



Coimisiún na Scrúduithe Stáit
State Examinations Commission

JUNIOR CERTIFICATE EXAMINATION

2003

MUSIC

HIGHER AND ORDINARY LEVELS

CHIEF EXAMINER'S REPORT

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1 INTRODUCTION

1.1 General

The year 2003 saw the examination of the current Junior Certificate music programme for the first time under the State Examinations Commission (SEC) and the 10th time in all. Set works and songs from Group A were on the course, which began in 1994. Next year it will be B and, in 2005, it will be C.

This report contains a number of significant features. These include chapters on recommendations to teachers and students and exemplars of students' work as well as graphs, diagrams, sample average marks and profiles of individual candidates – nine at higher level and six at ordinary level. It also contains statistics for the four years - since the last report of 2000. Thus a detailed analysis of the figures for this period of examinations is now available.

Some candidates still do not sit both parts of the examination, namely, (I) performing and (II) listening, composing and general study. This is particularly so in the latter case where a small number fail to appear.

1.2 Trends

Grade	A	B	C	D	E	F	NG
No. of candidates	801	2,674	2,193	804	70	30	0
% of candidates	12.2	40.7	33.4	12.2	1.1	0.5	0.0

Table 1.1 - Results JC Music 2003 - HL cohort (n=6,572)

Grade	A	B	C	D	E	F	NG
No. of candidates	34	391	772	500	75	55	3
% of candidates	1.9	21.4	42.2	27.3	4.1	3.0	0.2

Table 1.2 - Results JC Music 2003 - OL cohort (n=1,830)

The above is a summary of how the candidates performed in 2003. There is a clear difference in standard and also a wide gap between the numbers doing higher levels. In 2003, the ratio at nearly four (78.8%) to one (21.2%) continued to be one of the highest of all subjects.

Equally there is a wide gap between the number of females and males taking the subject. The proportion for the last four years has been roughly four to one. (See tables on pp45-52). This year there was a slight improvement in the gender balance. (See table on p17).

The total number of candidates taking the Junior Certificate music examination in 2003 was 8,743. This represents a decrease of 34 (0.4%) on 2002 and, also, a pattern of stable participation with little fluctuation since 1994. The following table illustrates the consistency of numbers and the trends since the first examination of the present course.

Year	Total HL	% HL + OL	Total OL	% HL + OL	Total HL/OL	% JC Cohort	Year
2003	6,572	78.2	1,830	21.8	8,402	14.1	2003
2002	6,736	77.5	1,955	22.5	8,691	14.4	2002
2001	6,659	76.1	2,087	23.9	8,746	14.5	2001
2000	6,889	78.8	1,854	21.2	8,743	14.5	2000

Table 1.3 - Participation JC Music 2000-2003 Higher and Ordinary Levels

The various tables at the end of this report (pp39-46) give a complete statistical profile of the Junior Certificate examination in the years 2000-2003. The total numbers taking music as a subject, when expressed as a percentage of the entire Junior Certificate cohort, have risen every year except in the last two years when there has been a slight decrease. Table 1.3 (7th column) above illustrates this.

1.3 Irish scripts

1.3.1 Higher level

The number of candidates answering through Irish was 172, representing 2.62 percent of the cohort, a small decrease on the figures for 2000. In the 19 centres, the highest and lowest participation rates were 21 and one, respectively. In most cases, all the students in a centre answered their scripts through Irish; but in ten centres, some students also answered through English.

1.3.2 Ordinary level

The number of candidates answering through Irish at this level has also decreased. In 2000, 38 students from six schools took the Irish paper; while in 2003, there were 21 students drawn from eight centres. The highest participation rate was five while the lowest was one. When expressed as a percentage of total cohort of OL music candidates, the numbers sitting the subject through Irish, namely 21, is 1.15 percent.

1.3.3 Note

Not all of the schools with candidates answering through Irish offer the course through Irish. In a number of cases, individual candidates take the option themselves. In most cases, all the students in a centre answered their scripts through Irish; but in others, some students also answered through English.

1.4 Candidates with special needs

In 2003 a small number of candidates with special needs sat the examination. These included the blind, partially sighted and physically handicapped. Special arrangements were in operation in all cases. These included Braille papers, modified questions of similar standard, enlarged versions of papers, special assistance such as individual superintendents and amanuenses, and use of computers. Further improvements will be available for 2004 especially the availability of past papers in Braille format both in hard copy and on CD ROM.

2 PERFORMING

2.1 General

The performing test consists of (a) playing and/or singing a number of pieces or selections and (b) responding to an unprepared test. At higher level, candidates select either four pieces in one activity or two pieces in two activities. At ordinary level, candidates select two pieces in one activity. For both levels, there is a choice of an unprepared test, namely, aural memory – clapping or singing or playing back – or sight reading on an instrument or voice. There are 80 marks for pieces and 20 marks for the unprepared test. While the option of seven categories still exists (Music Syllabus pp6-9), in practice, many candidates, and in particular, most instrumentalists, now opt for category 7 and choose their own programme.

2.2 Levels and standards

A total of 8,277 candidates, 6,538 (79%) higher level and 1,739 (21%) ordinary level, did the performing examination. This is illustrated in the figure 2.1 below.

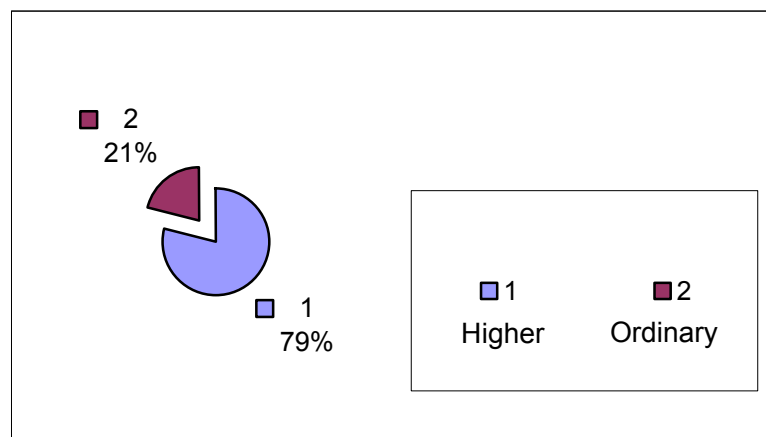


Figure 2.1 Performing: Percentages of higher and ordinary level candidates

The overall standard of performing at higher level ranged across almost the entire ability range. Most candidates achieved an A or B, a minority a grade C and only a small number a D, E or F.

The overall standard of performing at ordinary level also ranged across almost the entire ability range but was more evenly spread. A majority of candidates achieved an A or B, a large minority a grade C, a small minority a grade D and few an E or F.

There were some outstanding solo performances at higher level, and an excellent standard of performance among traditional players.

The standard of class-based activities of group singing and recorder playing was commendable. The standard of performance among tin-whistle players was less good.

2.3 Frequently encountered options

Almost seven candidates in every 10 opted for two activities in each of two ordinary level activities. See table 2.2 below.

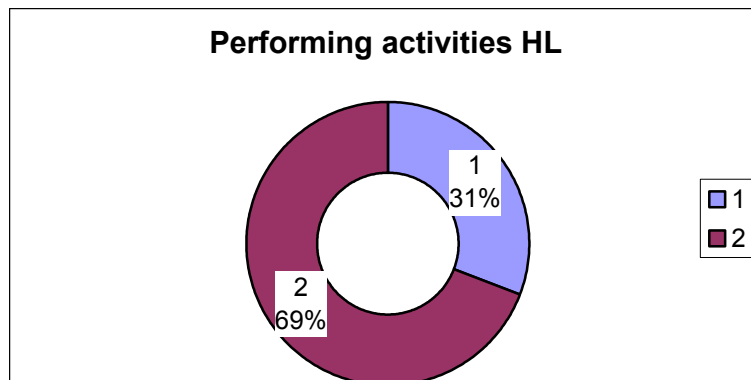


Figure 2.2 Higher level activity options expressed as a percentage

A tiny number of candidates incurred penalties for not complying with the requirements of the syllabus. An example of this included performing three pieces in one category and one piece in another category.

Most candidates selected categories 7, 3 and 1. The majority of candidates who opted for one activity chose category 7.

Voice, recorder and piano were the most popular solo activities. The most popular group activities were voice, recorder, tin-whistle and guitar.

2.4 Pieces – type, choice and balance

In general, candidates chose well-balanced and contrasting programmes. A variety of musical styles was in evidence including baroque, classical, folk, popular, rock, jazz and traditional.

A majority of candidates chose pieces that were of a suitable standard and within their range of competence. A minority chose pieces that were too difficult for them and consequently scored lower marks. Some candidates, in particular recorder players, chose pieces that were too easy for examination purposes.

Generally, solo pianists and orchestral instrumentalists chose external examination pieces, often of a higher standard than required, and ranged in style from baroque to contemporary music.

Solo and group vocalists chose pieces mainly from the popular, folk and stage musical idioms. Some solo singers used backing tracks as accompaniment.

2.5 Unprepared pieces

Most candidates at higher level opted for aural memory rhythm tests. A small number achieved full marks but the general standard was average or above. Many candidates had difficulty with the dotted crotchet-quaver rhythmic pattern. Consecutive minims and an accurate recall of the third bar also posed problems for some.

A minority of candidates chose sight-reading. Attempts ranged from fair to excellent. Preferred instruments were piano, recorder, violin, flute and clarinet. A small minority of candidates opted for the aural memory melody test. Attempts ranged from poor to good. No candidate opted for improvisation.

At ordinary level, the vast majority of candidates did an aural memory rhythm test. The general standard was average with a small number achieving full marks. A minority of candidates chose sight-reading, the preferred instrument being the recorder.

3 LISTENING, COMPOSING AND GENERAL STUDY

3.1 Higher level

3.1.1 General remarks

The number of candidates taking the written examination in Listening, Composing and General Study at Higher Level shows a slight decrease (148) on the figures for 2002 and for 1999 to 2001.

2003	2002	2001	2000	1999
6553	6701	6647	6869	6827

The written examination at higher level lasted two hours. The paper was in three sections, namely, Listening, Composing and General Study (300 marks). There were 10 questions. Questions 1–5 and Q.10 were compulsory. Candidates had the option of answering questions 6, 7 and 8, or of answering question 9 only. There were also three choices in questions 7 and 8.

- Listening (180 marks)

- Q.1 Set songs (30 marks)
- Q.2 Set works (30 marks)
- Q.3 Irish music (40 marks)
- Q.4 Dictation (40 marks)
- Q.5 Chosen songs and works (40 marks)

- Composing (100 marks)

- Q.6 Triads (20 marks)
- Q.7 Melodies (35 marks)
 - A: A phrase set to a given text, *or*
 - B: A phrase set to a given opening, *or*
 - C: An answering phrase

Q.8 Chord progressions (45 marks)

A: A melody and bass notes at cadences for keyboard, *or*

B: Chords at cadences for SATB choir, *or*

C: Backing chords

Q.9 Free composition (100 marks)

- Chosen general study (20 marks)

Q.10 General study (20 marks)

3.1.2 Performance of candidates

The majority of students scored a grade C or higher in this paper. In the Listening section, knowledge of set songs, set works and Irish music was of a high standard. The skill-based questions in the Composing section allowed many to gain almost full marks. The General Study offered students the chance to research a topic of their own choice and a majority secured maximum marks in this question.

Question	1	2	3	4	5	6	10
Average percent	63.7	64.3	61.5	55.0	50.5	73.0	73.5
n = random	340	340	340	340	340	340	340

Table 3.1 – Average percent per question, HL, nos. 1-6 & 10 (For other numbers, see below).

3.1.3 Listening

Q.1 – Set songs

Candidates had a good knowledge of the three set songs. A majority correctly identified *Streets of Laredo* and its form, ABAB¹. Students did equally well in identifying the type of song, lullaby, and composer, Brahms in B. While most candidates made an effort to explain the term *aria*, only a small number gave correct

information to score full marks. Also, a significant minority failed to recognise the minor tonality here. A majority correctly selected song 2 in D.

Average mark, 19.1; percentage, 63.7; n = random 340

Q. 2 – Set works

Most candidates were able to name the composer of *The Water Music* and give a reasonably detailed explanation of why Handel composed it. In B, a majority named the correct dance (hornpipe), although a minority gave the title of the work, or ‘minuet’, instead. Most candidates identified the correct time signature. Recognition of instrumental families and solo instruments was good but a small number listed the solo instruments in the incorrect order. A majority of students accurately listed two features of the music that followed in E. However, a small number referred to features of the next movement (minuet). A few failed to choose one of the musical ideas X, Y or Z from the score.

Average mark, 19.3; percentage, 64.3; n = random 340

Q. 3 Irish music

While nearly all candidates recognised the fiddle in excerpt 1A, a significant minority failed to correctly identify the accordion. Many selected the harp as the accompanying instrument instead of the guitar, and a small minority failed to distinguish between melody and accompanying instruments. In excerpt 2B, most students selected the correct metre of the dance and a majority identified it as a reel. Those who answered incorrectly identified it as a hornpipe or a jig. Most candidates listed three non-traditional aspects of the singing in excerpt 3C, although a small number lost marks for vague, non-specific answers or for aspects not related to the singing. Nearly all students gave informative answers on a collector or solo performer in D. Here, the most popular choice was Edward Bunting. Those who chose to write about a solo performer tended to give less information of a more general nature. Choices here included Sharon Shannon, Liam Ó Floinn, Enya, Christy Moore and Mary Black. A small number wrote about the role of collectors in general or wrote about a traditional group.

Average mark, 24.6; percentage, 61.5; n = random 340

Q. 4 - Dictation

Most candidates used staff notation in this question (option I) and these scored well, overall. A minority chose a combination of tonic solfa and stick notation (option III). The small number using tonic solfa (option II) was unable to clearly notate the rhythm pattern. Most candidates correctly gave the ten required notes, a few having too few or too many. A minority got full marks. While a majority of candidates scored well in notating the rhythm, a significant minority failed to identify the dotted crochet in bar 2. The recognition of pitch was less successful than the recognition of rhythm, but many candidates benefited from the marks awarded for contour. Nearly all attained maximum marks for correctly inserting the barlines.

Average mark, 22.0; percentage, 55.0; n = random 340

Q. 5 – Chosen songs and works: Historical and modern ballads

A majority of candidates identified a historical or modern ballad. *The Fields of Athenry* was the most popular choice. A minority incorrectly named set songs or songs that were not ballads. A few candidates did not attempt this section. In B, the information was often vague or inaccurate, or consisted of listing several features, rather than describing two features from the given list. In C, almost all students identified a solo singer and small group of singers, and most correctly identified one of the instruments in D. Uilleann pipes and accordion were frequent incorrect choices. Many misinterpreted the second part of D, naming an instrument rather than describing what they heard. Most students correctly selected ‘homophonic’ in E but only a minority correctly defined this term. In F, the word ‘piano’ appeared in most descriptions of the accompaniment, but answers were generally not detailed enough to gain full marks. A minority answered ‘soft and light’ or ‘broken chords’. The majority gave good reasons why lines 5 and 6 sounded more dramatic in the second section of F. In the final part, G, a significant minority was unable to recognise ternary form or give a clear explanation of the term.

Average mark, 20.2; percentage, 50.5; n= random 340

3.1.4 Composing

Q. 6 - Triads

A majority of candidates scored full marks in sections A and B, showing a clear understanding of note names, key signature and triads. Only a small number omitted the flat sign in A. A minority had problems with the bass clef in C or selected an incorrect triad in D.

Average mark, 14.6; percentage, 73.0; n = random 340

Q. 7 Melodies

(A) A small number of candidates chose ‘setting words to music’, and scored fewer marks than those who chose the other options. Most attempts showed only a fair grasp of word setting. Some students omitted the text altogether and many did not end on *doh*.

Average mark, 18.6; percentage, 53.1; n = random 23

(B) In this option, ‘a phrase set to a given opening’, a majority made some attempt at melodic sequence in bar two. Because this produced an unresolved leading note, there was a difficulty here for some. A significant minority produced interesting and productive rhythms but not all remembered to insert a phrase mark.

Average mark, 24.9; percentage, 71.1; n = random 128

(C) The most popular option was ‘an answering phrase’. A majority scored high marks in this question for composing wide-ranging melodies and showing a good sense of direction and climax. A small number of candidates omitted the phrase mark, failed to end on *doh*, or had an incorrect number of beats in the bar. A significant minority of students failed to follow the instruction to make the answering phrase different from the opening phrase: They incorrectly copied the original rhythm throughout or began their phrase using the melody and rhythm of the opening bar(s). Failure to notice that the opening phrase had ended on the leading-note was a feature of a significant minority of answers.

Average mark, 24.7; percentage, 70.6; n = random 187

Q. 8 – Chord progressions

(A) A minority opted for ‘melody and bass notes at cadences for keyboard’. Most achieved high marks. Problems encountered included consecutive 5ths and 8ves, non-resolution of the leading note and inappropriate use of second inversions.

Average mark, 36.9; percentage, 82.0; n = random 16

(B) Few candidates chose the ‘chords at cadences for SATB choir’ option. However, almost all obtained maximum marks. As in (A), problems encountered were the same but not as many.

Average mark, 43.1; percentage, 95.8; n = random 7

(C) Almost all candidates chose the option of ‘backing chords’. Most achieved a high mark. A minority made mistakes in denoting minor chords and chose chord C instead of chord F in bar 7. In the final bar, a few wrongly chose the same symbol twice in succession for the first two boxes.

Average mark, 33.9; percentage, 75.3; n = random 317

Q. 9 – Free composition

A small number of candidates attempted this question but, without exception, all of them showed a poor understanding of the requirements. None included an accompanying instrumental part, and notation was haphazard. As, in nearly all cases, the students had already answered questions 6, 7 and 8, the marks gained in this question did not count.

Average mark, 5.0; percentage, 5.0; n = random 1

3.1.5 Chosen general study

Q. 10

A majority of candidates scored maximum marks in this question for giving clear and concise accounts of their chosen topic, and for listing appropriate pieces with their performers or composers. The most popular topics were jazz, the Beatles, pop and

rock music, reggae, African music, and medieval and renaissance music. A minority incorrectly named set songs or set works in B, and/or features that were not specifically musical in C. A significant minority lost marks because of unfocused treatment of topics such as ‘day-to-day music’, ‘music in advertising’ and ‘restaurant music.’ Their answers lacked coherence and had little or no musical content.

Average mark, 14.7; percentage, 73.5; n = random 340

3.1.6 Conclusions

- Candidates performed best when working within well-defined guidelines, such as requests for factual information on set songs, set works and Irish music.
- Questions that required aural identification of instruments, and of musical features, were less well answered, as were those requiring description or explanation.
- The skill-based questions in the composing section resulted in higher marks than the information-based questions within the listening and general study sections.
- In the general study, a significant minority of students had difficulty structuring their information coherently.

3.2 Ordinary level

3.2.1 General remarks

The number of students taking the written examination at Ordinary Level shows a small decrease (127) on the figures for 2002 and for 1999 to 2001.

2003	2002	2001	2000	1999
1775	1902	1986	1776	1806

The written examination lasted two hours at ordinary level. The paper was in three sections, namely, Listening, Composing and General Study (300 marks) There were eight questions. All were compulsory but there was a choice in question 7 (melody writing).

- Listening (180 marks)

Q.1 Set songs (30 marks)

Q.2 Set works (30 marks)

Q.3 Irish music (40 marks)

Q.4 Rhythm dictation (40 marks)

Q.5 Chosen songs and chosen works (40 marks)

- Composing (100 marks)

Q.6 Triads (40 marks)

Q.7 Melodies (60 marks)

A: A phrase set to a given rhythm, *or*

B: A phrase set to a given opening, *or*

C: An answering phrase

- Chosen general study (20 marks)

Q.8 General study (20 marks)

3.2.2 Performance of Candidates

The general standard of answering was good: A majority candidates achieved a grade C or higher. Candidates were most successful at rhythm dictation and answering the ‘set songs’. They were less successful in questions that required some detail in written answers. A minority of candidates did not attempt elements of the composing and general study sections and scored a grade D or lower. The general standard of answering was good and the majority of candidates achieved a C grade or higher.

Question	1	2	3	4	5	6	7	8
Average percent	66.0	51.7	48.5	77.3	48.0	49.3	66.0	54.5
n = random	100	100	100	100	100	100	95	82

Table 3.2 – Average percent per question, OL

3.2.3 Listening

Q.1 - Set Songs

Most candidates correctly identified *The Streets of Laredo* as a ballad. However, a significant minority gave an incorrect name for the country of origin, America. Some students had difficulty recognising *The Little Sandman* and its composer, Brahms. A majority recognised that *Spring* was ‘an aria’ and correctly associated it with ‘an opera house’. A minority got full marks in this question.

Average mark, 19.8; percentage, 66.0%; n = random 100

Q.2 - Set Works

A majority of candidates gave the title of the piece as *minuet* instead of *hornpipe*. Most correctly identified Handel as the composer. The section on dynamics posed few problems but the identification of instruments was less good. Candidates often circled ‘oboes’ correctly but had difficulty naming two members of the brass family. Most

recognised melodic features – with the score – but faltered in the second excerpt - without one. A majority failed to recognise the family of instruments or the mood of the music. Few candidates got full marks in this question.

Average mark, 15.5; percentage, 51.7; n = random 100

Q.3 - Irish Music

Candidates scored well in the sections on aural identification of instruments. However, almost all candidates had problems recognising the dance type and selecting the time signature. Parts C and D required written answers and a minority omitted these sections. In part C, candidates generally recognised one musical feature but had problems hearing a second one. Most candidates named an instrument in part D but did not do so well when writing about it. “It’s a lovely instrument” or “It’s a traditional instrument” were common answers here. Few candidates got full marks in this question.

Average mark, 19.4; percentage, 48.5; n = random 100

Q.4 – Dictation

Candidates scored well in this question. The majority recognised the time signature. The only difficulty for most candidates was placing a quaver after the dotted crotched in bar 2. A minority of candidates got full marks.

Average mark, 30.9; percentage, 77.3; n = random 100

Q.5 - Chosen Songs and Works

Candidates scored less well here than in the other questions. A significant minority either did not attempt to name a chosen song or incorrectly named a ‘set’ song. Most had little difficulty choosing the mood of the song and gave convincing reasons for their choice. A majority correctly selected at least two of the three features of the accompaniment required in part D. Questions on the second excerpt were less well answered. Most candidates recognised the rhythm as ‘steady’ but had difficulty selecting a tempo. While a majority of candidates chose the correct form, few could explain their choice.

Average mark, 19.2; percentage, 48.0; n = random 100

3.2.4 Composing

Q.6 – Triads

Most candidates correctly named the notes in part A. The majority had no problem identifying the triad as ‘F’ but a significant minority chose ‘C’ (the name of the first note given). Candidates generally selected the correct tonality. Finding another bar where the triad fitted the melody proved too difficult for nearly all candidates. Few got full marks in this question, while a minority got no marks.

Average mark, 19.7; percentage, 49.3%; n = random 100

Q.7 – Melodies

Few candidates used the preparation section. There was a wide range in the quality of the answers. A significant minority of candidates achieved 80% or higher, while a minority got 25% or less. A small number of candidates did not attempt this question. All three options were popular. Most candidates lost marks for omitting to phrase their melodies. A significant minority of candidates did not end on doh.

Candidates who opted for ‘A phrase set to a given rhythm’, occasionally ignored or rearranged the given pattern. Candidates answering ‘A phrase set to a given opening’, sometimes ignored the given time signature. Despite using triple time in bars 2 and 3, some candidates put a semibreve in the last bar. When composing their answering phrases, instead of ending on doh, a minority of candidates ended on the same note as the given phrase. A small number of candidates used the wrong time signature. However, in the majority of cases, the melodies featured convincing rhythm and had some sense of style.

A: Average mark, 36.7; percentage, 61.2; n = random 37

B: Average mark, 40.8; percentage, 68.0; n = random 35

C: Average mark, 41.2; percentage, 68.7; n = random 33

3.2.5 Chosen general study

Q.8

A minority of candidates did not attempt this question and the response from those who did varied greatly in standard. Some students showed a thorough knowledge of the requirements, while others used material from the “set” course or other inappropriate material. While a wide variety of chosen material appeared, jazz was the most popular topic. Most candidates named their chosen study and provided titles of pieces and performers or composers. However, while most correctly named musical features in part C, descriptions of them were usually vague and lacking in references to the music.

Average mark, 10.9; percentage, 54.5; n = random 82

3.2.6 Conclusions

Candidates did best in the rhythm dictation question. The only difficulty experienced by most candidates was placing a quaver after the dotted crotchet in bar two. Melody writing was also well answered, though nearly all candidates lost marks for omitting phrasing.

- Candidates showed a good knowledge of set songs. The question on the Art song was least well answered.
- The general study question provided the broadest range of answers. A majority of candidates achieved full marks, while a significant minority used pieces from the “set” course. A minority did not attempt the question.
- Candidates had problems distinguishing between movements of the “set” works. They could select from a list of melodic features, but had difficulty recognising instruments.
- The question on triads was poorly answered. Identifying the triad proved difficult and few candidates correctly selected the bar where the triad fitted the melody.
- The Irish music question elicited a poor response. Few candidates recognised the dance as a reel or named two features of the song.

- Candidates did least well on the chosen songs question. A significant minority used “set” songs, while others left that section blank. Candidates often correctly selected AABA form, but had difficulty giving a reason for their choice.

4 PROFILE OF INDIVIDUAL CANDIDATES

- P1 = Listening, Composing and General Study (300 marks)
- P2 = Performing (100 marks)
- P3 = Overall (400 marks)

4.1 Higher level

4.1.1 Candidate A

P1 This candidate scored full marks in questions 2 (set works), 6 (dictation) and 8 (chordal progressions), and showed a thorough grasp of technical matters in the other listening questions. However, question 7C (melody writing) was not a strong point. The topic chosen for question 10, music in advertising, had just one inaccuracy. *Grade A (low)*

P2 The candidate played four pieces on the tin whistle, two solo and two in a group of five. In group playing, this candidate was the leader and played with confidence and assurance. There were a few minor errors in the solo playing. The aural memory rhythm response was good. *Grade A (high)*

P3 *Grade A (medium)*

4.1.2 Candidate B

P1 This candidate gained high marks in questions 8C (backing chords) and 10 (general study). However, question 7C (melody writing), where the phrase did not end on 'doh', yielded a low mark. Less good again were questions 3 (Irish music) and 5 (chosen songs and works). In both, the candidate had difficulty in identifying instruments. The general study gave accurate examples and musical features of 'reggae music'. *Grade C (low)*

P2 The candidate selected recorder and voice, and performed two pieces in each activity. The recorder playing showed a sense of style, with good tone quality. However, there was some difficulty with the top notes in one of the pieces. The vocal performance was less convincing. Notes, while generally accurate, were not always

audible and the diction was poor. The response to the aural memory rhythm test was weak with inaccuracy in the majority of bars and no feel for the pulse. *Grade C (low)*

P3 *Grade C (low)*

4.1.3 Candidate C

P1 This candidate's best answering was in questions 1 (set songs) and 8C (backing chords). Apart from that, the choice songs and melody writing were fair but with omissions, such as descriptions in the former and phrase mark in the latter. Also, the candidate did not understand how to use the leading note properly. The general study was good apart from the (incorrect) quotation of a set song. *Grade B (low)*

P2 The candidate sang two contrasting songs. Although the singing was confident and the diction good, there were intonation problems in both songs. In the second activity, solo recorder, the candidate played one piece unaccompanied. The notes and pitching were not always secure and accurate. However, the second piece was more convincing. The aural memory rhythm test was almost correct. *Grade B (medium)*

P3 *Grade B (medium)*

4.1.4 Candidate D

P1 Overall, this was an excellent candidate, who achieved full or nearly full marks in most questions. For example, questions 2, 6, 8 and 10 were perfect. In question 1 (set songs), the candidate failed to recognise the tonality of part C, and in question 4 (dictation), although the rhythm was fully correct the pitch was not. The general study topic was jazz. Here the candidate's understanding of the subject was accurate and relevant. *Grade A (high)*

P2 The candidate sang four songs each with technical fluency and a good range of dynamics. The style of song ranged from classical to popular. The candidate let the music speak with confidence and a strong sense of style. The response to the aural memory rhythm test was quick and accurate. *Grade A (high)*

P3 *Grade A (high)*

4.1.5 Candidate E

P1 This candidate achieved average marks in most questions from the listening section. The main difficulties were in questions 3 (Irish music) and 4 (dictation). In question 7C, while the melody had a good shape and suitable phrasing, there was over-use of repetition. Question 8C (backing chords) was perfect. African music was the topic for general study but here the musical features were insufficient. *Grade C (high)*

P2 The candidate gave a convincing performance in both a two-part vocal group and as a solo singer. The programme was varied with songs from stage musicals and the popular genre. The accompaniment was on piano for the solo songs, with the addition of acoustic guitar and drum kit for the group songs. The response to the aural memory rhythm test was hesitant and inaccurate. *Grade B (medium)*

P3 Grade C (high)

4.1.6 Candidate F

P1 This candidate scored full marks in questions 6 (triads) and 10 (general study), and had only minor errors in questions 2 (set works) and 8 (chord progressions). Less successful, however, were questions with previously unheard music. For example, in Irish music, descriptions of the modern performance and details of a collector were faulty. Also, in the question on choice songs, examples and understanding were poor. Question 7C (melody writing) was below average and include an incorrect time signature. *Grade C (high)*

P2 The candidate played descant recorder in a three-part group and then sang two solo songs. Both performances were confident and fluent. The programme, from the classical repertoire, was varied and well balanced, displaying the student's strong sense of musical style. The teacher provided tenor recorder and piano accompaniment. The response to the aural memory rhythm test was fair with many inaccuracies. *Grade A (low)*

P3 *Grade B (medium)*

4.1.7 Candidate G

P1 This candidate's marks were above average in questions 2 (set works), 3 (Irish music), 5 (choice songs), 6 (triads) - with a slip in part D - and 7B (melody writing). Questions 8 (chord progressions) and 10 (modern art music) were perfect. Tonality, form, and a description of an aria were all incorrect in question 1. Question 4 (dictation) was below average, with the majority of marks lost on melody notes. *Grade B (high)*

P2 This candidate selected two contrasting songs of a high standard for the first activity. The tone was good and the top notes were clear. It was a very musical performance. In the second activity, piano, control of the medium was unsteady at times. However, the candidate displayed good musical interpretation. The response to the aural memory rhythm test was good. *Grade A (medium)*

P3 *Grade B (high)*

4.1.8 Candidate H

P1 Questions 1 and 2 were weak, with only one song well known, and all the instruments incorrect, respectively. The rhythm and melody in the dictation question were erratic. In question 7C (answering phrase), the candidate finished on 'doh' but had too much use of 'soh' in a repetitive, plain melody and no phrasing. Five out of nine backing chords were correct in question 8C. The candidate's chosen study was 'Nationalism in the 20th century'. Here, while the description of instruments was fine there was only one musical feature. *Grade D (high)*

P2 The candidate selected two solo songs with backing track accompaniment and two unaccompanied pieces on the tin whistle. The range of song 1 was too wide. Here, straining for top notes resulted in poor intonation. Song 2, in a lower key, was better suited to the voice and showed a fine sense of phrasing and diction. The tin whistle playing was even better and included some ornamentation. The response to the aural memory rhythm was good. *Grade A (medium)*

P3 *Grade C (medium)*

4.2 Ordinary level

4.2.1 Candidate I

P1 Overall, this candidate attempted all questions and showed good knowledge of the basic requirements. The best questions were 4 (dictation) and 7 (melody writing). Elsewhere, the candidate scored well in questions 1 (set songs), 6 (triads) and 8 (chordal progressions), less so in questions 2 (set works) and 3 (Irish music). The general study on jazz had only one (instead of two) musical feature or description. *Grade C (high)*

P2 This candidate played a lovely programme on descant recorder, accompanied by piano. Good phrasing and tone were in evidence, and security, confidence and a sense of enjoyment pervaded the programme. However, the response to the aural memory rhythm test was disappointing. *Grade B (high)*

P3 *Grade C (high)*

4.2.2 Candidate J

P1 This candidate attempted all questions but did not get full marks in any. The listening section was best. Here, the candidate displayed a good knowledge of the set course, lost marks in the Irish music section and got high marks in the dictation question. The composing was less successful because while the melody was good, it did not adhere to the given rhythm. And, apart from a couple of features, the general study contained little information. *Grade C (medium)*

P2 The candidate sang as part of a group and gave a convincing performance of two popular songs. The first song had an effective backing track as accompaniment. The response to the aural memory rhythm test was excellent. *Grade A (medium)*

P3 *Grade C (high)*

Note: Candidates I and J got the same *total* mark.

4.2.3 Candidate K

P1 The candidate did not get full marks in any questions, but did best in numbers 1 and 4. Knowledge of the set work, Irish music and the chosen song was limited, with no written information - only circled answers. The fundamentals of music were weak, with just one note correctly named in question 6. In composing, the rhythm was accurate, and while the melody moved step by step, it had no phrase mark and did not end on doh. Question 8 was not attempted. *Grade D (low to mid-range)*

P2 The candidate sang two folk songs in a group, with piano accompaniment. The tone was careless and breathy. The top notes were strained in the first song. The second song was more convincing, with better attention to phrasing, shape and tone. A quick response to the aural memory rhythm was nearly accurate. *Grade C (low)*

P3 *Grade D (high)*

4.2.8 Candidate J

P1 Questions 1, 4, 6, 7 and 8 were this candidate's best – each of them getting full marks. The candidate mixed up the sections of *Water Music*, but was good otherwise. Questions 3 and 5 were least well answered - there was an obvious flaw in aural recognition of instruments, dances, etc. The candidate was faultless in composing and had a well-prepared general study on jazz. *Grade A (low)*

P2 The candidate played two Irish tunes on the tin whistle and displayed an awareness of shape and balance. Overall, the performance was convincing. The response to the aural memory rhythm was fair, with many inaccuracies. *Grade B (mid range)*

P3 *Grade B (high)*

5 RECOMMENDATIONS TO TEACHERS AND STUDENTS

5.1 Teachers

5.1.1 Higher level

- Explaining or defining musical terms, for example, *aria*, *binary*, *ternary*, *homophonic*, *monophonic*, *polyphonic* would be of benefit because these explanations are often required in multiple-choice and/or completion questions.
- Help students to distinguish adequately between instructions such as *list*, *describe*, *explain*, *refer to*.
- Alert candidates to difficulties that are likely to recur each year. For example, failure to recognise the dotted crotchet rhythm in question 4, omitting the accidental in question 6A, omitting the phrase mark in questions 7A and B or the indications for minor chords in question Q8C.
- In the ‘general study’, students gain greatly when they choose topics for which clear information is available. Some topics can be more difficult especially when there is little to guide them other than the effect the music has on them and the way they perceive it. Relevant musical information and musical examples are necessary.

5.1.2 Ordinary level

- Place extra emphasis on the art song category of the ‘set’ songs. It was consistently the least well answered section of question 1.
- Candidates usually recognised the ‘set’ work but had difficulty identifying the movement. Singing the first few bars of each work would help them.
- Spend more time on types of dance. Some candidates wrote the words ‘Black and Decker’ over the reel and this appeared to help them recognise the rhythm.

- Encourage candidates to practise describing instruments and musical terminology in their own words. As an example of the latter, many chose AABA form, but had difficulty explaining it.
- Candidates score well in this question but need constant reminding of the dotted crotchet-quaver rhythm. Placing a quaver after the dotted crotchet was often the only inaccuracy in the dictation question.
- In the melody-writing question, encourage students to use the preparation stave to focus on the key and to include phrasing - from the start.
- Using a chord bank in preparation for the triad question might prevent candidates incorrectly naming the triad after the first given note. When selecting a bar where the triad fits the melody, it might help if they wrote the note names under the three possible bars.

5.2 Students

5.2.1 Higher level

- Attempt all questions. If nothing is written, no marks can be given.
- In multiple-choice questions, select only one answer. You will lose marks for giving more than one.
- Read the questions carefully. Many marks are lost because candidates give the wrong, or too little, information. If you can, highlight or underline key points, for example, that 10 notes are required in question 4 (dictation), or that phrasing must be inserted in question 7.
- Be sure to check whether the question asks you to ‘list’, ‘explain’ or ‘describe’. Your teacher will help you here.
- Don’t rush to answer each question while a recording is playing. There is enough time at the end of each question to carefully complete the answers. In many cases, you can come back and revise your answers at your leisure, before the end of the exam.
- Plan your answers, using rough work pages where necessary. For example, write a scale, or prepare a chord bank, before attempting each composing question.

- Listen to your set songs and set works as often as possible. In preparation for previously unheard music in questions 3 and 5, listen to cassettes and CDs and to the radio. Try to imagine what questions you might be asked on the piece of music as you listen.

5.2.1 Ordinary level

- Attempt all questions. If nothing is written, no marks can be given.
- Read the questions carefully. Many marks are lost because students give one point when asked for two or three.
- In multiple-choice questions, always select an answer. If there is no answer selected, no marks can be awarded.
- Don't rush the written answers because you are listening to a recording. There is plenty of time at the end of each question to carefully complete the answers. When the last question on the paper has been finished, go over every question again, starting at question 1. Look for places where more information can be added and extra marks gained.
- When asked to 'explain' something, a one-word answer will not get good marks. Write a couple of sentences if you can, or sometimes a phrase will be sufficient. Try to think of everything possible on the topic and include anything that might be relevant.
- In the melody writing question, think of shape and balance; ensure that every bar has the correct number of beats do not forget to put in the phrasing and end on 'doh'. You can get valuable marks for these last two alone and everything else is extra. When you have finished, tick each section of the question to ensure that no part has been left out.
- Keep a list of the 'set' and 'chosen' sections of the course on separate sheets and learn which belongs to each section.

6 EXEMPLARS OF STANDARD

6.1 Higher level

6.1.1 Set songs, Q1C

Here is an excerpt from an *aria*. Explain this term.

- Exemplar #1:

This is a solo song for an opera (Da capo aria= ABA phrase plan)

Marks awarded: 4/4

Comment: The candidate has given a detailed answer, showing a good understanding of the term and has been awarded full marks.

- Exemplar #2:

An operatic solo

Marks awarded: 2/4

Comment: Candidate has given two correct pieces of information. However, the answer lacks detail.

- Exemplar #3:

This means a sample from an opera.

Marks awarded: 1/4

Comment: Candidate has made no reference to a solo or vocal piece. One valid point is the reference to opera.

- Exemplar #4:

An excerpt before an opera which quiets down the people and gives them a taste of what's to come.

Marks awarded: 0/4

Comment: The candidate, although spotting the connection with opera, has (incorrectly) given a definition of an overture.

6.1.2 Irish music, Q3D

Write a note on ONE of the following:

(a) a collector of Irish music *OR* (b) a solo performer of traditional Irish music.

- Exemplar #1:

Edward Bunting was a collector of Irish music. At the Belfast Harp Festival it was him who wrote down the harpists “planxtys” in music. He was particularly amazed by one of the harpists old style of playing with long fingernails. He put all the pieces into a book and that is where most of our traditional music of today has come from.

Marks awarded: 13 (3+10)/13

Comment: The candidate has correctly named a collector and has made a number of informative points about him.

- Exemplar #2:

A collector of Irish music is a person who travelled all over Ireland taking down the music and words to folksongs which wouldn’t have been written down before.

Marks awarded: 3 (0+3)/13

Comment: The candidate hasn’t actually named a collector, but has given a reasonable description of it.

- Exemplar #3:

Sharon Shannon is a solo performer and also plays in groups. She plays traditional Irish music. The main instruments she plays is the bodhrán and button accordion.

Marks awarded: 10 (3+3+4)/13

Comment: This answer lacks detailed information.

- Exemplar #4:

Seán O Riada went round Ireland collecting music. He collected music at the Belfast Harp Festival.

Marks awarded: 0/13

Comment: The candidate has given an incorrect name and incorrect information and gained no marks.

- Exemplar #5:

Christy Moore sings Irish Music with guitar accompaniment.

Marks awarded: 6 (3+3)/13

Comment: A correctly named solo performer, with his instrument. No further information.

6.1.3 Chosen songs and works: Historical and modern ballads - Q5E

At line 5, the texture is ■ polyphonic ■ monophonic ■ homophonic
Explain your choice.

- Exemplar #1:

There is a main melody (sung) and harmony (singers and instruments).

Marks awarded: 4/4

Comment: The candidate has given a clear and concise definition of *homophonic*.

- Exemplar #2:

A melody with an accompanying melody underneath.

Marks awarded: 2/4

Comment: Not quite the idea of melody with supporting chords. A reasonable effort.

- Exemplar #3:

Many voices combining to give out the same sound.

Marks awarded: 0/4

Comment: A vague description with no reference to melody with accompanying chords.

6.1.4 Chosen songs and works: Historical and modern ballads - Q5F

Describe the accompaniment at the beginning.

- Exemplar #1:

It is the piano playing a soft tune in a higher register.

Marks awarded: 3/3

Comment: The candidate has correctly identified the instrument, and has described the style and pitch.

- Exemplar #2:

The piano is the accompaniment at the beginning and it is played gently.

Marks awarded: 2/2

Comment: The nature of the accompaniment and the instrument are correct but there is no mention of the treble instrument.

6.1.5 Chosen songs and works: Historical and modern ballads - Q5G

The FORM of each verse is ■ free ■ ternary ■ binary

Explain your choice.

- Exemplar #1:

AABA – Ternary form. Lines 1+2 and 3+4 are the same. Lines 5+6 are totally different. Lines 7+8 are similar to 1+2.

Marks awarded: 4/4

Comment: The candidate has given a clear understanding of ternary form.

- Exemplar #2:

The 1st and last phrases are the same with a contrasting middle section.

Marks awarded: 4/4

Comment: Same as exemplar #1

- Exemplar #3:

It's in three sections and one and two are different.

Marks awarded: 2/4

Comment: This answer is not completely clear because the candidate does not mention what happens in the phrase.

6.1.6 General study, Q10C

Choose TWO features of your general study. Describe each feature and state how it broadened your musical interests.

- Exemplar #1:

General study: *jazz*

Musical feature: *syncopation*

Moving the stress or accent from the strong beat of the bar and placing it on a weaker beat, or delaying the accent. This gives the music a 'swing' style.

Marks awarded: 4/4

Comment: A clear, concise description of the feature.

- Exemplar #2:

General study: *jazz*

Musical feature: *syncopation*

This is where the note is suppressed or left out to create a musical style.

Marks awarded: 2/4

Comment: There is a lack of information and clarity.

- Exemplar #3:

General study: *jazz*

Musical feature: *syncopation*

There is a sounding of a beat before a note.

Marks awarded: 1/4

Comment: The candidate has a vague notion of the answer.

- Exemplar #4:

General study: *Latin American music*

Musical feature: *catchy and multicultural*

The music is catchy and easy to remember. This was achieved by its repeated sequences and motifs. The music had elements of many different types of folk music, African music brought over by African slaves, Spanish and Portuguese brought over by those who wanted to colonise South America. It also has elements of the natives' folk music, syncopation and colourful sounds.

Marks awarded: 4/4

Comment: The description is excellent.

- Exemplar #5:

General study: *jazz*

Musical feature: *improvisation*

This is where a performer is given a basic piece and adds to / ornaments it. He can do this for example by leaving in or taking out notes. Improvisation is quite hard to do as it is usually done on the spot. We have to admire the performers.

Marks awarded: 4/4

Comment: The candidate has a sound knowledge of the feature.

- Exemplar #6:

General study: *jazz*

Musical feature: *improvisation*

When some musicians make the music up.

Marks awarded: 1/4

Comment: This answer, while somewhat correct, lacks detail

6.2 Ordinary level

6.2.1 Irish music, Q3D

Write briefly about ONE of the traditional instruments named in [section] A above.

- Exemplar #1:

The harp is the oldest instrument in Irish music. People, years ago, used to go around to houses and play the harp. The harp is bigger than it used to be. The frame of the harp is made of wood and the strings are made of horsehair. You have to have long nails to play the harp.

Marks awarded: 12/12

Comment: Despite some generalisations, the candidate gave a reasonable description of the Irish harp and displayed a good knowledge of its background.

- Exemplar #2:

The tin whistle is an Irish instrument and is used in Irish music and songs

Marks awarded: 2/12

Comment: The answer is repetitive and contains hardly any information about the instrument itself.

6.2.2 Chosen songs and works: Historical and modern ballads - Q5A & B

Question:	• Exemplar:
A (i) Name of song (3)	<i>Streets of London</i>
A (ii) Composer or country of origin (3)	<i>England</i>
B What is the STORY of your chosen song? (8)	<i>It is about an old man and woman walking through the market square with dirty clothes and torn shoes</i>

Marks awarded: 14/14

Comment: The song fitted into the given category and the candidate displayed a good knowledge of it.

6.2.3 Chosen songs and works: Historical and modern ballads - Q5C

The MOOOD of the song is ... ■ sad ■ joyful ■ angry

Give a reason for your choice.

- Exemplar #1:

Sad ...because the melody is slow and the words are about hard times.

Marks awarded: 6/6

Comment: The candidate chose the correct mood and gave two valid reasons for that choice.

6.2.3 Chosen songs and works: Historical and modern ballads - Q5F

The FORM of the melody is ... ■ AABB ■ AABA ■ ABBA

Explain your choice.

- Exemplar #1:

AABA ... because you can hear the voice sing the first bit once, then again and then it was different and then A again.

Marks awarded: 8/8

Comment: The candidate chose the correct form and showed a thorough understanding of that form.

- Exemplar #2:

AABA ... because it stays the same and it repeats "hard times come again no more".

Marks awarded: 6/8

Comment: The candidate chose the correct form and showed an understanding of how the A phrase was repeated. However, the B section was not explained.

7 STATISTICS

For comparison purposes, statistics for 2002, 2001 and 2000 are included.

Year	Total Cohort	Higher	Ordinary
2003	8,402	6,572	1,830
2002	8,691	6,736	1,955
2001	8,746	6,659	2,087
2000	8,743	6,899	1,844

Table 7.1 - Participation – Higher and Ordinary Levels

Year	Total Higher Level	Female	Male
2003	6,572	5,179	1,393
2002	6,736	5,284	1452
2001	6,659	5,395	1,264
2000	6,889	5,572	1,317

Table 7.2 -Participation – Higher Level

Year	Total Ordinary Level	Female	Male
2003	1,830	1,307	523
2002	1,955	1,501	454
2001	2,087	1,480	607
2000	1,854	1,327	527

Table 7.3 -Participation – Ordinary Level

Year	A	B	C	D	E	F	NG
2003	12.2	40.7	33.4	12.2	1.1	0.5	0.0
2002	14.1	38.5	30.7	14.2	1.7	0.7	0.0
2001	9.9	34.3	34.7	18.7	1.9	0.5	0.0
2000	13.1	37.8	32.8	14.6	1.2	0.4	0.0

Table 7.4 - Results – Higher Level Cohort (expressed as %)

Year	A	B	C	D	E	F	NG
2003	12.9	42.3	32.3	11.1	1.0	0.5	0.0
2002	10.8	38.2	35.8	14.2	0.6	0.4	0.0
2001	10.3	32.9	34.1	18.9	3.0	0.8	0.0
2000	13.9	38.9	32.1	13.9	0.9	0.4	0.0

Table 7.5 - Results – Higher Level – Female (expressed as %)

Year	A	B	C	D	E	F	NG
2003	9.6	34.7	37.3	16.5	1.4	0.4	0.0
2002	8.8	29.4	38.9	19.6	2.6	0.7	0.0
2001	8.5	22.7	32.1	29.1	5.9	1.7	0.0
2000	9.9	33.0	35.8	17.7	2.6	0.8	0.2

Table 7.6 - Results – Higher Level – Male (expressed as %)

Year	A	B	C	D	E	F	NG
2003	1.9	21.4	42.2	27.3	4.1	3.0	0.2
2002	0.8	17.2	43.3	31.0	4.4	3.0	0.2
2001	0.6	13.2	38.7	34.1	8.7	4.6	0.2
2000	1.3	18.1	42.4	28.2	5.4	4.2	0.3

Table 7.7 - Results – Ordinary Level Cohort (expressed as %)

Year	A	B	C	D	E	F	NG
2003	2.1	23.8	43.8	24.8	2.8	2.7	0.1
2002	0.8	19.0	43.9	30.1	3.4	2.6	0.2
2001	0.6	15.9	41.4	31.5	6.5	4.0	0.1
2000	1.4	18.8	43.8	26.6	4.7	4.4	0.2

Table 7.8 – Results – Ordinary Level (Female) (expressed as %)

Year	A	B	C	D	E	F	NG
2003	1.3	15.3	38.2	33.7	7.3	3.8	0.4
2002	0.8	12.6	41.7	33.6	6.9	4.2	0.2
2001	0.6	6.0	31.5	41.2	14.3	6.0	0.4
2000	0.9	16.3	39.1	32.3	7.2	3.6	0.6

Table 7.9 - Results – Ordinary Level (Male) (expressed as %)

	A	B	C	D	E	F	NG	Total Candidates
Number	801	2,674	2,193	804	70	30	0	6,572
%	13.1	37.8	32.8	14.6	1.2	0.4	0.0	*
Number Female	667	2,191	1,673	574	50	24	0	5,179
% Female	12.9	42.3	32.3	11.1	1.0	0.5	0.0	*
Number Male	134	483	520	230	20	6	0	1,393
% Male	9.6	34.7	37.3	16.5	1.4	0.4	0.0	*

Table 7.10 – Composite Results – Higher Level 2003

	A	B	C	D	E	F	NG	Total Candidates
Number	717	2,511	2,496	1,038	65	32	0	6,859
%	10.5	36.6	36.4	15.1	0.9	0.5	0.0	*
Number Female	610	2,155	2,024	800	34	24	0	5,647
% Female	10.8	38.2	35.8	14.2	0.6	0.4	0.0	*
Number Male	107	356	472	238	31	8	0	1,212
% Male	8.8	29.4	38.9	19.6	2.6	0.7	0.0	*

Table 7.11 Composite Results - Higher Level 2002

	A	B	C	D	E	F	NG	Total Candidates
Number	676	2,096	2,292	1,422	241	67	2	6,796
%	9.9	30.8	33.7	20.9	3.5	1.0	0.0	*
Number Female	561	1,789	1,859	1,029	161	44	2	5,445
% Female	10.3	32.9	34.1	18.9	3.0	0.8	0.0	*
Number Male	115	307	433	393	80	23	0	1,351
% Male	8.5	22.7	32.1	29.1	5.9	1.7	0.0	*

Table 7.12 – Composite Results - Higher Level 2001

	A	B	C	D	E	F	NG	Total Candidates
Number	904	2,604	2,259	1,006	83	31	2	6,889
%	13.1	37.8	32.8	14.6	1.2	0.4	0.0	*
Number Female	773	2,170	1,787	773	49	20	0	5,572
% Female	13.9	38.9	32.1	13.9	0.9	0.4	0.0	*
Number Male	131	434	472	233	34	11	2	1,317
% Male	9.9	33.0	35.8	17.7	2.6	0.8	0.2	*

Table 7.13 – Composite Results – Higher Level 2000

	A	B	C	D	E	F	NG	Total Candidates
Number	34	391	772	500	75	55	3	1,830
%	1.9	21.4	42.2	27.3	4.1	3.0	0.2	*
Number Female	27	311	572	324	37	35	1	1,307
% Female	2.1	23.8	43.8	24.8	2.8	2.7	0.1	*
Number Male	7	80	200	176	38	20	2	523
% Male	1.3	15.3	38.2	33.7	7.3	3.8	0.4	*

Table 7.14 – Composite Results – Ordinary Level 2003

	A	B	C	D	E	F	NG	Total Candidates
Number	15	319	801	574	81	56	4	1,850
%	0.8	17.2	43.3	31.0	4.4	3.0	0.2	*
Number Female	11	255	590	404	46	35	3	1,344
% Female	0.8	19.0	43.9	30.1	3.4	2.6	0.2	*
Number Male	4	64	211	170	35	21	1	506
% Male	0.8	12.6	41.7	33.6	6.9	4.2	0.2	*

Table 7.15 - Composite Results - Ordinary Level 2002

	A	B	C	D	E	F	NG	Total Candidates
Number	11	248	728	642	163	86	3	1,881
%	0.6	13.2	38.7	34.1	8.7	4.6	0.2	*
Number Female	8	217	565	429	89	55	1	1,364
% Female	0.6	15.9	41.4	31.5	6.5	4.0	0.1	*
Number Male	3	31	163	213	74	31	2	517
% Male	0.6	6.0	31.5	41.2	14.3	6.0	0.4	*

Table 7.16 – Composite Results – Ordinary Level 2001

	A	B	C	D	E	F	NG	Total Candidates
Number	24	336	787	523	101	78	5	1,854
%	1.3	18.1	42.4	28.2	5.4	4.2	0.3	*
Number Female	19	250	581	353	63	59	2	1,327
% Female	1.4	18.8	43.8	26.6	4.7	4.4	0.2	*
Number Male	5	86	206	170	38	19	3	527
% Male	0.9	16.3	39.1	32.3	7.2	3.6	0.6	*

Table 7.17 – Composite Results – Ordinary Level 2000

Year	Total HL	% HL +OL	Total OL	% HL +OL	JC total figures	JC Music	Percentage
2003	6,572	78.2	1,830	21.8	59,633	8,402	14.1
2002	6,736	77.5	1,955	22.5	60,152	8,691	14.4
2001	6,659	76.1	2,087	23.9	60,124	8,746	14.5
2000	6,889	78.8	1,854	21.2	60,297	8,743	14.5

**Table 7.18 – Percentage of JC Music candidates compared to total JC cohort
2000-2003**