part (h) required candidates to match correctly the given features with their correct movements. Candidates responded fairly well to this question. Weaker candidates however resorted to guessing their responses.

### **The Nutcracker Ballet Suite**

#### Question 9

Once again, "The Nutcracker Ballet" attracted the least number of candidates who opted to answer questions set on this work. The mean score of 7.2 marks out of 20, or 36 per cent, was poor. This sitting of the exam included for testing the movements in the Nutcracker Ballet — *Chocolate, Pas De Deux and Coda (Music Syllabus, Page 9)*.

Candidates seemed underprepared to answer correctly questions pertaining to the socio-historical context of the work. Parts (a) (i) and (ii) required candidates to name the stylistic period in which the work was composed. Candidates appeared not to be familiar with basic musical style periods to which they would need to understand the context of the work studied. The second part of the question was a multiple choice question which asked candidates to identify from a list two features characteristic of the musical style period

found in the work studied. This latter question presented difficulty to candidates who were not adequately prepared.

Part (b) was an open ended question that required candidates to compare the treatment of flutes in the “Chinese Dance” with “Dance of the Mirlitons.” Most candidates had difficulty with this type of question which required some level of synthesis. A model response for such a question would be:

*“In Chinese Dance, the flutes and piccolo play in unison, whereas in The Mirlitons, the flutes play in harmony as a trio.”*

Part (c) was a multiple-choice question, regarding the use of stringed instruments in the “Pas de Deux”. Candidates responded quite well to this question.

Part (d) required some level of synthesis as candidates were asked to place specified dances in order of slowest to fastest in tempo. This also posed some difficulty to a number of candidates. Most, however, recognized that the Russian Dance was the fastest.

Part (e) required candidates to complete a table by matching the movement with their alternative name, time signature and tonality. This evoked mixed responses.

Part (f) required candidates to identify the movement from which musical excerpts were extracted. Most candidates had difficulty identifying Part (f) (ii) as the *Pas de Deux*. Candidates who have had no real interaction with the score would have had difficulty identifying the excerpts. Part (g) required candidates to match the correct statement of features of the work with the correct movement. These parts of the question were challenging for many candidates who may have resorted to guessing.

## **Recommendations**

It is highly recommended that teachers allow candidates sufficient time to assimilate the information related to the set work. Although there may be some merit in acquainting candidates with each of the set works, it was noticeable that a growing number of candidates had attempted to do more than one option during the examination, possibly because they may not have been sufficiently knowledgeable of any one work. However, candidates need to have a thorough understanding of ONE work and the movements selected for that work as indicated in the syllabus.

Teachers should include in their schemes of work a plan to allow their students sufficient time to assimilate the details of the work they are studying. An in-depth knowledge would include how the various musical elements are used for creative effect in the work and to understand the socio-cultural and historical contexts in which the work was created. Candidates must be able to synthesize the information and be able to compare and contrast the effect of musical elements between movements. Candidates must develop these skills through practice in answering questions that may cause them to think critically about the work they are studying. Lastly, candidates must have access to the musical scores and audio recordings to really acquire good understanding of the work in their personal study time. On-line resources are freely available to assist teachers and candidates.

## **Paper 02 — Performing and Composing**

Paper 02 comprises Profile 2, Performing (PERF), and Profile 3, Composing (COMP). The performance on Paper 02 (PERF and COMP) was consistent compared to the two previous years.

### **Profile 2 — Performing**

The candidates’ scores on Profile 2 include the marks obtained in both the SBA performance assessment and the Performance examination. The performance examination (PERF) assessed candidates’ ability to perform on a musical instrument of their choice, playing one solo piece, a technical study or scale and arpeggio in the key in which the solo piece is set. Candidates demonstrate their understanding of the pieces studied and performed during the preparation period in a viva voce with the examiner. Paper 2 (PERF) comprises a total of 24 marks.

Profile 2 is also tested in the SBA which is a moderated assessment of the teacher's evaluation of students in performance. Candidates present a solo piece which is expected to be different (in genre and style, key, mood etc) from the one performed in Paper 02, along with the scale and arpeggio or a technical piece. In addition, candidates must present an ensemble piece for moderation.

Performance on Profile 2 showed a slight decline, although almost 85.20 per cent of candidates receiving A-C grades, a significant decrease in the number of candidates receiving Grade A for this profile.

Of particular concern however, is the failure of some candidates to attain the ABRSM/ Trinity Guildhall Grade 2 level (Foundation) standard minimum requirements for performance for the CSEC Music exam. Many candidates offered pieces for the SBA or Paper 02 performance that were at a Primer/Preliminary standard. Teachers need to plan a programme within school or reach out for community assistance to ensure that all candidates attain the minimum standard on all instruments (including voice) stipulated in the syllabus and that such preparation begin no later than Form 3/Grade 9. Teachers (as well as moderators and territorial examiners) are reminded that candidates' solo and ensemble performance is subject to a disqualification when repertoire that is below the minimum standard is offered for the CSEC Music examination.

In addition, teachers are reminded that they should plan a programme for each of their students to ensure that they have performed an adequate number of solo and ensemble repertoire which would ensure their students' development and progress over the two-year study period whilst meeting the minimum standards set in the syllabus.

Teachers and candidates are reminded that they may not offer any of their performance pieces (solo and ensemble) for any aspect of the composition profile (example, as an arrangement).

### Profile 3 — Composing

Profile 3 (COMP) requires candidates to demonstrate their ability to select and sequence sound in order to express and communicate musical ideas, thoughts and feelings. Candidates submit one Original composition and one Arrangement (which requires candidates to include adding new parts or ideas to an existing piece). Candidates are expected to submit an analysis of their compositions and participate in a *viva voce* discussion to demonstrate their knowledge and ownership of their creative work. Candidates, teachers and the schools' Principal sign a 'declaration form' to indicate that this is indeed the work of the candidate. The Composition paper has a total of 44 marks.

Candidate performance in the Composition profile had declined compared with the previous year. 60.46 of candidates gained grades A-C in 2013 compared to 66 per cent in 2013.

Compositions submitted by candidates should demonstrate their ability to use musical or extra musical stimuli in a creative and imaginative way as a basis of compositional development. Candidates should focus upon at least two of the following musical elements as compositional features: timbre, rhythm, melody, texture, harmony, structural devices, musical expression (articulation, dynamics, tempi). Candidates are assessed on their ability to demonstrate a sense of creativity and purpose in ordering and manipulating the raw material of sound contained in the musical elements listed above. Candidates should be able to demonstrate an understanding of appropriate structure, balance and unity as well as expression as it relates to the style of the piece. Candidates should be guided by their teachers in selecting appropriate styles and genres that may reflect how musical elements may be manipulated to creative effect. Candidates are expected to document their reflections on the composition process as well as to communicate their intentions in developing their creative work.

Candidates continued to show some weakness in the area of arranging. Candidates must be taught basic elements of arranging such as understanding the medium, the range of instruments, exploring appropriate new structures for which one is creating new and given material; Candidates are awarded for creative development of NEW ideas to a given original piece, as opposed to mere transcriptions of already existing material for new instruments. Candidates should be aware of structural and other compositional devices that

may assist in developing ideas within a composition. They should be able to develop melodic and rhythmic motives; explore textural and harmonic features; experiment with timbral possibilities and use expressive devices effectively to create a new character and mood to an original piece.

Teachers are expected to guide their students in the selection of the original piece for arrangement. Some candidates ran into difficulty by selecting popular works which are too difficult for them to arrange, due to the style of the piece or the already overly composed accompaniment heard in the recording. Some candidates resorted to attempting to ‘arrange’ a piece by changing a few notes to the melodic line through performance variations or ‘styling’, with all other content, such as piano accompaniment, harmonic progression and expression, remaining the same as the original.

Teachers are expected to facilitate the composition classroom. Through critical listening experiences and modelling provided by teachers, students should be led to develop their ideas. Teachers however, are warned that they should exercise professional ethics and not become so engaged in their students’ work as to do it for them. Teachers are encouraged to desist from preparing the composition profile analysis for their students as this will defeat students’ ability to develop critical thinking skills, which are so necessary in the creative process.

Teachers and candidates are reminded that the arranged score must be accompanied by a copy of the original version or lead sheet. There was some improvement in response to this requirement. Candidates should be advised to resist making submissions of the arrangement composition where they are not able to submit an original score/ lead sheet.

Candidates must not use professional accompaniments or tracks that may be available on-line, or otherwise created, with their original or as accompaniment for the composition. This may lead to disqualification of the piece as it is the work of others. Original compositions inspired by the work of others as ‘musical stimuli’, should be indicated in the profile analysis and in the sub-title of the work.

Candidates require sufficient time to reflect, re-work and develop compositions over time. Teachers should encourage candidates to explore various types of compositions and styles to broaden their perspective on their best possible individual creative work.

Guidelines and regulations established in the previous reports of 2011-2013 along with those posted on the CXC website should be revisited and embraced.

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

Overall, candidates’ performance on Paper 03 (SBA) was good, with 82 per cent of those graded receiving 45 per cent or more of the available marks. Performance on Paper 03 was based on a combined score of marks from the LIAP projects and the PERF – solo, ensemble and technical performance.

Candidates had one of three options for the LIAP project. The SBA PERF component comprised a solo and ensemble performance and the presentation of a technical piece or scale and arpeggio related to the solo piece performed. Both components were marked by the teacher and locally moderated.

The LIAP project required candidates to select one of three options for investigation and to conduct primary research. Candidates were expected to discern information based primarily upon attending live performances and becoming acquainted with the performing artiste (s) by way of an interview or programme notes; or by listening to recorded radio and TV advertisements or by conducting an interview with a performing artiste or composer.

Information gathered on either of these projects should be well summarized with all pertinent detail included. In addition, candidates were expected to focus on careful analysis of the musical extracts to demonstrate skills of musical perception, analysis, critical thinking and application of musical vocabulary similar to that of a music journalist. Successful candidates were able to communicate effectively through a well-organised report that used appropriate and accurate musical vocabulary to identify key features of the music analysed. Illustrations were used appropriately and musical analysis was thorough and accurate.

On the other hand, less competent candidates submitted projects that communicated less effectively background details and analysis of music. Candidates must be taught musical concepts and encouraged to use musical vocabulary accurately and appropriately. Some candidates needed to be more thorough in their analysis recognizing that musical expressions, for example, might vary within a longer piece; harmonic progressions might change in various sections; the tonality might change in various sections and so forth.

For the first time this year, teachers and their candidates were introduced to an ‘SBA data capture form’ for the SBA (PERF). This is designed to support the development of the performance portfolio and it helps all stakeholders to keep track of the performance pieces done by each of the candidates. It is intended that each teacher would keep this as part of their records and pass it on to the moderator and eventually to the performance examiner.

Teachers are reminded that regular assessment of each students’ performances of solo, technical and ensemble work should be done over the two-year period. For reliability of teachers’ scores, teachers should consistently use the CXC mark scheme found in the syllabus. Candidates who presented weak performances for assessment seemed to suffer more from performance anxiety due to a lack of practice and regular exposure to assessment. Teachers are encouraged to find various ways to improve the quality and variety of student performance.

## **Conclusion**

There was an overall slight improvement in this year’s music examination results. However, each centre is encouraged to examine areas of weakness and seek to improve the teaching and learning for potential candidates. Whereas there was marked improvement in candidates’ performance in Paper 1 Section 1 (musical perception), both Sections 2 (musical literacy) and 3 (set works) require special attention by teachers. Candidates may benefit if some attention is given to aural development alongside the teaching of music theory at all levels of the music programme in schools. More attention should be paid to improving the pre-requisite knowledge and skills expected at the lower grades in secondary school, particularly in music literacy or music theory.

In addition, there has been some improvement in the composition profile 3. Though there may be improvements overall, teachers need to work on developing candidates’ sense of creativity and imagination by exposing them to a wide variety of musical and extra musical stimuli and genres of music. Territories are encouraged to develop programmes to improve composition teaching among teachers and to develop composition and arranging skills among students.

The improvement in the overall results of the performance on this profile is noted. Teachers should continue to provide the necessary support for all their candidates to meet at least the minimum standard and to ensure that candidates’ performing repertoire encompasses a wide variety of musical styles and genres.

It is envisioned that through careful preparation and planning and effective teaching of the music syllabus, the results of the CSEC music exam can continue to improve by even larger intervals. Each of the music profiles (LIAP, PERF, and COMP) should get adequate attention for teaching from the foundation classes in secondary school and well into the final preparations for the examination. Teachers will be effective should they seek to demonstrate the linkages among the profiles as concepts are taught, to provide a platform for candidates to analyse and synthesize musical concepts.

Teachers are encouraged to read previous subject reports (2011, 2012 and 2013) for further detailed guidelines. New teachers should be well supported and monitored to ensure that the correct information is passed on to their students. Finally, teachers are encouraged to seek support from each other as well as subject administrators by developing communities of learning in their territories and through social media networks. All candidates deserve the commitment and dedication of their music teacher to provide a platform for success at these CSEC Music exams.