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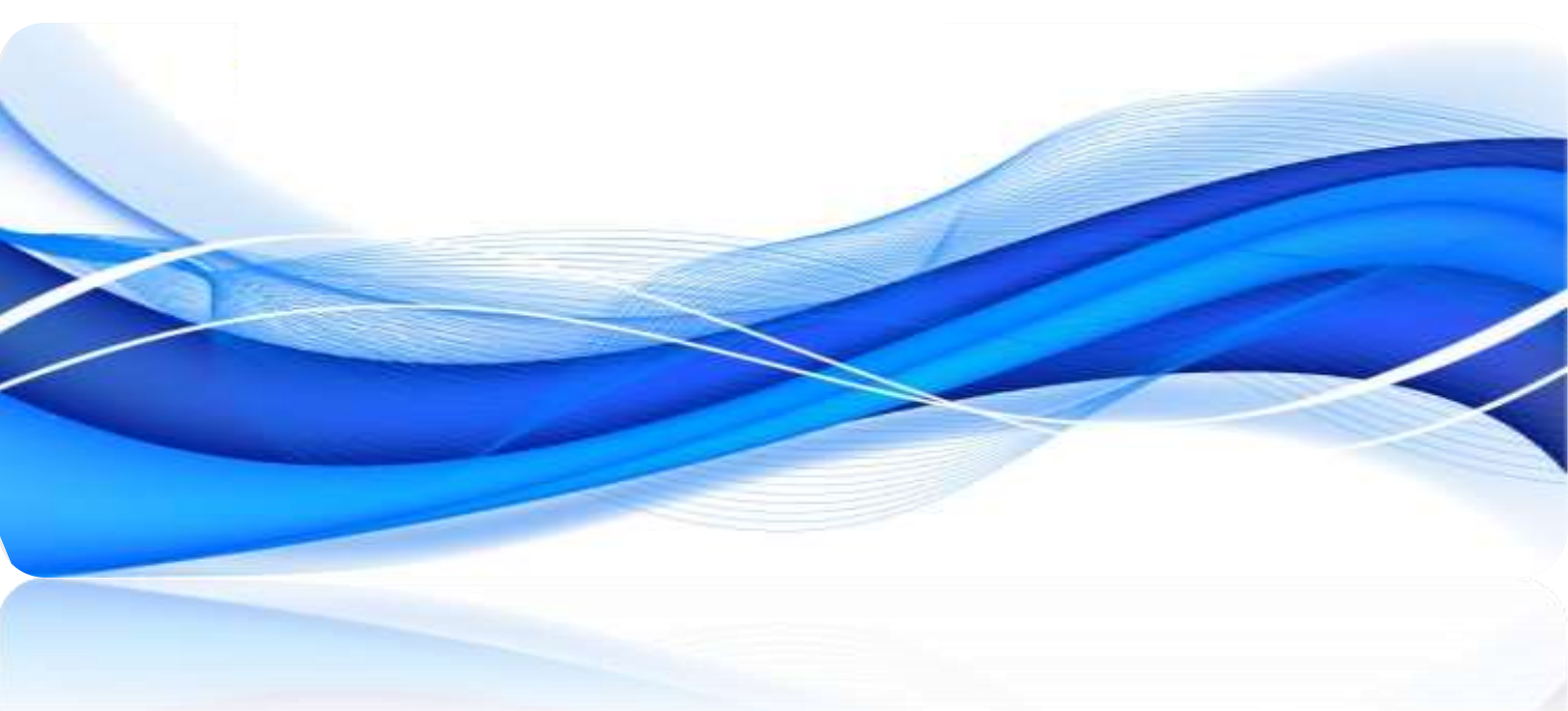
Caribbean Secondary  
Education Certificate®

# SYLLABUS

# MUSIC

CXC 31/G/SYLL 17

Effective for examinations from May–June 2022



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## NOTE TO TEACHERS AND LEARNERS

This document CXC 31/G/SYLL 17 replaces CXC 31/G/SYLL 09 issued in 2009. The major amendments and additions to the syllabus are written in italics.

First issued in June 1997

Revised 2000

Revised 2009

Revised 2017

Amended 2019

Amended 2021

### PLEASE NOTE



**This icon is used throughout the syllabus to represent key features which teachers and learners may find useful.**

# 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 is 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 self and others as students work independently and in teams; showing sensitivity to the cultures and contributions of others. Students who pursue this course of study will also refine their thinking skills as they are engaged in activities to refine their creative, inventive, critical thinking, listening, research, problem-solving and technological skills. In a diverse industry which is in many instances technologically driven; these skills will prepare students for economic opportunities through employment and entrepreneurial ventures in music and related fields.

In offering the **CSEC**<sup>®</sup> Music syllabus, the Caribbean Examinations Council is providing opportunities for the development of a practical and theoretical knowledge of music and skills that can form the basis for further studies in teaching, performing, conducting, composing, arranging and producing. The syllabus is rooted in Caribbean musical expressions, as well as in the musical expressions of other cultures. Further, the syllabus enables people of the region 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. Teachers are encouraged to use a range of teaching and assessment strategies which include guided questions, research, performances, observations and repetitions that will enable students to gain a level of independence and cooperative skills as they develop their practical skills and apply the theories of music.

The syllabus also contributes to the development of selected attributes from the CARICOM Ideal Person 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 social environment and nurtures its development in the economic and entrepreneurial spheres in all other areas of life; and, has developed the capacity to contribute to the holistic wellbeing of self and others, within the Caribbean Community. (CARICOM Education Strategy, 2000).

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

## ◆ AIMS

The syllabus aims to:

1. foster an appreciation for music as integral to human expression;
2. encourage the desire to continue learning music in both formal and informal settings;
3. produce individuals who can create, evaluate and critically analyse music;
4. provide opportunities through which students can develop creativity/self-directedness and interpersonal skills, 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; and,
6. promote the development of entrepreneurial and technological skills.

## ◆ 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	Researcher (Publisher)
Arranger/Composer	Music Critique
Conductor/Band Leader	Music Journalist
Cultural Officer	Music Librarian
Sound Engineer	Music Therapist
Instrument Repair Technician	Music Retailer
Piano Tuner	Ethnomusicologist
Music Educator	Disc Jockey
Performer	Entertainment Lawyer
Producer of programmes and records	

## ◆ SUGGESTED TIMETABLE 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.

## ◆ ORGANISATION OF THE SYLLABUS

The syllabus is organised into four Sections which are representative of the major areas of study, namely:

SECTION 1: *Listening and Appraising*: Music History

SECTION 2: Listening and Appraising: Music Literacy and Perception

SECTION 3: Performing

SECTION 4: Composing

## ◆ RECOMMENDED TEACHING APPROACHES

For the effective teaching of the Music Syllabus teachers are encouraged to provide opportunities for students to interact with experts from the music industry, observe live performances, perform for audiences alone and with others to build their confidence and technical competence. Activities used in the teaching of this Syllabus should mirror what obtains in the real world environment thereby allowing students to make 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; and perform with instruments to develop fluency, accuracy and read from standard notation or chord symbols.

It is also 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) that will expose students to the:

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 genres of music by reference to musical elements;
2. composition of simple pieces for the classroom or other audiences;
3. 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); and,
4. playing of instruments. 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.

## ◆ CERTIFICATION

The Syllabus will be examined for the General Proficiency certification. A candidate's performance will be indicated on the certificate by an overall numerical on a six-point scale as well as a letter grade for each of the profile dimensions, namely Listening and Appraising (LIAP), Performing (PERF) and Composing (COMP). The School-Based Assessment component for this syllabus is aligned to selected units within the regional qualification of the Caribbean Vocational Qualification (CVQ\*). Through this integration, once all requirements for issuing the CVQ\* are met, every candidate with acceptable grades will receive a Statement of Competence to recognise their competencies in selected units (as detailed on page 51) from the Level 1 Caribbean Vocational Qualification (CVQ\*) in Musical Performance - Level 1 (CCECE10109). The decisions to award competencies will be based on the quality and relevance of the pieces of evidence presented for the occupational area.

## ◆ SKILLS AND ABILITIES TO BE ASSESSED

The knowledge and skills students are expected to develop on the completion of the Syllabus have been grouped under three headings:

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

## ◆ DEFINITION OF PROFILE DIMENSIONS

The three profile dimensions, namely Listening and Appraising (LIAP), Performing (PERF) and Composing (COMP) are described below.

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

The examination is offered at the General Proficiency Level. The assessment comprises three papers. Paper 01 (LIAP), Paper 02 (COMP/PERF), Paper 03 (LIAP/PERF). Paper 01 is assessed externally. Paper 02 (Practical Assessment) and Paper 03 (School-Based Assessment) are assessed by the teacher and moderated by CXC®. Paper 03, the SBA, has two sections, (1) LIAP - one assignment chosen from the syllabus (2) PERF – one solo performance and one ensemble.

The examination requirements are:

### EXTERNAL ASSESSMENT

<b>Paper 01</b>	<b>Listening and Appraising (LIAP)</b>	<b>(120 marks)</b>
Multiple Choice (1hr 30 min)	Sixty multiple choice items based on music perception, music literacy and music history (60 marks)	

<b>Paper 02</b> <b>Practical Assessment</b>	<b>Composing (COMP) and Performing (PERF)</b>	<b>(102 marks)</b>
	<b>Composing (COMP)</b>	

Candidates will be required to present TWO compositions for assessment, as well as participate in a Viva Voce.

Candidates are required to submit a composing file containing:

- 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. (35 x 2 marks)
- Viva Voce, in which the candidate discusses particular musical features of the pieces presented in the composing file. (4 marks)

#### **Performing (PERF)**

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

Candidates will be required to:

- Sing or play one selected solo piece from any musical genre (2- 4 minutes). *The performance must be contrasted in key, tempo and style from that which will be presented in Paper 03.* (19 marks)
- Sing or play one scale and arpeggio in the key of the piece or one technical study. (5 marks)

- (c) participate in Viva Voce, in which the candidate discusses particular musical features of the pieces learnt during the two years of performance. (4 marks)

**Paper 03  
(School-Based  
Assessment)**

**Listening and Appraising (LIAP) and Performing (PERF)  
(78 marks)**

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

1. 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. (30 marks)

2. PERF

(a) One Solo performance

Sing or play ONE solo piece from any musical genre (2–4 minutes)  
(19 marks)

(b) Scale and Arpeggio

Play ONE scale (major or minor) and arpeggio or present one technical study. The scale and arpeggio should be in the key of the solo pieces. (5 marks)

Note:

Vocal candidates should present a technical study OR select a technical exercise (not necessarily in the key of the solo piece. (Vocal candidates do not perform a scale and arpeggio).

*Candidates presenting a solo piece on un-tuned percussion (for example, drum-kit) should play a scale and arpeggio on a tuned percussion instrument OR present a drum study piece that is scored.*

*Musical scores are required for drum pieces as is expected for all other instruments.*

(c) One Ensemble

One instrumental or vocal piece performed in a group of two (2) to six (6) players. The ensemble piece must be 3–5 minutes in duration. The candidate being examined must perform a clear and distinguishable role in the group.

Candidates may present a second instrument for the ensemble piece. The instrument chosen must be played at the same level as the one used in the solo performance. **(12 marks)**

## ◆ WEIGHTING OF PAPERS AND PROFILE DIMENSIONS

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

Profile Dimensions	Paper 01		Paper 02		Paper 03 SBA SBA Portfolio		Total	
	Marks	%	Marks	%	Marks	%	Marks	%
Listening and Appraising (LIAP)	60 (Weighted 120)	40	-	-	30	10	150	50
Performing (PERF)	-		28	9	36 (Weighted 48)	16	76	25
Composing (COMP)	-		74	25	-		74	25
Total	120	40	102	34	78	26	300	100
%	40		34		26		100	

Please refer to the Assessment Details on pages 38 to 40.

## ◆ REGULATIONS FOR PRIVATE CANDIDATES

1. Private candidates must be entered through institutions recognised 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.
5. The name, school, and territory of the identified teacher or tutor should be submitted to the Council on registration for the subject.

## ◆ 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 reusing SBA scores should register as "Resit candidates" and must provide the previous candidate number when registering.

2. These candidates must rewrite Papers 01 and 02 of the examination for the year in which they re-register.
3. Resit candidates must be entered through a school, approved educational institution, or the Local Registrar's Office.

## ◆ 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/electronic recording device;
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); and,
  - (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 three 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; and,
    - 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.



## ◆ SECTION 1: LISTENING AND APPRAISING: MUSIC HISTORY AND THEORY

### GENERAL OBJECTIVES

On completion of this Section, students should:

1. develop an appreciation for selected musical style periods throughout history;
2. understand the stylistic elements of performance synonymous with a cross-section of selected musical style periods studied;
3. develop an appreciation for the historical, *economic* and socio-cultural contexts and background within which music was originated, created and performed in a wide cross-section of musical style periods; and,
4. have a general perspective on the lives and works of notable composers, songwriters and performers in the cross-section of musical style periods studied.

### SPECIFIC OBJECTIVES

On completion of this section, students should be able to:

1. identify the selected musical style periods throughout history;
2. describe the characteristics of the selected musical style periods throughout history;
3. evaluate musical compositions and performances within a historical context using a variety of established styles and forms within selected musical style periods;
4. analyze the main characteristics and features of musical compositions using styles and forms from selected musical style periods with reference to musical elements;
5. describe the origin, creation and development of important musical forms and styles based on historic, economic and sociocultural contexts throughout selected musical style periods; and,
6. describe the lives and works of selected notable composers, songwriters and performers in the development of musical compositions from selected musical style periods.

### CONTENT

1. **Selected Musical *Style* Periods:** Baroque, Classical, Romantic, 20<sup>th</sup> Century, Caribbean and present-day periods of music, including popular and avant-garde styles and forms.
2. **Main Characteristics of the Selected Musical *Style* Periods**
  - (a) Baroque



## SECTION 1: LISTENING AND APPRAISING: MUSIC HISTORY AND THEORY (cont'd)

- (i) abundance of ornamentation (trills, turns);
  - (ii) tonality established, for example, abundance of very clear triads, seventh chords, diminished seventh chords;
  - (iii) *bass continuo and instruments along with keyboard instruments such as harpsichord, clavichord and organ;*
  - (iv) abundance of polyphony, often dense musical textures; and,
  - (v) occasional use of brass and timpani.
- (c) Classical
- (i) simplification of ornamentation (simple turns);
  - (ii) tonality 'simplified'; less dense textures;
  - (iii) often symmetrical phrasing; clearly stated incomplete and complete cadences;
  - (iv) non-English text if vocal; and,
  - (v) *harpsichord and clavichord are replaced by the piano.*
- (d) Romantic
- (i) *lush, expanded stringed section in orchestra; more active wind and percussion section;*
  - (ii) thicker harmonic texture; expanded harmonic vocabulary;
  - (iii) expressive use of voice, accompanied by piano or orchestra;
  - (iv) *rich and sensuous sound using tone colour to obtain variety of mood and atmosphere; and,*
  - (v) establishment of instrumental music as primary mode of music performance.
- (e) 20<sup>th</sup> Century Avant-Garde/Modern
- (i) radical and diverse musical tastes; unconventional rhythms, sounds and melodic patterns;

## SECTION 1: LISTENING AND APPRAISING: MUSIC HISTORY AND THEORY (cont'd)

- (ii) liberation of acceptable sounds to include electronic and non-conventional sound sources;
- (iii) thicker and varied harmonic textures; increased incorporation of dissonant harmonies, polytonality and atonality; and,
- (iv) steady driving pulse, repetition of melodic and rhythmic patterns and phrases.

**Selected Musical Styles and Forms:** Western Art/Classical, Jazz and Blues, Gospel and Caribbean Folk.

### 3. Musical Styles and Forms

- (a) Western Art/Classical:
  - (i) Vocal *including* aria and recitative (classical), cantata (baroque to 20<sup>th</sup> century); cantata (baroque to 20<sup>th</sup> century); chorale (baroque, classical); opera (baroque, classical, 20<sup>th</sup> century); and oratorio (baroque).
  - (ii) Instrumental *including* concerto (classical, romantic, modern), minuet and trio (Classical), rondo (baroque, classical, romantic), sonata (baroque, classical), symphony (classical), theme and variations (classical to 20<sup>th</sup> century), waltz (classical), music theatre (romantic, 20<sup>th</sup> century), serial music (avant-garde, 20<sup>th</sup> century), tone poem (avante garde, 20<sup>th</sup> century), 20<sup>th</sup> century oratorio (baroque).
- (b) Jazz and Blues *including* *Twelve-bar* Blues, Rhythm and Blues, Swing, Bebop, Cool Jazz, Jazz Rock and Jazz Fusion.
- (c) Gospel such as Negro Spiritual, Southern Gospel Spiritual, Traditional Gospel, Modern Gospel and Contemporary Gospel.
- (d) Caribbean Popular such as Reggae, Calypso, Dancehall, Spouge, Soca, Zouk, Compas, Bossa Nova, Meringue, Salsa and Rumba.
- (e) Caribbean Folk such as Chutney, Jonkunnu, Kumina, Mento, Parana, Quadrille, Shango and Tuk.

**Main Characteristics and Features of Musical Styles and Forms:** Western Art/Classical, Jazz and Blues, Gospel and Caribbean Folk.

### 4. Characteristics and Features of Musical Styles and Forms

- (a) Jazz and Blues
  - (i) Catchy melodies with improvisation and 'scatting', bent notes;





## SECTION 1: LISTENING AND APPRAISING: MUSIC HISTORY AND THEORY (cont'd)

- (ii) syncopated rhythms; rhythmic riffs, strong bass line, swung rhythms, irregular rhythms;
  - (iii) memorable structures – harmonic progressions, repetitive melodic phrases;
  - (iv) expanded chord extensions and substitute chords; and,
  - (v) small combos or large band ensembles of varying family of instruments.
- (b) Gospel
- (i) typically religious vocal music that is personal and emotional; has influences of the traditional hymn and the negro spiritual; more lively than traditional hymn;
  - (ii) sung by soloists or more commonly, large choirs and chorus with audience participation sometimes audience; repetitive phrases;
  - (iii) ‘call and response’ structures; often repetitive phrases;
  - (iv) strong rhythmic and often extemporaneous accompaniment; includes vamps, hand clapping on the off-beat; and,
  - (v) Flexible grouping of voices and accompaniment
- (c) Caribbean Popular music
- (i) strong focus on rhythmic patterns and extemporaneous accompaniment;
  - (ii) melodic lines less clearly defined in some styles; mostly syllabic;
  - (iii) rhythmic riffs and clear ostinato drum beat patterns that define style;
  - (iv) interplay between vocals and instrumental accompaniment; use of ad libs and fill ins; and,
  - (v) wide range of both electronic and acoustic instruments deployed; use of technological tools to enhance sound.
- (d) Caribbean Traditional/ Folk Music
- (i) infusion of traditional African and Indian rhythmic patterns;
  - (ii) simple melodic structures with narrow to medium range; Call and response patterns and heavy use of repetition and syllabic;

## SECTION 1: LISTENING AND APPRAISING: MUSIC HISTORY AND THEORY (cont'd)

- (iii) mainly traditional acoustic instruments for accompaniment; sometimes acapella performance; frequent use of body percussion;
- (iv) strong rhythmic patterns with off- beat, syncopation and sometimes polyrhythms;
- (v) simple harmonic progressions; based upon pentatonic scale, diatonic or Indian raga; and,
- (vi) performed by small and large groups with audience participation.

### 5. Origin, Creation and Development of Music – Selected Musical *Style* Periods:

- (a) Notable social and economic uprisings such as nationalism, African Liberation;
- (b) Popular music trends;
- (c) Programme music;
- (d) Absolute music; and,
- (e) Religio-political state.

### 6. Key Composers, Songwriters and Performers and their Works – Selected Musical *Style* Periods

- (a) Baroque *including* Henry Purcell, Antonio Vivaldi, Johann S Bach, George F Handel.
- (b) Classical *including* Joseph Haydn, Wolfgang A Mozart, Ludwig V Beethoven.
- (c) Romantic *including* L. V. Beethoven, Franz Schubert, Hector Berlioz, Clara Schumann, Peter Tchaikovsky.
- (d) 20<sup>th</sup> Century Avante Garde and Popular) *including* Bessie Smith, Duke Ellington, George Gerswhin, Arturo Tappin, Bob Dylan, Jimmy Cliff, Rita Marley, Robert Nesta Marley Calypso Rose (*McCartha Linda Sandy-Lewis*), Mighty Sparrow (*Slinger Francisco*).

## SECTION 1: LISTENING AND APPRAISING: MUSIC HISTORY AND THEORY (cont'd)

### MUSICAL STYLE PERIODS, GENRES, STYLES AND FORMS TO BE STUDIED FOR THE 2022–2024 EXAMINATIONS

7. Western Art/Classical:	Jazz/Blues:	Gospel:	Caribbean Popular:	Caribbean Folk:
Early Baroque – Chorale	Blues	Spirituals	Calypso	Mento
Baroque and 20 <sup>th</sup> Century – Cantata	Swing	Traditional Gospel	Reggae	Parang
Baroque – Oratorio	Jazz Rock	Contemporary Gospel	Zouk	Quadrille
Baroque and Classical – Concerto			Soca	Kumina
Classical – Rondo				
20 <sup>th</sup> Century – Music				
Theatre				

### MUSICAL STYLE PERIODS, GENRES, STYLES AND FORMS TO BE STUDIED FOR THE 2025-2027 EXAMINATIONS

8. Western Art/Classical	Jazz/Blues	Gospel	Caribbean Popular	Caribbean Folk
Baroque – Cantata	Blues	Spirituals	Calypso	Negro
Classical, Romantic	Rhythm and Blues	Traditional Gospel	Reggae	Spirituals
Classical – Theme and Variations	Blues	Modern Gospel	Kompa	Chutney
Classical – Minuet and Trio	Jazz Fusion		Bossa Nova	Mento
Romantic – Programme music				Shango
Avant Garde – Aleatory Music				

### MUSICAL STYLE PERIODS, GENRES, STYLES AND FORMS TO BE STUDIED FOR THE 2028-2030 EXAMINATIONS

9. Western Art/Classical	Jazz/Blues	Gospel	Caribbean Popular	Caribbean Folk
Baroque – Oratorio	Swing	Spirituals	Dance Hall	Mento
Baroque – Recitative and Aria	Rhythm & Blues	Modern Gospel	Spouge	Parang
Classical – Sonata	Blues	Contemporary Gospel	Soca	Jonkunnu
Classical – Rondo	Cool Jazz	Gospel	Tuk	Quadrille
Classical – Minuet			Ringband	
20 <sup>th</sup> Century – Music				
Theatre				



## SECTION 1: LISTENING AND APPRAISING: MUSIC HISTORY AND THEORY (cont'd)

### MUSICAL STYLE PERIODS, GENRES, STYLES AND FORMS TO BE STUDIED FOR THE 2031-2033 EXAMINATIONS

10. Western Art/Classical	Jazz/Blues	Gospel	Caribbean Popular	Caribbean Folk
Baroque – Chorale	Blues	Spirituals	Dance hall	Quadrille
Romantic, Modern – Opera	Bebop	Traditional gospel	Calypso	Shango
Classical, Romantic-Waltz	Jazz Fusion	Modern Gospel	Kompa	Parang
Classical – Theme and Variations			Meringue	Chutney
Avant Garde – Serial Music			Soca	

### Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Section, teachers are advised to engage students in the teaching and learning activities listed below:

1. Teachers are encouraged to create and/or give students access to a library of audio resources. The library should contain a wide cross-section of compositions from **selected musical style periods**. Students should collaboratively compare and present on musical periods, musical styles, forms, and compositions.
2. Teachers are encouraged to guide students to suggested works for study. Students should then be given access to audio and score publications of the works that have been selected for study from the selected musical periods. Students should be asked to analyse the available score publications and note the similarities and or differences based on the musical style periods.
3. Have students listen to selected pieces of music in a listening/commentary laboratory and then discuss in a class the unique sounds from the selected musical style periods, forms and styles and the feelings evoked when they listen to the piece or pieces.
4. Teachers are encouraged to use video presentations and computer-assisted learning (commercial and student developed), interactive boards, Internet, and electronic recording devices to provide students with a thorough understanding of the various types of musical representations, Musical Listening and Appraising and Performance across musical style periods.
5. Have students conduct group research on selected musical forms, styles and associated composers, songwriters and performers and compositions from the selected musical periods. Encourage them to access information from books, journal articles, documentaries, interviews, interview transcripts, films, biographical profiles in the preparation of their paper.

## SECTION 1: LISTENING AND APPRAISING: MUSIC HISTORY AND THEORY (cont'd)

6. Teachers are encouraged to guide students in the preparation, maintenance and completion of their SBA portfolio. The SBA portfolio should be developed over the two-year period and should include evidence to support the competencies that each student has developed.

## ◆ SECTION 2: LISTENING AND APPRAISING: MUSIC LITERACY AND PERCEPTION

### GENERAL OBJECTIVES

On completion of the Section, students should:

1. develop an appreciation for the elements of music for listening and appraising;
2. develop the knowledge and skills required to engage in music as an educative activity, valuing the process as much as the end product;
3. acquire direct experience of music through listening and appraising;
4. develop knowledge and understanding of the socio-cultural context of different types of music;
5. develop an appreciation for the use of technology to explore musical genres;
6. develop an appreciation for the variety and quality of sound produced from available technologies;
7. develop interpersonal, critical thinking, problem-solving and research skills by engaging in musical activities; and,
8. develop an understanding of the careers that utilise listening and appraising skills.

### SPECIFIC OBJECTIVES

Students should be able to:

1. describe the ways in which musical elements are used to create music of different genres;
2. describe the ways in which musical elements are used to create music of different styles;
3. evaluate music perceived;
4. evaluate the use of musical elements across genres;
5. evaluate the use of musical elements across styles;
6. describe ways in which expressive elements are used in performance;
7. describe ways in which timbral effects are used in performance;
8. appraise musical composition and performance practice in social and historical contexts;
9. analyse and interpret a score to enhance the ability to listen and appraise; and,
10. discuss the value of listening and appraising skills in select careers.

## SECTION 2: LISTENING AND APPRAISING: MUSIC LITERACY AND PERCEPTION (cont'd)

### CONTENT

#### 1 – 5. Listening and Appraising (See Appendix I)

- (a) Definition of critical terms:
- (i) Listening;
  - (ii) Appraising;
  - (iii) Musical perception; and,
  - (iv) Genres and styles.
- (b) Musical Elements:
- (i) Rhythm:
    - definition;
    - duration: length of sound;
    - metre: metric patterns and rhythmic features in simple and compound time signatures; and,
    - accents.
  - (ii) Melody:
    - definition;
    - notation: system of writing music including symbols; and,
    - pitch: highness/lowness of musical sound.
  - (iii) Harmony:
    - definition;
    - types of harmony; and,
    - texture: thinness and thickness of musical sound.
  - (iv) Expression:
    - definition;

## SECTION 2: LISTENING AND APPRAISING: MUSIC LITERACY AND PERCEPTION (cont'd)

- dynamics;
  - tempo; and,
  - articulation.
- (v) Structure:
- musical devices;
  - forms; and,
  - styles.
- (vi) Timbre/Instrumentation:
- vocal and vocal combinations;
  - strings;
  - wind: brass and woodwind;
  - percussion;
  - steel pan; and,
  - instrumental techniques.
- (c) Genres and Styles.
6. **Expressive Elements Used in Performance**
- (a) Dynamics.
  - (b) Articulation.
  - (c) Tempi performance directions (symbols and foreign terms used in musical notation and translated in performance).
7. **Timbral Effects Used in Performance**
- (a) Instrument families and combinations.
  - (b) Vocal combinations.



## SECTION 2: LISTENING AND APPRAISING: MUSIC LITERACY AND PERCEPTION (cont'd)

- (c) Special vocal and instrumental effects used in performance:
  - (i) flutter tonguing;
  - (ii) harmonics;
  - (iii) mute; and,
  - (iv) pizzicato.

### 8. Musical Composition and Performance

- (a) Musical excerpts.
- (b) Stylistic characteristics within the socio-cultural contexts.
- (c) Translative skills.
- (d) Interpreting musical compositions.

### 9. Musical Scores

- (a) Musical Symbols.
- (b) Musical Notation.
- (c) Types of Scores.
- (d) Other visual representations.

### 10. Values

- (a) Influences perception.
- (b) Decision making.
- (c) Preferences.

## SECTION 2: LISTENING AND APPRAISING: MUSIC LITERACY AND PERCEPTION (cont'd)

### Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Section, teachers are advised to engage students in the teaching and learning activities listed below.

1. Teachers are encouraged to plan carefully a programme of study that includes Musical Perception, Musical Literacy and guided analysis of suggested listening musical works. These should be included in a Listening and Appraising project that meet the requirements of the SBA. Students should commence the SBA activities by Term II of the first year of study.
2. Teachers are encouraged to expose students to a range of musical genres and styles to include but not limited to: Folk (traditional), Gospel, Western Art (classical), popular, Jazz and Blues. Students should then be asked to describe in their journal the ways in which the musical elements are utilised in various combinations from each genres.
3. Teachers are encouraged to carefully select and prepare short listening excerpts that will allow students to focus on particular musical elements. Students should then be asked to identify, describe, analyse structural and expressive elements and to discuss how these features differ for different genres and styles.
4. Teachers are encouraged to plan classroom activities that would allow students to develop music theoretical understanding and apply such to a musical context. It would be helpful to engage students in group activities that will allow them to present their work to their peers.
5. Teachers are encouraged to plan activities that will allow students to listen to music while observing musical scores simultaneously.
6. Teachers are encouraged 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 collaborating group research assignments or individual assignments. Students should be encouraged to interview performers, composers, arrangers and attend live performances regularly.
7. Encourage students 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.
8. Students should be encouraged to critique school performances or other local live performances, thereby sharpening their listening skills and analytical ability by making reference to structural and expressive and other musical features of music to which they are exposed.
9. Teachers are encouraged to organise for students to explore a range of musical excerpts and investigate stylistic characteristics within the socio-cultural contexts. Students should then be asked to use translative skills to interpret musical compositions.

## ◆ SECTION 3: PERFORMING

### GENERAL OBJECTIVES

On completion of the Section, students should:

1. develop an appreciation for the elements of music in performing;
2. develop the knowledge and skills required to engage in music performance and valuing the process as much as the end product;
3. develop an acceptance of diverse musical expressions and interests;
4. develop a musical understanding of aesthetic intentions of different styles and genres;
5. develop an approach to accurately perform what was intended by the composer or arranger;
6. develop the ability to interact with each other in a courteous exchange of ideas through the use of musical terms and idioms;
7. develop interpersonal, critical thinking, technological, problem-solving and research skills by engaging in different musical activities and performances;
8. develop an understanding and approach for performing in different environments; and,
9. develop an understanding of the careers that utilise performing skills.

### SPECIFIC OBJECTIVES

Students should be able to:

1. display technical competence when performing alone;
2. display technical competence when performing with others;
3. use expressive elements of a musical score when performing;
4. interpret expressive elements of a musical score when performing;
5. use structural elements of a musical score when performing;
6. interpret structural elements of a musical score when performing;
7. interpret musical styles when performing;
8. evaluate the structure of pieces performed;
9. demonstrate structural awareness in a performance;

### SECTION 3: PERFORMING (cont'd)

10. discuss music performed in a viva voce;
11. differentiate between acoustics and sound control;
12. exhibit ensemble skills;
13. perform from scores or other visual representations; and,
14. discuss and comment on related careers that utilise performing skills.

### CONTENT

#### 1 – 4. Technical Competence when Performing

- (a) Correct and appropriate posture for instrument presented in solo and ensemble performances.
- (b) Hold and set instrument correctly; correct breathing techniques; correct playing techniques; play with acceptable embouchure on wind and percussion instruments.
- (c) Sing with correct intonation, diction and enunciation of words.
- (d) Manipulate instrument with mastery and confidence appropriate to levels of foundation, intermediate or advanced levels.
- (e) Play technical studies to overcome areas of difficulty or showcase dexterity at the appropriate level of performance:
  - (i) play major and minor scales and arpeggios in the same keys as pieces performed;
  - (ii) play scales, arpeggios and technical studies with accuracy and fluency; and,
  - (iii) memorise technical studies, scales and arpeggios.
- (f) Perform selected rehearsed pieces from musical scores or other visual representations:
  - (i) play rehearsed pieces with fluency and accuracy; and,
  - (ii) play with appropriate interpretation of musical style and musical expression.
- (g) Special reinforcement of the expressive elements; for example, appropriate tempo and dynamics.

### SECTION 3: PERFORMING (cont'd)

- (h) Technical and artistic skills to meet rehearsal and performance requirements:
  - (i) critical listening, technical, artistic and interpretive strengths and weaknesses;
  - (ii) peer evaluation; and,
  - (iii) interpretation of performance standards.
- (i) Occupational health and safety principles in private practice:
  - (i) care and maintenance of musical instruments;
  - (ii) practice routines – length, posture;
  - (iii) warm-up exercises; and,
  - (iv) breaks.
- (j) Performance anxiety:
  - (i) symptoms and causes;
  - (ii) strategies to overcome;
  - (iii) physical problems; and,
  - (iv) mental problems.

#### 5-6. Structural Elements

- (a) Rhythm;
- (b) Melody;
- (c) Harmony;
- (d) Texture;
- (e) Structure;
- (f) Style;
- (g) Articulation;
- (h) Timbre;

### SECTION 3: PERFORMING (cont'd)

- (i) Dynamics;
- (j) Tonality; and,
- (k) Instrumentation.

#### 7. Musical Styles

- (a) Understanding of musical elements is applied to performance of solo and ensemble pieces:
  - (i) rhythmic, melodic, harmonic features; and,
  - (ii) expressive features: articulation, dynamics, tempi.
- (b) Musical styles and period:
  - (i) Interpret musical elements whilst performing in context of the culture, period, musical composer and genres;
  - (ii) Baroque, classical, Romantic, modern, Caribbean, avant-garde;
  - (iii) Jazz/Blues, folk, pop, calypso, reggae, parang;
  - (iv) Musical Character: March, programme music, waltz, song; and,
  - (v) Mood: calm, sad, graceful, happy, bold, soulful, vigorous.

#### 8. Structure of Performance Pieces

- (a) Phrases.
- (b) Repetitions.
- (c) Introductions.
- (d) Form:
  - (i) binary;
  - (ii) ternary;
  - (iii) theme and variation;
  - (iv) sonata; and,
  - (v) rondo.

## SECTION 3: PERFORMING (cont'd)

### 9. Structural Awareness

- (a) Recognise and interpret the formal structure of pieces performed. Example:
  - (i) Phrase structure, slurs;
  - (ii) Verse and chorus;
  - (iii) Binary and Ternary;
  - (iv) Rondo;
  - (v) Da capo and fine;
  - (vi) Repeats;
  - (vii) Theme and Variation;
  - (viii) Call and Response;
  - (ix) Cadential points – feminine and masculine endings;
  - (x) Introduction and Coda; and,
  - (xi) Sonatina/Sonata form etc.
- (b) Play and perform a variety of pieces to develop a portfolio reflecting various structures and musical features.

### 10. Viva Voce – Musical Performances

- (a) Musical character of pieces performed contained within a portfolio
  - (i) Rhythmic features;
  - (ii) Melodic features;
  - (iii) Features of genre;
  - (iv) Harmonic features, types of chords;
  - (v) Expressive features: Articulation, tempi, dynamics; and,
  - (vi) Composer, style, period.

### SECTION 3: PERFORMING (cont'd)

- (b) Musical Critique
  - (i) Musical criteria and assessment rubrics;
  - (ii) Self-assessment (own performance); and,
  - (iii) Peer assessment (others performance).
- (c) Performer's Reflection
  - (i) What did you do?
  - (ii) What went well?
  - (iii) What could be improved?
  - (iv) What would you do differently if you were required to repeat the performance?

#### 11. Acoustics and Sound Control

- (a) Evaluation of the dimensions of performance space to determine a set volume at a comfortable level, for example:
  - (i) open or enclosed space;
  - (ii) wooden, concrete, carpeted or lawn flooring;
  - (iii) concrete, wooden walls;
  - (iv) positioning of instrument/performer;
  - (v) distance between the performer and audience; and,
  - (vi) use of a sound system.
- (b) Audience size as it affects sound:
  - (i) a solo performance in an enclosed space in front of ten spectators as opposed to one hundred; and,
  - (ii) adjustment of dynamic markings to increase or decrease volume.



### SECTION 3: PERFORMING (cont'd)

#### 12. Ensemble Performances

- (a) Groups to include duet, trio, quartet-mixed ensembles or homogenous instruments:
  - (i) maintaining independent part within an ensemble; and,
  - (ii) playing with accuracy, steady tempo and appropriate interpretation when playing with others.
- (b) Playing with others:
  - (i) recognize basic conducting gestures and cues and symbols;
  - (ii) be sensitive to balance by ongoing listening to others whilst performing; make dynamic adjustments when playing; and,
  - (iii) participate in effective rehearsing to produce a coordinated performance.

#### 13. Performing with Scores and Other Visual Representations

- (a) Performance plan:
  - (i) appearance;
  - (ii) preparation of instruments;
  - (iii) preparation of scores;
  - (iv) timing;
  - (v) repetition and practice; and,
  - (vi) move and setup instruments and equipment.
- (b) Rhythm, pitch/melody, structure, dynamics, tempo, tone quality (timbre) on an instrument.
- (c) Scores.
- (d) Type and thickness of paper, font size.

#### 14. Careers (See list on page 2)

## SECTION 3: PERFORMING (cont'd)

### Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Section, teachers are advised to engage students in the teaching and learning activities listed below.

1. Teachers should plan carefully to include a programme of study and continuous assessment that will ensure that students are well prepared for the examination. Each student should be encouraged to maintain a portfolio of musical pieces that include Solo, Ensemble and Technical repertoire of a variety of pieces in different styles and idioms.
2. Teachers should provide opportunities for students to build their Performance repertoire over time. The students' performance should reflect their personal growth. Students should be encouraged to play scales and arpeggios and other technical exercises beyond that which was specified for the examination, thereby enabling them to achieve musical growth, technical and musical competence. Sight-reading should be a regular component of both the individual and ensemble sessions. Teachers should underscore its importance even though it may not be assessed directly in the examination.
3. Teachers should assist their students in selecting appropriate repertoire for the examination. Students should be allowed to select pieces based on their individual aptitude, interest and level of technical competence.
4. Teachers should ensure that students are engaged in lessons that will allow them to practise on their principal instrument at least one lesson per week.
5. Teachers should ensure that students play in ensembles regularly. Each student should be assigned independent parts that are commensurate with their level of skill. Students are expected to be able to maintain an independent part, while performing with others. Where necessary, teachers are encouraged to adapt and arrange scored pieces. In ensemble pieces for TWO players only, each of the parts should be of comparable technical demand. Solo performances to include voice, violin, flutes accompanied by a piano, may not be considered as an "Ensemble performance". The members of the ensemble do not all have to be students preparing for examination.
6. Teachers are encouraged to arrange site visits to agencies of Government, musical enterprises, fabrication/construction companies and suppliers of musical equipment, tools and materials for students to observe standardized processes and interact with new music resources. Students can develop an instructional manual complete with safety precautions for the tools and equipment to which they were exposed on the visit.
7. Teachers should provide opportunities for candidates to perform for their peers and for others within the school community. These performances help to develop the students' confidence in performing for an audience as well as develop their auditory skills to make critical judgements.
8. Teachers should ensure that students are given the opportunity to prepare themselves for the 'viva voce' which is held as a part of the performance examination. It would be helpful to engage students in peer review sessions that will allow them to present and defend their work to their peers. Students should be quite conversant with the pieces performed and the one in their portfolio.

## ◆ SECTION 4: COMPOSING

### GENERAL OBJECTIVES

On completion of the Section, students should:

1. develop an appreciation for the elements of music in creating a musical piece;
2. develop the knowledge and skills required to engage in music creation (composition and arranging), valuing the process as much as the end product;
3. appreciate the importance of independent learning through the development of analytical, communicative, manipulative, aural and translative (notational) skills;
4. develop the ability to identify short-term and long-term musical goals and to work with discipline and confidence towards the achievement of excellence;
5. develop interpersonal, critical thinking, technological, problem-solving and research skills by engaging in musical activities; and,
6. develop an understanding of the careers that utilize composing skills.

### SPECIFIC OBJECTIVES

Students should be able to:

1. manipulate a variety of sounds and sound sources in an original composition;
2. manipulate a variety of sounds and sound sources in an arrangement;
3. manipulate the elements of music appropriately in creating an original composition;
4. combine the elements of music appropriately in arranging an original piece;
5. compose a musical piece;
6. outline musical goals in the composing process;
7. interpret stimuli to generate ideas for compositions and arrangements;
8. interpret musical elements to achieve varied aesthetic outcomes;
9. use compositional devices found in music of different genres;
10. record audio of compositions and arrangements;

## SECTION 4: COMPOSING (cont'd)

11. create scores for compositions and arrangements;
12. explain the creative process used to compose and arrange music;
13. use scores and audio to effectively represent creative ideas;
14. discuss compositions and arrangements; and,
15. discuss and comment on related careers that utilize composing skills.

### CONTENT

#### 1-2. Sound and Sound Sources for Compositions and Arrangements

- (a) Main sources of musical sound:
  - (i) the human body (singing, humming, whistling, clapping);
  - (ii) traditional and non-traditional instruments; and,
  - (iii) electronic devices (computer generated, digital devices).
- (b) Sound:
  - (i) sound sources to include digital devices, to express creative ideas, thoughts and feelings; and,
  - (ii) characteristics – explore and manipulate various sound sources – how sound is produced by playing in several ways – shaking, rolling, hitting.
- (c) Size, materials, affects resonance, pitches and range and tessitura and timbre.
- (d) Sounds within instrumental families and how they can be blended or used in combination to produce desired musical effects.
- (e) Composing:
  - (i) definition;
  - (ii) features of original music;
  - (iii) musical stimuli;
  - (iv) develop creative ideas, thoughts and feeling for a composition through listening and studying a range of musical examples; and,
  - (v) improvising and exploration.

## SECTION 4: COMPOSING (cont'd)

- (f) Arranging:
- (i) definition;
  - (ii) the original piece as the musical stimuli;
  - (iii) exploring “improvisation” and “variation” as key concepts to developing creative ideas;
  - (iv) identifying “what” will be arranged; and,
  - (v) develop creative ideas, thoughts and feeling for an arrangement through:
    - listening and appraising a range of musical examples;
    - identifying stylistic features;
    - improvising and exploration; and,
    - creating a plan.

### 3-4. Musical Elements (See Appendix I)

- (a) Musical elements – musical devices: rhythm, melody, harmony, timbre.
- (b) The structure plan.
- (c) Mapping the structure.
- (d) Creating a structure for:
  - (i) harmonic concepts: phrases and cadences; chord progressions; varied timbral/harmonic textures;
  - (ii) melodic concepts: ascending and descending melody; question and answer phrases; repetition; sequence; key changes; chromatic tones; passing notes; and,
  - (iii) rhythmic concepts: accents, syncopation, anacrusis, dotted rhythms, change of met.
- (e) Expressive elements – concepts of tempo; articulation, dynamics.

## SECTION 4: COMPOSING (cont'd)

### 5. Composition Skills

- (a) Dynamics and tempo should be used for creative advantage, and extra-musical stimuli may be employed to generate ideas for the piece.
- (b) Demonstrate analytical, communicative, manipulative, aural and translative (notational) skills.

### 6 Musical Goals

- (a) Composition process.
- (b) Creative process.
- (c) Short term goals.
- (d) Long term goals.
- (e) Interpersonal, critical thinking, technological, problem-solving and research skills.

### 7. Stimuli

- (a) Definition of term – stimuli.
- (b) Function of stimuli in composition.
- (c) Types of stimuli:
  - (i) musical – rhythmic and melodic motives, harmonic progressions, tone colours; and,
  - (ii) extra musical – visual arts, literary works, nature scenes.

### 8. Aesthetic Outcomes

- (a) Creative aspect and beauty of music.
- (b) Music as an art.
- (c) Music critique (make judgements on composition).

## SECTION 4: COMPOSING (cont'd)

### 9. Compositional Devices

- (a) Contrasts, repetition, variation, imitation, sequences, fragmentation, augmentation.
- (b) Utilization of appropriate devices to create desired genre.
- (c) Developing musical unity and variety:
  - (i) repetition; and,
  - (ii) contrasts.
- (d) Composing and arranging vocal music – writing music to lyrics.
- (e) Composing and arranging instrumental music; instrumental capabilities; range, tessitura, level of performance difficulty.

### 10. Recording Audio

- (a) Audio recording devices:
  - (i) types – compact disc; external drives;
  - (ii) formats – wav or cda, mp3;
  - (iii) categories – digital or electronic devices; and,
  - (iv) functions.

### 11. Scores

- (a) Notations and symbols.
- (b) Types of scores – notated score or graphic presentation.
- (c) Methods of creating score.

### 12. Creative Process

- (a) Importance of Documentation.
- (b) Reflective Process: journaling:
  - (i) what was done – Teachers should assist students in expressing their thoughts on what work was done and what could have been done;

## SECTION 4: COMPOSING (cont'd)

- (ii) how to develop ideas from feedback;
- (iii) what went well;
- (iv) what were the challenges; and,
- (v) how do I resolve the challenges.

### 13. Guidelines for Presenting Creative Ideas

- (a) Musical score: appropriate details.
- (b) Applying musical theoretical knowledge to score writing.
- (c) Learning how to manipulate computer music writing software.

### 14. Preparing for the Viva Voce: Discussion on Your Creative Input

- (a) Be able to discuss aspects of the composition: stimuli, key features of the composition, story line or programme (if there is one).
- (b) Developmental steps; challenges and solutions.

### 15. Careers (See list on page 2)

#### Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Section, teachers are advised to engage students in the teaching and learning activities listed below.

1. Students should be engaged in improvisation within the classroom as a basis for generating compositional ideas.
2. Students are expected to explore writing two-, three- and four-part harmony to simple melodies (with chords). Through this exploration, students should develop their understanding of chord analysis and voice leading.
3. Students should be encouraged to explore existing compositions and arrangements for different ensembles to aid them in creating original ideas. Through this exploration, students should be encouraged to analyze and discuss the various musical changes that would have been necessary in maintaining the effectiveness of the original composition.



## SECTION 4: COMPOSING (cont'd)

4. Students should be allowed to explore a wide range of sound by listening to and manipulating various sound sources, sound makers and instruments (classroom, body percussion, electronic, orchestral and improvised sources). Have students describe the mood created when various sounds from different sound sources are combined.
5. Students should be encouraged to develop broad musical interests and to explore unfamiliar material independently within a non-competitive atmosphere. Through this exploration student should be encouraged to write their observations and discuss among themselves how various musical and extra-musical stimuli influence the creation of different compositional types.
6. Teachers are encouraged to guide students in creating a Time Plan to guide the process of composing and arranging their musical pieces. Students should include realistic goals, targets and deadlines on the Time Plan. Teachers should ensure that the timelines are closely aligned to the continuous assessment dates for the creative work and creating a disciplined approach in accomplishing the tasks.
7. Teachers should plan and organize activities that will ensure students become familiar with compositional and arranging devices such as riff, or ostinato, call and response, common harmonic progressions, accompaniment patterns, syncopation, rhythmic and melodic motives, regular and irregular metres, forms and structures modulations, range and tessitura of instruments.
8. Teachers are encouraged to demonstrate the use of technological tools and other devices to help students to identify the correct recording format and delivery of the work for assessment.
9. Teachers should ensure that opportunities are created for students to:
  - (a) 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 effort;
  - (b) experiment with various ways of appropriately and accurately recording or notating their compositions to allow for easy access to their works. This includes exposure to and evaluation of various available software and hardware tools;
  - (c) develop evaluative and reflective skills by self-assessing compositions and arrangements; and,
  - (d) develop leadership skills by planning and executing rehearsals for the live performance and audio recording of the compositions.
10. Be well-prepared for the viva voce component by regular teacher interaction. Teachers are expected to lead the inquiry by asking questions about the process of the composition as well as the finished product.

## ◆ 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 multiple choice responses on music perception, music literacy and music history. The paper will comprise sixty questions drawn equally from musical perception (20), musical literacy (20) and musical history (20).

#### Musical Perception (20 marks)

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. Candidates respond spontaneously to the elements of unprepared music.

Candidates will respond to questions based directly and indirectly on recorded extracts of music of different genres and styles.

#### Musical Literacy (20 marks)

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 requires candidates to demonstrate their reading and manuscript (literacy) skills in relation to applied theory.

Candidates will be required to demonstrate knowledge and understanding of conventional staff notation by relating an audio excerpt to its score. Questions will also focus on structural and expressive elements, for example, tonality, tempi and dynamics.

#### Musical History (20 marks)

Musical History is based on selected musical periods inclusive of styles and forms. These are Baroque, Classical, Romantic, Twentieth Century, Caribbean and present-day style periods of music, including popular and avant-garde styles.

### B. DESCRIPTION OF THE EXAMINATION IN COMPOSING AND PERFORMING IN PAPER 02 (COMP/PERF)

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** with the Examiner on the file presented. The requirements of the examination are as follows:

#### Solo Performance – 28 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**.

**(19 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 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 candidates 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 12-14).

### **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.

To distinguish between the levels, your score will be computed using the following weighting factors:

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 Grades 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"> <li>• Range: Middle C to 5<sup>th</sup> – line F</li> <li>• Keys: Zero to two sharps and one flat (major/minor)</li> <li>• Articulation and expression: Staccato, legato, scalar slurs; sustained clear even tone; simple phrasing and dynamics</li> </ul>	<ul style="list-style-type: none"> <li>• Range: Middle C to top G</li> <li>• Keys: Zero to three sharps and three flats (major/minor)</li> <li>• Articulation and expression: slurs over three and four pitches; semi-quaver passages, triplets, some syncopation; simple ornaments (for example, trills and mordents)</li> </ul>	<ul style="list-style-type: none"> <li>• Range: Middle C to top D</li> <li>• Keys: Zero to four sharps and four flats (major/minor)</li> <li>• Articulation and expression: Wide variety of articulation and expression commensurate with the grade/level</li> </ul>
Pan/Steel drum	<ul style="list-style-type: none"> <li>• Range: Two octaves</li> <li>• Keys: Zero to two sharps and two flats (major/minor)</li> <li>• Articulation and expression: sustained tones (roll), using both sticks to produce an even tone; single tones and occasional double tones; simple</li> </ul>	<ul style="list-style-type: none"> <li>• Range: Full range of the instrument</li> <li>• Keys: Zero to four sharps and four flats (major/minor)</li> <li>• Articulation and expression: sustained single and double tones played legato; appropriate balance between melody</li> </ul>	<ul style="list-style-type: none"> <li>• Range: Full range of the instrument</li> <li>• Keys: Any Key</li> <li>• Articulation and expression: advanced technical dexterity when executing runs, scales and other passages;</li> <li>• double tones; wide variety of articulation and expression</li> </ul>

Levels and Instruments	<b>Foundation</b> Basic technical skills on the instrument (descant or treble) <b>ABRSM Grade 2 minimum</b>	<b>Intermediate</b> Moderate technical skills on the instrument (descant or treble) <b>ABRSM Grades 3 &amp; 4</b>	<b>Advanced</b> Competent technical skills covering the full normal range of the instrument (descant or treble) <b>ABRSM Grade 5 and above</b>
	expressions and dynamic changes	and accompaniment; varied dynamics	commensurate with grade/level
Voice	<ul style="list-style-type: none"> <li>• Range: Pitch accurately and clearly over the range of a ninth</li> <li>• Keys: Pitch intervals in a major scale as used in a song</li> <li>• 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</li> </ul>	<ul style="list-style-type: none"> <li>• Range: Pitch accurately and clearly over the range of a tenth</li> <li>• Keys: Sing with controlled, even tone descending and ascending major and minor scales and arpeggios; Sing accurately leaps of a 6<sup>th</sup> and octave</li> <li>• 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</li> </ul>	<ul style="list-style-type: none"> <li>• Range: Execute a wide range of pitches with purity of resonant tone</li> <li>• 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</li> <li>• 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</li> </ul>

**NB:**

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

**D. DESCRIPTION OF THE EXAMINATION IN COMPOSING (PAPER 02)**

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

- 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 an

approved electronic medium or device)  
(35 x 2 = 70 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)

## **ROLE OF THE TEACHER**

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, electronic recording and storage devices 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.

### **GUIDELINES FOR SUBMISSION OF FILES**

Submit the following:

1. The score and audio recording of the arrangement.
2. The score and audio recording of the candidate's original composition
3. The original composition of the arrangement in the composing file
4. Declaration Form
5. Composition Profile Analysis of the two submissions

The following information must be included in the file:

- candidate's number
- centre
- name and title of composition
- candidate's name

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

## ◆ ASSESSMENT CRITERIA

### PAPER 02 – PERFORMING AND COMPOSING

#### A. PERFORMING (PERF) (28 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; and,
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 (19 marks)

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
Outstanding	17– 19	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays a high level of accuracy in rhythm and pitch;</li> <li>- displays a high level of musicality in interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a highly effective technique and tone quality; and,</li> <li>- demonstrates a high level of understanding of the style of the piece.</li> </ul>
Good	14 – 16	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays a good level of accuracy in rhythm and pitch;</li> <li>- displays a good level of musicality in interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a good level of technique and tone quality; and,</li> <li>- demonstrates a good understanding of the style of the piece.</li> </ul>
Fairly Good	11 – 13	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays a reasonable level of accuracy in rhythm and pitch;</li> <li>- displays a reasonable level of musicality in interpreting: tempo, dynamics and phrasing; and,</li> <li>- demonstrates a reasonable level of technique and tone quality; and, of understanding of the style of the piece.</li> </ul>



LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
Moderate	7 – 10	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays an adequate level of accuracy in rhythm and pitch;</li> <li>- displays an adequate level of musicality in interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates an adequate level of technique and tone quality; and,</li> <li>- demonstrates an adequate level of understanding of the style of the piece.</li> </ul>
Limited	4 – 6	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays several inaccuracies in rhythm and pitch;</li> <li>- displays a limited level of musicality in interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a limited level of technique and poor tone quality; and,</li> <li>- demonstrates a limited understanding of the style of the piece.</li> </ul>
Very Limited	0 – 3	In performing a solo item the candidate shows any one of the following: <ul style="list-style-type: none"> <li>- displays many inaccuracies in rhythm and pitch;</li> <li>- displays poor level of musicality in interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a very limited level of technique and very poor tone quality; and,</li> <li>- demonstrates no understanding of the style of the piece.</li> </ul>

#### 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 (74 marks)

Candidates will:

1. use musical and extra musical stimuli to generate ideas for compositions;
2. compose pieces reflecting sensitivity to balance;
3. create original compositions using different styles;
4. arrange selected materials; and,
5. record their own compositions (score and audio).

Criteria for skill assessed: Composing (COMP) – Paper 03

### Composition – Original (35 marks each)

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
Outstanding	31 – 35	Candidate's composition demonstrates: <ul style="list-style-type: none"><li>- highly imaginative use of musical/extra musical stimuli in developing original compositional ideas;</li><li>- excellent sense of structure and unity;</li><li>- excellent exploitation of vocal and instrumental forces to effectively express musical ideas;</li><li>- highly creative manipulation of at least TWO musical elements as compositional features and of expressive elements (tempo, dynamics and articulation); and,</li><li>- excellent interpretation of the elements of specific genre and style; and, use of scoring, recording and reflection.</li></ul>
Good	25 – 30	Candidate's composition demonstrates: <ul style="list-style-type: none"><li>- imaginative use of musical/extra musical stimuli in developing original compositional ideas;</li><li>- strong sense of structure and unity;</li><li>- good exploitation of vocal and instrumental forces to effectively express musical ideas;</li><li>- creative manipulation of at least TWO musical elements as compositional features;</li><li>- effective use of expressive elements (tempo, dynamics and articulation); and,</li><li>- good interpretation of the elements of specific genre and style; and, good use of scoring, recording and reflection.</li></ul>
Fairly Good	19 – 24	Candidate's composition demonstrates: <ul style="list-style-type: none"><li>- fairly imaginative use of musical/extra musical stimuli in developing original compositional ideas;</li><li>- reasonable sense of structure and unity;</li></ul>

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
		<ul style="list-style-type: none"> <li>- fairly good exploitation of vocal and instrumental forces to effectively express musical ideas;</li> <li>- fairly creative manipulation of at least TWO musical elements as compositional features;</li> <li>- fairly effective use of expressive elements (tempo, dynamics and articulation); and,</li> <li>- workable interpretation of the elements of specific genre and style; and, fairly good use of scoring, recording and reflection.</li> </ul>
Moderate	13 – 18	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> <li>- adequate use of musical/extra musical stimuli in developing original compositional ideas;</li> <li>- adequate sense of structure and unity;</li> <li>- adequate exploitation of vocal and instrumental forces to effectively express musical ideas;</li> <li>- some attempt to manipulate at least TWO musical elements/expressive elements (tempo, dynamics and articulation) as compositional features;</li> <li>- some evidence of interpretation of the elements of specific genre and style; and,</li> <li>- adequate use of scoring, recording and reflection.</li> </ul>
Limited	7 – 12	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> <li>- mechanical use of musical/extra musical stimuli in developing original compositional ideas;</li> <li>- inadequate sense of structure and unity;</li> <li>- limited exploitation of vocal and instrumental forces to effectively express musical ideas;</li> <li>- negligible focus on musical elements/expressive elements (tempo, dynamics and articulation) as compositional features;</li> <li>- limited evidence of interpretation of the elements of specific genre and style; and,</li> <li>- weak use of scoring, recording and reflection.</li> </ul>
Very Limited	0 – 6	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> <li>- unimaginative use of musical/extra musical stimuli in developing original compositional ideas;</li> <li>- no clear sense of structure and unity;</li> <li>- very limited exploitation of vocal and instrumental forces to effectively express musical ideas;</li> <li>- no specific focus on any musical elements as compositional features;</li> <li>- absence of the use of expressive elements (tempo, dynamics and articulation) or of interpretation of the elements of specific genre and style; and,</li> <li>- poor use of scoring, recording and reflection.</li> </ul>

### Composition – Arrangement (35 marks)

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
Outstanding	31 – 35	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> <li>- highly imaginative use of musical/extra musical stimuli in developing original compositional ideas;</li> <li>- excellent sense of structure and unity;</li> <li>- effective exploitation of vocal and instrumental forces to effectively express NEW musical ideas;</li> <li>- excellent interpretation of expressive elements (tempo, dynamics and articulation); and creative manipulation of the elements of specific genres/styles; and,</li> <li>- excellent use of scoring, recording and reflection.</li> </ul>
Good	25 – 30	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> <li>- imaginative use of musical/extra musical stimuli in developing original compositional ideas;</li> <li>- strong sense of structure and unity;</li> <li>- good exploitation of vocal and instrumental forces to effectively express NEW musical ideas;</li> <li>- creative manipulation of at least TWO musical elements as compositional features;</li> <li>- good interpretation and creative manipulation of the elements of specific genres/styles and expressive elements; and,</li> <li>- good use of scoring, recording and reflection.</li> </ul>
Fairly Good	19 – 24	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> <li>- fairly imaginative use of musical/extra musical stimuli in developing original compositional ideas;</li> <li>- reasonable sense of structure and unity;</li> <li>- fairly good exploitation of vocal and instrumental forces to effectively express NEW musical ideas;</li> <li>- fairly creative manipulation of at least TWO musical elements as compositional features;</li> <li>- fairly good interpretation of expressive elements (tempo, dynamics and articulation) and creative manipulation of the elements of specific genres/styles; and,</li> <li>- fairly good use of scoring, recording and reflection.</li> </ul>
Moderate	12 – 18	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> <li>- adequate use of musical/extra musical stimuli in developing original compositional ideas;</li> <li>- adequate sense of structure and unity;</li> <li>- adequate exploitation of vocal and instrumental forces to effectively express NEW musical ideas;</li> <li>- some attempt to manipulate at least TWO musical elements as compositional features;</li> </ul>

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
		<ul style="list-style-type: none"> <li>- some use of expressive elements (tempo, dynamics and articulation) or some evidence of interpretation and creative manipulation of the elements of specific genres/styles; and,</li> <li>- adequate use of scoring, recording and reflection.</li> </ul>
Limited	7 – 12	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> <li>- mechanical use of musical/extra musical stimuli in developing original compositional ideas;</li> <li>- inadequate sense of structure or unity;</li> <li>- limited exploitation of vocal and instrumental forces to effectively express NEW musical ideas;</li> <li>- negligible focus on musical elements as compositional features and on interpretation of expressive elements (tempo, dynamics and articulation);</li> <li>- limited evidence of interpretation or creative manipulation of the elements of specific genres/styles; and,</li> <li>- weak use of scoring, recording and reflection.</li> </ul>
Very Limited	0 – 6	<p>Candidate's composition demonstrates:</p> <ul style="list-style-type: none"> <li>- unimaginative use of musical/extra musical stimuli in developing original compositional ideas;</li> <li>- no clear sense of structure or unity;</li> <li>- very limited exploitation of vocal and instrumental forces to effectively express NEW musical ideas;</li> <li>- no specific focus on any musical elements as compositional features;</li> <li>- absence of use of expressive elements (tempo, dynamics and articulation) or of creative manipulation of the elements of specific genres/styles; and,</li> <li>- poor use of scoring, recording and reflection.</li> </ul>

#### 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

Paper 03 is the School-Based Assessment (SBA). The 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 44–49) 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**<sup>®</sup> standards, the Council undertakes the moderation of a sample of SBA assignments marked by teachers.

The School-Based Assessment provides an opportunity to individualise 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**<sup>®</sup> at a particular time should, therefore, not be neglected.

The Music course is an integral component of the Technical and Vocational Education and Training (TVET) programme offered by the Council. It will be examined for certification at General Proficiency. Candidates will be awarded an overall grade reported on a six-point competency scale.

In addition to the overall grade, candidate performance will be reported under the following profile headings:

1. Listening and Appraisal (LIAP)
2. Performing (PERF)

The CVQ is an award which represents the achievement of a set of competencies that define the essential (core) work practices of an occupational area consistent with the levels articulated within the Regional Qualifications Framework. It aims at the development of the Ideal Caribbean Worker, seeks to facilitate the movement of skilled certified workers within the CSME, and to enhance the quality profile and investment attractiveness of the work/labour force of CARICOM states while harmonising TVET systems across the region. The inclusion of the CVQ\* in secondary schools is

collaboration among the Ministry of Education, National Training Agencies/TVET Councils, Institutions and CXC®.

The School-Based Assessment component for this syllabus is aligned to selected units within the regional qualification of the Caribbean Vocational Qualification (CVQ\*). Through this integration every student with acceptable grades in the examinations will exit with recognition of competencies for the music unit from the Level 1, Caribbean Vocational Qualification (CVQ\*) in:

### Level I in Musical Performance (CCECE10109)

Unit Code	Unit Title	Profile Dimension (CSEC®)
ECEMUS0021A	Follow health, safety and security procedures in the music business	PERF
ECEMUS0691A	Develop basic skills for playing or singing music	PERF
ECEMUS0651A	Develop music knowledge and listening skills	LIAP
ECCMUS0051A	Prepare self for performance	PERF

The decisions to award competencies will be based on the quality and relevance of the evidences presented to the occupational area.

Teachers are encouraged to develop projects/practical activities for the School-Based Assessment component of this syllabus. Assessment is evidence-based. Candidates are therefore required to prepare and submit a portfolio of their work. Essential documents should include the:

1. Assessment Plan
2. Dimensions of Competency
3. Assessor Evaluation

The guidelines provided in this document for selecting appropriate tasks are intended to assist teachers/facilitators and candidates in formulating assignments that are valid for the purpose of SBA. The guidelines provided for the assessment of the assignments are intended to assist teachers/facilitators in awarding marks that are reliable indicators of the achievement of candidates in the SBA component of the programme. The SBA should commence by November of the first year of study.

### PROCEDURES FOR THE SCHOOL-BASED ASSESSMENT PORTFOLIO



As part of the School-Based Assessment, candidates will be required to produce a formative developmental portfolio providing evidence of candidates' progress and learning over the duration of the programme. Evidence may be collected in a variety of ways including direct observation, oral questioning, written test, evaluation of songs or tunes, composed portfolio of testimonials, reviews and past works, authenticated assessments and/or assignments from relevant training courses, supporting statement from industry professionals and enterprises.

Since the portfolio is an accumulation of the candidates' ongoing learning across the course of the two-year programme, it must be started at the commencement of the Music programme.

The pieces of evidence MUST depict the candidates' developmental progress in each section of the syllabus from which the evidence is derived, namely from the LIAP and/or PERF sections. Where possible, it is advised that the topics of the content be integrated to give evidence of full coverage of each relevant section of the syllabus.

At a minimum, the portfolio must contain the following from each Section

1. Section 1 (Listening and Appraisal-LIAP):
  - (a) At least five pieces of evidence – two from Musical Elements (one of which should be a project) and three from the remaining Sections under LIAP;
  - (b) Checklist of evidence of site visit (for example, name of company, contact person, summary of organisation's health and safety practices, safety practice deficiencies identified, environmental practices, photographs or other forms of evidence); and,
  - (c) Project on musical analysis.
2. Section 2 (Performing-PERF):
  - (a) At least six pieces of evidence - three from Technical Competency and three from the remaining Sections under PERF; and,
  - (b) The evidence MUST be derived from different topics within the Section.

#### **SUGGESTED ACTIVITIES FOR THE SBA**

The following provides some suggested activities, which could be used to enhance the learning experience provided by the SBA. This is by no means an exhaustive list as teachers/facilitators are encouraged to explore other creative activities intended to transform the learning environment.

1. Oral questioning.
2. Oral presentation of performance/Listening and Appraisal design justification.
3. Presentation of design justification to teacher/facilitator or visiting musician/music presenter or Music Engineer in a formal atmosphere.
4. Internet exploration – evidence.
5. Impromptu performance.
6. Use of on-site situations.
7. Use of live musical performance.
8. Guest speakers from industry.
9. Peer assessment of a musical performance.
10. Group assignments and marking associated with Listening and Appraising.
11. Site visits.



## DESCRIPTION OF SBA ASSIGNMENTS

The SBA, P03, comprises two profiles: (1) Listening and Appraising (LIAP); and, (2) Performing (PERF).

### 1. Listening and Appraising (LIAP)

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

- (a) **Musical Performance:** Using a readily available and easily portable electronic recording device, record 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 from radio or television **eight** musical advertisements. Analyse 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 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. Performing (PERF)

Candidates are required to undertake the following activities:

#### (a) 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).  
**(19 Marks)**

#### (b) 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.  
**(5 marks)**

#### (c) 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)**

**The following documents should form part of the documentation submitted to substantiate the evidence presented by the candidate:**

### **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 format is CDs/readily available modern portable electronic recording devices.

## DETAILED SBA MARK SCHEME

### 1. Assignment (LIAP) – (30 marks)

ASSIGNMENT I – MUSICAL PERFORMANCE

ASSIGNMENT II – ADVERTISEMENTS

ASSIGNMENT III – CARIBBEAN PERFORMER OR COMPOSER

#### Marking Scheme

<b>(a)</b>	<b>Introduction</b>	<b>(4 marks)</b>
	(i) Rationale and method for selection of musical performance, performer or composer or advertisements	2 mark
	(ii) Background information	2 marks
<b>(b)</b>	<b>Musical Analysis</b>	<b>(23 marks)</b>
	(i) Instrumentation – vocal and instrumental forces used in the presentation	4 marks
	(ii) Analysis of the music with reference to structural and expressive elements – for example, melodic and rhythmic ideas, dynamics, form	15 marks
	(iii) Comment on the socio-cultural significance of the music to the target audience	4 marks
<b>(c)</b>	<b>Presentation</b>	<b>(3 marks)</b>
	(i) Organisation of ideas	1 mark
	(ii) Effectiveness of use of recording to support analysis	2 mark
	<b>TOTAL</b>	<b>30 MARKS</b>

## 2. Solo Performance (PERF) – (19 marks)

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
Outstanding	17 – 19	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays a high level of accuracy in rhythm and pitch;</li> <li>- displays a high level of musicality in interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a highly effective technique and tone quality; and,</li> <li>- demonstrates a high level of understanding of the style of the piece.</li> </ul>
Good	14 – 16	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays a good level of accuracy in rhythm and pitch;</li> <li>- displays a good level of musicality in interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a good level of technique and tone quality; and,</li> <li>- demonstrates a good level of understanding of the style of the piece.</li> </ul>
Fairly Good	11 – 13	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays a reasonable level of accuracy in rhythm and pitch;</li> <li>- displays a reasonable level of musicality in interpreting: tempo, dynamics and phrasing; and,</li> <li>- demonstrates a reasonable level of technique and tone quality; and, an understanding of the style of the piece.</li> </ul>
Moderate	7 - 10	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays an adequate level of accuracy in rhythm and pitch;</li> <li>- displays an adequate level of musicality in interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates an adequate level of technique and tone quality; and,</li> <li>- demonstrates an adequate level of understanding of the style of the piece.</li> </ul>
Limited	4 – 6	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays several inaccuracies in rhythm and pitch;</li> <li>- displays a limited level of musicality in interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a limited level of technique and poor tone quality; and,</li> <li>- demonstrates a limited level of understanding of the style of the piece.</li> </ul>

LEVEL OF ABILITY	MARKS	ASSESSMENT CRITERIA
Very Limited	0 – 3	In performing a solo item the candidate: <ul style="list-style-type: none"> <li>- displays many inaccuracies in rhythm and pitch;</li> <li>- displays poor level of musicality in interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a very limited level of technique and very poor tone quality; and,</li> <li>- demonstrates no understanding of the style of the piece.</li> </ul>

**(b) 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

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

Level of Ability	Marks	Assessment Criteria
Outstanding	11-12	In presenting an ensemble item the candidate: <ul style="list-style-type: none"> <li>- displays a high level of accuracy in rhythm and pitch/timbre;</li> <li>- displays a high level of musicality interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a high level of sensitivity to cues, coordination and balance; and,</li> <li>- demonstrates a high level of understanding of the style of the piece.</li> </ul>
Good	9-10	In presenting an ensemble item the candidate: <ul style="list-style-type: none"> <li>- displays a good level of accuracy in rhythm and pitch/timbre;</li> <li>- displays a good level of musicality interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a good level of sensitivity to cues, coordination and balance; and,</li> <li>- demonstrates a good level of understanding of the style of the piece.</li> </ul>
Fairly Good	7-8	In presenting an ensemble item the candidate: <ul style="list-style-type: none"> <li>- displays a reasonable level of accuracy in rhythm and pitch/timbre;</li> </ul>

Level of Ability	Marks	Assessment Criteria
		<ul style="list-style-type: none"> <li>- displays a reasonable level of musicality interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a reasonable level of sensitivity to cues, coordination and balance; and,</li> <li>- demonstrates a reasonable level of understanding of the style of the piece.</li> </ul>
Moderate	5-6	<p>In presenting an ensemble item the candidate:</p> <ul style="list-style-type: none"> <li>- displays an adequate level of accuracy in rhythm and pitch/timbre;</li> <li>- displays an adequate level of musicality interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates an adequate level of sensitivity to cues, coordination and balance; and,</li> <li>- demonstrates an adequate level of understanding of the style of the piece.</li> </ul>
Limited	3-4	<p>In presenting an ensemble item the candidate:</p> <ul style="list-style-type: none"> <li>- displays several inaccuracies in rhythm and pitch/timbre;</li> <li>- displays a limited level of musicality interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a limited level of sensitivity to cues, coordination and balance; and,</li> <li>- demonstrates a limited level of understanding of the style of the piece.</li> </ul>
Very Limited	0-2	<p>In presenting an ensemble item the candidate:</p> <ul style="list-style-type: none"> <li>- displays many inaccuracies in rhythm and pitch/timbre;</li> <li>- displays a poor level of musicality interpreting: tempo, dynamics and phrasing;</li> <li>- demonstrates a very limited level of sensitivity to cues, coordination and balance; and,</li> <li>- demonstrates no understanding of the style of the piece.</li> </ul>

### SUBMISSION OF SBA MARKS

By 1 March in the year of the examination, teachers should record candidates' marks for each assignment on the mark sheet provided by **CXC**<sup>®</sup>. These are to be submitted electronically to **CXC**<sup>®</sup>.

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 month of *March and April* in the year of the examination.

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

## ◆ ELEMENTS OF MUSIC

### RHYTHM:

Definition: The Time factor of Music. The flow of Music through time. Patterns of long and short sounds and silences in Music.

Duration: The length of sound	Metre:	Accents:
<ul style="list-style-type: none"> <li>Note values and their corresponding rests (silence)</li> <li>Groupings of notes and Rests in various metres</li> <li>Pause (fermata)</li> <li>Dotted Rhythm</li> <li>Dotted rhythm</li> <li>Triplet</li> <li>Duplet</li> <li>Phrase length and shape</li> <li>Phrase structure</li> <li>Augmentation</li> <li>Diminution</li> </ul>	<p>Simple Time signatures:</p> <ul style="list-style-type: none"> <li>Simple duple</li> <li>Simple triple</li> <li>Simple quadruple</li> </ul> <p>Compound Time Signatures:</p> <ul style="list-style-type: none"> <li>Compound duple</li> <li>Compound triple</li> <li>Compound quadruple</li> <li>Regular metre</li> <li>Irregular metre</li> <li>Mixed metres</li> </ul>	<ul style="list-style-type: none"> <li>Pulse</li> <li>Beat</li> <li>Off-beat</li> <li>Syncopation</li> <li>Polyrhythms</li> <li>Marcato</li> <li>Tenuto</li> <li>fermata</li> </ul>



## ELEMENTS OF MUSIC (cont'd)

### MELODY:

Definition: Single tones that add up to a recognizable whole.

Notation: A system of writing music including symbols	Pitch: "The highness and lowness of musical sound.
<ul style="list-style-type: none"> <li>• Bar lines, double bar lines</li> <li>• The Treble, Bass and Alto Staves/Clefs</li> <li>• Notes on Ledger lines</li> <li>• Pitch names on the staff (A, B, C, D, E, F, G)</li> <li>• Sharp, flat, natural, double sharp, double flats</li> <li>• Key signatures- major and minor keys</li> <li>• Indefinite pitch/graphic notation/Key Ornaments (trills, turns, mordents, appoggiatura, grace note/acciaccatura)</li> </ul>	<ul style="list-style-type: none"> <li>• Movement by step, skip, leap, repeats</li> <li>• Melodic intervals (simple and compound intervals)</li> <li>• Major, minor, perfect, augmented, diminished intervals</li> <li>• Half and whole steps</li> <li>• Chromatic pitch movement</li> <li>• Whole tone scale</li> <li>• Tone row</li> <li>• Pentatonic scale</li> <li>• Circle of Fifths</li> <li>• Diatonic major and minor scales</li> <li>• Diatonic major and minor scales</li> <li>• Blues scale</li> <li>• Raga</li> <li>• Phrase and phrase structure</li> <li>• Melodic contour/ melodic shape</li> <li>• Melodic sequence</li> <li>• Transposition</li> <li>• Technical names of notes in a key:               <ul style="list-style-type: none"> <li>- Tonic</li> <li>- Supertonic</li> <li>- Mediant</li> <li>- Sub-dominant</li> <li>- Submediant</li> <li>- Leading note</li> </ul> </li> </ul>

## ELEMENTS OF MUSIC (cont'd)

### HARMONY:

Definition: Sounding of two or more notes at the same time.

Types	Texture: “the thinness and thickness of musical sound”. The way various parts, or strands in the music are put together.
<ul style="list-style-type: none"> <li>• Consonance</li> <li>• Dissonance</li> <li>• Triads</li> <li>• Pedal, drone, ostinato</li> <li>• Harmonic intervals (major, minor, perfect, augmented, diminished)</li> <li>• modal</li> <li>• atonal</li> <li>• Chords built upon the scale:</li> <li>• Root position, First inversion, 2<sup>nd</sup> inversion</li> <li>• Inversions in major and minor keys</li> <li>• Dominant seventh</li> <li>• Arpeggiation/Broken chords</li> <li>• Chord progression</li>   <li>• <b>Cadences:</b></li> <li>• Perfect/authentic</li> <li>• Imperfect, plagal, interrupted/surprise</li> <li>• Transposition</li> <li>• Modulation to subdominant, dominant</li> <li>• Relative major, or minor</li> </ul>	<ul style="list-style-type: none"> <li>• Light, heavy, thick, dense, smooth, rough</li> <li>• Monophonic</li> <li>• Homophonic</li> <li>• Polyphonic</li> <li>• Contrapuntal</li> <li>• Melody and accompaniment</li> <li>• Solo, unison</li> <li>• Doubling with harmony</li> <li>• In two, three, four-part harmony</li> <li>• Tutti</li> <li>• Counter melody</li> <li>• descant</li> </ul>

## ELEMENTS OF MUSIC (cont'd)

### EXPRESSION:

Definition: The art of playing or singing with a personal response to the music.

Dynamics	Tempo	Articulation
<ul style="list-style-type: none"> <li>• Pianissimo</li> <li>• Piano</li> <li>• Fortissimo</li> <li>• Forte</li> <li>• Mezzopiano</li> <li>• Mezzo forte</li> <li>• Crescendo</li> <li>• Decrescendo or diminuendo</li> <li>• Subito</li> </ul>	<ul style="list-style-type: none"> <li>• Adagio</li> <li>• Largo, lento</li> <li>• Andante</li> <li>• Moderato</li> <li>• Allegro</li> <li>• Allegretto</li> <li>• Vivace, vivo</li> <li>• Presto</li> <li>• Accelerando</li> <li>• Ritardando, rallentando</li> <li>• ritenuto</li> <li>• Rubato</li> <li>• Ad lib</li> <li>• Poco, poco a poco</li> <li>• Meno mosso</li> <li>• Piu mosso</li> <li>• A tempo, tempo primo</li> </ul>	<ul style="list-style-type: none"> <li>• Legato, slur</li> <li>• Staccato, staccatissimo</li> <li>• Semi staccato</li> <li>• Sforzando, sforzato</li> <li>• fp</li> <li>• Tremolo</li> <li>• Roll</li> <li>• Tenuto</li> <li>• Accent</li> <li>• Portamento</li> </ul>

### STRUCTURE:

Definition: The overall shape of a piece of music.

Musical Devices	Form	Large Forms/Styles
<ul style="list-style-type: none"> <li>• repetition</li> <li>• sequence</li> <li>• imitation</li> <li>• ornaments</li> <li>• Call and response</li> <li>• Breaks and fills</li> <li>• Canon</li> <li>• Riff</li> <li>• Ostinato</li> <li>• Loop</li> <li>• Pedal</li> <li>• Drone</li> <li>• Ground bass</li> <li>• Improvisation</li> <li>• Antiphonal</li> <li>• Aleatoric</li> <li>• da capo</li> <li>• cadenza</li> </ul>	<ul style="list-style-type: none"> <li>• Introduction, intro</li> <li>• Coda, outro</li> <li>• Binary</li> <li>• Ternary</li> <li>• Strophic</li> <li>• Verse and chorus</li> <li>• Through-composed</li> <li>• Chorus/refrain</li> <li>• Ritornello</li> <li>• Rondo</li> <li>• Sonata</li> <li>• Air and recitative and aria</li> </ul>	<ul style="list-style-type: none"> <li>• Sonata</li> <li>• Concerto</li> <li>• Cantata</li> <li>• Oratorio</li> <li>• Symphony</li> <li>• Overture</li> <li>• opera</li> </ul>

## ELEMENTS OF MUSIC (cont'd)

### TIMBRE/INSTRUMENTATION

Definition: The quality of the sound.

Vocal & Vocal Combinations	Strings	Wind: Brass & Woodwind	Percussion	Steel Pan	Instrumental Techniques
treble soprano alto tenor baritone bass falsetto  Vocal Combinations: A capella soloist duet, trio quartet ensemble choir, male, female mixed choir back-ups chorus	Orchestral strings: Violin, viola, cello, double bass Harp Guitar Cuarteto Mandolin Banjo Sitar  Electric guitar Bass guitar	trumpet, French horn Trombone Tuba  Flute, Cor anglais clarinet Bassoon,  Soprano, Alto, tenor saxophone	Assorted drums, shakers, African djembe Cutter, bass, master drum, conga, bongo, talking drum, Indian table, tassa, Drum set, snare, side drum, timbales, Timpani, triangle, iron, chimes, marimba Xylophone Claves, woodblock, maracas Etc.	Tenor, soprano, Double tenor Double second Double guitar Triple Cello, Quadraphonic Tenor bass, Low bass	Strings: Pizzicato Arco, vibrato Sul ponticello, sul tasto Double stopping  Muted sound Con sordino Glissando Tremolo Harmonics Distorted sounds Noted bending Rolling

## ◆ PERIODS/STYLES/GENRES

Period	Genre	Styles
<ul style="list-style-type: none"> <li>• Baroque</li> <li>• Classical</li> <li>• Romantic</li> <li>• Impressionist</li> <li>• 20 Century/Avant garde</li> <li>• Modern</li> </ul>	<ul style="list-style-type: none"> <li>• Western Art/Classical</li> <li>• Jazz/Blues</li> <li>• Gospel</li> <li>• Pop</li> <li>• Folk: African, Caribbean, East Indian, Latin American, North American, British (World Music)</li> </ul>	<ul style="list-style-type: none"> <li>• Plainsong</li> <li>• March</li> <li>• Baroque dances</li> <li>• Romantic dance</li> <li>• Programme music</li> <li>• Waltz</li> <li>• Music theatre</li> <li>• Traditional jazz</li> <li>• Blues</li> <li>• Rhythm and blues</li> <li>• Calypso</li> <li>• Soca</li> <li>• Reggae</li> <li>• Dance hall</li> <li>• Spouge</li> <li>• Rhumba</li> <li>• Samba</li> <li>• Meringue</li> <li>• salsa</li> <li>• Tango</li> <li>• Bosso nova</li> <li>• Quadrille</li> <li>• Zouk</li> <li>• Kumina</li> <li>• Shango</li> <li>• Jomkunnu</li> <li>• Mento</li> <li>• Parang</li> <li>• Meringue</li> <li>• Traditional gospel</li> <li>• Modern gospel</li> <li>• Contemporary gospel</li> </ul>

## ◆ GLOSSARY

<u>Word/Term</u>	<u>Definition/Meaning</u>
Appraising	Analyzing, discussing and writing about music with understanding of structural and expressive elements.
Arranging	Adding new treatment to an existing composition, which may incorporate changes in elements such as rhythm, key, dynamics, instrumentation and style.
Bhajan	Indian religious (Hindu) song.
Blues	In metre, an African-American jazz-associated, 12-bar harmonic pattern, utilizing blue notes and soulful lyrics.
Break	A section in a rock or jazz composition in which one instrument plays an accompanied solo passage; improvisation by a musician.
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.
Calypso	Song form native to Trinidad, which is often based on social commentary.
Chutney	An original version of East Indian singing influenced by an Indo-Caribbean beat.
Composing	Selecting, sequencing and combining sounds to create an original piece of music.
Counter melody	A melody that is played or sung at the same time as another melody.
Drone	One or more notes played or sung as monotonous all the way through a piece, or a section of a piece of music.
Dub	Music created when Disc Jockeys add their own effects to existing recordings.
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.

<u>Word/Term</u>	<u>Definition/Meaning</u>
Ethnographic Categorisation 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.
Genre	The generic term for a particular type of music, for example, Pop, Jazz, Latin-American, Classical.
Graphic score	A score that uses alternative notation graphic shapes to indicate to the performers how the music should be performed.
Improvising	The art of spontaneously creating or arranging music while in the act of performing.
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.
Jonkunnu	Processional song and dance music associated with the Christmas season in Jamaica, employing fifes and rattling drums as well as characterisations and costumes (including masks).
Kumina	Jamaican cult, originating in Africa and practised mainly in St Thomas, St Mary and St Catherine.

<u>Word/Term</u>	<u>Definition/Meaning</u>
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.
Mento	National dance of Jamaica, often with topical lyrics. Like the rumba, it has a 3 + 3 + 2 pattern, which can be easily recognised in today's dance hall music, especially on the bass drum.
Musical Literacy	The awareness and understanding of the fundamental aspects of music in relation to applied theory.
Musical Perception	The way you think about or understand musical sounds and elements.
Original Composition	An original piece of music or the arrangement/creation of a piece of music.
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".
Parang	The practice of house-to-house serenading by groups singing religious songs in Trinidadian Spanish dialect, especially at Christmas; the music so produced.
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.
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.
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.
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.



**Word/Term****Definition/Meaning**

Rhumba/Rumba

A Cuban dance in  $\frac{8}{8}$  time (3 + 3 + 2) with emphasis primarily on rhythm and syncopation.

Salsa

A dance song style very popular in Cuba and Puerto Rico.

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**<sup>®</sup> 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 20<sup>th</sup> 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 Fugelhorn in B<sup>b</sup> 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), Progress, 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

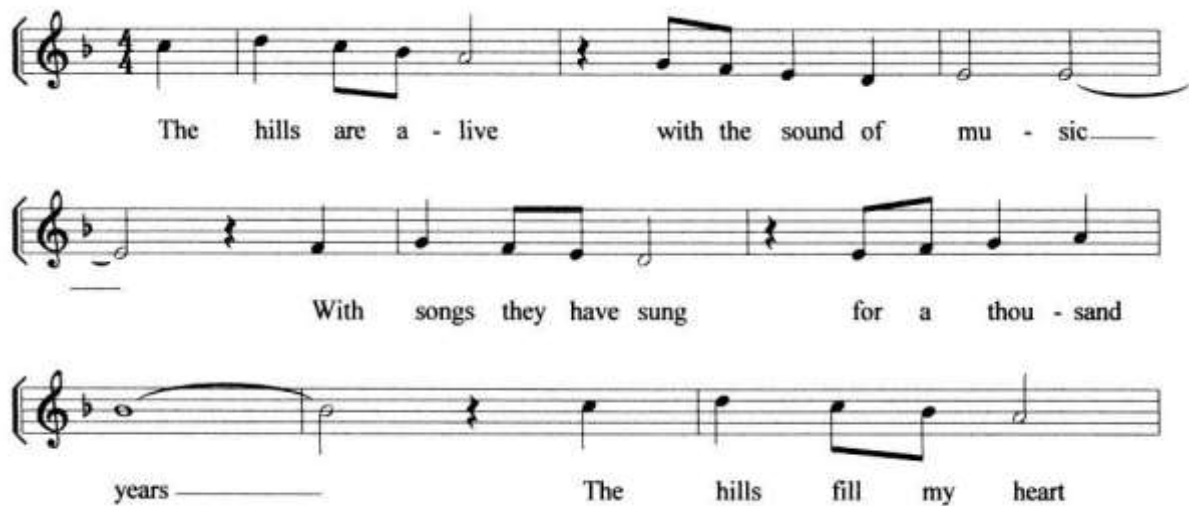
#### Foundation

- Mostly syllabic, at a moderate tempo
- Mainly conjunct movement –range of at least a 9<sup>th</sup>
- 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 (5<sup>th</sup>, 6<sup>th</sup>) – range of about a 10<sup>th</sup>; 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 school girl 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 12<sup>th</sup>
- 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 characterisation

**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 11<sup>th</sup>
- Intervals include scalar movement and arpeggic 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*



A musical score for the piece 'Pony Trot (Descant)'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'Allegretto' and the dynamic is 'mf'. The score consists of three staves of music. The first staff starts with a 'mf' dynamic and a '1' below the first measure. The second staff starts with an '8' above the first measure. The third staff starts with a '14' above the first measure. The piece ends with a double bar line.

## Intermediate

- Range covers lowest note to a 14<sup>th</sup>
- 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

*mf* *cresc*

6 *f*

11 *dim* *mf*

**FURTHER GUIDANCE FOR TEACHERS IN TEACHING THE SYLLABUS**

This list of Musical genres and 20 associated styles and forms are provided to guide teachers in areas of focus for listening and testing in each examination. Teachers however are reminded that a broader contextual perspective should be provided to their students where necessary for them to have an appreciation of the evolution of the specific genre.

It is recommended that teachers plan a course of study over the two-year preparation period to ensure that the 20 identified forms and styles of each category is covered. Teachers may wish to consider that some of this material may be pursued in the lower secondary forms as well, to provide a background.

Teachers should carefully select listening examples representative of each of the styles so that their students may become familiar with the melodic, rhythmic, harmonic structures etc. associated with the genre. Some of these are already available in recommended texts and on various online platforms such as YouTube.

In teaching, students should also be provided with a socio cultural context for the evolution and development of the particular style. However, it is not expected that students would have very detailed knowledge for the purposes of examination. Candidates however, should be familiar with Musical composers/icons associated with the particular style highlighted for study and should be able to identify musical elements listened to as related to characteristics studied about the Period/genre/style.

- Main Characteristics of Musical compositions (Styles and genres) listened to. Reference should be made to Musical elements.
- Development of the Music – social and economic context; musical trends; time period.
- Associated significant composers, artistes and iconic performers of the music studied.

**Example of a course of study of highlighted musical forms over the 4<sup>th</sup> and 5<sup>th</sup> form period**

Term 1- Form 4	Term 2- Form 4	Term 3- Form 4	Term 4- Form 5	Term 5- Form 5
Caribbean Folk: Mento Parang Quadrille Kumina	Caribbean Popular: Calypso Reggae Zouk Samba Chutney Soca	Gospel: Spirituals Traditional Gospel Contemporary Gospel	Western Art/Classical: Chorale Cantata Oratorio Concerto Rondo 20 <sup>th</sup> Century- Music Theatre	Jazz/Blues: Blues Swing Jazz Rock

Style period Baroque 1600-1750	Characteristics	Composers	Suggested pieces for listening and study	Socio cultural impact	Musical Forms
	<p>Early Baroque- 1600-1640) -Homophonic texture, dissonance.</p> <p>Middle Baroque” 1640-1680- Major and minor tonality established forming basis of compositions; Emphasis on instrumental music.</p> <p>Late Baroque-(1680-1750 ) Ornamented and elaborate Abundance of Polyphony, often dense textures. Dominant to tonic chord relationship established. Clear triads; seventh chords, diminished triads.</p>	<p>Henry Purcell (1659-1695)</p> <p>Antonio Vivaldi (1678-1741)</p> <p>Johann S Bach 1685-1750 George F Handel (1685-1759)</p>	<p>Rondeau from the Fairy Queen</p> <p>Spring from “The Four Seasons”</p> <p>Two Part Inventions and Fugues from the Well-Tempered Clavier</p> <p>Brandenburg Concerto No 2 in F major – Brandenburg Concerto No 4 in G major- Bach</p>		<p>Two part Three part Continuous forms-example Prelude and Fugues Opera Oratorio Recitative and Aria Chorale Cantata Baroque Concerto Dance suite such as minuet, gavotte, gigue. March</p>

Style period Baroque 1600-1750	Characteristics	Composers	Suggested pieces for listening and study	Socio cultural impact	Musical Forms
	<p>Development of the orchestra and instruments- mainly strings, flute and bassoon.</p> <p>Accompaniment by the bass continuo or figured bass played by harpsichord or organ; cello or bassoon accompanying instruments</p> <p>One basic mood expressed in instrumental music.</p> <p>Main keyboard instruments- organ, harpsichord.</p> <p>Dynamics generally sudden (terraced dynamics).</p> <p>Continuous and expansive melody.</p>		<p>Cantata No. 140: Awake a Voice is Calling Us.</p> <p>Handel's Music for the Royal fireworks</p> <p>The Messiah, "Hallelujah Chorus"</p> <p>For Unto Us a Child is Born</p>		
	<p>Simplification of ornamentation. Tuneful melodies and simple harmonies.</p> <p>Contrasts in mood and theme.</p> <p>Less dense textures to more homophonic with greater flexibility.</p> <p>Balanced form and symmetrical phrases in structure.</p> <p>Variety of rhythmic patterns to include unexpected pauses, syncopations frequent changes from long notes to shorter notes.</p> <p>Gradual dynamic shading to include frequent crescendos and decrescendos.</p> <p>The Piano replaces harpsichord.</p> <p>An expanded orchestra- greater variety of tone colour.</p>	<p>Joseph Haydn (1732-1809)</p> <p>Wolfgang A Mozart (1756-1791)</p> <p>Ludwig V Beethoven (1770-1827)</p>	<p>Symphony No.94 in G Major (Surprise)</p> <p>Eine Kleine Nachmusik K 525</p> <p>Excerpts from the Marriage of Figaro</p> <p>Rondo from Horn Concerto No 2 K417</p> <p>The Pathetique Op13</p> <p>Symphony No. 5 (1st &amp; 2<sup>nd</sup> movt)</p>	Violent political and social upheaval	<p>Symphony</p> <p>String quartet</p> <p>Classical concerto</p> <p>Cadenza</p> <p>Sonata form</p> <p>Serenade</p> <p>Minuet and Trio</p> <p>Theme and Variations</p> <p>Rondo</p> <p>Chamber music</p>



## ◆ FURTHER GUIDANCE FOR TEACHERS AND CANDIDATES

### PREPARING PROJECTS FOR CSEC® MUSIC

#### PAPER 03 (SCHOOL-BASED ASSESSMENT)

PROJECT	DESCRIPTION	GUIDELINES
<b>PROJECT ONE – LIAP I MUSICAL PERFORMANCE</b>	Record on a readily available and easily portable storage device 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.  <u>MAINTASK:</u> Analyse the music heard in a live performance.	<ul style="list-style-type: none"> <li>Attend a live performance representing any musical genre and record the programme (or excerpts) presented on location.</li> <li>Extract the music (20-30 minutes in duration) that you will analyse and submit with detailed comments. NB: Exclude the spoken parts of the performance, except where there are spoken examples that support your analysis.</li> <li>Comment on the choice of the music/ repertoire, discuss instrumentation, and analyse the structural and expressive elements detailed in the mark scheme on pages 38-43 of the Syllabus.</li> </ul>
<b>PROJECT TWO – LIAP 11 MUSICAL ADVERTISEMENT</b>	Using a readily available and easily portable storage device, record from radio or television, eight (8) musical advertisements (approximately 6-10 minutes in duration). Analyse the structural and expressive elements of the music and comment on its socio-cultural significance with reference to the effectiveness of its appeal.	<ul style="list-style-type: none"> <li>Collect musical advertisements from radio and or television.</li> <li>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.</li> <li>Comment on the socio-cultural significance of the music in terms of the effectiveness of its appeal in conveying the message of each advertisement.</li> </ul>

PROJECT	DESCRIPTION	GUIDELINES
	<u>MAIN TASK:</u> Analyse the music from eight (8) musical advertisements.	<ul style="list-style-type: none"> <li>Discuss instrumentation and analyse the examples in relation to the elements detailed in the Mark Scheme on pages 38-43 of the Syllabus.</li> </ul>
<b>PROJECT THREE – LIAP 111 CARIBBEAN PERFORMER/COMPOSER</b>	<p>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 a readily available and easily portable storage device 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><u>MAIN TASK:</u> Analyse the music of a (living) Caribbean performer/composer.</p>	<ul style="list-style-type: none"> <li>Conduct a LIVE interview with the selected artiste. Indicate the time, date and venue of the interview which must be verified by your teacher.</li> <li>In no more than 1000 words, document the information on career development, influences, method and mode of performing or composing, achievements.</li> <li>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 38-43 of the Syllabus.</li> </ul>

**1. Tchaikovsky, P. : *The Nutcracker Ballet: Specifically,***

- |                               |                            |
|-------------------------------|----------------------------|
| (a) March                     | (b) Trepak (Russian Dance) |
| (c) Chocolate (Spanish Dance) | (d) Toy Flutes             |
| (e) Coffee (Arabian Dance)    | (f) Pas De Deux            |
| (g) Tea (Chinese Dance)       | (h) Coda                   |

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

Part 1:

Jane and Louisa (vocal score pp 16-25)  
The Slave Singing at Midnight (pp 26-28)  
The Bound (pp 28-33)

Part 2:

Brown Baby Blues (pp 48-55)  
Brown Girl in the Ring (pp 59-67)  
Peace and Love (pp 67-72)  
*One People* (pp 84-98)



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

Promenade 1

Gnomus (The Gnome)

Promenade 2

Il Vecchio Castello (The Old Castle)

Promenade 3

Tuileries (Children Quarelling at Play)

Bydlo (The Ox Cart)

Promenade 4

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

**Western Zone Office**

**24 August 2021**



# CARIBBEAN EXAMINATIONS COUNCIL

Caribbean Secondary Education Certificate®  
CSEC®



## MUSIC

### Specimen Papers and Mark Schemes/Keys

Specimen Paper: - Paper 01

Mark Scheme and Key: - Paper 01



TEST CODE 01236010

SPEC 2020/01236010

**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. You will have 1 hour and 30 minutes to answer them.
2. In addition to this test booklet, you should have an answer sheet.
3. 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.
4. 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

Sample Answer

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



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

5. If you want to change your answer, erase it completely before you fill in your new choice.
6. 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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Answer all questions in this section.

**Items 1 – 15**

**Excerpt A**

Excerpt A consists of ONE short sketch. The excerpt will be played TWO times.

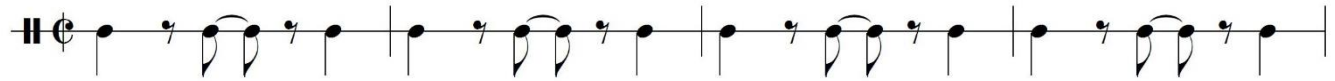
1. The term which BEST describes the musical style of this excerpt is
  - (A) calypso
  - (B) parang
  - (C) soca
  - (D) zouk
  
2. The tonality of the musical excerpt can BEST be described as
  - (A) chromatic
  - (B) atonal
  - (C) major
  - (D) minor
  
3. The musical device employed between the male and female voices in this excerpt is BEST described as
  - (A) drone and vibration
  - (B) call and response
  - (C) imitation
  - (D) aleatoric
  
4. The chordophone heard in this musical excerpt is a
  - (A) guitar
  - (B) violin
  - (C) keyboard
  - (D) saxophone

**Item 5** refers to the following score from Excerpt A.

(I)



(II)



(III)



5. Which of the following rhythms is played by the idiophones?

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

**Items 6 – 10**

**Excerpt B**

Excerpt B consists of ONE short sketch. The excerpt will be played TWO times

6. The term which BEST describes the musical genre of this excerpt is

- (A) pop
- (B) classical
- (C) Caribbean folk
- (D) Caribbean Jazz

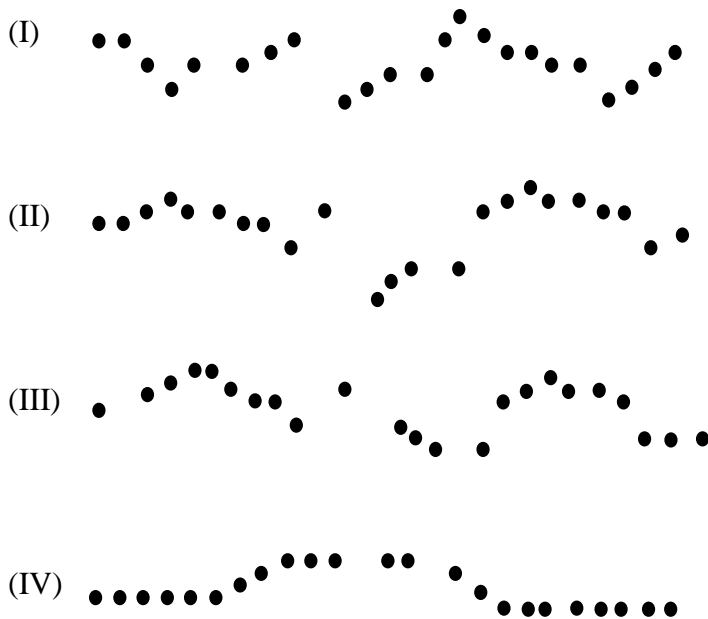
7. The MAIN musical feature heard in the playing of the steel pan is

- (A) ornaments
- (B) repetition
- (C) improvisation
- (D) breaks and fill-ins

GO ON TO THE NEXT PAGE

8. The cadence heard at the end of the excerpt on the words “tell them where he gone” is
- (A) an imperfect cadence
  - (B) an episodic cadence
  - (C) a perfect cadence
  - (D) a plagal cadence
9. The Italian term that BEST describes the overall articulation of the saxophone at the beginning of the excerpt is
- (A) staccato
  - (B) marcato
  - (C) tenuto
  - (D) legato

**Item 10** refers to the following contour of the opening melody of Excerpt B.



10. Which diagram BEST represents the melodic contour of the opening melody played by the saxophone in Excerpt B?
- (A) (I)
  - (B) (II)
  - (C) (III)
  - (D) (IV)

GO ON TO THE NEXT PAGE



**Items 11 – 15**

11. The tonality of the musical excerpt can BEST be described as
- (A) major
  - (B) minor
  - (C) atonal
  - (D) pentatonic
12. The texture created by the children’s choir in the first section of the excerpt is
- (A) monophonic
  - (B) homophonic
  - (C) polyphonic
  - (D) biphonic
13. The melodic interval created by the first two notes played by the piano at the beginning of the second section of the excerpt is a
- (A) Minor 6th
  - (B) Major 2nd
  - (C) Perfect 5th
  - (D) Perfect 4th

**Items 14 - 15** refers to the following score from Excerpt C.



The musical score is written on a single staff in treble clef, with a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). There are two asterisks (\*) above the staff: the first is above the first measure (G4) and the second is above the eighth measure (F#5). The lyrics are: brown girl in the ring, tra - la - la - la - la, For she like sug-ar and I like plum.

14. The missing pitch on the score marked by the FIRST asterisk (\*) over the first measure is
- (A) C
  - (B) D
  - (C) E
  - (D) F

15. The missing pitch on the score marked by the SECOND asterisk (\*) over the third measure is
- (A) G
  - (B) C
  - (C) B
  - (D) A
16. The baroque period in the history of western music dates from
- (A) 1450 – 1600
  - (B) 1600 – 1750
  - (C) 1750 – 1820
  - (D) 1820 – 1900
17. The saxophone was invented during the
- (A) twentieth century
  - (B) romantic period
  - (B) classical period
  - (C) baroque period
18. Two composers that belong to the twentieth century are
- (A) Beethoven, Bach
  - (B) Wagner, Copland
  - (C) Prokofiev, Mozart
  - (D) Stravinsky, Copland
19. Rhapsody In Blue by Gershwin is a substantial work for piano and orchestra in the jazz idiom. This work is most likely from the
- (A) baroque period
  - (B) romantic period
  - (C) classical period
  - (D) twentieth century

**Item 20** refers to the following table.

	Composer	Composition
(I)	George Handel,	Messiah
(II)	Franz Schubert,	Trout Quintet,
(III)	Maurice Ravel,	Daphnis et Chloé
(IV)	Joseph Haydn	"Surprise" symphony,

20. The table above shows four different composers and their compositions respectively. What era in western music history does (IV) belong to?
- (A) Baroque period
  - (B) Classical period
  - (C) Romantic period
  - (D) Twentieth century
21. All of the genre of music listed below have originated in the Caribbean except;
- (A) Calypso
  - (B) Reggae
  - (C) Jazz
  - (D) Zouk

**Item 22** refers the following table.

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

22. In the table above, which country of origin does NOT match the genre?
- (A)
  - (B)
  - (C)
  - (D)
23. Which genre of music is Bob Marley known for?
- (A) Reggae
  - (B) parang
  - (C) Zouk
  - (D) Soca

24. What genre of music is David Rudder BEST known for?

- (A) Cadance
- (B) Calypso
- (C) Zouk
- (D) Soca

25. What genre of music is the cuatro associated with?

- (A) Cadance
- (B) Calypso
- (C) Reggae
- (D) Parang

26. The range of the tenor pan is usually represented as which of the following?

(A)



(B)



(C)



(D)



Item 27 refers to the following picture.



27. Which member of the steelband family is shown in the picture above?
- (A) Cello
  - (B) Tenor
  - (C) Double Tenor
  - (D) Double Second
28. It can be said that soca came out of calypso. Similarly, it can be said that dancehall came out of
- (A) zouk
  - (B) jazz
  - (C) reggae
  - (D) meringue
29. Which genre of music in the Caribbean can be attributed to the East Indian presence and culture?
- (A) Calypso
  - (B) Chutney
  - (C) Reggae
  - (D) Zouk
30. Which influence is MAINLY highlighted in Caribbean parang music?
- (A) Indian
  - (B) African
  - (C) Spanish
  - (D) Chinese

GO ON TO THE NEXT PAGE

31. These two composers are best associated with the Classical period.
- (A) Bach and Mozart
  - (B) Mozart and Haydn
  - (C) Puccini and Haydn
  - (D) Vivaldi and Pergolesi
32. 'Alberti Bass' is best associated with this musical period.
- (A) Baroque
  - (B) Classical
  - (C) Romantic
  - (D) 20th Century
33. The famous anthem 'Hallelujah Chorus' is taken from the oratorio called
- (A) Jonah
  - (B) Jephthe
  - (C) Messiah
  - (D) Samson and Delilah
34. The musical genres 'Soca' and 'Calypso' originated in the Caribbean country of
- (A) Antigua and Barbuda
  - (B) Trinidad and Tobago
  - (C) Jamaica
  - (D) Cuba
35. The instrument used primarily as the continuo for ensemble music written in the Baroque Period was the
- (A) Harpsichord
  - (B) Piano
  - (C) Sitar
  - (D) Lute
36. The steel pan instrument originated from the Caribbean country of
- (A) Jamaica
  - (B) Grenada
  - (C) St. Lucia
  - (D) Trinidad and Tobago
37. Which of the musical genres below is best identified with the island of Cuba?
- (A) Son
  - (B) Zouk
  - (C) Mento
  - (D) Bossa Nova

38. Which composer is widely regarded as the first to include a chorus in a classical symphony?
- (A) Bach
  - (B) Haydn
  - (C) Mahler
  - (D) Beethoven
39. The figure which BEST represents ternary form is
- (A) ABABACA
  - (B) AABB
  - (C) ABA
  - (D) ABC
40. 'Sonata Form' is BEST outlined as
- (A) Recapitulation, Exposition, Development, Introduction
  - (B) Introduction, Development, Recapitulation
  - (C) Development, Exposition, Recapitulation
  - (D) Exposition, Development, Recapitulation
41. This composer is known as the creator of the serial/atonal compositional style:
- (A) Hindemith
  - (B) Schoenberg
  - (C) Scriabin
  - (D) Webern
42. Johann Sebastian Bach is known for having written the famous body of works called
- (A) 24 Preludes and Fugues
  - (B) 4 Piano Ballades
  - (C) 6 Piano Etudes
  - (D) 4 Opera cycles
43. The composer who is BEST identifiable with the movement of Nationalism in western Classical composition is
- (A) Clementi
  - (B) Dvorak
  - (C) Mozart
  - (D) Bruch
44. This musician from the Caribbean is considered an ambassador for the genre of reggae music:
- (A) Mighty Sparrow
  - (B) Lord Shorty
  - (C) Bob Marley
  - (D) Arrow

45. The Requiem Mass, traditionally set to music as an extended work by Classical composers, is derived from the following denominational group of
- (A) Baptists
  - (B) Lutherans
  - (C) Roman Catholics
  - (D) Seventh Day Adventists



Items 46 – 60 refer to the following musical score in C minor by Sarah Watts.

Excerpt D

Excerpt D consists of ONE short sketch. The excerpt will be played TWO times

**Strange Things Happen**

With a swing ♩ = c. 120 (♩ = ♪ ♪)

Sarah Watts

*p*

4

*p subito* *f*

D

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 some melodic fragments. The bottom staff is in bass clef and contains a continuous bass line. A red bracket labeled 'i' is placed under the first two notes of the bass line in measure 10.

13

Musical notation for measures 13-15. The top staff is in treble clef. It features a melodic line with notes marked with 'ii' and 'a'. A red bracket labeled 'a' spans measures 14 and 15. Dynamics markings 'p' and 'mf' are shown with a red hairpin crescendo between them. The bottom staff is in bass clef and contains a bass line with a red bracket under measures 14 and 15.

16

Musical notation for measures 16-18. The top staff is in treble clef. It contains a melodic line with notes marked with 'p' and 'd'. A red bracket labeled 'd' is placed under the final notes of measure 18. The bottom staff is in bass clef and contains a bass line with a red bracket under measures 17 and 18.

46. The metre of this score is BEST described as
- (A) simple duple
  - (B) compound duple
  - (C) simple quadruple
  - (D) compound quadruple
47. The bracketed chord in bar 12 is a
- (A) dominant of D minor
  - (B) supertonic of D minor
  - (C) submediant of D minor
  - (D) subdominant of D minor
48. Select the term that best describes the rhythmic device used in bar 4.
- (A) anacrusis
  - (B) fermata
  - (C) syncopation
  - (D) polyphonic
49. What is the relative major of the piece?
- (A) A Major
  - (B) D Minor
  - (C) F Major
  - (D) G Minor

Item 50 refers to the following musical symbol and notation found in the score in bar 7.

***p*** Subito

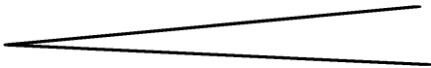
50. The English meaning of the symbol and notation is suddenly
- (A) soft
  - (B) loud
  - (C) high
  - (D) sharp

Item 51 refers to the following musical symbol found in the score in bar 9.

*f*

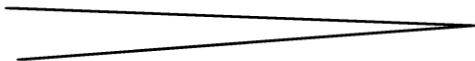
51. The English meaning of the symbol is
- (A) soft
  - (B) loud
  - (C) high
  - (D) Sharp
52. Identify the term that best describes the musical device bracketed in bars 13 – 14.
- (A) Repetition
  - (B) Chromaticism
  - (C) Imitation
  - (D) Ornamentation

Item 53 refers to the following symbol.



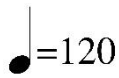
53. This symbol signals a gradual change in volume
- (A) from soft to loud
  - (B) from loud to soft
  - (C) from soft to softer
  - (D) from high to higher

Item 54 refers to the following symbol.



54. This symbol signals a gradual change in volume
- (A) from soft to loud
  - (B) from loud to soft
  - (C) from soft to softer
  - (D) from high to higher

Item 55 refers to the following symbol.



55. The symbol indicate that there are
- (A) 120 quarter notes to be played per minute
  - (B) 120 whole notes to be played per minute
  - (C) 120 eighth notes to be played per minute
  - (D) 120 half notes to be played per minute

Item 56 refers to the following notes.



56. The symbol indicates that the note should be played
- (A) long/detached
  - (B) fast/detached
  - (C) slow/detached
  - (D) short/detached
57. Which of the following terms describes the curve lines in bar 8?
- (A) Legato
  - (B) Accent
  - (C) Slur
  - (D) Tie
58. Identify the genre of the piece by placing a tick in the appropriate box.
- (A) Jazz
  - (B) Reggae
  - (C) Waltz
  - (D) Folk
59. The technical name of the notes numbered in bar 21 is
- (A) Tonic
  - (B) Mediant
  - (C) Melodic minor
  - (D) Harmonic minor

GO ON TO THE NEXT PAGE

60. The word *accelerando* means
- (A) Getting gradually louder
  - (B) Getting gradually softer
  - (C) Getting gradually hotter
  - (D) Getting gradually faster

**END OF TEST**

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



TEST CODE 01236011

SPEC 2020/01236011 KEY

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**MUSIC SPECIMEN PAPER**

**General Proficiency**

<b>Item No.</b>	<b>Subject Code</b>	<b>Key</b>
1	MUSIC	D
2	MUSIC	C
3	MUSIC	B
4	MUSIC	A
5	MUSIC	B
6	MUSIC	D
7	MUSIC	C
8	MUSIC	A
9	MUSIC	D
10	MUSIC	B
11	MUSIC	A
12	MUSIC	C
13	MUSIC	D
14	MUSIC	B
15	MUSIC	C
16	MUSIC	B
17	MUSIC	B
18	MUSIC	D
19	MUSIC	D
20	MUSIC	B
21	MUSIC	C
22	MUSIC	C
23	MUSIC	A
24	MUSIC	B
25	MUSIC	D

SPEC 2020/01236011 KEY

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**MUSIC SPECIMEN PAPER**

**Key Continued**

<b>Item No.</b>	<b>Subject Code</b>	<b>Key</b>
26	MUSIC	B
27	MUSIC	D
28	MUSIC	C
29	MUSIC	B
30	MUSIC	C
31	MUSIC	D
32	MUSIC	B
33	MUSIC	C
34	MUSIC	B
35	MUSIC	A
36	MUSIC	D
37	MUSIC	A
38	MUSIC	D
39	MUSIC	C
40	MUSIC	D
41	MUSIC	B
42	MUSIC	A
43	MUSIC	B
44	MUSIC	C
45	MUSIC	C
46	MUSIC	C
47	MUSIC	D
48	MUSIC	C
49	MUSIC	C
50	MUSIC	A
51	MUSIC	B
52	MUSIC	B
53	MUSIC	A
54	MUSIC	B
55	MUSIC	A
56	MUSIC	A
57	MUSIC	C
58	MUSIC	A
59	MUSIC	A
60	MUSIC	D

GO ON TO THE NEXT PAGE



**MUSIC 2020**

**GENERAL PROFICIENCY**

**Paper 01**

**DISCOGRAPHY**

**EXCERPT A**

1. Style: Zouk  
Title: "La Medicina – Zouk La Se Sel Medikaman"  
Performer: Kassav

**EXCERPT B**

2. Style: Calypso  
Title: "The Hammer"  
Performer: David Rudder

**EXCERPT C**

3. Style: Folk  
Title: Brown Girl in the Ring

**EXCERPT D**

4. Title: Strang Things Happening  
Composer: Sarah Watts



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