



CARIBBEAN EXAMINATIONS COUNCIL

CSEC[®] Music

SYLLABUS
2011–2019

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CSEC® Music Free Resources

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Music

In offering the CSEC Music syllabus, the Caribbean Examinations Council is providing opportunities for the development of a practical knowledge of music and of the skills of analysis that can form the basis for further studies in teaching, performing, conducting, composing and arranging, the music business and other music-related fields. The syllabus is rooted in Caribbean musical expressions, as well as in the musical expressions of other cultures. Further, the syllabus enables regional peoples to participate in the continuing development of Caribbean musical culture and to contribute to, and draw from, the pool of knowledge that constitutes world music.

The Music syllabus focuses on three major topics or profile dimensions namely:

1. Listening and Appraising (LIAP)
2. Performing (PERF)
3. Composing (COMP)



CARIBBEAN EXAMINATIONS COUNCIL

**Caribbean Secondary Education Certificate
CSEC®**

MUSIC SYLLABUS

Effective for examinations from May/June 2011

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This document CXC 31/G/SYLL 09 replaces CXC 31/G/SYLL 00 issued in 2000.

The Music syllabus was revised in 2009 for use in examinations from 2011. The major amendments and additions to the syllabus are written in italics.

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Revised 2000
Revised 2009
Amended 2017**

Please check the website, www.cxc.org for updates on CXC syllabuses.



Music Syllabus

◆ RATIONALE

Music education contributes to the enhancement of aesthetic and intellectual development as well as social skills. As a part of general education, music is pleasurable to and suitable for students with different aptitudes and abilities, including those students who are physically and emotionally challenged. The nature of Music education allows students to develop their capacity to manage their own learning, work together with others and engage in activities that reflect the real-world practice of performers, composers and audiences. Music is also known to contribute to the development of qualities that other disciplines aim to develop, namely: creative and inventive thinking, self-control, self-expression, disciplined thinking, problem-solving abilities, teamwork and sensitivity to the needs and contributions of others.

In offering the CSEC Music syllabus, the Caribbean Examinations Council is providing opportunities for the development of a practical knowledge of music and of the skills of analysis that can form the basis for further studies in teaching, performing, conducting, composing and arranging, the music business and other music-related fields. The syllabus is rooted in Caribbean musical expressions, as well as in the musical expressions of other cultures. Further, the syllabus enables regional peoples to participate in the continuing development of Caribbean musical culture and to contribute to, and draw from, the pool of knowledge that constitutes world music.

The syllabus also contributes to the development of selected attributes from the CARICOM Ideal Person document as articulated by the CARICOM Heads of Government. This person is one who demonstrates emotional security with a high level of self-confidence and self-esteem, is aware of the importance of living in harmony with the environment and nurtures its development in the economic and entrepreneurial spheres in all other areas of life (CARICOM Education Strategy, 2000).

This holistic development of students aligns with selected competencies advocated in the UNESCO Pillars of learning. These are learning to be, learning to do, and learning to transform one's self and society.

◆ AIMS

The syllabus aims to:

1. encourage the desire to continue learning in formal and informal music settings during and after school;
2. provide knowledge and skills to critically analyse and evaluate music;
3. provide opportunities for the development of personal values about music;

4. provide opportunities through which students can develop creativity, manage their own learning, work together with others and engage in activities that reflect the real-world practice of performers, composers and audiences;
5. provide opportunities for informed decision-making through the development of skills in critical thinking, problem-solving, research and communication.

◆ GENERAL OBJECTIVES

On completion of the syllabus, students should:

1. develop knowledge and skills to engage in music as an educative activity, valuing the process as much as the end product;
2. acquire direct experience of music through listening and appraising, performing and composing;
3. develop a musical understanding of aesthetic intentions of different styles and genres;
4. develop knowledge and understanding of the socio-cultural context of different types of music;
5. appreciate the importance of independent learning through the development of analytical, communicative, manipulative, aural and translative (notational) skills;
6. develop the ability to interact with one another in a courteous exchange of ideas about different musical idioms and to develop an acceptance of diverse musical expressions and interests;
7. develop critical thinking, problem-solving and research skills by engaging in musical activities;
8. develop the ability to identify short-term and long-term musical goals and to work with discipline and confidence towards the achievement of excellence.

◆ CAREER CHOICES

The skills and knowledge acquired through the study of this syllabus may be further developed and employed in a variety of professions, including those below.

Accompanist

Arranger/Composer

Conductor/Band Leader

Cultural Officer

Sound Engineer



Instrument Repair Technician/Piano Tuner

Music Educator

Performer

Producer (for example, of programmes and records)

Researcher (Publisher)

Music Critique

Music Journalist

Music Librarian

Music Therapist

Music Retailer

Ethnomusicologist

Disc Jockey

◆ COURSE PRE-REQUISITES

It is expected that the curriculum in those schools that register candidates for this examination will offer a sustained programme in Music from Grades 7 to 9 (First to Third Forms). This syllabus, which is designed for students at Grades 10 and 11 (4th and 5th Form), assumes that students will have:

1. fundamental knowledge of the main musical features of Western Art music (classical), Caribbean popular and folk music and the ability to discuss and appraise these musics by reference to musical elements;
2. experience in composing simple pieces for classroom or other audiences;
3. experience in making music in a group with its attendant activities - such as responding to conductor's cues and to musical symbols, for example, tempos, dynamics and articulation;
4. knowledge of foundation theory (for example, clefs, note and rest values, time signatures, key signatures up to three sharps and three flats with scales and primary triads in these keys, intervals and marks of expression);
5. basic competence on an instrument: the ability to perform music with fluency, accuracy and read from standard notation or chord symbols.

NB: On the keyboard, skills in such pieces would include the ability to execute independent actions while using both hands simultaneously. On single-line melodic instruments, students should be able to play pieces encompassing a range of approximately a 10th. On guitar students should be

able to play common chords (I, IV, V) in at least two keys while being able to use at least two strum patterns.

◆ SUGGESTED RESOURCES

The following is a suggested list of minimum equipment and materials that should be available to the Department of Music in its preparation of candidates for this examination:

1. suitable music room;
2. high quality recording and listening equipment, CD recorder;
3. instruments of which the following are strongly recommended:
 - (a) piano or five-octave electronic keyboard (touch sensitive),
 - (b) 2 acoustic guitars,
 - (c) 2 conga or other types of drums of different tones,
 - (d) 6 recorders (in addition, it is recommended that individual students purchase their own, if they are offering this instrument for examination),
 - (e) set of pitched percussion instruments (for example, steel pan, xylophone, glockenspiel),
 - (f) set of non-pitched percussion instruments (for example, tambourines, cymbals, claves, guiros);

In areas where there are other instruments, (strings and wind) which are commonly used, these may be substituted for any of the above.

4. computer hardware and software (at minimum 3 work stations);
5. listening resource material:
 - (a) a range of recordings drawn from the following musical genres:
 - Folk (Caribbean and others),
 - Popular (Caribbean and others),
 - Western Art,
 - African,
 - Latin American,
 - East Indian
 - Indigenous.
 - (b) a range of scores, texts and other printed materials related to music.

It is strongly recommended that a Music Department be equipped with additional instruments and a wide range of recordings, texts and materials. These would be highly advantageous in meeting the demands of the syllabus.

◆ ORGANIZATION OF THE SYLLABUS

The syllabus is organized under three Profile Dimensions or major areas of study, namely: Listening and Appraising (LIAP), Performing (PERF) and Composing (COMP). Candidates are required to complete three components: A paper based on Listening and Appraising; one practical examination based on Performing and Composing; and a third component, the School Based Assessment (SBA) based on the research, Listening and Appraising, Composing and Performing profile dimensions.

◆ SUGGESTED TIME-TABLE ALLOCATION FOR TEACHING

It is recommended that a minimum of seven 40-minute periods per week over two academic years be allocated to the teaching of music. This should include at least one double period each week or cycle.

CERTIFICATION AND DEFINITION OF PROFILE DIMENSIONS

The syllabus will be examined for the General Proficiency certification. The certificate will report:

1. the overall grade achieved, with Grade I, the highest and Grade IV the lowest;
2. three profile dimensions, namely Listening and Appraising (LIAP), Performing (PERF) and Composing (COMP).

Listening and Appraising (LIAP): the ability to focus aurally on the structural and expressive elements of music and, using appropriate musical language, to discuss and appraise ways in which these elements are used in the creation and performance of different genres and styles.

Performing (PERF): the ability to perform vocal or instrumental music, displaying understanding of and sensitivity to musical structure and style.

Composing (COMP): the ability to select and sequence sound in order to express and communicate musical ideas, thoughts and feelings. **This includes adding new parts or ideas to an existing piece (arranging), as well as spontaneously experimenting with new ideas while in the act of performing (improvising).**

◆ FORMAT OF THE EXAMINATIONS

There are three components in the examination.

Paper 01 (LIAP), Paper 02 (PERF/COMP) and Paper 03 (SBA). Paper 03, the SBA, has two sections, (i) LIAP - three assignments from which the candidate must select ONE, (ii) PERF – one solo performance and one ensemble.

Paper 01
(2 hours)

Listening and Appraising (LIAP) (80 marks)

Paper 01 is divided into two components (Paper 011 and Paper 012) with three sections.

Sections I and II will consist of multiple choice items and Section III will consist of Set Works.

All three sections will require responses on the listening and appraisal profile dimension.

The paper 01 will be sub-divided as follows:

Section I: Forty multiple choice, compulsory questions based on musical perception. (40 marks)

Section II: Twenty multiple choice, compulsory questions based on musical literacy. (20 marks)

Section III: Three short-response optional questions. Candidates are required to select one question based on selected 'set works'. (20 marks)

The multiple choice paper (Section I and Section II) will be for 1 hour 30 minutes after which there will be ONE 15-minute break. Section III will be administered immediately after the break.

Paper 02
(Practical component)

Performing (PERF) and Composing (COMP)
(68 marks)

A practical examination in two sections based on the Performing and Composing profile dimensions.

Section I: **Performing (PERF) (24 marks)**

Candidates will be required to:

(i) Sing or play one selected solo piece from any musical genre (2- 4 minutes) (15 marks)

(ii) Sing or play one scale and arpeggio in the key of the piece or one technical study (5 marks)

iii. Participate in viva voce discussion, in which the

candidate discusses particular musical features of the pieces learnt during the two years of performance. (4 marks)

Section II: **Composing (COMP) (44 marks)**

Candidates will be required to present TWO compositions for assessment, as well as participate in a viva voce discussion.

Candidates are required to submit a composing file containing:

- (i) Two composing assignments – one arrangement and one original composition. One of the compositions must be rehearsed and presented in a live performance during the practical examination. (20 x 2 marks)
- (ii) Viva Voce discussion, in which the candidate discusses particular musical features of the pieces presented in the composing file. (4 marks)

Paper 03
(School-Based
Assessment)

Listening and Appraising (LIAP) and Performing (PERF) (52 marks)

The School-Based Assessment assesses LIAP and PERF skills and includes two components:

- (i) LIAP
One written assignment
One assignment chosen from the syllabus by the candidate, will be undertaken during terms three, four and five of the two-year course. (20 marks)
- (ii) PERF
 - (a) One Solo performance
 - Sing or play ONE solo piece from any musical genre (2 – 4 minutes)
 - Sing or play ONE scale (major or minor) or present one technical study. The scale and arpeggio should be in the key of the solo pieces. (20 marks)
 - (b) One Ensemble
One instrumental or vocal piece performed in a group (ensemble a minimum of two players), (3–5 minutes). The candidate being examined must perform a clear and distinguishable role in the group. (12 marks)

Students are encouraged to work in groups.

WEIGHTING OF PAPERS AND PROFILE DIMENSIONS

The weighting of the examination components and profile dimensions is as follows:

Contribution of Marks by Papers and Profile Dimensions

Profile Dimensions	Paper 01		Paper 02		Paper 03 SBA		Total	
	Marks	%	Marks	%	Marks	%	Marks	%
Listening and Appraising (LIAP)	80 (Weighted 80)	40	-	-	20	10	100	50
Performing (PERF)	-	-	24	12	32	16	56	28
Composing (COMP)	-	-	44	22	-	-	44	22
Total	Weighted 80	40	68	34	52	26	200	100
%	40		34		26		100	

◆ ASSESSMENT DETAILS

A. DESCRIPTION OF THE EXAMINATION IN LISTENING AND APPRAISING IN PAPER 01 (LIAP)

In Paper 01, candidates' performance will be assessed by means of a written paper requiring BOTH multiple choice responses and short-answer responses. The paper will comprise three sections:

- Section I - Musical Perception - 55 minutes (Recommended)*
- Section II - Musical Literacy - 35 minutes (Recommended)*
- Section III - Set Works - 30 minutes*

Section I - Musical Perception (40 marks)

Section I (Musical Perception) is based on brief musical (audio) excerpts not previously studied by candidates as part of the syllabus. The audio is played a number of times pertinent to the challenge of the tasks. In this section, candidates respond spontaneously to the elements of unprepared music.

Candidates will respond to questions based on recorded extracts of music of different genres and styles. The recording will incorporate time for completing the questions based on each extract as well as time to read the questions for each extract.

Section II – Musical Literacy (20 marks)

Section II (Musical Literacy) is based on a complete piece of music (or section thereof) for which both a score and an audio recording are provided. It also requires candidates to demonstrate their reading and manuscript (literacy) skills in relation to applied theory.

Candidates will be allowed five (5) minutes to read the questions before listening to a piece of pre-recorded music related to the questions in this section. There will be a second playing of the recording. Candidates will be required to demonstrate knowledge and understanding of conventional staff notation by relating an audio excerpt to its score.

Questions will focus on structural and expressive elements, for example, tonality, tempi and dynamics.

Section III – Set Works (20 marks)

Section III (Set Works) is based on a set work (score and audio) that candidates select from the syllabus and study during the two years of preparation. Candidates are expected to acquire intimate familiarity with the selected work and be able to analyse structural, expressive and socio-cultural details. Neither the score nor the audio is allowed during the written test. Candidates may score marks from ONE set work only.

Candidates will be required to answer questions based on ONE of three set works selected from the syllabus. They will be expected to answer open-ended questions and provide musical illustrations where necessary.

Note: It is highly recommended that teachers be present during the administration of the examination.

Set Works

1. Pyotr Ilyich Tchaikovsky: *The Nutcracker Suite, Op. 71a (Programme Music) 1892*

The following movements have been selected for study as one of the set works in Paper 01:

- | | |
|------------------------------|---------------------------|
| 2. March | 7. Trepak (Russian Dance) |
| 4. Chocolate (Spanish Dance) | 8. Toy Flutes |
| 5. Coffee (Arabian Dance) | 11. Pas De Deux |
| 6. Tea (Chinese Dance) | 14. Coda |

2. Burnett, Michael: *Let These Things Be Written Down (Cantata) Comus Edition, 2007*

The following movements have been selected for study as another of the set works in Paper 01:

- | | |
|--|-------------------------------------|
| Part 1: Jane and Louisa (vocal score pp 16-25) | Part 2: Brown Baby Blues (pp 48-55) |
| The Slave Singing at Midnight (pp 26-28) | Brown Girl in the Ring (pp 59-67) |
| The Bound (pp 28-33) | Peace and Love (pp 67-72) |
| | Jane and Louisa (pp 84-98) |

3. *Mussorgsky-Ravel: Pictures at an Exhibition, 1975*

The following movements have been selected for study as the third of the set works in Paper 01:

Promenade 1
Gnomus (The Gnome)

Promenade 2
Il Vecchio Castello (The Old Castle)

Promenade 3
Tuileries (Children Quarrelling After Play)
Bydlo (Cattle)

Promenade 4
Ballet des Poussins dans Leurs Coques (Ballet of the Unhatched Chicks)

B. DESCRIPTION OF THE EXAMINATION IN PERFORMING (PAPER 02)

The examination in performing comprises a prepared performance. Candidates will be required to present ONE **Solo Performance** consisting of a prepared piece and one scale and an arpeggio or one technical study. Candidates will present a file of pieces learnt during the two-year period. They will also participate in a **viva voce** discussion with the Examiner on the file presented. The requirements of the examination are as follows:

Solo Performance - 20 marks

Candidates will be required to present a well rehearsed and carefully prepared Solo performance comprising any musical genre.

- The performance should consist of:
- (a) one solo piece in any genre
AND
 - (b) one scale and arpeggio
OR
 - (c) one technical study

Solo performance should NOT exceed **4 minutes**.

(15 marks)

Scales and arpeggios and technical studies must be performed from memory.

All of the above must be in a range commensurate with the candidates' level of competence (Foundation, Intermediate, Advanced).

(5 marks)

Viva Voce – 4 marks

Candidates will participate in a viva voce discussion on the material presented. The Examiner may ask candidates to play a short excerpt from any of the pieces in the file. In addition to the two examination pieces, the following should be included in the file.

1. A minimum of four (additional) solo pieces.
2. A minimum of two (additional) ensemble pieces.

(4 marks)

CONDUCT OF THE EXAMINATION

1. An External Examiner will conduct the examination.
2. The examination centre must be prepared prior to the examination. The room must be free from all noise and visible distractions. The teachers must be present throughout the examination to monitor the candidate's and provide clarifications as needed by the Examiner. Candidates should enter the examination equipped with all the materials needed.
3. The demands of music chosen to illustrate the candidate's level of competence should be indicated as one of three levels – Foundation, Intermediate or Advanced (see pages 12-13).

LEVELS OF COMPETENCE

Candidates' performance will be assessed on **one** of three levels of competence or standards of performance. **At registration, each candidate is required to indicate the level of competence (Foundation or Intermediate or Advanced) he or she will perform at the practical examination.** A description of each level of competence, is provided below.

'Levels of competence' applies to the PERF profile only, and in no way affects the LIAP or COMP profiles.

The correct level of competence must be entered on the PERF mark sheet. The examiner has the final responsibility to determine the candidate's level, in spite of what may have been entered on the candidate's file by the teacher. The level is determined by the repertoire presented for examination, and not necessarily by teacher or candidate preference or choice. If a candidate identified as advanced or intermediate presents a foundation repertoire, then the candidate is foundation; if a candidate identified as elementary or intermediate presents an advanced repertoire, then the candidate is advanced, and so on.

Scoring Different Levels

Each level will be marked by its own merits. A candidate will not be marked DOWN or UP because of a level. No extra credit will be given for performing music that is more challenging than the defined advanced level.

A foundation candidate has the potential to earn full marks for a perfect performance of a foundation repertoire. An intermediate candidate has the potential to earn full marks for a perfect performance of an intermediate repertoire. An advanced candidate has the potential to earn full marks for a perfect performance of an advanced repertoire.



The following weighting factors will be electronically applied during the final grading process, to distinguish between levels:

Foundation Factor = 0.6

Intermediate Factor = 0.8

Advanced factor = 1.0

LEVELS OF COMPETENCE

Levels and Instruments	Foundation Basic technical skills on the instrument (descant or treble) ABRSM Grade 2 minimum	Intermediate Moderate technical skills on the instrument (descant or treble) ABRSM Grade 3 & 4	Advanced Competent technical skills covering the full normal range of the instrument (descant or treble) ABRSM Grade 5 and above
Recorder	<ul style="list-style-type: none"> • Range: Middle C to 5th - line F • Keys: Zero to two sharps and one flat (major/minor) • Articulation and expression: Staccato, legato, scalar slurs; sustained clear even tone; simple phrasing and dynamics 	<ul style="list-style-type: none"> • Range: Middle C to top G • Keys: Zero to three sharps and three flats (major/minor) • Articulation and expression: slurs over three and four pitches; semi-quaver passages, triplets, some syncopation; simple ornaments (for example, trills and mordents) 	<ul style="list-style-type: none"> • Range: Middle C to top D • Keys: Zero to four sharps and four flats (major/minor) • Articulation and expression: Wide variety of articulation and expression commensurate with the grade/level
Pan/Steel drum	<ul style="list-style-type: none"> • Range: Two octaves • Keys: Zero to two sharps and two flats (major/minor) • Articulation and expression: sustained tones (roll), using both sticks to produce an even tone; single tones and occasional double tones; simple expressions and dynamic changes 	<ul style="list-style-type: none"> • Range: Full range of the instrument • Keys: Zero to four sharps and four flats (major/minor) • Articulation and expression: sustained single and double tones played legato; appropriate balance between melody and accompaniment; varied dynamics 	<ul style="list-style-type: none"> • Range: Full range of the instrument • Keys: Any Key • Articulation and expression: advanced technical dexterity when executing runs, scales and other passages; • double tones; wide variety of articulation and expression commensurate with grade/level

Levels and Instruments	Foundation Basic technical skills on the instrument (descant or treble) ABRSM Grade 2 minimum	Intermediate Moderate technical skills on the instrument (descant or treble) ABRSM Grade 3 & 4	Advanced Competent technical skills covering the full normal range of the instrument (descant or treble) ABRSM Grade 5 and above
Voice	<ul style="list-style-type: none"> • Range: Pitch accurately and clearly over the range of a ninth • Keys: Pitch intervals in a major scale as used in a song 	<ul style="list-style-type: none"> • Range: Pitch accurately and clearly over the range of a tenth • Keys: Sing with controlled, even tone descending and ascending major and minor scales and arpeggios; Sing accurately leaps of a 6th and octave 	<ul style="list-style-type: none"> • Range: Execute a wide range of pitches with purity of resonant tone • Keys: Sing descending and ascending major and minor scales and arpeggios with clear even tone; Sing a wide variety of intervals, making smooth transition between voice placements

Levels and Instruments	Foundation	Intermediate	Advanced
	<ul style="list-style-type: none"> • Articulation and expression: Sing melodies with legato phrasing of moderate length showing sensitivity to dynamics; breathe from the diaphragm, showing sensitivity to phrasing; enunciate clearly 	<ul style="list-style-type: none"> • Articulation and expression: Breathe and phrase appropriately; sustain tones and show sensitivity to dynamics; Sing legato and staccato; Sing melodies with simple modulation and occasional chromatic tones; Sing simple melisma show some understanding of musical styles and moods 	<ul style="list-style-type: none"> • Articulation and expression: Project voice and display vocal agility; enunciate clearly to convey understanding of musical styles and moods; execute chromatic and melismatic passages, with or without modulations

NB:

(1) The descriptions given for the three instruments in this section constitute exemplar material only: that is, they are a guide to teacher for the selection of examination repertoire spanning a wide range of instruments. Other instruments may be benchmarked against the graded examination repertoire of the Associated Board of the Royal Schools of Music (ABRSM).

(2) No extra credit will be given for performing music that is more challenging than the defined advanced level.

C. DESCRIPTION OF THE EXAMINATION IN COMPOSING (PAPER 02)

To fulfil the requirements of the composing component in Paper 02, candidates will be required to:

- (i) present a file with two compositions of at least two minutes each, representing the candidate's best work, scored and recorded in audio format (compact disc or standard cassette) (20 x 2=40 marks);

Composition One should show the Candidate's ability to use at least two of the following elements.

- timbre
- texture
- melody
- harmony
- articulation

Dynamics and tempo should be used for creative advantage, and extra-musical stimuli may be employed to generate ideas for the piece.

Composition Two should show the candidate's ability to **arrange** a folk or popular melody for two or more voices or instruments or combination of these with emphasis on melodic, rhythmic and harmonic ideas. Dynamics and tempi should be used to creative advantage.

- (ii) engage in a viva voce discussion during which the candidates will reflect on and discuss elements of the composing process with the Examiner.
(4 marks)

GUIDELINES FOR SUBMISSION OF FILES

Submit the following:

1. The score and audio recording of the arrangement
2. The original composition of the arrangement in the composing file

The following information must be included in the file:

- candidates number
- centre
- name and title of composition
- candidates name

One of the two compositions must be presented in a live performance during the practical examination.

◆ REGULATIONS FOR RESIT CANDIDATES

1. *SBA scores can be carried forward only ONCE and only during the year immediately following the first sitting. In order to assist candidates in making decisions about whether or not to reuse a moderated SBA score, the Council will continue to indicate on the preliminary results if a candidate's moderated SBA score is less than 50% in a particular subject. Candidates re-using SBA scores should register as "Re-sit candidates" and must provide the previous candidate number when registering.*
2. Resit candidates may enter through schools, recognised educational institutions or the Local Registrar's Office.

◆ REGULATIONS FOR PRIVATE CANDIDATES

1. Private candidates must be entered through institutions recognized by the Council.
2. Private candidates will be required to complete all aspects of the examination (Papers 01, 02 and 03).
3. The SBA activities of private candidates must be monitored by tutors in the institution through which they register.
4. Private candidates must submit their own work, which must be validated by their tutors.

◆ PROFILE DIMENSION: LISTENING AND APPRAISING (LIAP)

GENERAL OBJECTIVE

Students should listen to music of different genres and by reference to structural and expressive elements analyze and appraise them using appropriate language.

SPECIFIC OBJECTIVES

Students should listen to music in order to:

1. identify rhythmic, melodic, harmonic, structural, timbral and expressive musical elements;
2. describe ways in which musical elements are utilized singly, or in combination, to create music of different genres and styles;
3. describe ways in which expressive elements, as well as timbral effects, are used in performance;
4. appraise musical composition and performance practice in social and historical contexts;
5. analyse and interpret a score to enhance the ability to listen and appraise.

CONTENT

1. Recognizing and responding to:
 - (a) metric patterns and rhythmic features in simple, compound and irregular metres;
 - (b) pitch movement, melodic patterns; major and minor tonality; pentatonic, whole-tone and chromatic patterns; atonality;
 - (c) consonance, dissonance; cadences; modulations;
 - (d) phrase length, repetition, contrast; variation, development; common formal and structural patterns;
 - (e) melodic, harmonic and timbral textures;
 - (f) solo instrumental or vocal timbres and registers; ensembles; other tone timbres (for example duets, sextets, bands, orchestras);
 - (g) dynamics, tempi, articulation and features of expression and interpretation;
 - (h) genres and styles.

Note: Make reference to pages 36 - 42



LISTENING AND APPRAISING (cont'd)

2. Describing ways in which the features listed in (1) are utilized singly or in various combinations in popular, folk, classical, jazz and other musical genres.
3. Investigating stylistic characteristics within socio-cultural contexts by reference to musical elements, for example, rhythm, melody, harmony, timbre.
4. Using translative skills (score reading) to enhance listening and appraising.

TEACHING GUIDELINES FOR LISTENING AND APPRAISING

Within the Listening and Appraising profile dimension teachers should:

1. expose students to a range of genres - folk, gospel, western art (classical), popular, jazz;
2. guide students in identifying and describing structural and expressive elements and also to discuss how these features differentiate genres and styles. This will require careful selection before hand, of music that will enable students to focus on the objectives of the Listening and Appraising (LIAP) exercise;
3. provide opportunities for students to develop an understanding of the social and historical contexts that influence the creation and performance of the different genres and styles of music. This could be effectively done through collaboration with other teachers, individual or small group research assignments or projects that are shared and discussed in class;
4. encourage students at all times to use appropriate musical vocabulary in discussing and appraising music. The musical vocabulary given in Appendix I of the syllabus indicates the general nature of the materials on which candidates will be tested.

◆ **PROFILE DIMENSION: PERFORMING (PERF)**

GENERAL OBJECTIVE

Students should develop the ability to perform vocal or instrumental music, displaying understanding of and sensitivity to musical structure and style.

SPECIFIC OBJECTIVES

Students should be able to:

1. display technical competence and structural awareness when performing;
2. exhibit ensemble skills;
3. perform from scores or other visual representations commensurate with their level of technical competence;
4. perform selected pieces (vocal and instrumental) displaying ability to sustain a performance using musical elements expressively.

CONTENT

1. Performing a variety of pieces that display manipulative skills and convey musical expression.
2. Exhibiting technical competence and accuracy in performing scales and arpeggios.
3. Critiquing their own performance and that of others by reference to agreed standards and musical criteria.
4. Demonstrating the ability to perform alone and with others, by responding to cues and symbols, making adjustments in relation to balance, and maintaining an independent part when required.

TEACHING GUIDELINES FOR PERFORMING

1. The programme of study in performing should introduce candidates to a variety of pieces in different styles and idioms. Selection of pieces for the examination should relate to the candidate's aptitude and technical competence.
2. Candidates should be given opportunities to acquire a repertoire of music beyond the limited number of exercises, pieces, scales and arpeggios specified for the examination. Repertoire provided for the candidates should enable them to achieve musical growth and thereby become more technically and musically competent.
3. Candidates should have at least one lesson per week on the chosen principal instrument offered for examination.

4. Assigned technical studies should address specific weaknesses displayed by candidates and should be considered as a means of enabling candidates to perform pieces with confidence and fluency.
5. Although sight-reading is not required as part of the examination, teachers should underscore its importance by including it as a regular component of both the individual lesson and the ensemble sessions.
6. Regular rehearsals should be scheduled for ensemble performance in which teachers ensure that candidates have independent parts, thus enabling them to maintain independence, while performing in a group. The teachers are encouraged to adapt and arrange **scored** pieces for this purpose.
7. Ensemble members who perform with the candidate need not be also sitting the examination.
8. In ensemble pieces for TWO players only, each of the parts should be of comparable technical demand.
9. Teachers should provide continuous assessment for all candidates and ensure that they are well prepared for the examination.
10. Teachers should provide opportunities for candidates to perform for their peers and for others within the school community. Involvement in school performances is aimed at developing confidence in performing for an audience and developing auditory skills in order to make critical judgements.
11. Assignments that allow candidates to critique school performances should be given, thereby sharpening candidates' listening skills and analytical ability by making reference to structural, expressive and other features of the music to which they are exposed.

◆ PROFILE DIMENSION: COMPOSING

GENERAL OBJECTIVE

Students should develop the ability to select and sequence sound in order to express and communicate musical ideas, thoughts and feelings, which include adding new parts or ideas to an existing piece (arranging), as well as spontaneously experimenting with new ideas, while in the act of performing (improvising).

SPECIFIC OBJECTIVES

Students should be able to:

1. manipulate a variety of sounds and sound sources, including digital devices, to express original ideas, thoughts and feelings;
2. use musical elements to achieve aesthetic outcomes;
3. use compositional devices found in music of different genres;
4. use notation, electronic and digital technologies to create/record (score or audio) and present their own compositions.

CONTENT

1. Using musical stimuli (for example, rhythmic and melodic motives, harmonic progressions, tone colours) to generate ideas for compositions.
2. Using extra-musical stimuli (for example, visual arts, literary works, nature scenes) to generate ideas for compositions.
3. Composing pieces that reflect sensitivity to balance, structure, unity and style in relation to selected stimuli.
4. Creating original compositions in different styles (Caribbean and other).
5. Arranging selected materials (Caribbean and other), carrying out changes that clearly reflect a creative input.
6. Recording of compositions using digital, traditional or alternative notation, as well as digital or electronic devices.

TEACHING GUIDELINES FOR COMPOSING

Within the Composing profile dimension, it is expected that teachers should provide students with opportunities to:

1. explore a wide range of sounds by listening to and manipulating various sound sources, sound makers and instruments (classroom, folk, electronic, orchestral and improvised);
2. become familiar with compositional devices such as riff or ostinato, call and response, common harmonic progressions, syncopation, rhythmic and melodic motives, regular and irregular metres;
3. develop the discipline and other personal skills required to work independently or within a group to discuss ideas, make decisions, and critically appraise the products of their creative efforts;
4. experiment with various ways of appropriately and accurately recording or notating their compositions to allow for easy access to their work.

In supervising students in the process of composing, the teacher assumes the roles of:

Facilitator

The teacher should provide a framework within which guided exploration of musical ideas can take place. The teacher should foster a non-competitive atmosphere in which candidates can explore new ideas with confidence.

Guide

Teachers should expose candidates to music of different styles and idioms, pointing to their distinctive features. Part of the teacher's role is to act as critic by examining and discussing the candidates' work without necessarily making a value judgement. Candidates should be encouraged to develop broad musical tastes and the desire to explore unfamiliar materials independently.

Musical Model

The teacher must provide technical expertise to guide the process of composing by drawing upon personal musical knowledge, skills and experience. The teacher also has the responsibility to be musically active and to assume a participatory role in classroom composing.

Classroom Manager

It is the responsibility of the teacher to manage the process of composing by setting targets and guidelines for candidates. Candidates must be encouraged to conform to a discipline that will gear them toward presenting measured and timely output of work leading to the final compilation of their files. The teacher must also sensitise candidates to the procedure of the examination and give specific assistance in preparing for it. For example, audio-tapes, CDs and cassettes must be properly labelled and cued for listening - it is preferable that, apart from printed labels, candidates identify themselves and their compositions at the beginning of the audio recording.

The SBA should commence by November of the first year of study.

ASSESSMENT CRITERIA

PAPER 02 – PERFORMING AND COMPOSING (34%)

A. PERFORMING (PERF) (24 marks)

Candidates will:

1. demonstrate manipulative skills and convey musical expression;
2. display technical competence and accuracy in performing scales and arpeggios from memory;
3. critique their own performance and that of others with reference to agreed standards and musical criteria;
4. demonstrate sensitivity to musical structure and balance in performing with others in an ensemble.

Criteria for skill assessed: Performing (PERF) – Paper 02

Solo Performance (15 marks)

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
Outstanding	12 – 15	In performing a solo item the candidate: <ul style="list-style-type: none"> - displays a high level of accuracy in rhythm and pitch. - displays a high level of musicality in interpreting: tempo, dynamics and phrasing. - demonstrates a highly effective technique and tone quality. - demonstrates a high level of understanding of the style of the piece.
Good	9 – 11	In performing a solo item the candidate: <ul style="list-style-type: none"> - displays a good level of accuracy in rhythm and pitch. - displays a good level of musicality in interpreting: tempo, dynamics and phrasing. - demonstrates a good level of technique and tone quality. - demonstrates a good level of understanding of the style of the piece.
Fairly Good	7 – 8	In performing a solo item the candidate: <ul style="list-style-type: none"> - displays a reasonable level of accuracy in rhythm and pitch. - displays a reasonable level of musicality in interpreting: tempo, dynamics and phrasing. - demonstrates a reasonable level of technique and tone quality. - demonstrates a reasonable level of understanding of the style of the piece.

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
Moderate	5 – 6	In performing a solo item the candidate: <ul style="list-style-type: none"> - displays an adequate level of accuracy in rhythm and pitch. - displays an adequate level of musicality in interpreting: tempo, dynamics and phrasing. - demonstrates an adequate level of technique and tone quality. - demonstrates an adequate level of understanding of the style of the piece.
Limited	2 – 4	In performing a solo item the candidate: <ul style="list-style-type: none"> - displays several inaccuracies in rhythm and pitch. - displays a limited level of musicality in interpreting: tempo, dynamics and phrasing. - demonstrates a limited level of technique and poor tone quality. - demonstrates a limited level of understanding of the style of the piece.
Very Limited	Less than 2	In performing a solo item the candidate: <ul style="list-style-type: none"> - displays many inaccuracies in rhythm and pitch. - displays poor level of musicality in interpreting: tempo, dynamics and phrasing. - demonstrates a very limited level of technique and very poor tone quality. - demonstrates no understanding of the style of the piece.

Scale and Arpeggios/Technical Study (5 marks)

Marks	Level of Ability	Assessment Criteria
5	Outstanding	Very fluent and accurate
4	Good	Accurate but could be more fluent
3	Competent	Mostly accurate, lacks fluency
2	Moderate	Some inaccuracies; lacks fluency
1	Limited	Too many inaccuracies
0	Very limited	Non-delivery

Viva Voce (Performing) (4 marks)

Marks	Rating	Assessment Criteria
4	Outstanding	Very clear, accurate and convincing commentary on any item in the file
3	Good	Very clear and accurate commentary on any item in the file
2	Competent	Clear commentary on any item in the file
1	Limited	Weak commentary on any item in the file
0	Very Limited	Inadequate commentary on any item in the file

B. COMPOSING (COMP) – Paper 02 (44 marks)

Candidates will:

- use musical and extra musical stimuli to generate ideas for compositions;
- compose pieces reflecting sensitivity to balance;
- create original compositions using different styles;
- arrange selected materials;
- record their own compositions (score and audio);

Criteria for skill assessed: Composing (COMP) – Paper 02

Composition - Original (20 marks each)

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
Outstanding	16 – 20	Candidate's composition demonstrates: <ul style="list-style-type: none">- highly imaginative use of musical/extra musical stimuli in developing original compositional ideas- excellent sense of structure and unity- excellent exploitation of vocal and instrumental forces to effectively express musical ideas- highly creative manipulation of at least TWO musical elements as compositional features- highly effective use of expressive elements (tempo, dynamics and articulation)- excellent interpretation of the elements of specific genre and style- excellent use of scoring, recording and reflection
Good	13 – 15	Candidate's composition demonstrates: <ul style="list-style-type: none">- imaginative use of musical/extra musical stimuli in developing original compositional ideas- strong sense of structure and unity- good exploitation of vocal and instrumental forces to effectively express musical ideas- creative manipulation of at least TWO musical elements as compositional features- effective use of expressive elements (tempo, dynamics and articulation)- good interpretation of the elements of specific genre and style- good use of scoring, recording and reflection
Fairly Good	11 – 12	Candidate's composition demonstrates: <ul style="list-style-type: none">- fairly imaginative use of musical/extra musical stimuli in developing original compositional ideas- reasonable sense of structure and unity- fairly good exploitation of vocal and instrumental forces to effectively express musical ideas

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
		<ul style="list-style-type: none"> - fairly creative manipulation of at least TWO musical elements as compositional features - fairly effective use of expressive elements (tempo, dynamics and articulation) - workable interpretation of the elements of specific genre and style - fairly good use of scoring, recording and reflection
Moderate	8 – 10	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> - adequate use of musical/extra musical stimuli in developing original compositional ideas - adequate sense of structure and unity - adequate exploitation of vocal and instrumental forces to effectively express musical ideas - some attempt to manipulate at least TWO musical elements as compositional features - some use of expressive elements (tempo, dynamics and articulation) - some evidence of interpretation of the elements of specific genre and style - adequate use of scoring, recording and reflection
Limited	4 – 7	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> - mechanical use of musical/extra musical stimuli in developing original compositional ideas - inadequate sense of structure and unity - limited exploitation of vocal and instrumental forces to effectively express musical ideas - negligible focus on musical elements as compositional features - limited use of expressive elements (tempo, dynamics and articulation) - limited evidence of interpretation of the elements of specific genre and style - weak use of scoring, recording and reflection
Very Limited	0 – 3	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> - unimaginative use of musical/extra musical stimuli in developing original compositional ideas - no clear sense of structure and unity - very limited exploitation of vocal and instrumental forces to effectively express musical ideas - no specific focus on any musical elements as compositional features - absence of the use of expressive elements (tempo, dynamics and articulation) - no evidence of interpretation of the elements of specific genre and style - poor use of scoring, recording and reflection

Composition – Arrangement (20 marks)

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
Outstanding	16 – 20	<p>Candidate’s composition demonstrates:</p> <ul style="list-style-type: none"> - highly imaginative use of musical/extra musical stimuli in developing original compositional ideas - excellent sense of structure and unity - effective exploitation of vocal and instrumental forces to effectively express NEW musical ideas - highly creative manipulation of at least TWO musical elements as compositional features - excellent interpretation of expressive elements (tempo, dynamics and articulation) - excellent interpretation and creative manipulation of the elements of specific genres/styles - excellent use of scoring, recording and reflection
Good	13 – 15	<p>Candidate’s composition demonstrates:</p> <ul style="list-style-type: none"> - imaginative use of musical/extra musical stimuli in developing original compositional ideas - strong sense of structure and unity - good exploitation of vocal and instrumental forces to effectively express NEW musical ideas - creative manipulation of at least TWO musical elements as compositional features - effective interpretation of expressive elements (tempo, dynamics and articulation) - good interpretation and creative manipulation of the elements of specific genres/styles - good use of scoring, recording and reflection
Fairly Good	11 – 12	<p>Candidate’s composition demonstrates:</p> <ul style="list-style-type: none"> - fairly imaginative use of musical/extra musical stimuli in developing original compositional ideas - reasonable sense of structure and unity - fairly good exploitation of vocal and instrumental forces to effectively express NEW musical ideas - fairly creative manipulation of at least TWO musical elements as compositional features - fairly good interpretation of expressive elements (tempo, dynamics and articulation) - workable interpretation and creative manipulation of the elements of specific genres/styles - fairly good use of scoring, recording and reflection

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
Moderate	8 – 10	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> - adequate use of musical/extra musical stimuli in developing original compositional ideas - adequate sense of structure and unity - adequate exploitation of vocal and instrumental forces to effectively express NEW musical ideas - some attempt to manipulate at least TWO musical elements as compositional features - some use of expressive elements (tempo, dynamics and articulation) - some evidence of interpretation and creative manipulation of the elements of specific genres/styles - adequate use of scoring, recording and reflection
Limited	4 – 7	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> - mechanical use of musical/extra musical stimuli in developing original compositional ideas - inadequate sense of structure or unity - limited exploitation of vocal and instrumental forces to effectively express NEW musical ideas - negligible focus on musical elements as compositional features - limited interpretation of expressive elements (tempo, dynamics and articulation) - limited evidence of interpretation or creative manipulation of the elements of specific genres/styles - weak use of scoring, recording and reflection
Very Limited	0 – 3	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> - unimaginative use of musical/extra musical stimuli in developing original compositional ideas - no clear sense of structure or unity - very limited exploitation of vocal and instrumental forces to effectively express NEW musical ideas - no specific focus on any musical elements as compositional features - absence of use of expressive elements (tempo, dynamics and articulation) - no evidence of interpretation or creative manipulation of the elements of specific genres/styles - poor use of scoring, recording and reflection

Viva Voce (Composing) (4 marks)

Marks	Rating	Assessment Criteria
4	Outstanding	Very clear, accurate and convincing commentary on any item in the file
3	Good	Very clear and accurate commentary on any item in the file
2	Competent	Clear commentary on any item in the file
1	Limited	Weak commentary on any item in the file
0	Very Limited	Inadequate commentary on any item in the file

◆ SCHOOL-BASED ASSESSMENT

School-Based Assessment (SBA) is an integral part of students' assessment in the course covered by this syllabus. It is intended to assist students in acquiring knowledge, skills and attitudes that are critical to the subject. The activities for the SBA are linked to the syllabus and should form part of the learning activities to enable the students to achieve the objectives of the syllabus. *Students are encouraged to work in groups.*

During the course of study, students obtain marks for the competence they develop and demonstrate these in their SBA assignments. These marks contribute to the final marks and grades that are awarded to students for their performance in the examination.

The guidelines provided for selecting appropriate tasks are intended to assist teachers and students in selecting assignments that are valid for the purpose of the SBA. The assessment criteria (pages 32 - 35) are intended to assist teachers in awarding marks according to their achievement in the SBA component of the course. In order to ensure that the scores awarded by teachers are in line with CXC standards, the Council undertakes the moderation of a sample of SBA assignments marked by teachers.

The School-Based Assessment provides an opportunity to individualize a part of the syllabus to meet the needs of students. It facilitates feedback to the students at various stages of the experience. This helps to build the self-confidence of the students as they proceed with their studies. The SBA further facilitates the development of essential investigative and practical skills that allow the student to function more effectively in his or her chosen vocation. The SBA, therefore, makes a significant and unique contribution to the development of relevant skills of the students. It also provides an instrument that is a basis for testing and rewarding students' achievement.

The assessments should be made in the context of normal practical coursework exercises. Assessments should only be made after candidates have been taught the skills and given enough opportunity to develop them. Skills that are not being assessed for CXC at a particular time should, therefore, not be neglected.

DESCRIPTION OF SBA ASSIGNMENTS

The SBA comprises two profiles:

- a. LIAP
 - b. PERF
1. LIAP

Candidates will undertake a project based on ONE of the following activities:

- (a) **Musical Performance:** Record on audio tape or compact disc (CD) the music (20-30 minutes in duration) presented in a live performance. Include the rationale for selection of the performance and background data on the performers/performance. Compare and contrast the structural and expressive elements and comment on the socio-cultural significance of the music.
- (b) **Musical Advertisements:** Record on audio tape or compact disc (CD) from radio or television **Eight** (8) musical advertisements. Analyze the structural and expressive

elements of the music and comment on its socio-cultural significance with reference to the effectiveness of its appeal.

- (c) **Caribbean Performer or Composer:** Investigate the music of a prominent Caribbean performer or composer by interviewing the artiste to gain information on career development, influences, method and mode of performing or composing and achievements. Record on audio tape or compact disc (CD) works (10-20 minutes in duration) by this performer or composer. Analyse the music in terms of their structural and expressive elements and comment on its socio-cultural significance.

2. PERF

Candidates are required to undertake the following activities:

- (a) (i) One Solo Performance (PERF)

Sing or play one selected solo piece from any musical genre (2–4 minutes). This performance must differ in **style**, **tempo** and **key** from the one performed for the Paper 02 examination; be of sufficient **length** and **challenge** to represent the candidates' level of competence (Foundation, Intermediate or Advanced);

- (ii) One Scale and Arpeggio

Sing or play one scale and arpeggio (major or minor) or present one technical study. The scale and arpeggio should be in the key of the solo piece.

(20 Marks)

- (b) One Ensemble (PERF)

One instrumental or vocal piece performed in a group (ensemble – a minimum of two (2) performers) for 3–5 minutes. The candidate being examined must perform a clear and distinguishable role in the group.

(12 marks)

GUIDELINES FOR MONITORING SBA ASSIGNMENTS

1. Teachers should explain and discuss in detail with the candidates, the requirements necessary for successful completion of each assignment before the candidates make their choice.
2. Consideration for the candidates' musical skills and interest as well as the musical groups or events in a community should form the basis for guiding candidates in their choice of assignments.
3. Where the assignment involves working with public institutions or individuals, then an official letter should be provided to support the candidate's request.
4. Candidates should be helped to set tasks or goals and work out a time frame within which these can be achieved.
5. Teachers should help candidates to apply the musical skills and understandings gained in the programme to the SBA assignment.

6. The assignment should be monitored on a regular basis throughout the period, up to their completion, by the teacher, thereby ensuring that candidates follow a developmental process and meet the official deadline.
7. Assignments should be concise, but carefully compiled to show the candidates' interpretation of musical knowledge, as well as their research and reporting skills.
8. Recordings submitted on microcassettes, DVDs, videotapes and minidisc will **NOT** be marked. The acceptable formats are standard audio cassettes or CDs.

◆ DETAILED SBA MARK SCHEME

1. Assignment (LIAP) – (20 marks)

ASSIGNMENT I – MUSICAL PERFORMANCE

ASSIGNMENT II – ADVERTISEMENTS

ASSIGNMENT III – CARIBBEAN PERFORMER OR COMPOSER

Marking Scheme

i. Introduction	(3 marks)
(a) Rationale and method for selection of musical performance, performer or composer or advertisements	1 mark
(b) Background information	2 marks
ii. Musical Analysis	(15 marks)
(a) Instrumentation – vocal and instrumental forces used in the presentation	2 marks
(b) Analysis of the music with reference to structural and expressive elements – for example, melodic and rhythmic ideas, dynamics, form	10 marks
(c) Comment on the socio-cultural significance of the music to the target audience	3 marks
iii. Presentation	(2 marks)
(a) Organization of ideas	1 mark
(b) Effectiveness of use of recording to support analysis	1 mark
TOTAL	20 MARKS

2. (a)(i) Solo Performance (PERF) – (15 marks)

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
Outstanding	12 – 15	In performing a solo item the candidate: <ul style="list-style-type: none"> - displays a high level of accuracy in rhythm and pitch - displays a high level of musicality in interpreting: tempo, dynamics and phrasing - demonstrates a highly effective technique and tone quality - demonstrates a high level of understanding of the style of the piece
Good	9 – 11	In performing a solo item the candidate: <ul style="list-style-type: none"> - displays a good level of accuracy in rhythm and pitch - displays a good level of musicality in interpreting: tempo, dynamics and phrasing - demonstrates a good level of technique and tone quality - demonstrates a good level of understanding of the style of the piece
Fairly Good	7 – 8	In performing a solo item the candidate: <ul style="list-style-type: none"> - displays a reasonable level of accuracy in rhythm and pitch - displays a reasonable level of musicality in interpreting: tempo, dynamics and phrasing - demonstrates a reasonable level of technique and tone quality - demonstrates a reasonable good level of understanding of the style of the piece
Moderate	5 – 6	In performing a solo item the candidate: <ul style="list-style-type: none"> - displays an adequate level of accuracy in rhythm and pitch - displays an adequate level of musicality in interpreting: tempo, dynamics and phrasing - demonstrates an adequate level of technique and tone quality - demonstrates an adequate level of understanding of the style of the piece
Limited	2 – 4	In performing a solo item the candidate: <ul style="list-style-type: none"> - displays several inaccuracies in rhythm and pitch - displays a limited level of musicality in interpreting: tempo, dynamics and phrasing - demonstrates a limited level of technique and poor tone quality - demonstrates a limited level of understanding of the style of the piece

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
Very Limited	Less than 2	In performing a solo item the candidate: <ul style="list-style-type: none"> - displays many inaccuracies in rhythm and pitch - displays poor level of musicality in interpreting: tempo, dynamics and phrasing - demonstrates a very limited level of technique and very poor tone quality - demonstrates no understanding of the style of the piece

(a)(ii) **Scale and Arpeggios/Technical Study (5 marks)**

Marks	Level of Ability	Assessment Criteria
5	Outstanding	Very fluent and accurate
4	Good	Accurate but could be more fluent
3	Competent	Mostly accurate, lacks fluency
2	Moderate	Some inaccuracies; lacks fluency
1	Limited	Too many inaccuracies
0	Very limited	Non-delivery

(b) **Ensemble Performance (PERF) (12 marks)**

Level of Ability	Marks	Assessment Criteria
Outstanding	10 – 12	In presenting an ensemble item the candidate: <ul style="list-style-type: none"> - displays a high level of accuracy in rhythm and pitch/timbre - displays a high level of musicality interpreting: tempo, dynamics and phrasing - demonstrates a high level of sensitivity to cues, coordination and balance - demonstrates a high level of understanding of the style of the piece
Good	8 – 9	In presenting an ensemble item the candidate: <ul style="list-style-type: none"> - displays a good level of accuracy in rhythm and pitch/timbre - displays a good level of musicality interpreting: tempo, dynamics and phrasing - demonstrates a good level of sensitivity to cues, coordination and balance - demonstrates a good level of understanding of the style of the piece
Fairly Good	7	In presenting an ensemble item the candidate: <ul style="list-style-type: none"> - displays a reasonable level of accuracy in rhythm and

Level of Ability	Marks	Assessment Criteria
		pitch/timbre - displays a reasonable level of musicality interpreting: tempo, dynamics and phrasing - demonstrates a reasonable level of sensitivity to cues, coordination and balance - demonstrates a reasonable level of understanding of the style of the piece
Moderate	5 – 6	In presenting an ensemble item the candidate: - displays an accurate level of accuracy in rhythm and pitch/timbre - displays an accurate level of musicality interpreting: tempo, dynamics and phrasing - demonstrates an accurate level of sensitivity to cues, coordination and balance - demonstrates an accurate level of understanding of the style of the piece
Limited	2 – 4	In presenting an ensemble item the candidate: - displays several inaccuracies in rhythm and pitch/timbre - displays a limited level of musicality interpreting: tempo, dynamics and phrasing - demonstrates a limited level of sensitivity to cues, coordination and balance - demonstrates a limited level of understanding of the style of the piece
Very Limited	0 – 1	In presenting an ensemble item the candidate: - displays many inaccuracies in rhythm and pitch/timbre - displays a poor level of musicality interpreting: tempo, dynamics and phrasing - demonstrates a very limited level of sensitivity to cues, coordination and balance - demonstrates no understanding of the style of the piece

SUBMISSION OF SBA MARKS

By 1st April in the year of the examination, teachers should record candidates' marks for each assignment on the mark sheet provided by CXC. These are to be submitted electronically to CXC.

The assignments used for the School Based Assessment should **NOT** be sent to the Local Registrar but be retained by the school in a secure place until the examination is completed and grades issued.

MODERATION OF SCHOOL-BASED ASSESSMENT

The reliability (consistency) of the marks awarded by the teachers on the SBA is an important characteristic of high quality assessment. To assist in this process, the Council will undertake on-site moderation of the SBA. The External Moderators will moderate **the solo performance** and **the ensemble** of a sample of five candidates, chosen in accordance with the Council's guidelines.

On-site moderation will be conducted during the months of April in the year of the examination.

Teachers must make available to the External Moderators **ALL** Assessment Sheets (Record of Marks for Music). **Teachers are not required to submit samples of candidates' work, unless specifically requested to do so by the Council.**

◆ MUSIC VOCABULARY

Elements of Music

RHYTHM

Duration

note values
rest values
dotted rhythm
triplet, duplet

pause
silence
phrase length
and shape

phrase structure
tala (Indian)

Metre

time signature
simple duple
simple triple
simple
quadruple
compound duple
compound triple
compound
quadruple
regular metre
irregular metre
mixed metres

Accents

pulse
beat
syncopation
off-beat

cross rhythms
polyrhythms
marcato

PITCH

Notation

pitch positions

(treble and Bass
clef)

traditional
names

staves, clefs

A, B, C, D, E, F,
G

accidentals
sharp, flat,
natural
bar, single and
double bar lines
key signatures

time signatures

indefinite
pitch/graphic
notation

Melody

succession of
notes
movement by
step,

leap, repeats

melodic
intervals
phrase

phrase structure
melodic shape,

melodic rhythm
contour
embellishments

ornaments

Articulation

staccato
legato

Harmony

sounding
together of
two or more
notes (major
and minor)

Interval
(perfect,
augmented,
diminished)
consonance

dissonance

modal, atonal

Triads, Chords:

chords built
upon notes
of the scale:
root
first inversion

PITCH (cont'd)**Scales**

diatonic major
and
minor

chromatic
pentatonic
whole-tone, tone
row
blues scale

raga

circle of fifths

Technical names of pitches in a key:

tonic,

Supertonic

Mediant

Subdominant

Dominant

Submediant

leading note

ad lib

rubato

glissando

pitch bend
meend
vibrato

slur

slide

bend

dominant seventh,
inversions in major and minor keys

Cadences:

perfect,
imperfect,
plagal,
interrupted

transposition
modulation to subdominant, dominant

relative major,
or minor
chord
progression
pedal, drone,
ostinato

EXPRESSION

Articulation
Tempo
Ornamentation

Dynamics

pianissimo
piano
fortissimo
forte
moderately soft
moderately loud
crescendo
decrescendo or
diminuendo

Dynamic symbols

pp
p
ff
f
mp
mf

Articulation

legato
staccato
sforzando
subito
tremolo
roll

EXPRESSION (cont'd)**Ornamentation**

grace notes
trill
mordent, turn
arpeggiation

Tempo

Adagio
Largo, Lento
Andante
Moderato
Allegro,
Allegretto
Vivace
Presto
accelerando
ritardando
rubato
ad lib

**TIMBRE
INSTRUMENTATION****Vocal**

Treble
soprano
alto
tenor
bass

falsetto
baritone
Strings
orchestral
strings
harp

guitar

cuatro

mandolin
sitar

**Vocal
Combinations**

a capella
soloist, duet
trio, quartet
ensemble
choir - male,
female
and mixed choir
back-ups, chorus

Woodwind

flute, clarinet,
oboe,
bassoon,
saxophone
recorder

mouthorgan,

harmonica

Electric

electric guitar

bass guitar

electric piano
synthesizer

electric keyboard
Keyboard
piano,
harpsichord,
organ, synthesizer

Brass

trumpet,
french horn,
trombone,
tuba

Instrumental

Combinations
solo, duet, trio,

quartet,
quintet
ensemble,
band
chamber
orchestra
orchestra

**Instrumental
Techniques**

strings -
pizzicato

Percussion

assorted
drums -
African -
djembe,
cutter, bass,
master
drum, conga,
bongo
talking drum
Indian-tabla,
tassa
drum set,
snare, side
drum,
timbalties
timpani,
triangle
iron, chimes
marimba,
xylophone
claves, wood
block
maracas



**TIMBRE
INSTRUMENTATION
(cont'd)**

arco, vibrato,
sul,
ponticello, sul
tasto

double
stopping
muted sound

con sordino
glissando,
tremolo
harmonics
distorted
sounds
note bending
muted sounds

Steel Pan -
tenor, soprano
double tenor
double second

double guitar,
triple

cello,
quadraphonic
tenor bass ,low
bass

**Ethnographic
Categories Of
Instruments**

Aerophone
Chordophone
Electrophone
Membranophone
Idiophone

TEXTURE

Texture

monophonic

homophonic

polyphonic
contrapuntal

melody and
accompaniment

solo, unison,
doubling
with harmony in
two,
three or four
parts
tutti

descant

counter
melody

STRUCTURE

**Musical
Devices**

repetition
sequence
imitation
ornaments

Form

introduction
coda
binary
ternary

Large Forms

sonata
concerto
cantata
oratorio

STRUCTURE (cont'd.)	Call and response	strophic	symphony
	breaks and fill-ins	verse and chorus	
	canon		overture
	riff	through-composed	opera
	ostinato	chorus/refrain	
	loop	ritornello	
	pedal	rondo	
	drone	sonata	
	ground bass	air and variation	
	improvisation	recitative and aria	
	antiphonal		
	aleatoric		
	da capo		
	cadenza		

PERIOD STYLE GENRE	Period	Genre	
	Baroque	calypso	kumina
	Classical	soca	shango
	Romantic	reggae	Jonkunnu
	Impressionist	dance hall	Mento
	Expressionist	spouge	parang
	21st century/avant- garde	rhumba	merengue
	Style	samba	programme
	traditional jazz	bossa nova	music
		tango	music
			theatre
	blues	salsa	
	swing	quadrille	
	rhythm and blues	zouk	
plainsong			
march			
waltz			

***Note:** Candidates should be aware of the main differences between various genres. It is not expected that they will have a detailed historical knowledge of the development of all the forms listed above.

◆ GLOSSARY

<u>Word/Term</u>	<u>Definition/Meaning</u>
1. APPRAISING	Analyzing, discussing and writing about music with understanding of structural and expressive elements.
2. ARRANGING	Adding new treatment to an existing composition, which may incorporate changes in elements such as rhythm, key, dynamics, instrumentation and style.
3. BHAJAN	Indian religious (Hindu) song.
4. BLUES	In metre, an African-American jazz-associated, 12-bar harmonic pattern, utilizing blue notes and soulful lyrics.
5. BREAK	A section in a rock or jazz composition in which one instrument plays an accompanied solo passage; improvisation by a musician.
6. CALL AND RESPONSE	A form of song structure in which a leader sings a line (call) and a chorus sings another line (response) alternately. This is very common in work songs, field hollers, soul and gospel music and can also be done with instruments.
7. CALYPSO	Song form native to Trinidad, which is often based on social commentary.
8. CHUTNEY	An original version of East Indian singing influenced by an Indo-Caribbean beat.
9. COMPOSING	Selecting, sequencing and combining sounds to create an original piece of music.
10. COUNTERMELODY	A melody that is played or sung at the same time as another melody.
11. DRONE	One or more notes played or sung as monotones all the way through a piece, or a section of a piece of music.
12. DUB	Music created when Disc Jockeys add their own effects to existing recordings.
13. ELEMENTS OF MUSIC	The characteristic features of music - rhythm, melody, texture, MUSIC harmony, tone colour, form, dynamics, silence – which help to define its presence and impact.

14. ETHNOGRAPHIC CATEGORIZATION OF MUSICAL INSTRUMENTS
- (a) Aerophone An aerophone is an instrument whose sounds are made by blowing air into a tube. Examples: recorder, flute, fife, trumpet, bamboo saxophone.
- (b) Chordophone A chordophone is an instrument whose sounds are made by causing strings to vibrate, either by plucking them (as in a guitar) or drawing a bow across them (as in a violin).
- (c) Electrophone An electrophone is an instrument whose sound is created by electronic means. Examples: electronic keyboard, electric guitar.
- (d) Membranophone A membranophone is an instrument whose sound is facilitated by the stretching of a skin over a hollow box or some other form of resonator. Examples: conga, bongo, timpani (drums).
- (e) Idiophone An idiophone is an instrument whose sound is created from the material it is made of – that is, it is “self-sounding”, as the word suggests. Examples: shakers, claves, jingles, maracas and other small percussion instruments, which may be struck, shaken or rasped.
15. GENRE The generic term for a particular type of music, for example, Pop, Jazz, Latin-American, Classical.
16. GRAPHIC SCORE A score that uses alternative notation graphic shapes to indicate to the performers how the music should be performed.
17. IMPROVISING The art of spontaneously creating or arranging music while in the act of performing.
18. JAZZ A style that originated in New Orleans, out of the music of the Black American, then took many different sub-styles: blues, cool jazz, swing, bebop, rock. It features solo improvisations over a set harmonic progression.
19. JONKUNNU Processional song and dance music associated with the Christmas season in Jamaica, employing fifes and rattling drums as well as characterizations and costumes (including masks).
20. KUMINA Jamaican cult, originating in Africa and practised mainly in St. Thomas, St. Mary and St. Catherine.

21	MELODY	A succession of single tones of varying pitch, organised as an aesthetic whole, usually in the same key or mode; the linear aspect of music, in contrast to harmony, the vertical (chordal) aspect; melodies are constructed from motifs or short melodic fragments; polyphony results from music whose texture is formed by the interweaving of two or more melodic lines.
22	MENTO	National dance of Jamaica, often with topical lyrics. Like the rumba, it has a 3 + 3 + 2 pattern, which can be easily recognized in today's dance hall music, especially on the bass drum.
23.	OSTINATO	A rhythmic, melodic or chordal pattern (or a combination of these) that is repeated throughout a piece or a section of a piece of music. The term is derived from an Italian word meaning "obstinate".
24.	PARANG	The practice of house-to-house serenading by groups singing religious songs in Trinidadian Spanish dialect, especially at Christmas; the music so produced.
25.	RAGA	A series of pitches, in ascending and descending patterns, used in Indian music as a basis for improvisation in the classical music of North India. Ragas are associated with moods such as peacefulness or loneliness, and also with a particular time of day.
26.	REGGAE	Popular Jamaican musical style, whose main characteristic is the strong accentuation of the second and fourth beats in each bar. Its most internationally acclaimed practitioner is the late Bob Marley.
27.	RHYTHM 'N' BLUES	The precursor of early rock n' roll, a popular music which combines strong repetitive rhythms with simple melodies, harmonies and the blues. Also known as R and B.
28.	RIFF	A melodic figure, typically two or four bars long, usually in the bass, repeated many times, common sometimes with slight alterations in shape or pitch level in many types of popular music and jazz.
29.	RHUMBA/RUMBA	A Cuban dance in $\frac{8}{8}$ time (3 + 3 + 2) with emphasis primarily on rhythm and syncopation.
30.	SALSA	A dance song style very popular in Cuba and Puerto Rico.
31.	TABLA	A pair of drums used in most forms of North Indian (Hindustani) music. It is played with the fingers and other parts of the hands.

◆ SUGGESTED READING AND RESOURCE MATERIALS

The following is a list of books and other printed materials that may be used for CXC Music. This list is by no means exhaustive or intended to be prescriptive, but is intended only to indicate some possible sources that teachers could use as appropriate.

Listening and Appraising - Composing

1. Bennett, R. *History of Music*, Cambridge University Press, 1987.
2. Bennett, R. *Form and Design*, Cambridge University Press, 1980.
3. Bennett, R. *General Musicianship*, Cambridge University Press, 1984.
4. Bennett, R. *Fortissimo*, Cambridge University Press, 1996.
5. Blake, F. *The Trinidad and Tobago Steel Pan, History and Evolution*, 1995.
6. Bowman, D., Burnett, M., Burton, I. and Cole, B. *A Student's Guide to GCSE Music for the AQA Specification*, Rhinegold Publishing Ltd., Reprinted 2003, 2004, 2005, 2007
7. Bowman, D., Burnett, M., Burton, I. and Terry, P. *A Student's Guide to GCSE Music for the OCR Specification*, Rhinegold Publishing Ltd., Reprinted 2003, 2004, 2006
8. Burnett, M. *Jamaican Music*, Oxford University Press, 1982.
9. Burnett, M. *Pop Music*, Oxford University Press, 1980.
10. Cripps, C. Edited by Bennet, R. and Burnett, M. *Popular Music in the 20th Century*, Cambridge University Press, 1988.
11. Harris, R. and Hawksley, E. *Composing in the Classroom*, Cambridge University Press, 1989.
12. Howard, J. Edited by Bennet, R. *Learning to Compose*, Cambridge University Press, 1990.

Voice

1. (Volumes prepared by Publishing houses) *Broadway Repertoire: A Selection of Broadway's Best In Their Original Keys* (4 volumes – Sop., Alto, Tenor, Baritone), Chapel and Company, 1979.
2. (Volumes prepared by Publishing houses) *Daffodils, Violets & Snowflakes—24 Classical Songs for Young Women Ages Ten to Mid-Teens*, compiled by Joan Frey Boytim, Hal Leonard Publishing Corporation, 2003.
3. (Volumes prepared by Publishing houses) *Fifty-six Songs You Like to Sing*, G. Schirmer Incorporated, New Jersey, 1937.
4. (Volumes prepared by Publishing houses) *Pathways of Song (Revised Edition)*, compiled, arranged, translated, edited by LaForce, F. And Earhart, W., Warner Bros. Publications Inc., 1983
5. Associated Board of the Royal Schools of Music *The Art of Song Grades 1-8*, Peters Edition, 2008
6. (Volumes prepared by Publishing houses) *The Singer's Musical Theatre Anthology*, (S. Volumes –Sop. Alto, Tenor, Baritone), Hal Leonard Publishing Corporation, 1986.
7. (Volumes prepared by Publishing houses) *Young Ladies, Shipmates & Journeys—21 Classical Songs for Young Men Ages Mid-Teens and Up* compiled by Joan Frey Boytim, Hal Leonard Publishing Corporation, 2008.

Recorder

1. Bay, M. *Recorder Song Book*, Mel Bay Publications, 1990.
2. Bay, W. *Hymns & Sacred Melodies for RECORDER—Soprano and Alto Parts Included*, Mel Bay Publications, Inc., 1985.
3. Bergmann, W. *First Book of Descant/Soprano Recorder Solos*, Faber music Limited London, 1980.
4. Bergmann, W. *Second Book of Descant/Soprano Recorder Solos*, Faber Music Limited London, 1983.
5. Pitts, J. *Treble Recorder From The Beginning*, Arnold Wheaton Press, 1993.
6. Sevush, L. *Broadway Favorites, arranged for Recorder Solo or Duet*, Hal Leonard Publishing Corporation, 1986.
7. Sevush, L. *Broadway Hits, arranged for Recorder Solo or Duet*, Hal Leonard Publishing Corporation, 1986.



Piano

1. Associated Board of the Royal Schools of Music *Graded Examination Music.*
2. Trinity Guildhall, London *Graded Examination Music.*

Saxophone

1. Associated Board of the Royal Schools of Music *Graded Examination Music.*
2. Herfurth, C. *Tune a Day*, Boston Music Company, 1953.
3. Trinity Guildhall, London *Graded Examination Music.*
4. Wedgwood, P. *Up-grade! (Foundation)*, Faber Music, 2000.

Trumpet/Cornet

1. Beeler, W. *29 Cornet Solos and Three Encores for Cornet, Trumpet or Flugelhorn in B^b with piano accompaniment*, Schirmer London/New York, 1975.
2. Hare, N. *The Magic Trumpet*, Boosey & Hawks, 1992.
3. Harrison, H. *Amazing Solos for Trumpet/Cornet*, Boosey & Hawkes, 1996.
4. Norton, C. *Microjazz Trumpet Collection 1 and 2*, Boosey & Hawkes, 1988.
5. Wilson-Smith, C *All Jazzed Up (Trumpet)*, Brass Wind Publications, 1986.

Trombone

1. Lawton, S. *The Young Trombonist*, Oxford University Press, 1970.
2. Trinity Guildhall, London *Graded Examination Music.*

French Horn

1. Associated Board of the Royal Schools of Music *Graded Examination Music*
2. Herfurth, C. and Miller, V. *A Tune a Day for French Horn*, Chappell and Company Limited, 1953.
3. Langrish, H. *Eight Easy Pieces for Horn and Piano*, Oxford University Press, 1972.
4. Trinity Guildhall, London *Graded Examination Music.*

Violin

1. Associated Board of the Royal Schools of Music *Graded Examination Music.*
2. Bay, B. *Mel Bay's Favourite Student Violin Classics*, Mel Bay Publications Incorporated, 1992.
3. Forbes, W. *A First Book of Classical and Romantic Pieces*, Oxford University Press, 1962.
4. Trinity Guildhall, London *Graded Examination Music.*

Viola

1. Associated Board of the Royal Schools of Music *Graded Examination Music*
2. Herfurth, C. *A Tune a Day*, Boston Music Company 1953.
3. Trinity Guildhall, London *Graded Examination Music*

Cello

1. Associated Board of the Royal Schools of Music *Graded Examination Music*
2. Trinity Guildhall, London *Graded Examination Music*

String Bass

Herfurth, C. *A Tune a Day*, Chappell and Company Limited or Boston Music Company Limited, 1953.

Clarinet

1. Associated Board of the Royal Schools of Music *Graded Examination Music*
2. Burnett, M. *Prelude Song and Dance for clarinet and piano*, G. Ricordi & Co. (London) Ltd., 1973.
3. Denley, I *Time Pieces for Clarinet (Volumes 1-3)*, ABRSM, 1998.
4. Harris, P. *Music Through Time (Clarinet Books 1-3)*, Oxford University Press, 1992.
5. Harrison, H. *Amazing Solos for Clarinet and Keyboard*, Boosey and Hawkes, 1990.
6. Haughton, A. *Rhythm & Rag for Clarinet*, ABRSM
7. Trinity Guildhall, London *Graded Examination Music*
8. Wastall, P. *Session Time (Solos that expand into ensembles)*, Boosey & Hawkes, 1989.

Flute

1. Adams, S. *Music Through Time (Books 1-3)*, Oxford University Press, 1992.
2. Associated Board of the Royal Schools of Music *Graded Examination Music*
3. Rickard, G. and Cox, H. *Flute Solos*, Chester Woodwind Series of Graded Pieces, 1976.
4. Scott, A *Flute Method Book 2 (For Intermediate Students)*, Progressive, 1992.
5. Trinity Guildhall, London *Graded Examination Music*

Oboe

1. Associated Board of the Royal Schools of Music *Graded Examination Music*
2. Trinity Guildhall, London *Graded Examination Music*

Bassoon

1. Associated Board of the Royal Schools of Music *Graded Examination Music*
2. Trinity Guildhall, London *Graded Examination Music*

Classical Guitar

1. Associated Board of the Royal Schools of Music *Graded Examination Music*
2. Herfurth, C. *A Tune a Day*, Boston Music Company, 1953.
3. Trinity Guildhall, London *Graded Examination Music*

Ensemble

1. Associated Board of the Royal Schools of Music *Keyboards Together*, 2008.
2. Burnett, M. *Classroom Calypso*, International Music Publications, 1986.
3. Burnett, M. *Five Pieces Two Guitars*, Boosey & Hawkes Music Publishers Limited
4. Burnett, M. *Suite Blaen Myherin for 2 trumpets 2 trombones*, G. Ricordi & Co. (London) Ltd., 1973.
5. Burnett, M. *Sweet Orange*, Jamaica School of Music, 1981.
6. Christian, P. and Burnett, M. *Caribbean Adventure*, International Music Publications, 1988.
7. Christian, P. and Burnett, M. *Reggae Schooldays*, International Music Publications,
8. Dobbins, J. *Strings in Step*, Oxford University Press, 1991.

9. Forbes, W. *Player Strings: Easy Ensemble Music*, Chester Music London, 1995.
10. Norton, C. *Microjazz For Recorder Group*, Boosey & Hawkes, 1988.
11. Quine, H. *Guitar Plus Woodwind*, Oxford University Press, 1990.
12. Sevush, L. *Let's Play recorder: Broadway Favourites*, Hall Leonard, 1986.

Sources of Material

Rubank Intermediate Method (Foundation, Intermediate, Advanced), Ruband Inc., Miami, Florida.
Available for various instruments,

Bruce Pearson, *Standard of Excellence Comprehensive Band Method*, Books 1, 2, and 3. Neil A. Kjos pub.
Available for various instruments.

◆ EXEMPLAR MATERIAL FOR PERFORMING

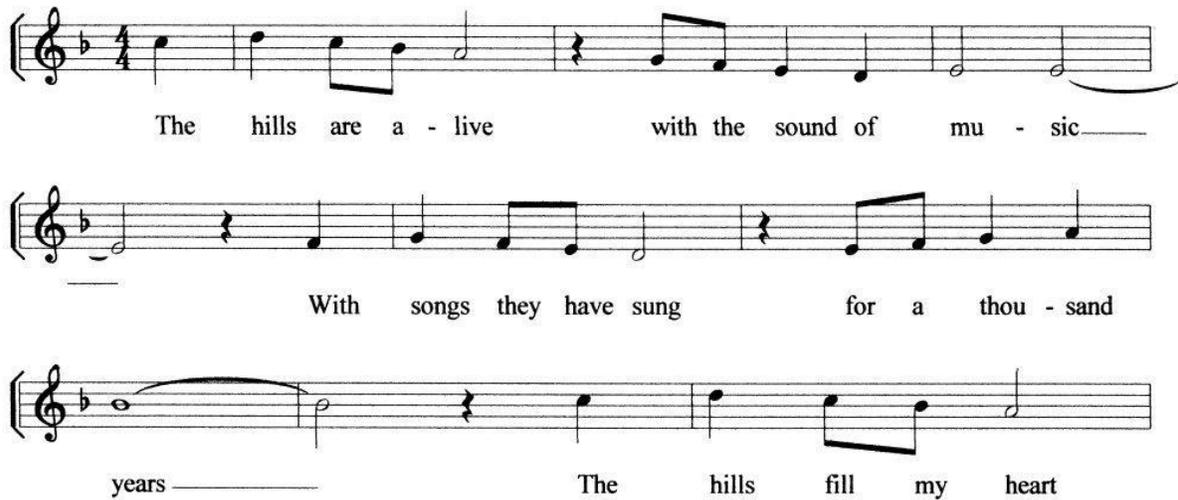
VOICE

Foundation

- Mostly syllabic, at a moderate tempo
- Mainly conjunct movement –range of at least a 9th
- Accompaniment doubles the voices
- Rhythm patterns use mainly 
- Phrases of moderate length requiring straightforward breath control

THE SOUND OF MUSIC

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



The hills are a - live with the sound of mu - sic _____

_____ With songs they have sung for a thou - sand

years _____ The hills fill my heart

Intermediate

- Syllabic plus simple melismas
- Melody has skips and simple leaps (5th, 6th) – range of about a 10th; simple modulation
- Accompaniment does not always double voice part
- More varied rhythm patterns – syncopation, off beats, triplets
- More variation in dynamics and other expressive qualities

TO SIR WITH LOVE

Words by
DON BLACK

Music by
MARC LONDON



Those schoolgirl days of tell - ing tales and bit - ting



nails are gone, ————— But in my mind I know they



will, will still live on and on ————— But how do you



thank someone who has ta - ken you from cray-ons to per - fume

Advanced

- More melismas
- Melody has steps, skips and occasional leaps, and modulates – range of a 12th
- Accompaniment does not double voice
- Variety of complex rhythm patterns including semiquaver patters, requiring clear enunciation and articulation
- Contrasting dynamics and other expressive qualities as well as characterization

WHERE'ER YOU WALK
(From the Opera "Semele")

Words by
POPE

Music by
HANDEL

Largo

Where - e'r you walk Cool
gales shall fan the glade, Trees, where you sit shall
crowd in - to a shade, Trees, where you sit shall
crowd in - to a shade

RECORDER

Foundation

- Range covers lowest note to an 11th
- Intervals include scalar movement and arpeggiic leaps
- Articulation involves staccato, legato and scalar slurs
- Key-signatures are limited to a maximum of two sharps and two flats
- Modulations are simple and few
- Tempo is slow to moderate



PONY TROT (Descant)

Allegretto

Intermediate

- Range covers lowest note to a 14th
- Intervals include leaps of any interval within the octave
- Articulation involves staccato, legato, slurs, etc.
- Note values comprise semiquaver passages, triplets, some syncopation and simple ornaments such as trills and mordents
- Key-signatures are expanded up to three sharps and three flats
- Modulations/accidentals occur with moderate frequency
- Tempo is moderate to allegro

Descant/Soprano Alto/Treble



Andante, tempo di minuetto

A musical score in 3/4 time, marked "Andante, tempo di minuetto". The score consists of three staves of music. The first staff starts with a *mf* dynamic and ends with a *cresc* marking. The second staff begins at measure 6 with a key signature change to one sharp (F#) and a *f* dynamic. The third staff begins at measure 11 and ends with *dim* and *mf* markings. The music features a mix of quarter, eighth, and sixteenth notes, often grouped with slurs and accents.

**FURTHER GUIDANCE FOR TEACHERS AND CANDIDATES
PREPARING PROJECTS FOR CSEC MUSIC**

SCHOOL-BASED ASSESSMENT

PROJECT	DESCRIPTION	GUIDELINES
PROJECT ONE – LIAP I MUSICAL PERFORMANCE	<p>Record on audio tape or compact disc (CD) the music (20 – 30 minutes in duration) presented in a live performance. Compare and contrast the structural and expressive elements and comment on the socio-cultural significance of the music.</p> <p><u>MAIN TASK:</u> Analyze the music heard in a live performance.</p>	<ul style="list-style-type: none"> • Attend a live performance representing any musical genre and record the programme (or excerpts) presented on location. • Extract the music (20 – 30 minutes in duration) that you will analyze and submit with detailed comments. NB: Exclude the spoken parts of the performance, except where there are spoken examples that support your analysis. • Comment on the choice of the music/ repertoire, discuss instrumentation, and analyse the structural and expressive elements detailed in the mark scheme on page 32 – 35. Make reference also to pages 36 – 40 of the syllabus (CXC 31/G/SYLL 09).
PROJECT TWO – LIAP II MUSICAL ADVERTISEMENT	<p>Record on audio tape or compact disc (CD) from radio or television, eight (8) musical advertisements (approximately 6 – 10 minutes in duration). Analyze the structural and expressive elements of the music and comment on its socio-cultural significance with reference to the effectiveness of its appeal.</p> <p><u>MAIN TASK:</u> Analyze the music from eight (8) musical Advertisements.</p>	<ul style="list-style-type: none"> • Collect musical advertisements from radio and or television • Shortlist the eight (8) examples (approximately 6 – 10 minutes in duration) that you will analyse and submit with detailed comments NB: Exclude all extraneous programme material. • Comment on the socio-cultural significance of the music in terms of the effectiveness of its appeal in conveying the message of each advertisement. • Discuss instrumentation and analyse the examples in relation to the elements detailed in the mark scheme on pages 32 – 35. Make reference also to pages 36 – 40 of the syllabus (CXC/G/SYLL 09).
PROJECT THREE – LIAP III CARIBBEAN PERFORMER/COMPOSER	<p>Investigate the music of a prominent Caribbean performer or composer by interviewing the artiste to gain information on career development, influences, method</p>	<ul style="list-style-type: none"> • Conduct a LIVE interview with the selected artiste. Indicate the time, date and venue of the interview which must be verified by your teacher. • In no more than 1000 words, document the information on career

PROJECT	DESCRIPTION	GUIDELINES
	<p>and mode of performing or composing and achievements. Record on audio tape or compact disc (CD) works (10 – 20 minutes in duration) by this performer or composer. Analyse the music in terms of structural and expressive elements and comment on its socio-cultural significance.</p> <p>MAIN TASK: Analyse the music of a (living) Caribbean performer/composer.</p>	<p>development, influences, method and mode of performing or composing, achievements.</p> <ul style="list-style-type: none"> • Comment on the socio-cultural significance of the music. Discuss instrumentation and analyse the music in relation to the elements as detailed in the mark scheme on pages 32 – 35. Make reference also to pages 36 - 40 of the syllabus (CXC/G/SYLL 09).

STRUCTURAL AND EXPRESSIVE ELEMENTS

- Metre
- Dynamics
- Harmony
- Melody
- Rhythm
- Structure/Form
- Tempo
- Texture
- Timbre
- Genre

Western Zone Office
09 June 2009



TEST CODE **01236010**

SPEC 2019/01236010

**CARIBBEAN EXAMINATIONS COUNCIL
CARIBBEAN SECONDARY EDUCATION CERTIFICATE®
EXAMINATION**

MUSIC

LISTENING AND APPRAISING

SPECIMEN PAPER

Paper 01 – General Proficiency

1 hour 30 minutes

READ THE FOLLOWING INSTRUCTIONS CAREFULLY.

1. This test consists of 60 items.
2. Section I consists of 40 items. You must answer ALL items in this section.
3. Section II consists of 20 items. You must answer ALL items in this section.
4. You will have 1 hour and 30 minutes to answer the items.
5. In addition to this test booklet, you should have an answer sheet.
6. Each item in this test has four suggested answers lettered (A), (B), (C), (D). Read each item you are about to answer and decide which choice is best.
7. On your answer sheet, find the number which corresponds to your item and shade the space having the same letter as the answer you have chosen. Look at the sample item below.

Sample Item

The gospel style of the musical excerpt can be identified as

- (A) modern
- (B) classical
- (C) traditional
- (D) contemporary

Sample Answer



The best answer to this item is "contemporary", so (D) has been shaded.

8. If you want to change your answer, erase it completely before you fill in your new choice.
9. When you are told to begin, turn the page and work as quickly and as carefully as you can. If you cannot answer an item, go on to the next one. You may return to that item later.

DO NOT TURN THIS PAGE UNTIL YOU ARE TOLD TO DO SO.

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SECTION I
MUSICAL PERCEPTION

(55 Minutes)

Answer all questions in this section.

Items 1 – 5

Excerpt A

Excerpt A consists of FIVE short sketches. The excerpt will be played TWO times. Identify, in the order heard, the genre of EACH of the sketches.

1. The musical genre of the FIRST sketch is referred to as
 - (A) classical
 - (B) blues
 - (C) gospel
 - (D) pop

2. The musical genre of the SECOND sketch is referred to as
 - (A) gospel
 - (B) blues
 - (C) folk
 - (D) pop

3. The musical genre of the THIRD sketch is referred to as
 - (A) classical
 - (B) blues
 - (C) gospel
 - (D) pop

4. The musical genre of the FOURTH sketch is referred to as
 - (A) gospel
 - (B) blues
 - (C) folk
 - (D) pop

5. The musical genre of the FIFTH sketch is referred to as
 - (A) classical
 - (B) gospel
 - (C) blues
 - (D) folk

GO ON TO THE NEXT PAGE

6. Analyzing, discussing and writing about music with understanding of structural and expressive elements is
- (A) appraising
 - (B) chanting
 - (C) listening
 - (D) analysis
7. In metre, an African-American jazz-associated, 12-bar harmonic pattern, utilizing blue notes and soulful lyrics is
- (A) soca
 - (B) blues
 - (C) bhaja
 - (D) parang
8. A succession of single tones of varying pitch, organized as an aesthetic whole, usually in the same key or Mode is referred to as
- (A) tone
 - (B) melody
 - (C) harmony
 - (D) syncopation
9. Calypso, a form of music which is often based on social commentary, is native to the country of
- (A) Belize
 - (B) Guyana
 - (C) Turks and Caicos
 - (D) Trinidad and Tobago
10. All of the following words are true of scales EXCEPT
- (A) diatonic
 - (B) whole tone
 - (C) chromatic
 - (D) chord progression

Items 11 – 15

Excerpt B

Excerpt B will be played THREE times.

11. The term which BEST describes the musical style of this excerpt is
- (A) calypso
 - (B) parang
 - (C) zouk
 - (D) soca
12. The chordophone heard in the opening of this musical excerpt is a
- (A) steel pan
 - (B) guitar
 - (C) banjo
 - (D) cello
13. The cadence heard at the end of the opening section on the words “very smart” is
- (A) plagal cadence
 - (B) perfect cadence
 - (C) imperfect cadence
 - (D) surprise cadence
14. The MAIN musical feature heard in the introduction is
- (A) block chords
 - (B) strict tempo
 - (C) arpeggiation
 - (D) monophonic texture
15. The MAIN musical feature heard in the playing of the pan towards the end of this excerpt is
- (A) rubato
 - (B) imitation
 - (C) improvisation
 - (D) call and response
16. Musical tempo may be described with all of the following terms EXCEPT
- (A) allegro
 - (B) andante
 - (C) moderato
 - (D) subdominant

17. Musical expression is expressed as

- (A) ornamentation and motifs
- (B) dynamics and articulation
- (C) melody and harmony
- (D) metre and phrase length

18. All of the genres of music listed below have originated in the Caribbean EXCEPT

- (A) calypso
- (B) reggae
- (C) jazz
- (D) zouk

Item 19 refers to the following genres and their countries of origin.

Genre of Music	Country of Origin
(A) Reggae	Jamaica
(B) Zouk	Guadeloupe
(C) Meringue	Barbados
(D) Calypso	Trinidad

19. Which country of origin does NOT match the genre of music?

- (A) Jamaica
- (B) Guadeloupe
- (C) Barbados
- (D) Trinidad

Items 20 - 24

Excerpt C

Excerpt C will be played TWO times.

20. One instrument that can be identified in this excerpt is:

- (A) a violin
- (B) a triangle
- (C) an accordion
- (D) a brazilian shaker

21. The vocal timbre that can be identified in this excerpt is

- (A) a soprano voice
- (B) a tenor voice
- (C) an alto voice
- (D) a bass voice

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22. The tonality of this song can BEST be described as

- (A) minor with all minor chords
- (B) major with some minor chords
- (C) major with all major chords
- (D) chromatic with major chords

23. Identify the term that BEST describes the form of this piece.

- (A) Binary
- (B) Strophic
- (C) Ternary
- (D) Through-composed

Item 24 refers to the following scores from Excerpt C.

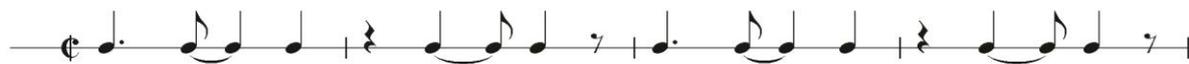
(I)



(II)



(III)



24. Which of the following rhythms in the accompaniment is the dominant pattern?

- (A) (I) only
- (B) (II) only
- (C) (III) only
- (D) Both (I) and (III) only

Items 25 – 30 refer to the following abridged musical score in C minor by Sarah Watts.

Strange Things Happen

With a swing ♩ = c.120 (♩ = ♩♩)

Sarah Watts

p

4

p subito *f*

7

2

Strange Things Happen

10

Musical notation for measures 10-12. The top staff is in treble clef with a key signature of one flat (Bb). It contains chords and melodic fragments. The bottom staff is in bass clef with a key signature of one flat, showing a steady eighth-note bass line. A red bracket labeled 'i' is under the first three notes of the bass line. Another red bracket is under a chord in the treble staff at measure 12.

13

Musical notation for measures 13-15. The top staff is in treble clef with a key signature of one flat. It features a melodic line with dynamics *p* and *mf* indicated by a hairpin. A red bracket labeled 'ii' is under a pair of notes, and another labeled 'a' is over a group of notes. The bottom staff is in bass clef with a key signature of one flat, showing a bass line with a red bracket underneath.

16

Musical notation for measures 16-18. The top staff is in treble clef with a key signature of one flat. It contains chords and melodic lines, with a dynamic *p* and a red bracket labeled 'd' under a note. The bottom staff is in bass clef with a key signature of one flat, showing a bass line with a red bracket underneath.

25. The metre of this score is BEST described as
- (A) simple duple
 - (B) compound duple
 - (C) simple quadruple
 - (D) compound quadruple
26. The bracketed chord in bar 12 is the
- (A) dominant of D minor
 - (B) supertonic of D minor
 - (C) submediant of D minor
 - (D) subdominant of D minor
27. Select the term that best describes the rhythmic device used in bar 4.
- (A) Anacrusis
 - (B) Fermata
 - (C) Syncopation
 - (D) Polyphonic
28. What is the relative major of the piece?
- (A) A Major
 - (B) D Minor
 - (C) F Major
 - (D) G Minor

Item 29 refers to the following musical symbol and notation found in the score in bar 7.

p subito

29. The English meaning of the symbol and notation is suddenly
- (A) soft
 - (B) loud
 - (C) high
 - (D) sharp

30. Identify the term that best describes the musical device bracketed in the bass staff of bars 13 – 14.
- (A) Repetition
 - (B) Chromaticism
 - (C) Imitation
 - (D) Ornamentation

Excerpt D

Excerpt D will be played TWO times.

31. The term that BEST describes the genre of the piece is
- (A) ballet
 - (B) concerto
 - (C) oratorio
 - (D) symphony
32. The musical device employed between the female and male voices in this excerpt is BEST described as
- (A) imitation
 - (B) antiphonal
 - (C) back-up vocals
 - (D) breaks and fill-ins
33. The texture created by the vocal parts in the middle section of the excerpt is
- (A) monophonic
 - (B) polyphonic
 - (C) homophonic
 - (D) heterophonic

Items 34 – 35 refers to the following score.

For un-to us a child is bo- rn un-to us a Son is giv-en un-to us a Son is giv-en

34. The missing pitch on the score marked by the **first** asterisk (*) over the second measure is
- (A) E
 - (B) C
 - (C) B
 - (D) A
35. In order to complete the melodic scale, the missing pitch on the score marked by the **second** asterisk (*) placed over the third measure is
- (A) G
 - (B) B
 - (C) A
 - (D) C

Items 36 - 40

Excerpt E

Excerpt E will be played TWO times.

36. The tonality of this piece may be identified as
- (A) chromatic
 - (B) atonal
 - (C) major
 - (D) minor
37. The melodic interval created by the first two notes played by the saxophone is a
- (A) Major 3rd
 - (B) Perfect 4th
 - (C) Perfect 5th
 - (D) Minor 6th
38. The Italian term that BEST describes the overall articulation of the saxophone at the beginning of the excerpt is
- (A) legato
 - (B) staccato
 - (C) marcato
 - (D) sforzando

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Item 39 refer to the following contour of the opening melody of Excerpt E.

(I)



(II)



(III)



(IV)



39. Which diagram BEST represents the melodic contour of the first phrase played by the saxophone in Excerpt E?

- (A) (I)
- (B) (II)
- (C) (III)
- (D) (IV)

Item 40 refer to the following phrase structure of the Excerpt E.

(I)

Intro AAB

(II)

Intro AABC

(III)

Intro ABCA

(IV)

Intro ABAC

40. How is the phrase structure of the Excerpt E BEST represented?

- (A) (I)
- (B) (II)
- (C) (III)
- (D) (IV)

41. The metre of Sonatina in G Major may be described as
- (A) simple quadruple
 - (B) compound duple
 - (C) simple duple
 - (D) cut time
42. The meaning of the tempo term 'allegretto' may be BEST explained as
- (A) moderately slow
 - (B) at a walking pace
 - (C) fairly fast
 - (D) fast
43. Which of the following terms BEST identifies the rhythmic device used at the start of Sonatina in G Major.
- (A) Syncopation
 - (B) Anacrusis
 - (C) Fermata
 - (D) Rubato
44. By the end of the first section, the music has modulated to the key of
- (A) G minor
 - (B) D major
 - (C) E major
 - (D) F minor
45. The relative minor of Sonatina in G Major is
- (A) E minor
 - (B) G minor
 - (C) D minor
 - (D) A minor

Item 46 refers to the following transpositions.

(I)



(II)



(III)



(IV)



46. Which of the options shows a correct transposition down a PERFECT fourth of the passage labelled (a) on the Sonatina in G Major score?

- (A) (I)
- (B) (II)
- (C) (III)
- (D) (IV)

47. Which of the following options is the correct key signature for the transposition of the excerpt DOWN a PERFECT fourth?

(A)



(B)



(C)



(D)



48. Which interval is marked at bar 27 (treble and bass staves)?
- (A) Major 3rd
 - (B) Minor 3rd
 - (C) Minor 10th
 - (D) Major 6th
49. Which interval is marked at bar 37 (treble staff)?
- (A) Minor 7th
 - (B) Perfect 5th
 - (C) Major 6th
 - (D) Minor 6th
50. Which of the following BEST identifies the musical device bracketed (c) at bars 32 – 35?
- (A) Repetition
 - (B) Sequence
 - (C) Imitation
 - (D) Ornamentation
51. Which triad is bracketed (d) in bar 43?
- (A) D Minor
 - (B) G Major
 - (C) D Major
 - (D) B Major
52. What is the position of the triad bracketed (d) in bar 43?
- (A) root position
 - (B) first inversion
 - (C) second inversion
 - (D) third inversion
53. Which of the following is closest in meaning to the term f_z in bar 6?
- (A) Pause
 - (B) Very loud
 - (C) Strong accent
 - (D) Suddenly soft
54. The English meaning of the term '*dimin.*' in bar 33 means
- (A) getting quieter
 - (B) getting louder
 - (C) slow down
 - (D) smaller

55. The structure of this piece is
- (A) rondo
 - (B) binary
 - (C) ternary
 - (D) through-composed
56. With which of the following cadence does the Sonatina in G Major end?
- (A) Plagal
 - (B) Perfect
 - (C) Imperfect
 - (D) Interrupted
57. The highest pitch found in the Sonatina in G Major is the note
- (A) B
 - (B) D
 - (C) F
 - (D) G
58. How many times in the Sonatina in G Major is the highest pitch found?
- (A) Two
 - (B) Three
 - (C) Four
 - (D) Five
59. The value of the shortest rest found in the piece is
- (A) $\frac{1}{4}$ of a beat
 - (B) $\frac{1}{2}$ of a beat
 - (C) $\frac{3}{4}$ of a beat
 - (D) 1 beat
60. The Sonatina in G Major by Muzio Clementi most likely belongs to the musical style/era referred to as
- (A) 21st Century/Avant garde
 - (B) Programme Music
 - (C) Impressionist
 - (D) Classical

END OF TEST

IF YOU FINISH BEFORE TIME IS CALLED, CHECK YOUR WORK ON THIS TEST.

MUSIC SPECIMEN PAPER

General Proficiency

Section I Musical Perception

Section II Musical Literacy

Mark Scheme and Key

Section I Musical Perception

Excerpt A

Question

1. (c) Pop
2. (b) Blues
3. (d) Classical
4. (c) Folk
5. (a) Gospel
6. (A) Appraising
7. (B) Blues
8. (B) Melody
9. (D) Trinidad and Tobago
10. (D) Chord Progression

Excerpt B

Question

11. (A) Calypso
12. (B) Guitar
13. (C) Imperfect cadence
14. (C) Arpeggiation
15. (C) Improvisation
16. (D) Subdominant
17. (B) Dynamics and articulation
18. (C) Jazz
19. (C) Meringue/Barbados

Excerpt C

- 20. (A) Brazilian Shaker
- 21. (B) Tenor Voice
- 22. (B) Major with some minor chords
- 23. (B) Strophic
- 24. (C)

Excerpt D

- 25. (C) simple quadruple
- 26. (D) subdominant of D minor
- 27. (C) syncopation
- 28. (C) F Major
- 29. (A) Soft
- 30. (B) Chromaticism

Excerpt E

- 31. (C) Oratorio
- 32. (A) Imitation
- 33. (B) Polyphonic
- 34. (C) Pitch "B"
- 35. (A) Pitch "G"

Excerpt F

- 36. (D) Minor
- 37. (B) Perfect 4th
- 38. (A)
- 39. (B)
- 40. (C) Intro ABCA

SECTION II MUSICAL LITERACY

- 41. (C) Simple duple
- 42. (C) Fairly fast
- 43. (B) Anacrusis
- 44. (B) D major
- 45. (A) E minor

46. C



47. (A)

48. (C) minor 10th

49. (D) minor 6th

50. (B) sequence

51. (B) G Major

52. (C) 2nd inversion

53. (C) Strong accent

54. (A) getting quieter

55. (C) Ternary

56. (B) Perfect

57. (B) D

58. (B) Three times

59. (B) ½ of a beat

60. (D) Classical

Total 60 marks