



# **JUNIOR CERTIFICATE EXAMINATION**

**2000**

**MUSIC**

**HIGHER AND ORDINARY LEVELS**

**CHIEF EXAMINER'S REPORT**

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## **Introduction**

### **1.1 General**

The year 2000 saw the examination of the current Junior Certificate music programme for the seventh time. Set works and songs from Group A were on the course, which began in 1994. Next year it will be Group B, and in 2002, Group C, thus completing the cycle once again.

This chief examiner's report contains a number of new features. These include graphs and 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 1996. Thus a detailed analysis of the figures for the entire period of examinations to date are 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**

The following is a summary of how the candidates performed in 2000:

### Higher level

| Grade             | A     | B     | C     | D    | E   | F   | NG  |
|-------------------|-------|-------|-------|------|-----|-----|-----|
| No. of candidates | 1,037 | 2,726 | 2,283 | 896  | 44  | 1   | 0   |
| % of candidates   | 13.1  | 37.8  | 32.8  | 14.6 | 1.2 | 0.4 | 0.0 |

**Table 1.1 - Results JC Music 2000 - HL cohort**

### Ordinary level

| Grade             | A   | B    | C    | D    | E   | F   | NG  |
|-------------------|-----|------|------|------|-----|-----|-----|
| No. of candidates | 24  | 336  | 787  | 523  | 101 | 78  | 5   |
| % of candidates   | 1.3 | 18.1 | 42.4 | 28.2 | 5.4 | 4.2 | 0.3 |

**Table 1.2 - Results JC Music 2000 - OL cohort**

There is a clear difference in standard and also a wide gap between the numbers doing higher levels. In 2000, 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 pp17-20). 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 2000 was 8,743. This represents an increase of 34 (0.4%) on 1999 and, also, a pattern of increasing participation since 1994. The following table illustrates the consistency of numbers

and the steady growth since the first examination of the present course.

### Higher and Ordinary Level

| Year | Total HL | % HL + OL | Total OL | % HL + OL | Total HL/OL | % JC Cohort | Year |
|------|----------|-----------|----------|-----------|-------------|-------------|------|
| 2000 | 6,889    | 78.8      | 1,854    | 21.2      | 8,743       | 14.5        | 2000 |
| 1999 | 6,859    | 78.8      | 1,850    | 21.2      | 8,709       | 14.0        | 1999 |
| 1998 | 6,796    | 78.3      | 1,881    | 21.7      | 8,677       | 13.4        | 1998 |
| 1997 | 7,064    | 80.4      | 1,727    | 19.6      | 8,791       | 13.2        | 1997 |
| 1996 | 6,918    | 78.4      | 1,902    | 21.6      | 8,820       | 13.1        | 1996 |
| 1995 | 6,841    | 77.7      | 1,967    | 22.3      | 8,808       | 12.8        | 1995 |
| 1994 | 6,654    | 76.6      | 2,033    | 23.4      | 8,687       | 12.6        | 1994 |

**Table 1.3 - Participation JC Music 1994-2000**

The various tables at the end of this report (pp 17-20) give a complete statistical profile of the Junior Certificate examination in the years 1997-2000. The total numbers taking music as a subject, when expressed as a percentage of the entire Junior Certificate cohort, have risen every year from 12.6 per cent to 14.5 per cent. Table 1.3 (7<sup>th</sup> column) above illustrates this.

### 1.3 Irish Scripts

The number of students who answer questions through Irish is low. In 2000, 198 candidates from 21 schools sat the higher level examination, while 38 students from six schools selected ordinary level. However, not all of these schools offer the courses through Irish. In a number of cases, individual candidates take the option themselves. When expressed as a percentage of total cohort of music candidates, the number sitting the subject through Irish, namely 236, works out at less than a half of one per cent. This represents a downward trend when compared to earlier years.

## **2 Performing**

### **2.1 Standards**

The overall standard of performing was high. A significant majority of candidates gained an A or B grade at higher level.

At ordinary level fewer candidates achieved high grades but the spread of grades was acceptable.

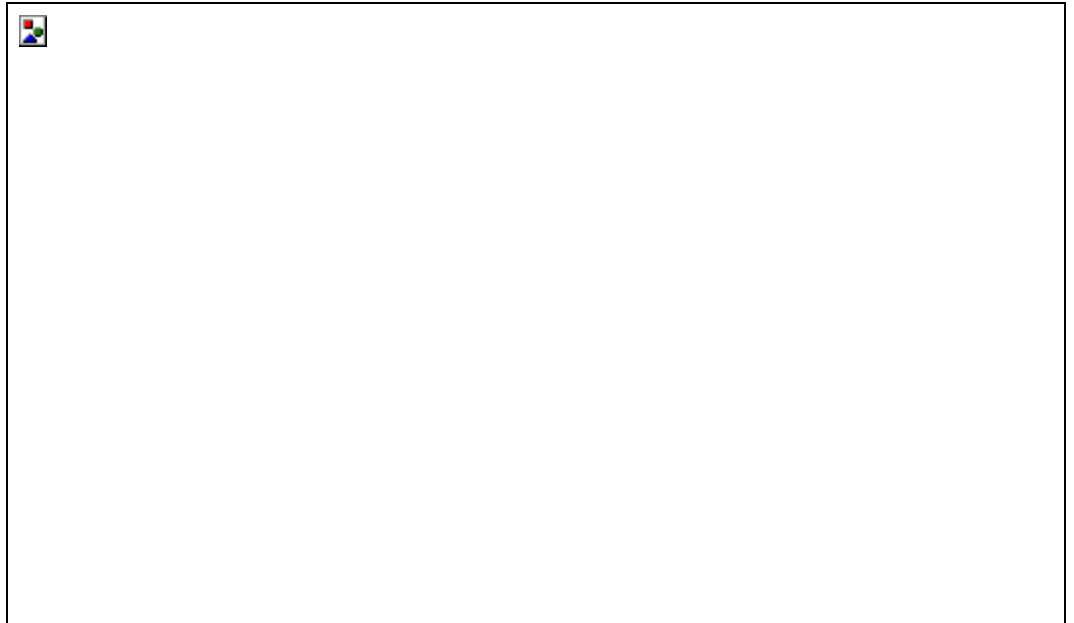
Only a small percentage of candidates did poorly. The standard of class-based activities, with a broad range and combination of instruments and voices, was commendable.

Individual candidates performing pieces of a standard above the requirements of the syllabus generally achieved excellent grades. However, some candidates chose technically demanding material beyond their capabilities and, subsequently, did not score as well.

In a small number of cases, while candidates gave a good performance in one activity, their second was of a lower standard.

### **2.2 Instruments and voice**

A breakdown of voice (solo and group), orchestral, traditional, popular and folk instruments is as follows:



n = 8592

**Figure 2.1 Category of instruments and voice (expressed as %)**

The remaining six and a half percent comprises the following instruments (mainly one or two in each case):

| Strings | Woodwind | Brass       | Percussion   | Band        | Traditional    | Other         |
|---------|----------|-------------|--------------|-------------|----------------|---------------|
| viola   | oboe     | French horn | drums        | saxophone   | flute          | bagpipes      |
| cello   | clarinet | trumpet     | xylophone    | euphonium   | bodhrán        | organ         |
| bass    | bassoon  | trombone    | glockenspiel | cornet      | uilleann pipes | harmonica     |
|         |          | tuba        |              | tenor horn  | concertina     | (mouth organ) |
|         |          |             |              | E flat horn | accordion      | banjo         |
|         |          |             |              |             |                | mandolin      |

**Figure 2.2 - List of low up-take instruments**

### 2.3 Pieces - Type, Choice, and Balance

A good variety of musical styles was in evidence. This included classical, folk, popular, jazz, rock, and traditional Irish.

Class-based solo and group singing activities were mainly from the popular or folk idioms. Some singers also selected excerpts from musicals.

Generally, solo pianists and performers of orchestral instruments played pieces ranging from baroque to modern periods.

Most candidates selected pieces of Junior Certificate standard, namely, three years class teaching or higher.

Performers who chose well-balanced programmes, with suitable contrast in style and tempo, generally scored better than those who did not.

## 2.4 Unprepared Tests

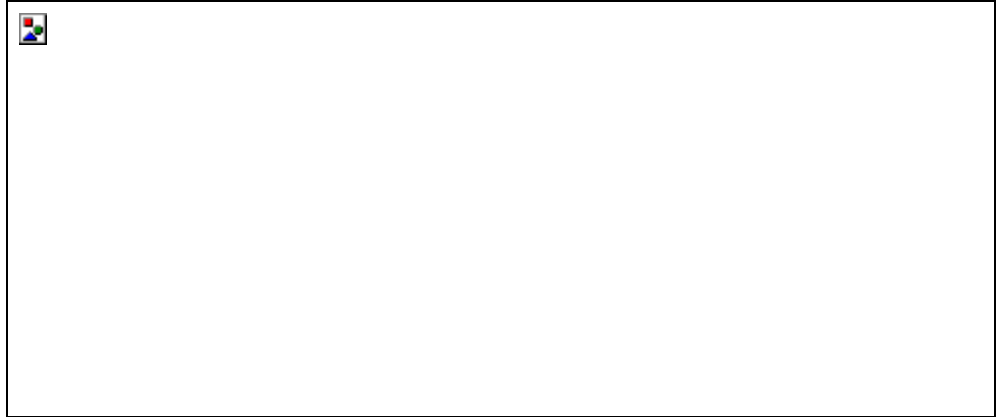


The majority of candidates opted for aural memory rhythm tests. A minority chose sight-reading or aural memory melody tests.

n = 6868

**Figure 2.3 Participation Higher Level unprepared tests (expressed as %)**





n = 1724

### **Figure 2.4 Participation Ordinary Level unprepared tests (expressed as %)**

While some candidates responded well, others did poorly. The general standard in the aural memory rhythm tests was average. A relatively small number achieved full marks.

Candidates had difficulty with the dotted crotchet-quaver rhythmic pattern. They responded better to the 4/4 tests than those in 3/4.

Candidates who chose sight-reading were generally solo instrumentalists and their attempts ranged from good to excellent.

### **2.5 Activity Options**

Two-thirds of the candidates at higher level selected the syllabus option of performing two pieces in each of two ordinary level activities. See Figure 2.5. A tiny number of candidates incurred penalties for not complying with this requirement. An example of this included performing three pieces in one category and one piece in another category.



**Figure 2.5 Higher Level activity options (expressed as %)**

Most candidates selected category seven. Category one (song-singing) and category three (performing as a member of a vocal/instrumental ensemble) were also popular choices.

Solo singing, solo recorder, group singing, group recorder and solo piano were the most popular activities.

The majority of traditional Irish musicians selected category seven rather than category five. The standard of performance in this genre was high.

### **3 Listening, Composing and General Study**

#### **1. Higher Level**

##### **1. Introduction**

The answering of candidates in general showed a good working knowledge of the set songs, set works, Irish music, choice songs and works, melody writing, harmony and a chosen general study. Candidates rarely lost marks through omitting whole questions or sections of questions. They either lacked appropriate knowledge to answer certain questions, or gave answers that were too vague. Where students lost marks in questions that required detailed listening, they were most likely to do well in skill-based questions, such as questions 6, 7 and 8, thereby bringing up their overall mark.

## 2. Listening

**Q.1** Most candidates were familiar with *An Mhaighdean Mhara* (A), but were more likely to have difficulty with (B), incorrectly identifying the country of origin. Many students gave a less than clear explanation of a round. Candidates who scored low marks in this question tended to give the title of the song in (C) rather than to name the composer (Brahms). However, students did well in identifying the form of this song and identifying the excerpt in (D).

Average mark, 19.6;  
percentage, 56.3; N =  
random 360

**Q.2** Students showed a sound knowledge of this set work, correctly answering A, and showing good score-reading skills when choosing bars 5 and 21 (B and C). However, not all found the identification of singing in thirds easy. Candidates could generally list two percussion instruments, although some strayed outside the percussion family (D).

The explanation of the three symbols (E) was correct in the majority of cases, with answers ranging from a one-word

explanation to a full explanatory sentence.

Although students tended to score well in (F), identifying at least one development in the music, many gave answers that were vague or too brief, ignoring the instruction to "describe".

Average mark, 18.7; percentage, 62.3; N = random 360

**Q.3 Instrumental** recognition was of a high standard, and the correct identification of the dance and time signature were common. "Free rhythm" was generally correct, but there was a mixed response to identifying the non-traditional aspect of the performance, with some candidates simply writing "guitar" or "plucking". Many gave vague answers to describe how the electric double bass supports the melody, such as "playing notes" (C). In referring to changes taking place in the music, many students failed to achieve full marks, often ignoring the obvious changes and stating that the music "gets louder" or "gets faster".

Candidates generally were aware of the meaning of "collected", some mentioning Bunting or even the Belfast Harp Festival (D) or making some reference to

recorded music of an  
aural tradition.

Average mark, 24.6; percentage, 61.5; N = random 360

**Q.4** Some candidates answered this question under all three options, while the majority chose to answer under staff notation. These students scored better overall. Many candidates who chose tonic solfa lost marks because they were not familiar with the method of notating rhythm under this option. They did better when they answered with a combination of tonic solfa and stick notation.

Most candidates correctly offered ten notes in their answers, as per the directions. Only a limited number had too few or too many notes.

Since marks were available for both accurate rhythm and accurate pitch, candidates who lost marks for pitch generally scored more marks for the rhythmic element of the question.

Average mark, 22.6; percentage, 56.5; N = random 360

**Q.5** Students scored less well here than in the other questions in the Listening section of the paper. A significant number of students either did not attempt to answer parts A and B, or answered them poorly. Some gave the

names of a set work on their course, while others failed to identify the movement of the work they had chosen. This led to incorrect or vague answers in part B.

C and E produced good answering. In D, many candidates didn't give a detailed answer, only writing one word, for example, "strings". They would have gained marks by describing in simple language how the strings were played.

Students showed some confusion in identifying the texture and form in parts F and G. In H, candidates found it easier to identify similarities than differences.

Average mark, 22.6; percentage, 56.5; N = random 360

### **3.1.3 Composing**

**Q.6** The majority of candidates showed a thorough knowledge of key signatures, note names and major and minor triads. These scored full marks or at least lost very few marks here. The main problem that arose was in identifying the triad in the bass clef.

Average mark, 16.3; percentage, 81.5; N = random 360

**Q.7** A small percentage chose option A, setting

words to music, with generally poor results.

Average mark, 19.3; percentage, 55.1; N = random 29

Those who chose option B, the completion of a given phrase, often produced excellent melodies, this option offered them a lot of freedom. Students were more likely to add a phrase mark here, than those in option C.

Average mark, 22.1; percentage, 63.1; N = random 111

The most popular option was C. The answering phrases here tended to be more restricted in range, and often copied too nearly the rhythm of the opening phrase. Other melodies, while good in themselves, were not totally suited to the given phrase. However, there were few poor melodies.

Average mark, 23.4; percentage, 66.9; N = random 220

**Q.8** A minority opted for A and B in this question, most achieving high marks, and those answering the SATB option regularly obtaining full marks. Some candidates attempted all three options.

Students' answering in the backing chords option (C) was good. While some made mistakes in denoting minor chords or the tonic chord in the final box, most had a clear

understanding of chords  
and their use.

A: Average mark, 30.4; percentage, 67.6; N = random  
10

B: Average mark, 45.0; percentage, 100.0; N = random  
2

C: Average mark, 32.0; percentage, 71.1; N = random  
347

**Q.9** Only a handful of candidates attempted this question instead of Q.6, 7 and 8, showing a poor understanding of the requirements of free composition. Some candidates who had done quite well in Q.6, 7 and 8 also attempted this question, but did so badly that their marks here were disallowed.

Only one candidate out of the sample answered this question.

Mark, 5; percentage, 5.

### **3.1.4 GENERAL STUDY**

**Q.10** Many students got full marks here because they took advantage of the opportunity to present clearly and accurately what they had learned. A wide variety of chosen material appeared, and those candidates who prepared general studies on modern art music, medieval and renaissance music, and ethnic music answered to the point.



Pop music and jazz were popular topics, but marks were low in some cases when the description of features was vague.

Day-to-day music was the weakest. Descriptions of music in advertisements tended to be quite superficial and lacking in clarity.

There were few cases of students selecting Irish music, specifically excluded from this question by the syllabus.

Average mark, 15.6; percentage, 78.0; N = random 360

## 3.2 Ordinary Level

### 3.2.1 Introduction

The number of candidates taking the ordinary level paper was 1776, a decrease of 30 candidates from 1999 and 39 from 1998. It also indicates that 78 OL students did not sit the examination in June.

| 2000  | 1999  | 1998  |
|-------|-------|-------|
| 1,776 | 1,806 | 1,817 |

**Table 3.1 – Ordinary Level profile 1998-2000**

The general standard of answering was good and the majority of candidates achieved a C grade or higher.

Some candidates did not attempt all questions and, in general, these candidates achieved lower than a C grade.

The questions most frequently omitted were Q.5, parts A and B (chosen works), Q.7 (melody writing) and Q.8 (chosen general study).

### 3.2.2 Listening

**Q.1** The answering in this question was good. A number of candidates had a problem with the identification of the song in part C.

Average mark, 16.5; percentage, 55.0; N = random 100

**Q.2** This question on the set work *O Fortuna* elicited good answering except for the final part. Most candidates were unable to correctly name a musical feature and many did not attempt this part of the question.

Average mark, 15.9; percentage, 53.0; N = random 100

**Q.3** Many candidates obtained a high mark in the Irish music question. The standard of aural recognition was good, especially in the identification of the instruments.

A small number of candidates misinterpreted the question on the second excerpt and named a person or group instead of the instrument.

Nearly all candidates obtained full marks on the final two parts of the question which related to instruments.

Average mark, 24.2; percentage, 60.5; N = random 100

**Q.4** In the rhythmic dictation the majority of candidates answered well. Many obtained over thirty marks. The response to the dotted crochet - quaver rhythm in bar three was poor, and this is where the candidates lost marks. Some candidates left out the time signature or got it wrong.

Average mark, 27.5; percentage, 68.8; N = random 100

**Q.5** The naming of the choice work, the composer and the musical features presented a difficulty for most candidates. Many left these sections blank and some provided information from a different category or gave the names of set works rather than chosen works.

Candidates did well on the remaining aural parts of the question and primarily gained marks here. Some candidates had difficulty with section G and were unable to state a similarity.

Average mark, 17.4; percentage, 43.5; N = random 100

### **3.2.3 Composing**

**Q.6** The majority of candidates did well on this question on triads. A small number had difficulty in distinguishing between major and minor in section C.

Average mark, 21.8; percentage 54.5; N = random 100

**Q.7** In the melody writing there was a wide range in the quality of the answers. All three options were popular with the candidates and some composed good melodies securing a total mark ranging between 40-50.

The main difficulties were:

- Phrase marks were consistently omitted
- Confusion about the key
- Not ending on "doh"

Some candidates attempted all three options and some did not attempt this question at all.

A: Average mark, 28.7; percentage, 47.8; N = random 34

B: Average mark, 27.7; percentage, 46.2; N = random 35

C: Average mark, 23.1; percentage, 38.5; N = random 31

### **3.2.4 Chosen General Study**

**Q.8** A large number of the candidates did not attempt this question on the chosen general study.

A small number did well but many who attempted the question provided vague, irrelevant information.

The most popular topics were jazz, music in advertising, rock and pop music, reggae and African tribal music. Candidates handled some of these topics well but in the rock and pop choice, gave little relevant *musical* information. They also gave a lot of personal opinions that did not relate to a musical point.

Average mark, 6.7; percentage, 33.5; N = random 100

#### 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

##### 1. Candidate A

**P1** This candidate had a perfect score in questions 2 and 6, and achieved above average marks in the listening section. However, selecting a set song as a chosen work in Q5 lost ground, as did a lack of finish in melody writing (Q7C) – did not end on ‘doh’ - and backing chords (Q8C) – unsure of major and minor. The topic, "music in advertising", in the general study question was good, except for some unclear, repetitive information. *Grade B (borderline)*

**P2** *Category 3: two songs in a small group; Category 1: two solo songs*

The candidate's programme was varied and well balanced. Diction, intonation, interpretation and contribution to the group were commendable. Response to the aural memory rhythm test was generally quick and accurate. *Grade A (borderline)*

**P3** *Grade B (low to mid range)*

#### **4.1.2 Candidate B**

**P1** The candidate attempted all questions, but did not get full marks in any. Most gains were in Irish music and triads, and least in harmony (Q8A) and general study. In the latter the candidate (incorrectly) named set pieces and composers, and only developed one point. Melody writing (Q7B) was fair – ended on "doh" but omitted phrasing and overused repetition. *Grade: D (high)*

**P2** The student displayed a high degree of skill on guitar. In both solo and accompaniment, sensitivity and confidence were the order of the day. The response to the aural memory rhythm test was good. *Grade A (high)*

**P3** In this case, there was a stark contrast in standard between P1 (fair) and P2 (excellent). *Grade C (mid-range)*

## **2. Candidate C**

**P1** This candidate got full marks in questions 1, 2, 6 and 10. The only real difficulties in aural skills were in dictation (Q4). Elsewhere, the composing options showed a good understanding of both melody (Q7B) and harmony (Q8C). Jazz was the topic for the general study. *Grade B (mid to high)*

**P2** The performance was an example of a student who selected music that was too difficult and, consequently, did not reach a high standard. While the candidate showed some attention to dynamics and an awareness of phrasing in the Beethoven, there were too many lapses and errors in the Bach. Sight-reading was generally accurate, but lacked fluency. *Grade B (low)*

**P3** *Grade B (mid to high range)*

## **3. Candidate D**

**P1** Overall, this was an excellent candidate, who achieved full, or nearly full, marks in most questions. The exception was Irish music. Here the student failed to recognise features in section C. Option questions 7C and 8C, although a little stagnant in bar 7 and having one chord wrong, respectively, were good. The general study was on film music. This showed a fine understanding of the subject and gave relevant information on appropriate pieces and composers. *Grade A (high)*

**P2** The candidate selected oboe and piano, and played two pieces on each. Both performances were full of control and confidence. The oboe playing, in particular, displayed an outstanding sense of life and verve. Sight-reading, on the piano, was perfect. *Grade A (high)*

**P3** *Grade A (high)*

#### **4. Candidate E**

**P1** The only question where the candidate got full marks was for backing chords (Q8C). All others were average. Unusually in Q4, dictation, the candidate did the three options, securing the best marks for the third. Here, the contour was good and the rhythm, perfect. In Q7C, the melody was well thought out but (wrongly) repeated the given rhythm exactly. The general study, "theme songs from films", while producing suitable examples, did not sufficiently develop the musical features. *Grade C (high)*

**P2** The singer did not give a convincing performance of contemporary popular music. Notes in the higher range were flat and the words were hesitant. Musical interest was low. However, the aural memory rhythm test was excellent. *Grade B (low to medium)*

**P3** *Grade C (high)*

#### **5. Candidate F**

**P1** The answering was surprisingly poor in the first question considering that the candidate got above average marks

generally after that. Q7C produced a good melody, but without a phrase mark, while in Q8C, seven chord symbols (out of nine) were correct. The candidate chose early music as a general study, and gave suitable examples and good descriptions of counterpoint and working of material. *Grade C (high)*

**P2** This candidate played descant recorder both as a solo and in a three-part group. While the general sound was good, there were difficulties with some of the rhythms. A few stumbles, and lack of breathing to support the musical phrasing, did not help matters either. Response to the aural memory rhythm test was fair. *Grade B (low)*

**P3** Grade C (high)

(**Note:** Candidates E and F got similar total marks in each section).

#### **4.1.7 Candidate G**

**P1** Overall, this was a candidate who displayed accurate listening abilities in many questions and, showing sound technical skill, secured full marks in questions 6 and 8C. The general study, entitled "musicals", with vague references to types



of song, costumes and dialogue, was fair. *Grade B (low)*

**P2** The candidate sang four vocal pieces with own electric guitar accompaniment, and, in addition, had acoustic guitar and drum backing for the last three. The style of each song varied creating a challenge to the performer who was more than competent in all styles. Equally, there were no problems with the aural memory rhythm test. *Grade A (high)*

**P3** *Grade B (mid range)*

## **8. Candidate H**

**P1** The only slight errors in this candidate's answer book were in questions 2 (*suite* instead of *cantata*) and 5 (F and Hii). In Q7B, the well-shaped melody, while a little cautious, ended on doh and included a phrase mark. The chosen topic, "music of the 90s – Shania Twain" was relevant and thorough. *Grade A (high)*

**P2** The candidate's performances on recorder and piano were well-nigh flawless. Style, elegance, security, confidence and enjoyment pervaded the programme. Sight reading on the recorder was perfect. *Grade A (high)*

**P3** *Grade A (high)*

## **9. Candidate I**

**P1** This candidate scored full, or nearly full, marks in questions 3, 6 and 8. Otherwise, responses were fair to average. For example, in Q1, the title

of a song appeared instead of the country of origin, and the description of a round was poor. Much of the work in questions 4 and 5 was inaccurate or left blank. The answering phrase in Q7 went through a step by step approach but ended up in the key of C instead of F. The candidate chose "Indian and Pakistan music" for the general study. Here, answers on instruments were good but the student could have developed chords a little more and written positive and relevant statements for the third point. *Grade C (high)*

**P2** The solo singer's programme included actions to good effect, as though on the stage. All songs suited this confident voice, which had an effective backing track for the final piece. One of a small number to select the aural memory melody test, this was a big let down and deprived the candidate of an 'A' in this section. *Grade B (high)*

**P3** *Grade B (low)*

## **4.2 Ordinary Level**

### **1. Candidate U**

**P1** This candidate's aural recognition was good but could have given more information on set pieces. The student also had some difficulties with rudiments, and, in Q7, omitted phrasing and did not end on doh. The general study was above average. *Grade D (high)*

**P2** The candidate performed the electric guitar accompaniment to two songs of similar style. The accompaniment consisted of chords and riffs. While the playing was generally good, it lacked variety and there was no singer! The response to the aural memory rhythm test was reasonable. *Grade B (mid range)*

**P3** *Grade C (low to mid range)*

## **2. Candidate V**

**P1** This candidate had a limited knowledge of the course and (incorrectly) gave information on a set work in Q5, and only the title of the general study. Answers in the question on triads illustrated some difficulties with rudiments. Irish music, melody writing and general aural skills were the student's best efforts. *Grade D (low)*

**P2** This (self-taught) candidate displayed poor tone production on the tin whistle, and the performance was of limited musical interest. At times, the simple tunes were unrecognisable, with weak rhythm and careless note placing. Aural memory rhythm was unsteady and unsure. *Grade D (low)*

**P3** *Grade D (low)*

## **3. Candidate W**

**P1** In general, the candidate did well in all sections. Best questions were numbers 2, 3 and 6 (full marks). In Q5, the student incorrectly named set works and did least well here. In composing, both the melody and rhythm were stylish, but there was no phrasing. The general study was accurate, and even comprehensive, as far as the second point, which was vague. *Grade B (high)*

**P2** The candidate selected music suited to the euphonium. The programme, which consisted of two song melodies, though lyrical, lacked sufficient contrast. However, the student played in a confident manner, and responded well to the aural memory rhythm test. *Grade A*

**P3** *Grade B (high)*

#### **4.2.4 Candidate X**

**P1** This candidate's response to each question showed a high level of musical ability and understanding. The student lost a few marks in questions 3, 4 (error in bar 3), 5 and Q7B (omitted phrase) but, otherwise, wrote perfect answers. The chosen study, "American Indian music", showed originality, and a clear familiarity with both works and composers. *Grade A*

**P2** This candidate's performance on the flute was adequate rather than convincing. Rhythm, in two baroque pieces, presented occasional difficulties. However, the real weaknesses were poor tone and breathing, and a lack of awareness of phrase and shape. Sight reading, with wrong notes and difficulty with tempo, was fair. *Grade C (mid-range)*

**P3** *Grade B (high)*

#### **4. Candidate Y**

**P1** The candidate's answer book displayed consistency throughout, and got full, or almost full, marks in questions 1, 2, 3, 4 and 8. Question 6 was surprisingly weak and in Q5, some musical features were missing, as was a phrase mark in an otherwise fine answer in question 7. The topic for the general study was jazz. *Grade B (mid to high range)*

**P2** This candidate played the first piece on the piano an octave too high, but well enough to pay some attention to dynamics and the general shape of the music. The second piece, an arrangement, was less good, with occasional wrong notes. Overall, rhythm was consistent in the playing but not in the aural memory. *Grade B (low)*

**P3** *Grade B (mid range)*

#### **5. Candidate Z**

**P1** This candidate attempted all eight questions but obtained no marks for the triads and general study. With a few exceptions, the student's aural response was poor and knowledge of notation, weak. In Q7B, the rhythm was inconsistent, the range of notes narrow and the melody, without phrasing, was only three bars long instead of four. *Grade E*

**P2** The candidate sang two songs in a unison group. The teacher accompanied in the first, while the second "accompaniment" was an audio CD (not a backing track) at low volume. A microphone and speaker were also available. However, all the technical support was unnecessary. The student knew the words but had difficulty keeping the beat. The response to the aural memory rhythm test was reasonable. *Grade B (low)*

**P3** *Grade D (low)*

4.  
5. **STATISTICS**

For comparison purposes, statistics for 1999, 1998 and 1997 are included.

| <b>Year</b> | <b>Total Cohort</b> | <b>Female</b> | <b>Male</b> |
|-------------|---------------------|---------------|-------------|
| <b>2000</b> | 8,743               | 6,899         | 1,844       |

|             |       |       |       |
|-------------|-------|-------|-------|
| <b>1999</b> | 8,709 | 6,991 | 1,718 |
| <b>1998</b> | 8,677 | 6,809 | 1,868 |
| <b>1997</b> | 8,791 | 6,875 | 1,916 |

**Table 5.1 - Participation – Higher and Ordinary Levels**

| <b>Year</b> | <b>Total Higher Level</b> | <b>Female</b> | <b>Male</b> |
|-------------|---------------------------|---------------|-------------|
| <b>2000</b> | 6,889                     | 5,572         | 1,317       |
| <b>1999</b> | 6,859                     | 5,647         | 1,212       |
| <b>1998</b> | 6,796                     | 5,445         | 1,351       |
| <b>1997</b> | 7,064                     | 5,701         | 1,363       |

**Table 5.2 - Participation – Higher Level**

| <b>Year</b> | <b>Total Ordinary Level</b> | <b>Female</b> | <b>Male</b> |
|-------------|-----------------------------|---------------|-------------|
| <b>2000</b> | 1,854                       | 1,327         | 527         |
| <b>1999</b> | 1,850                       | 1,344         | 506         |
| <b>1998</b> | 1,881                       | 1,364         | 517         |
| <b>1997</b> | 1,727                       | 1,174         | 553         |

**Table 5.3 - Participation – Ordinary Level**

| <b>Year</b> | <b>A</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E</b> | <b>F</b> | <b>NG</b> |
|-------------|----------|----------|----------|----------|----------|----------|-----------|
| <b>2000</b> | 13.1     | 37.8     | 32.8     | 14.6     | 1.2      | 0.4      | 0.0       |

|             |      |      |      |      |     |     |     |
|-------------|------|------|------|------|-----|-----|-----|
| <b>1999</b> | 10.5 | 36.6 | 36.4 | 15.1 | 0.9 | 0.5 | 0.0 |
| <b>1998</b> | 9.9  | 30.8 | 33.7 | 20.9 | 3.5 | 1.0 | 0.0 |
| <b>1997</b> | 14.7 | 38.6 | 32.3 | 12.7 | 1.1 | 0.6 | 0.0 |

**Table 5.4 - Results – Higher Level Cohort (expressed as %)**

| <b>Year</b> | <b>A</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E</b> | <b>F</b> | <b>NG</b> |
|-------------|----------|----------|----------|----------|----------|----------|-----------|
| <b>2000</b> | 13.9     | 38.9     | 32.1     | 13.9     | 0.9      | 0.4      | 0.0       |
| <b>1999</b> | 10.8     | 38.2     | 35.8     | 14.2     | 0.6      | 0.4      | 0.0       |
| <b>1998</b> | 10.3     | 32.9     | 34.1     | 18.9     | 3.0      | 0.8      | 0.0       |
| <b>1997</b> | 15.5     | 40.0     | 31.5     | 11.8     | 0.8      | 0.5      | 0.0       |

**Table 5.5 - Results – Higher Level – Female (expressed as %)**

| <b>Year</b> | <b>A</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E</b> | <b>F</b> | <b>NG</b> |
|-------------|----------|----------|----------|----------|----------|----------|-----------|
| <b>2000</b> | 9.9      | 33.0     | 35.8     | 17.7     | 2.6      | 0.8      | 0.2       |
| <b>1999</b> | 8.8      | 29.4     | 38.9     | 19.6     | 2.6      | 0.7      | 0.0       |
| <b>1998</b> | 8.5      | 22.7     | 32.1     | 29.1     | 5.9      | 1.7      | 0.0       |
| <b>1997</b> | 11.4     | 32.6     | 35.9     | 16.4     | 2.5      | 1.1      | 0.1       |

**Table 5.6 - Results – Higher Level – Male (expressed as %)**

| <b>Year</b> | <b>A</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E</b> | <b>F</b> | <b>NG</b> |
|-------------|----------|----------|----------|----------|----------|----------|-----------|
| <b>2000</b> | 1.3      | 18.1     | 42.4     | 28.2     | 5.4      | 4.2      | 0.3       |
| <b>1999</b> | 0.8      | 17.2     | 43.3     | 31.0     | 4.4      | 3.0      | 0.2       |
| <b>1998</b> | 0.6      | 13.2     | 38.7     | 34.1     | 8.7      | 4.6      | 0.2       |
| <b>1997</b> | 0.6      | 21.4     | 45.9     | 25.8     | 3.4      | 2.8      | 0.0       |

**Table 5.7 - Results – Ordinary Level Cohort (expressed as %)**

| <b>Year</b> | <b>A</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E</b> | <b>F</b> | <b>NG</b> |
|-------------|----------|----------|----------|----------|----------|----------|-----------|
| <b>2000</b> | 1.4      | 18.8     | 43.8     | 26.6     | 4.7      | 4.4      | 0.2       |
| <b>1999</b> | 0.8      | 19.0     | 43.9     | 30.1     | 3.4      | 2.6      | 0.2       |
| <b>1998</b> | 0.6      | 15.9     | 41.4     | 31.5     | 6.5      | 4.0      | 0.1       |
| <b>1997</b> | 0.9      | 23.9     | 45.5     | 24.2     | 2.6      | 3.0      | 0.0       |

**Table 5.8 - Results – Ordinary Level (Female) (expressed as %)**

| <b>Year</b> | <b>A</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E</b> | <b>F</b> | <b>NG</b> |
|-------------|----------|----------|----------|----------|----------|----------|-----------|
| <b>2000</b> | 0.9      | 16.3     | 39.1     | 32.3     | 7.2      | 3.6      | 0.6       |
| <b>1999</b> | 0.8      | 12.6     | 41.7     | 33.6     | 6.9      | 4.2      | 0.2       |
| <b>1998</b> | 0.6      | 6.0      | 31.5     | 41.2     | 14.3     | 6.0      | 0.4       |
| <b>1997</b> | 0.2      | 15.9     | 46.8     | 29.3     | 5.2      | 2.5      | 0.0       |

**Table 5.9 - Results – Ordinary Level (Male) (expressed as %)**

|                      | <b>Grade A</b> | <b>Grade B</b> | <b>Grade C</b> | <b>Grade D</b> | <b>Grade E</b> | <b>Grade F</b> | <b>No Grade</b> | <b>Total Candidates</b> |
|----------------------|----------------|----------------|----------------|----------------|----------------|----------------|-----------------|-------------------------|
| <b>Number</b>        | 904            | 2,604          | 2,259          | 1,006          | 83             | 31             | 2               | 6,889                   |
| <b>%</b>             | 13.1           | 37.8           | 32.8           | 14.6           | 1.2            | 0.4            | 0.0             | *                       |
| <b>Number Female</b> | 773            | 2,170          | 1,787          | 773            | 49             | 20             | 0               | 5,572                   |
| <b>% Female</b>      | 13.9           | 38.9           | 32.1           | 13.9           | 0.9            | 0.4            | 0.0             | *                       |
| <b>Number Male</b>   | 131            | 434            | 472            | 233            | 34             | 11             | 2               | 1,317                   |
| <b>% Male</b>        | 9.9            | 33.0           | 35.8           | 17.7           | 2.6            | 0.8            | 0.2             | *                       |

**Table 5.10 – Composite Results – Higher Level 2000**



|                      | <b>Grade A</b> | <b>Grade B</b> | <b>Grade C</b> | <b>Grade D</b> | <b>Grade E</b> | <b>Grade F</b> | <b>No Grade</b> | <b>Total Candidates</b> |
|----------------------|----------------|----------------|----------------|----------------|----------------|----------------|-----------------|-------------------------|
| <b>Number</b>        | 717            | 2,511          | 2,496          | 1,038          | 65             | 32             | 0               | 6,859                   |
| <b>%</b>             | 10.5           | 36.6           | 36.4           | 15.1           | 0.9            | 0.5            | 0.0             | *                       |
| <b>Number Female</b> | 610            | 2,155          | 2,024          | 800            | 34             | 24             | 0               | 5,647                   |
| <b>% Female</b>      | 10.8           | 38.2           | 35.8           | 14.2           | 0.6            | 0.4            | 0.0             | *                       |
| <b>Number Male</b>   | 107            | 356            | 472            | 238            | 31             | 8              | 0               | 1,212                   |
| <b>% Male</b>        | 8.8            | 29.4           | 38.9           | 19.6           | 2.6            | 0.7            | 0.0             | *                       |

**Table 5.11 Composite Results - Higher Level 1999**

|                      | <b>Grade A</b> | <b>Grade B</b> | <b>Grade C</b> | <b>Grade D</b> | <b>Grade E</b> | <b>Grade F</b> | <b>No Grade</b> | <b>Total Candidates</b> |
|----------------------|----------------|----------------|----------------|----------------|----------------|----------------|-----------------|-------------------------|
| <b>Number</b>        | 676            | 2,096          | 2,292          | 1,422          | 241            | 67             | 2               | 6,796                   |
| <b>%</b>             | 9.9            | 30.8           | 33.7           | 20.9           | 3.5            | 1.0            | 0.0             | *                       |
| <b>Number Female</b> | 561            | 1,789          | 1,859          | 1,029          | 161            | 44             | 2               | 5,445                   |
| <b>% Female</b>      | 10.3           | 32.9           | 34.1           | 18.9           | 3.0            | 0.8            | 0.0             | *                       |
| <b>Number Male</b>   | 115            | 307            | 433            | 393            | 80             | 23             | 0               | 1,351                   |
| <b>% Male</b>        | 8.5            | 22.7           | 32.1           | 29.1           | 5.9            | 1.7            | 0.0             | *                       |

**Table 5.12 – Composite Results - Higher Level 1998**

|               | <b>Grade A</b> | <b>Grade B</b> | <b>Grade C</b> | <b>Grade D</b> | <b>Grade E</b> | <b>Grade F</b> | <b>No Grade</b> | <b>Total Candidates</b> |
|---------------|----------------|----------------|----------------|----------------|----------------|----------------|-----------------|-------------------------|
| <b>Number</b> | 1,037          | 2,726          | 2,283          | 896            | 77             | 44             | 1               | 7,064                   |

|                      |      |       |       |      |     |     |     |       |
|----------------------|------|-------|-------|------|-----|-----|-----|-------|
| <b>%</b>             | 14.7 | 38.6  | 32.3  | 12.7 | 1.1 | 0.6 | 0.0 | *     |
| <b>Number Female</b> | 882  | 2,281 | 1,794 | 672  | 43  | 29  | 0   | 5,701 |
| <b>% Female</b>      | 15.5 | 40.0  | 31.5  | 11.8 | 0.8 | 0.5 | 0.0 | *     |
| <b>Number Male</b>   | 155  | 445   | 489   | 224  | 34  | 15  | 1   | 1,363 |
| <b>% Male</b>        | 11.4 | 32.6  | 35.9  | 16.4 | 2.5 | 1.1 | 0.1 | *     |

**Table 5.13 – Composite Results – Higher Level 1997**

|                      | <b>Grade A</b> | <b>Grade B</b> | <b>Grade C</b> | <b>Grade D</b> | <b>Grade E</b> | <b>Grade F</b> | <b>No Grade</b> | <b>Total Candidates</b> |
|----------------------|----------------|----------------|----------------|----------------|----------------|----------------|-----------------|-------------------------|
| <b>Number</b>        | 24             | 336            | 787            | 523            | 101            | 78             | 5               | 1,854                   |
| <b>%</b>             | 1.3            | 18.1           | 42.4           | 28.2           | 5.4            | 4.2            | 0.3             | *                       |
| <b>Number Female</b> | 19             | 250            | 581            | 353            | 63             | 59             | 2               | 1,327                   |
| <b>% Female</b>      | 1.4            | 18.8           | 43.8           | 26.6           | 4.7            | 4.4            | 0.2             | *                       |
| <b>Number Male</b>   | 5              | 86             | 206            | 170            | 38             | 19             | 3               | 527                     |
| <b>% Male</b>        | 0.9            | 16.3           | 39.1           | 32.3           | 7.2            | 3.6            | 0.6             | *                       |

**Table 5.14 – Composite Results – Ordinary Level 2000**

|                      | <b>Grade A</b> | <b>Grade B</b> | <b>Grade C</b> | <b>Grade D</b> | <b>Grade E</b> | <b>Grade F</b> | <b>No Grade</b> | <b>Total Candidates</b> |
|----------------------|----------------|----------------|----------------|----------------|----------------|----------------|-----------------|-------------------------|
| <b>Number</b>        | 15             | 319            | 801            | 574            | 81             | 56             | 4               | 1,850                   |
| <b>%</b>             | 0.8            | 17.2           | 43.3           | 31.0           | 4.4            | 3.0            | 0.2             | *                       |
| <b>Number Female</b> | 11             | 255            | 590            | 404            | 46             | 35             | 3               | 1,344                   |
| <b>% Female</b>      | 0.8            | 19.0           | 43.9           | 30.1           | 3.4            | 2.6            | 0.2             | *                       |

|                    |     |      |      |      |     |     |     |     |
|--------------------|-----|------|------|------|-----|-----|-----|-----|
| <b>Number Male</b> | 4   | 64   | 211  | 170  | 35  | 21  | 1   | 506 |
| <b>% Male</b>      | 0.8 | 12.6 | 41.7 | 33.6 | 6.9 | 4.2 | 0.2 | *   |

**Table 5.15 - Composite Results - Ordinary Level 1999**

|                      | <b>Grade A</b> | <b>Grade B</b> | <b>Grade C</b> | <b>Grade D</b> | <b>Grade E</b> | <b>Grade F</b> | <b>No Grade</b> | <b>Total Candidates</b> |
|----------------------|----------------|----------------|----------------|----------------|----------------|----------------|-----------------|-------------------------|
| <b>Number</b>        | 11             | 248            | 728            | 642            | 163            | 86             | 3               | 1,881                   |
| <b>%</b>             | 0.6            | 13.2           | 38.7           | 34.1           | 8.7            | 4.6            | 0.2             | *                       |
| <b>Number Female</b> | 8              | 217            | 565            | 429            | 89             | 55             | 1               | 1,364                   |
| <b>% Female</b>      | 0.6            | 15.9           | 41.4           | 31.5           | 6.5            | 4.0            | 0.1             | *                       |
| <b>Number Male</b>   | 3              | 31             | 163            | 213            | 74             | 31             | 2               | 517                     |
| <b>% Male</b>        | 0.6            | 6.0            | 31.5           | 41.2           | 14.3           | 6.0            | 0.4             | *                       |

**Table 5.16 – Composite Results – Ordinary Level 1998**

|                      | <b>Grade A</b> | <b>Grade B</b> | <b>Grade C</b> | <b>Grade D</b> | <b>Grade E</b> | <b>Grade F</b> | <b>No Grade</b> | <b>Total Candidates</b> |
|----------------------|----------------|----------------|----------------|----------------|----------------|----------------|-----------------|-------------------------|
| <b>Number</b>        | 11             | 369            | 793            | 446            | 59             | 49             | 0               | 1,727                   |
| <b>%</b>             | 0.6            | 21.4           | 45.9           | 25.8           | 3.4            | 2.8            | 0.0             | *                       |
| <b>Number Female</b> | 10             | 281            | 534            | 284            | 30             | 35             | 0               | 1,174                   |
| <b>% Female</b>      | 0.9            | 23.9           | 45.5           | 24.2           | 2.6            | 3.0            | 0.0             | *                       |
| <b>Number Male</b>   | 1              | 88             | 259            | 162            | 29             | 14             | 0               | 553                     |
| <b>% Male</b>        | 0.2            | 15.9           | 46.8           | 29.3           | 5.2            | 2.5            | 0.0             | *                       |

**Table 5.17 – Composite Results – Ordinary Level 1997**