



**CANDIDATE – PLEASE NOTE!**

PRINT your name on the line below and return this booklet with your answer sheet. Failure to do so may result in disqualification.

TEST CODE **01236011**

MAY/JUNE 2019

**FORM TP 2019092**

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

**MUSIC**

**Paper 01 – General Proficiency**

*1 hour 30 minutes*

**20 MAY 2019 (p.m.)**

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This test consists of 60 items in TWO sections.
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 song “Education” sung by the Mighty Sparrow can be identified as

- (A) zuk
- (B) reggae
- (C) spooge
- (D) calypso

Sample Answer



The best answer to this item is “calypso”, 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.**



SECTION I  
MUSICAL PERCEPTION

(55 minutes)

Answer ALL questions in this section.

Listen to the selected excerpts, then shade the correct response on the answer sheet provided.

Items 1–5 refer to the following excerpt.

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) pop
- (B) blues
- (C) gospel
- (D) classical

4. The musical genre of the FOURTH sketch is referred to as

- (A) folk
- (B) jazz
- (C) gospel
- (D) western art

2. The musical genre of the SECOND sketch is referred to as

- (A) pop
- (B) folk
- (C) jazz
- (D) western art

5. The musical genre of the FIFTH sketch is referred to as

- (A) pop
- (B) jazz
- (C) classical
- (D) traditional

3. The musical genre of the THIRD sketch is referred to as

- (A) pop
- (B) folk
- (C) blues
- (D) classical

**Items 6–10**

6. Adding a new treatment to an existing composition which may incorporate changes in elements is known as
- (A) listening
  - (B) analysing
  - (C) arranging
  - (D) appraising
7. An extra part that is sung above a melody is a
- (A) drone
  - (B) descant
  - (C) countermelody
  - (D) call and response
8. A melodic figure, found in jazz, typically two or four bars long in the bass is referred to as a
- (A) riff
  - (B) tone
  - (C) drone
  - (D) syncopation
9. Reggae is a form of music which is native to the country of
- (A) Belize
  - (B) Jamaica
  - (C) Turks and Caicos
  - (D) Trinidad and Tobago
10. The spontaneous creation and performance of a piece of music without prior preparation is known as
- (A) singing
  - (B) composing
  - (C) improvisation
  - (D) chord progression

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**Items 11–17 refer to the following musical excerpt.**

**EXCERPT B**

**Excerpt B will be played THREE times.**

11. Which of the following musical forms BEST identifies the excerpt?
- (A) Leider
  - (B) Melisma
  - (C) Antiphon
  - (D) Recitative
12. The chord progression heard at “As God, the Lord of Israel ...” is
- (A)  $i - I$
  - (B)  $IV - i$
  - (C)  $i - VI$
  - (D)  $I - vii$
13. The excerpt played has
- (A) tenor voice only
  - (B) voice and instruments
  - (C) tenor instruments only
  - (D) percussion instruments only
14. The lowest tone heard in the accompaniment of “... liveth before whom I stand ...” is used as a
- (A) pedal point
  - (B) suspension point
  - (C) anticipation point
  - (D) dominant to tonic point
15. The tonality of this excerpt is
- (A) major
  - (B) minor
  - (C) atonal
  - (D) chromatic
16. The degrees of the scale that are sung by the soloist in the opening bars are
- (A) 1st, 3rd, 5th, 8th
  - (B) 6th, 1st, 3rd, 6th
  - (C) 5th, 1st, 3rd, 5th
  - (D) 4th, 1st, 3rd, 5th
17. The cadence at the end of this excerpt is BEST described as
- (A) perfect
  - (B) dominant
  - (C) imperfect
  - (D) interrupted

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18. A combination of three or more notes sounding at the same time is a
- (A) clef
  - (B) chord
  - (C) measure
  - (D) moderato
19. A large group of instrumentalists consisting of woodwind, brass, string and percussion sections is
- (A) a choir
  - (B) a choral
  - (C) an a cappella
  - (D) an orchestra
20. Which of the following musicians is MOST likely associated with composing a classical oratorio?
- (A) André Crouch
  - (B) Claude Debussy
  - (C) George F. Handel
  - (D) Leonard Bernstein

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Items 28–33 refer to the following musical excerpt.

**EXCERPT D**

Excerpt D will be played TWO times.

28. The tonality of this piece is

- (A) minor
- (B) major
- (C) atonal
- (D) chromatic

29. The rhythm of the woodblock heard throughout this excerpt is



30. Which of the following features evident in the excerpt BEST identifies the genre of the piece?

- (A) Electric band
- (B) A cappella singing
- (C) Homophonic texture
- (D) Simple chord progression

31. The musical style of this excerpt is

- (A) mento
- (B) parang
- (C) reggae
- (D) merengue

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32. The key change heard towards the end of the excerpt is a change to the

- (A) mediant
- (B) dominant
- (C) supertonic
- (D) sub-dominant

33. The formal structure of this excerpt is

- (A) ternary
- (B) strophic
- (C) verse and chorus
- (D) through-composed

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**Items 34–40 refer to the following musical excerpt.**

**EXCERPT E**

**Excerpt E will be played THREE times.**

34. The order of instruments appearing in the opening of this excerpt is
- (A) snares, piano, double bass, oboe
  - (B) double bass, snares, piano, clarinet
  - (C) snares, piano, double bass, trumpet
  - (D) double bass, snares, piano, alto saxophone
35. The metre of this excerpt may be BEST described as
- (A) irregular
  - (B) simple triple
  - (C) simple quadruple
  - (D) compound duple
36. Which of the following features of the musical style of this excerpt is played by the piano accompaniment?
- (A) Walking bass
  - (B) Arpeggiation
  - (C) Glissando
  - (D) Vamping
37. Which of the following musical features is NOT heard in this excerpt?
- (A) Rubato
  - (B) Repetition
  - (C) Syncopation
  - (D) Improvisation
38. The most prominent feature in the melody played by the wind instrument in the excerpt is
- (A) atonality
  - (B) sequences
  - (C) arpeggiation
  - (D) chromaticism
39. The formal structure of this excerpt is
- (A) A A B C A Improv
  - (B) A A B B A Improv
  - (C) Intro A A B A Improv
  - (D) Intro A B C A Improv
40. The style of jazz to which the music of this excerpt may BEST be associated is
- (A) ragtime
  - (B) cool jazz
  - (C) big band jazz
  - (D) rhythm and blues

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SECTION II  
MUSICAL LITERACY

(35 minutes)

Items 41–60 refer to the following musical score for the piece “You Can’t Catch Me!” by Gustave Sandré. Listen very carefully to the audio recording of the piece which will be played THREE times.

# You can't catch me!

SANDRÉ

Très vivement [♩ = 120]

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41. The staccato dots written in the score suggest that the music will be played
- (A) detached
  - (B) an octave lower
  - (C) an octave higher
  - (D) more dramatically
42. The term that BEST describes the musical symbol used in Bar 19 is
- (A) accent
  - (B) fermata
  - (C) off-beat
  - (D) anacrusis
43. The value of the rhythmic pattern bracketed in (d) in measure 21 is equal in value to
- (A) one beat
  - (B) three beats
  - (C) half of a beat
  - (D) a quarter of a beat
44. The key to which the music has modulated at Bars 8 and 9 is
- (A) dominant
  - (B) tonic minor
  - (C) subdominant
  - (D) relative minor
45. The bar at which the piece is at its loudest is
- (A) Bar 3
  - (B) Bar 8
  - (C) Bar 14
  - (D) Bar 17
46. The pitch name of the note bracketed (e) in Bar 17 is
- (A) C
  - (B) D
  - (C) E
  - (D) F
47. The English meaning of the symbols "pp leggiero" found in Bar 1 may be interpreted as
- (A) fairly quiet and fast
  - (B) very quiet and light
  - (C) very quiet and bouncy
  - (D) very loud and detached
48. The interval bracketed (f) found on the lower staff of Bar 7 is a
- (A) minor 7th
  - (B) major 7th
  - (C) major 6th
  - (D) diminished 6th
49. The chord sequence bracketed at (g) in the piece at Bars 11 and 12 is
- (A) supertonic to tonic
  - (B) supertonic to dominant
  - (C) sub-dominant to dominant
  - (D) leading tone to sub-dominant
50. The term that BEST describes the melodic device in Bars 18 and 19 is
- (A) melisma
  - (B) sequence
  - (C) repetition
  - (D) ornamentation

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51. The Italian term which BEST represents the tempo of this piece as indicated by the metronome mark at the beginning of the piece is
- (A) largo
  - (B) vivace
  - (C) allegretto
  - (D) accelerando
52. The name of the composer of the piece of music is
- (A) Bach
  - (B) Mozart
  - (C) Sandré
  - (D) Clementi
53. The bracketed chord in Bar 9, labelled (a), is a
- (A) tonic of C major
  - (B) dominant of C major
  - (C) supertonic of C major
  - (D) submediant of C major
54. The musical symbol bracketed (b) in Bar 16 means that the music will be played
- (A) smoothly
  - (B) detached
  - (C) an octave lower
  - (D) an octave higher
55. The metre of this piece is BEST described as
- (A) simple triple
  - (B) simple duple
  - (C) compound triple
  - (D) compound duple
56. The term that BEST describes the form of this piece is
- (A) binary
  - (B) strophic
  - (C) ternary
  - (D) through-composed
57. The cadence heard at the end of the piece is
- (A) imperfect
  - (B) surprise
  - (C) plagal
  - (D) perfect
58. The Italian term that BEST describes the articulation of the piece played at the beginning of the score is
- (A) tenuto
  - (B) legato
  - (C) marcato
  - (D) moderato

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59. The chord labelled (i) in Bar 18 is the

- (A) root position of F major
- (B) first position of F major
- (C) first inversion of D minor
- (D) second inversion of D minor

60. Which of the following musical scores BEST represents a transposition of pitches down a perfect 5th of Bar 4, labelled "j"?



END OF SECTIONS I and II

**YOU ARE ALLOWED FIVE MINUTES TO RECHECK THIS PAPER. THE INVIGILATOR WILL COLLECT THE PAPER WHEN THE TIME IS UP.**

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