



**Coimisiún na Scrúduithe Stáit**  
**State Examinations Commission**

**JUNIOR CERTIFICATE EXAMINATION 2006**

**MUSIC**

**ORDINARY LEVEL AND HIGHER LEVEL**

**CHIEF EXAMINER'S REPORT**



# CONTENTS

*Tables and figures*

v

## 1 INTRODUCTION

|             |   |
|-------------|---|
| 1.1 General | 1 |
| 1.2 Trends  | 2 |

## 2 PERFORMING

|   |   |
|---|---|
| 2.1 Introduction                        | 5 |
| 2.2 Numbers and levels                  | 5 |
| 2.3 Performance of Candidates           | 6 |
| 2.4 Analysis of Candidates' Performance | 7 |
| 2.4.1 General standards                 | 7 |
| 2.4.2 Options                           | 8 |
| 2.4.3 Pieces: type, choice, and balance | 9 |
| 2.4.4 Unprepared tests                  | 9 |

## 3 LISTENING, COMPOSING, AND GENERAL STUDY

|   |    |
|---|----|
| 3.1 Introduction                        | 11 |
| 3.2 Performance of Candidates           | 12 |
| 3.2.1 Ordinary Level                    | 12 |
| 3.2.2 Higher Level                      | 12 |
| 3.3 Analysis of Candidates' Performance | 13 |
| 3.3.1 Ordinary Level                    | 13 |
| 3.3.2 Higher Level                      | 16 |

## 4 CONCLUSIONS

|   |    |
|---|----|
| 4.1 Performing                              | 23 |
| 4.1.1 Ordinary and Higher Levels            | 23 |
| 4.2 Listening, composing, and general study | 24 |
| 4.2.1 Ordinary Level                        | 24 |
| 4.2.2 Higher Level                          | 24 |

## 5 RECOMMENDATIONS FOR TEACHERS AND CANDIDATES

|  |    |
|--|----|
| 5.1 Performing                                       | 25 |
| 5.1.1 Recommendations for Teachers                   | 25 |
| 5.1.2 Recommendations for Candidates                 | 26 |
| 5.2 Listening, composing, and general study          | 28 |
| 5.2.1 Ordinary Level: Recommendations for Teachers   | 28 |
| 5.2.2 Ordinary Level: Recommendations for Candidates | 28 |
| 5.2.3 Higher Level: Recommendations for Teachers     | 29 |
| 5.2.4 Higher Level: Recommendations for Candidates   | 30 |

## **6 EXEMPLARS OF STANDARDS**

|   |    |
|---|----|
| 6.1 Listening, composing, and general study | 33 |
| 6.1.1 Ordinary Level                        | 33 |
| 6.1.2 Higher Level                          | 35 |

## **7 STATISTICS**

|                        |    |
|------------------------|----|
| 2006, 2005, 2004, 2003 | 40 |
|------------------------|----|

## TABLES AND FIGURES

|      |   |    |
|------|---|----|
| 1.1  | Participation rates in Junior Certificate Music, 2003–2006                  | 2  |
| 1.2  | Results of Junior Certificate Music, 2006, Ordinary Level                   | 2  |
| 1.3  | Results of Junior Certificate Music, 2006, Higher Level                     | 3  |
| 1.4  | Results of Junior Certificate Music, 2005, Ordinary Level                   | 3  |
| 1.5  | Results of Junior Certificate Music, 2005, Higher Level                     | 3  |
| 1.6  | Results of Junior Certificate Music, 2004, Ordinary Level                   | 3  |
| 1.7  | Results of Junior Certificate Music, 2004, Higher Level                     | 3  |
| 1.8  | Results of Junior Certificate Music, 2003, Ordinary Level                   | 3  |
| 1.9  | Results of Junior Certificate Music, 2003, Higher Level                     | 3  |
| 2.1  | Performing levels, percentages of Ordinary and Higher Level candidates      | 6  |
| 2.2  | Performing activities, Higher Level options expressed as a percentage       | 8  |
| 3.1  | Grade distribution, number and percentage, Ordinary Level                   | 12 |
| 3.2  | Grade distribution, number and percentage, Higher Level                     | 12 |
| 3.3  | Sample, average mark and percentage per question, Ordinary Level            | 13 |
| 3.4  | Sample, average mark and percentage per question, Higher Level              | 16 |
| 7.1  | Participation rates and total cohort, Ordinary and Higher Levels, 2003–2006 | 40 |
| 7.2  | Participation rates, female and male, Higher Level, 2003–2006               | 40 |
| 7.3  | Participation rates, female and male, Ordinary Level, 2003–2006             | 40 |
| 7.4  | Results, Ordinary Level cohort, expressed as a percentage                   | 40 |
| 7.5  | Results, female, Ordinary Level, expressed as a percentage                  | 41 |
| 7.6  | Results, male, Ordinary Level, expressed as a percentage                    | 41 |
| 7.7  | Results, Higher Level cohort, expressed as a percentage                     | 41 |
| 7.8  | Results, female, Higher Level, expressed as a percentage                    | 41 |
| 7.9  | Results, male, Higher Level, expressed as a percentage                      | 42 |
| 7.10 | Composite results, Higher Level, 2006                                       | 42 |
| 7.11 | Composite results, Higher Level, 2005                                       | 42 |
| 7.12 | Composite results, Higher Level, 2004                                       | 42 |
| 7.13 | Composite results, Higher Level, 2003                                       | 43 |
| 7.14 | Composite results, Ordinary Level, 2006                                     | 43 |
| 7.15 | Composite results, Ordinary Level, 2005                                     | 43 |
| 7.16 | Composite results, Ordinary Level, 2004                                     | 44 |

|   |    |
|---|----|
| 7.17 Composite results, Ordinary Level, 2003  | 44 |
| 7.18 Totals and percentages of Higher Level and Ordinary Level Junior Certificate Music candidates, percentages by level, and percentage compared with total Junior Certificate cohort, 2003–2006 | 44 |

# 1 INTRODUCTION

## 1.1 General

The Junior Certificate examination in Music, based on the current syllabus, was held for the fourth time by the State Examinations Commission (SEC) in 2006 and for the thirteenth time in all since 1994. There are two levels, ordinary and higher, and two components, namely *performing*, lasting about fifteen minutes, held in April, and *listening, composing and general study*, lasting two hours, held in June. For the latter, the set works and set songs from group A, the first of three groups, were on the course. In 2007 it will be group B and in 2008 it will be group C, and so on, until there is a change of syllabus, which is now under review.

This Chief Examiner's report contains a number of features of special relevance. These include chapters on performing, listening, composing, and general study, recommendations for teachers and candidates, and exemplars of written work. There are also figures and tables in most chapters and, at the end, statistics for the four years since the last report, that of 2003. Thus a detailed analysis of the figures for this period of examinations is now made available.

It is recommended that this report be read in conjunction with the syllabus (available on the Department of Education and Science web site at [www.education.ie](http://www.education.ie)) and the question papers and marking schemes (available on the State Examinations Commission web site at [www.examinations.ie](http://www.examinations.ie)). The following quantitative terms used in this report should also be noted:

|                                 |               |
|---------------------------------|---------------|
| <i>Almost all or nearly all</i> | More than 90% |
| <i>Most</i>                     | 75–90%        |
| <i>A majority</i>               | 50–74%        |
| <i>A significant minority</i>   | 30–49%        |
| <i>A minority</i>               | 10–29%        |
| <i>Few or a small number</i>    | Less than 10% |

## 1.2 Trends

The total number of candidates taking the Junior Certificate Music examination in 2006 was 9,669. This represents an increase of 608 (6¾ per cent) on the 2005 figure of 7,028 and follows an increasing pattern in recent years in the numbers and the proportion of the total cohort for the Junior Certificate. Table 1.1 illustrates the consistency of numbers and the increasing trends since 2003.

**Table 1.1:** Participation rates in Junior Certificate Music examinations, 2003–2006 (Higher and Ordinary Levels)

|             | Total Higher Level | Percentage Higher Level | Total Ordinary Level | Percentage Ordinary Level | Total both levels | JC total cohort | Percentage taking JC Music |
|-------------|--------------------|-------------------------|----------------------|---------------------------|-------------------|-----------------|----------------------------|
| <b>2006</b> | 7,626              | 78.9                    | 2,043                | 21.1                      | 9,669             | 57,784          | 16.7                       |
| <b>2005</b> | 7,028              | 77.6                    | 2,033                | 22.4                      | 9,061             | 56,640          | 16.0                       |
| <b>2004</b> | 6,573              | 76.6                    | 2,003                | 23.4                      | 8,576             | 56,684          | 15.1                       |
| <b>2003</b> | 6,572              | 78.2                    | 1,830                | 21.8                      | 8,402             | 59,633          | 14.1                       |

In the breakdown for 2003–2006 there is a clear difference in standard and also a wide gap between the number taking Higher Level and the number taking Ordinary Level. In all these years, and going back also to 1994, the ratio is nearly four to one. In 2006, for example, the proportions were 79 and 21 per cent, respectively. This ratio continues to be one of the highest for all subjects.

Equally, there is a wide gap between the numbers of girls and boys taking the subject. The proportion for the last four years has also been roughly four to one in favour of girls. This year there was a slight decline in the ratio at Ordinary Level and a slight improvement at Higher Level—about two percentage points in each case. (See tables 7.2 and 7.3.)

For purposes of comparison, the results of the Higher Level and Ordinary Level candidates in 2006, 2005, 2004 and 2003 are given in tables 1.2–1.7.

**Table 1.2:** Results of Junior Certificate Music examination, 2006, Ordinary Level ( $n = 2,043$ )

| Grade                    | A   | B    | C    | D    | E   | F   | NG  | Total |
|--------------------------|-----|------|------|------|-----|-----|-----|-------|
| Number of candidates     | 20  | 442  | 859  | 540  | 93  | 84  | 5   | 2,043 |
| Percentage of candidates | 1.0 | 21.6 | 42.0 | 26.4 | 4.6 | 4.1 | 0.2 |       |



**Table 1.3:** Results of Junior Certificate Music examination, 2006, Higher Level (n = 7,626)

| Grade                    | A    | B     | C     | D    | E   | F   | NG  | Total |
|--------------------------|------|-------|-------|------|-----|-----|-----|-------|
| Number of candidates     | 827  | 3,110 | 2,616 | 964  | 65  | 44  | 0   | 7,626 |
| Percentage of candidates | 10.8 | 40.8  | 34.3  | 12.7 | 0.9 | 0.6 | 0.0 |       |

**Table 1.4:** Results of Junior Certificate Music examination, 2005, Ordinary Level (n = 2,033)

| Grade                    | A   | B    | C    | D    | E   | F   | NG  | Total |
|--------------------------|-----|------|------|------|-----|-----|-----|-------|
| Number of candidates     | 51  | 476  | 884  | 468  | 71  | 81  | 2   | 2,033 |
| Percentage of candidates | 2.5 | 23.4 | 43.5 | 23.0 | 3.5 | 4.0 | 0.1 |       |

**Table 1.5:** Results of Junior Certificate Music examination, 2005, Higher Level (n = 7,028)

| Grade                    | A    | B     | C     | D    | E   | F   | NG  | Total |
|--------------------------|------|-------|-------|------|-----|-----|-----|-------|
| Number of candidates     | 811  | 2,826 | 2,407 | 894  | 55  | 33  | 3   | 7,028 |
| Percentage of candidates | 11.5 | 40.2  | 34.2  | 12.7 | 0.8 | 0.5 | 0.0 |       |

**Table 1.6:** Results of Junior Certificate Music examination, 2004, Ordinary Level (n = 2,033)

| Grade                    | A   | B    | C    | D    | E   | F   | NG  | Total |
|--------------------------|-----|------|------|------|-----|-----|-----|-------|
| Number of candidates     | 51  | 476  | 884  | 468  | 71  | 81  | 2   | 2,003 |
| Percentage of candidates | 1.1 | 24.0 | 44.6 | 23.2 | 3.7 | 3.2 | 0.2 |       |

**Table 1.7:** Results of Junior Certificate Music examination, 2004, Higher Level (n = 6,572)

| Grade                    | A    | B     | C     | D    | E   | F   | NG  | Total |
|--------------------------|------|-------|-------|------|-----|-----|-----|-------|
| Number of candidates     | 801  | 2,674 | 2,193 | 804  | 70  | 30  | 0   | 6,572 |
| Percentage of candidates | 13.1 | 37.8  | 32.8  | 14.6 | 1.2 | 0.4 | 0.0 |       |

**Table 1.8:** Results of Junior Certificate Music examination, 2003, Ordinary Level (n = 1,830)

| Grade                    | A   | B    | C    | D    | E   | F   | NG  | Total |
|--------------------------|-----|------|------|------|-----|-----|-----|-------|
| Number of candidates     | 34  | 391  | 772  | 500  | 75  | 55  | 3   | 1,830 |
| Percentage of candidates | 1.9 | 21.4 | 42.2 | 27.3 | 4.1 | 3.0 | 0.2 |       |

**Table 1.9:** Results of Junior Certificate Music examination, 2003, Higher Level (n = 6,572)

| Grade                    | A    | B     | C     | D    | E   | F   | NG  | Total |
|--------------------------|------|-------|-------|------|-----|-----|-----|-------|
| Number of candidates     | 811  | 2,826 | 2,407 | 894  | 55  | 33  | 3   | 6,572 |
| Percentage of candidates | 11.5 | 40.2  | 34.2  | 12.7 | 0.8 | 0.5 | 0.0 |       |

The various tables (7.1—7.18) at the end of this report give a complete statistical profile of the Junior Certificate examination in the years 2003–2006. The total numbers taking Music

as a subject, when expressed as a percentage of the entire Junior Certificate cohort, have risen every year for the last four years.

## **2 PERFORMING**

### **2.1 Introduction**

The performing test of the Junior Certificate Music examination accounts for 25 per cent of the total number of marks. Candidates may choose to play or sing at either Higher Level or Ordinary Level. At Higher Level they may perform four pieces in one Higher Level activity or two pieces in each of two Ordinary Level activities. At Ordinary Level, candidates perform two pieces in one activity. All candidates at both levels are required to take an unprepared test. Candidates may choose one of the following tests: sight-reading, aural memory rhythm, aural memory melody, or improvisation.

The marking scheme has three components:

- (1) Control of the medium—20 marks
- (2) Chosen music and standard of performance—60 marks
- (3) Unprepared test—20 marks

Candidates may choose their activities from the seven categories specified in the syllabus:

Category 1: Solo singing

Category 2: Recognised choir or orchestra

Category 3: Ensemble—vocal, instrumental, accompanying

Category 4: Solo instrument

Category 5: Solo Irish instrument

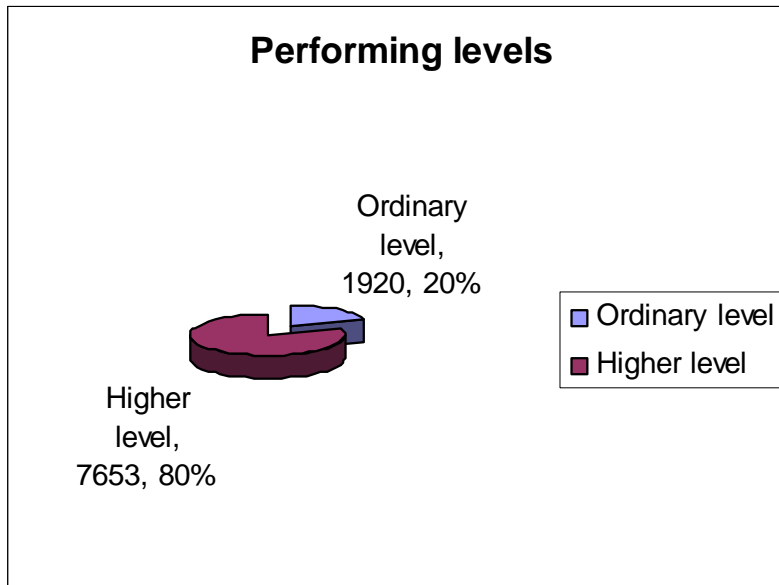
Category 6: Improvisation

Category 7: All others

Technology is not an option in the Junior Certificate Music performing examination.

### **2.2 Numbers and Levels**

A total of 9,455 candidates—1,920 (20 per cent) Ordinary Level and 7,653 (80 per cent) Higher Level—did the performing examination. (This is illustrated in fig. 2.1.) Because the table includes the “late-sits,” this means that ninety-six candidates did not present for the performing test. Also, twenty-seven candidates switched from Higher Level to Ordinary Level for the listening, composing and general study paper in June.



**Figure 2.1:** Numbers and percentages of Ordinary Level and Higher Level candidates in Junior Certificate Music performing, 2006

### 2.3 Performance of Candidates

The general standard among the candidates was commendable: at Higher Level most candidates achieved an A or B grade. A minority of candidates achieved a C grade, while a small number achieved a D grade or lower. At Ordinary Level a majority of candidates achieved an A or B grade. A significant minority achieved a C grade, and a few achieved a D grade or lower. A small number of candidates at both levels got a grade E or less.

A majority of Higher Level candidates opted for two activities, with a significant minority choosing to perform one activity. A few penalties were incurred, mostly where candidates performed three pieces in one activity and one piece in another activity.

At Higher Level most candidates chose the aural memory rhythm unprepared test; a minority chose sight-reading. The most popular instruments were piano, violin, descant recorder, and flute. Acoustic guitar, clarinet, tin whistle and saxophone were also popular. A small number opted for the aural memory melody test, while only a tiny proportion chose improvisation.

At Ordinary Level, almost all candidates chose the aural memory rhythm unprepared test. A small number chose sight-reading, with descant recorder the preferred instrument. A tiny proportion opted for the aural memory melody test. No candidate chose improvisation.

## **2.4 Analysis of Candidates' Performance**

### **2.4.1 General standards**

Candidates performing on solo instruments gave good to excellent performances. Successful candidates gave confident and convincing performances of pieces well suited to their capabilities and within the required standard. Candidates performing pieces beyond their range of capability were awarded lower marks.

In general, performances on solo instruments were note-accurate and rhythmically consistent, with good attention to tone production, phrasing, dynamics and interpretation observed. The presence of a keen awareness of style coupled with solid technique produced some excellent performances.

The standard of solo vocal performances ranged from poor to excellent. Appropriate accompaniment generally enhanced performances. Inadequate or overbearing accompaniment often accentuated the weaker aspects of a performance. Problems with intonation, poor diction, insufficient breath control, weak voice projection and a lack of interpretation and involvement in the music produced less convincing performances and consequently lower marks. The use of backing tracks proved problematic for some candidates, as they had difficulty maintaining the beat, and the keys did not always suit the range of the candidate's voice.

The standard of class-based activities was commendable, with marks ranging from good to excellent. Both group singing and recorder ensembles in two or three parts were impressive. A small number of candidates, at both ordinary and Higher Level, failed to contribute successfully in performing groups. Poor intonation, rhythmic difficulties and evidence of a general lack of preparation produced less convincing performances and consequently resulted in lower marks. It is important, therefore, in group performance, that a candidate's contribution be clearly discernible.

Confident and convincing performances produced an excellent standard in Irish traditional music playing.

The general standard of the unprepared tests among candidates was commendable, although a small number did less well. Most candidates opted for aural memory rhythm, and some—usually those playing the piano or an orchestral instrument—selected sight-reading.

### 2.4.2 Options

A majority of Higher Level candidates, almost two-thirds, opted to perform two pieces in each of two activities. A popular combination was one solo activity and one group activity. Candidates scored well when the two activities were of an equally high standard; lower marks were achieved where one of two activities was of a lower standard. A significant minority chose to perform one activity, with more pianists than other instrumentalists choosing this option. Fig. 2.1 shows the breakdown of the number of activities candidates chose at Higher Level.

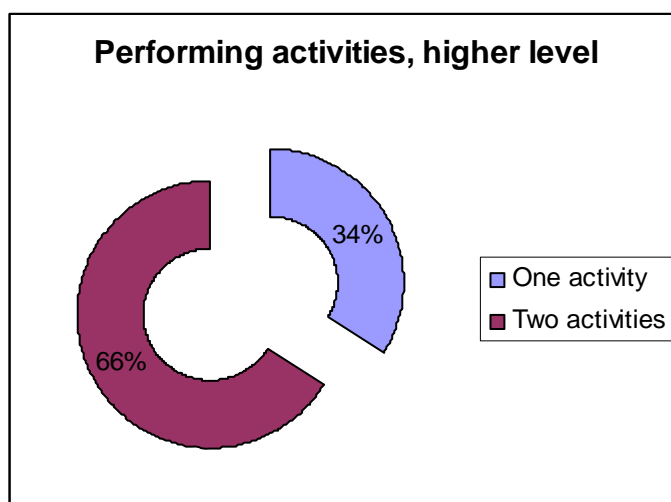


Figure 2.2: Higher Level activity options expressed as a percentage

While a broad range of instruments was in evidence, voice, descant recorder, piano, tin whistle and acoustic guitar were the most popular solo activities at Higher Level. Voice and descant recorder were the most popular group activities. Violin, flute, clarinet and saxophone were frequently encountered, while less usual instruments, such as the banjo, lute, chanter, and spoons, also featured. There was an increase in the number of pop and rock bands, and an increase in the number of group performances by traditional players.

At Ordinary Level, solo and group singing and solo and group recorder and tin whistle were the most frequently encountered options. At both levels, most candidates opted for category 7. Categories 1 and 3 were also popular. Traditional players generally opted for one activity under category 7 rather than the programme requirements of category 5.

### **2.4.3 Pieces**

In general, candidates chose well-balanced, contrasting programmes. A variety of styles was evident. Baroque, classical, jazz, rock, traditional, pop, rap, folk and religious music all featured. Successful programmes included a variety of style and mood. Many solo instrumentalists chose external examination pieces. Class-based solo and group activities were drawn mainly from the popular and folk idioms. In the case of some performances on recorder and tin whistle, the chosen pieces were not adequate in the context of the length of the examination to display the full range of features being assessed. This led to a loss of marks.

Almost all candidates who sang selected songs from musicals or from the folk and popular traditions. A small number performed classical pieces. Some pieces that require accompaniment were performed without accompaniment and consequently were not as effective.

### **2.4.4 Unprepared tests**

Most candidates at Higher Level opted for the aural memory rhythm test. The general standard was good, with marks ranging from poor to excellent. The majority of candidates did not score high marks. A small number secured full marks.

Recurring difficulties included missing or misplacing the dotted-crotchet-quaver rhythm and giving an incomplete response. Candidates responded better to tests in 4/4 time; 3/4 tests proved more problematic. Candidates had difficulty maintaining a pulse throughout.

At Ordinary Level almost all candidates opted for the aural memory rhythm test. Few achieved full marks. The general standard was average. Candidates had difficulty clapping minims and maintaining a pulse throughout. Some failed to clap a complete response.

At Higher Level a minority of candidates chose the sight-reading test. Solo instrumentalists favoured this option. The standard was high, with marks ranging from good to excellent. A small number of candidates at Ordinary Level chose sight-reading. The standard was good. The aural memory melody test was chosen by a few candidates at both levels. Only twelve candidates at Higher Level chose improvisation.



### **3 LISTENING, COMPOSING, AND GENERAL STUDY**

#### **3.1 Introduction**

The listening, composing, and general study component for both Higher Level and Ordinary Level accounts for 75 per cent of the marks for the whole examination. The listening section is divided into five questions, which examine candidates' knowledge of the set songs, set works, Irish music, melodic and rhythmic dictation, and chosen songs or works. In the composing section for Higher Level, candidates can opt to answer three separate questions, comprising triads, composition of melody, and chord progressions, or to answer a single question on free composition. The composing section for Ordinary Level consists of two questions on triads and composition of melody only. The last question, on a general study for both levels, allows candidates to write on a musical topic of their own choosing from a list of topics given in the syllabus.

The following table gives an outline of the structure of the Ordinary Level and Higher Level papers and the number, type and weightings for the different components, namely listening, composing, and general study:

#### *General structure*

Ordinary Level: eight questions—300 marks

Higher Level: nine (or, in a few cases, seven) questions—300 marks

#### *Listening*

Ordinary Level: five questions—180 marks (30, 30, 40, 40, 40)

Higher Level: five questions—180 marks (30, 30, 40, 40, 40)

#### *Composing*

Ordinary Level: two questions—100 marks (40, 60)

Higher Level: three questions—100 marks (20, 35, 45), *or*

one question—100 marks (low uptake)

#### *General study*

Ordinary Level: one question—20 marks

Higher Level: one question—20 marks

## 3.2 Performance of Candidates

### 3.2.1 Ordinary Level

The total number of candidates taking the Ordinary Level listening, composing and general study component in 2006 was 1,957, an increase of 0.5 per cent on the 2005 figure of 1,948. However, there were also 86 candidates (4 per cent) who did not sit this paper in June, so considerably reducing their score for the examination as a whole. In the case of those who sat this component, the general standard of answering was reasonably good. A majority of candidates achieved a grade C or higher, but the number of As was low, and the percentage of those getting a grade E or less was a little higher than in 2005. However, no candidate received an NG.

**Table 3.1:** Grade distribution ( $n = 1957$ ), number and percentage, Ordinary Level

| Grade      | A   | B    | C    | D    | E    | F   | NG |
|------------|-----|------|------|------|------|-----|----|
| Number     | 27  | 358  | 681  | 628  | 234  | 29  | 0  |
| Percentage | 1.4 | 18.3 | 34.8 | 32.1 | 12.0 | 1.5 | 0  |

Table 3.1 shows how the 1,957 candidates fared in terms of numbers and percentages for each grade.

### 3.2.2 Higher Level

The total number of candidates taking the Higher Level listening, composing and general study component in 2006 was 7,597. This is an increase of 594, or 8½ per cent, on the 2005 figure of 7,003. The 29, or 0.4 per cent of candidates who did not attend got a grade F in the overall examination. In the case of the others, however, the standard was generally commendable. Although most candidates achieved a grade C or higher, the percentage of As was slightly lower than in other years. A minority obtained a D grade, while the number of Es and Fs was small.

**Table 3.2:** Grade distribution ( $n = 7,597$ ), number and percentage, Higher Level

| Grade      | A   | B     | C     | D     | E   | F   | NG  |
|------------|-----|-------|-------|-------|-----|-----|-----|
| Number     | 719 | 2,546 | 2,555 | 1,369 | 375 | 31  | 2   |
| Percentage | 9.5 | 33.5  | 33.6  | 18.0  | 4.9 | 0.4 | 0.0 |

Table 3.2 shows how the 7,597 candidates fared in terms of numbers and percentages for each grade.

### 3.3 Analysis of Candidates' Performance

#### 3.3.1 Ordinary Level

**Table 3.3:** Sample ( $n \leq 120$ ), average mark and percentage per question, Ordinary Level

| Question   | 1    | 2    | 3    | 4    | 5    | 6    | 7A   | 7B   | 7C   | 8    |
|------------|------|------|------|------|------|------|------|------|------|------|
| Maximum    | 30   | 30   | 40   | 40   | 30   | 40   | 60   | 60   | 60   | 20   |
| Average    | 21.1 | 16.0 | 20.9 | 29.5 | 20.8 | 27.6 | 25.3 | 25.8 | 23.8 | 10.5 |
| Percentage | 70.3 | 53.3 | 52.3 | 73.8 | 52.0 | 69.0 | 42.2 | 43.0 | 39.7 | 52.6 |
| Random     | 120  | 120  | 120  | 120  | 120  | 120  | 52   | 48   | 50   | 103  |

#### Section I: Listening

##### Q.1 Set songs

In general, candidates attempted all parts of this question and scored well, typically achieving at least 20 marks out of 30. In A, the majority correctly identified “59” as the number in the title and Paul Simon as the composer. Candidates did least well in section B; here, while most chose the correct form, the majority could not identify the song. Almost all candidates correctly named the song in section C, and most correctly recognised it as a wedding song.

Average mark: 21.1, percentage: 70.3,  $n =$  random 120.

##### Q.2 Set works

All but parts B (ii) and E (ii) of this question, where most candidates scored poorly, were well answered. Candidates generally answered part A correctly and part B incorrectly. In the latter, even those few who identified the instrument could not name the family to which it belonged. A majority of candidates answered both sections of parts C and D correctly. However, a significant minority wrongly opted for “soft brass” as the accompaniment in C (ii). Candidates had most difficulty with part E. Most selected an incorrect answer for the first part, while those who chose the correct option often repeated that answer word for word in the second part. A significant minority of candidates focused on the triangle rather than on the flute and cor anglais in part (ii). Others had difficulty distinguishing between melody and accompaniment.

Average mark: 16.0, percentage: 53.3,  $n =$  random 120.

### **Q.3 Irish music**

Part C was most successful for candidates, while parts A and D proved difficult. Candidates mostly failed to identify the dance as a reel in part A, and only a few chose “2” as the correct number of beats in the bar. A majority of candidates circled three features instead of two in part B. However, most correctly identified two features, though a majority of those selected a third, usually incorrect feature (often “vocal ornamentation”), for which marks were deducted. In part C the majority recognised that the tune was based on “an air.” Most candidates correctly identified the harp and tin whistle as the instruments in the recording. In part D few selected more than one correct answer. However, most associated Sharon Shannon with the accordion.

Average mark: 20.9, percentage: 52.3,  $n = \text{random } 120$ .

### **Q.4 Dictation**

The responses were particularly good in this question. Here, the majority of candidates recognised the time signature, but a minority had a problem identifying the position of the crotchet in bar 2.

Average mark: 29.5, percentage: 73.8,  $n = \text{random } 120$ .

### **Q.5 Chosen songs and works**

Parts A and B of this question were often left blank. Most of those who made an effort incorrectly named a set song or work. The few who got the chosen song right tended to achieve at least half marks in part B. Almost all candidates chose “male and female voices” and “duet” in part C. Only a minority recognised that the melody featured “repeated notes,” and a significant minority chose “lively” instead of “gentle” to describe the mood in D. Most candidates failed to choose the correct rhythm in E but were more likely to recognise that the music could be described as “a chorus for male voices” in part (ii). Nearly all candidates achieved at least half marks in section F. A minority lost marks because they dealt with the first song in point 1 and the second song in point 2, instead of listing two differences between them.

Average mark: 20.8, percentage: 52.0,  $n = \text{random } 120$ .

## Section II: Composing

### Q.6 Triads

With the exception of part D, the majority of candidates showed a good knowledge of triads. Most achieved full marks in section A, but a small number named the first note as “F flat” instead of “F.” In part B, a majority of candidates correctly identified the triad as that of F. The majority recognised the triad as “major” in part C, and a significant minority correctly identified bar 6 as the bar where the same triad fitted the melody in part D.

Average mark: 27.6, percentage: 69.0,  $n =$  random 120.

### Q.7 Melodies

Despite being told to use the key of D at the start of each option, a significant minority of candidates composed in other keys. Most candidates lost marks for failing to phrase their melodies, and a significant minority did not end on *doh*.

Options A and B proved to be slightly more popular than option C in this question, where nearly all candidates selected at least one out of three, as required. However, a minority attempted two or even all three. Solutions varied hugely in standard. Few candidates used the preparation section. The results were polarised, with many candidates obtaining over 80 per cent while others achieved little more than 10 per cent.

Candidates who opted for A—a phrase set to a given rhythm—occasionally ignored or rearranged the given rhythmic pattern.

Average mark: 25.3, percentage: 42.2,  $n =$  random 52.

Candidates answering option B—a phrase set to a given opening—often used the rhythm of the given bar exclusively in bars 2–4.

Average mark: 25.8, percentage: 43.0,  $n =$  random 48.

When writing a melody in part C—an answering phrase—candidates often ended on the same note as the given phrase. A minority used an incorrect time signature in this section.

Average mark: 23.8, percentage: 39.7,  $n =$  random 50.

### Section III

#### Q.8 General study

Most candidates attempted this question. However, a minority incorrectly listed set works or set songs in part B. Jazz and pop or rock music were the most popular topics. Candidates who attempted all sections of the question usually scored well. The majority named their study in part A and provided titles of pieces and performers or composers in part B. While musical features were often named in part C, descriptions of them were usually vague and lacking in references to the music named. Candidates who wrote about popular music often lost marks because they tended to concentrate on the lyrics rather than on the musical characteristics. Candidates who wrote about jazz tended to score well, because they usually concentrated on improvisation and syncopation as their features, and showed a good understanding of both terms.

Average mark: 10.5, percentage: 52.6,  $n = \text{random } 103$ .

#### 3.3.2 Higher Level

**Table 3.4:** Sample ( $n \leq 420$ ), average mark and percentage per question, Higher Level

| Question   | 1    | 2    | 3    | 4    | 5    | 6    | 7A   | 7B   | 7C   | 8A   | 8B   | 8C   | 9   | 10   |
|------------|------|------|------|------|------|------|------|------|------|------|------|------|-----|------|
| Maximum    | 30   | 30   | 40   | 40   | 40   | 20   | 35   | 35   | 35   | 45   | 45   | 45   | 100 | 20   |
| Average    | 19.1 | 18.3 | 22.8 | 22.5 | 21.8 | 17.2 | 16.3 | 17.6 | 24.4 | 34.3 | 39.1 | 35.1 | 2.0 | 14.5 |
| Percentage | 65.7 | 60.7 | 57.0 | 56.3 | 54.5 | 86.0 | 46.6 | 50.3 | 69.7 | 76.2 | 86.9 | 78.0 | 2.0 | 72.5 |
| Random     | 420  | 420  | 420  | 420  | 420  | 419  | 33   | 170  | 217  | 17   | 9    | 392  | 1   | 418  |

#### Section I: Listening

##### Q.1 Set songs

(A) A significant minority recognised that song 1 began on the second beat. A majority named a correct rhythmic feature, the most popular being syncopation. A small number named melodic or non-rhythmic features instead.

(B) Most candidates identified the correct form, AABA, and the melodic feature, a flattened seventh.

(C) Almost all candidates identified song 3, “Kalinka,” as being associated with a wedding and dealt accurately with the tempo changes. A minority noted that the tempo quickened but failed to note that it then slowed. A small number referred to dynamics instead.

(D) The majority of candidates identified the excerpt as song 3.

A minority of candidates achieved full marks in this question.

Average mark: 19.1, percentage: 65.7,  $n = \text{random } 420$ .

## **Q.2 Set works**

(A) A significant minority of candidates failed to identify the name of the excerpt, choosing “Sunrise in the Alps” instead of the correct “Shepherd on the Mountainside.” Most correctly stated the type of work from which the excerpt was taken (overture).

(B) A minority of candidates identified the cor anglais as the solo instrument. A few mentioned other woodwind instruments or the cello. Most could hear that the flute played the melody in bars 6–10, or that it was played at a higher pitch. A few lost marks for stating merely “a change of instrument.”

(C) There was a good response to this part of the question: a majority of candidates correctly identified the time signature, and most named a bar where a trill was heard.

(D) Almost all candidates correctly suggested a word or words to describe the mood of the excerpt, but some had difficulty stating how the mood was created with reference to the excerpt.

(E) Candidates scored less well here than in the other parts of this question. Most identified one new musical feature, and a significant minority correctly named two. A few named features that were not new to this excerpt, or described features from “Sunrise in the Alps.” A majority had difficulty explaining a feature fully with reference to the music. In many instances the explanation was vague or referred to an incorrect feature. Only a small number of candidates achieved full marks in this question.

Average mark: 18.3, percentage: 60.7,  $n = \text{random } 420$ .

### **Q.3 Irish music**

(A) A significant minority failed to identify a reel as the correct dance. However, a majority of candidates correctly identified the rhythm pattern.

(B) Most recognised the love song in excerpt 2, but a few chose “lament.” A significant minority failed to circle three correct features of the performance. Most incorrectly included vocal ornamentation in their answer, few being able to recognise the counter-melody.

(C) A minority correctly identified two traditional features. Ornamentation and traditional instruments, such as tin whistle and harp, were the most frequent choices.

A significant minority of candidates drew from their general knowledge of Irish music instead of referring to features of the given excerpt. A significant minority were unable to identify two non-traditional features. Where correct, answers featured “orchestra” and “dynamics.”

Most candidates were able to name an instrument in each of the three categories. A minority named more than one instrument from the string or wind sections and lost marks accordingly. A significant minority gave a description of the chosen instrument but failed to state whether it played melody, rhythm, or harmony. Naming well-known players proved difficult for a majority of candidates. Few achieved full marks in this question.

Average mark: 22.8, percentage: 57.0,  $n =$  random 420.

### **Q.4 Dictation**

Nearly all candidates answered using staff notation, while a small number opted for tonic sol-fa, or a combination of stick notation and tonic sol-fa. Almost all gave the required ten notes.

Most had the correct number of bar lines, and the majority also placed them correctly. In general, candidates achieved higher marks for rhythm than for melody, although a significant minority gained some marks for melodic contour. A majority were able to notate the first



four stepwise notes, but the leap of the third and subsequent notes proved problematic. There was difficulty with both rhythm and pitch in bar 3. Almost all ended correctly on *doh*.

A small number of candidates achieved full marks in this question.

Average mark: 22.5, percentage: 56.3,  $n = \text{random } 420$ .

### **Q.5 Chosen songs and works**

A majority named a chosen song and a composer in the given category. Popular choices were “Castle on a Cloud,” “Don’t Cry for Me, Argentina,” and “Summertime.” A minority named a set song or work, and a few did not attempt this part of the question.

A significant minority named and described a musical feature of their chosen song. Many answers did not give enough detail or were too vague. A majority of candidates lost marks in this part of the question.

Most candidates identified a tenor as the singer, though a minority gave a soprano as their answer. Almost all recognised the arrangement as a duet.

A majority could hear the voices in unison and in harmony in lines 5 and 6, respectively. Most identified the saxophone solo as a point of instrumental interest.

A majority had difficulty naming two march-like features of the music. Answers were vague or incomplete. Only a small number referred to metre.

Many candidates lost marks by not referring to both songs when referring to the similarities and differences. Some answers made no reference to the specific song, for example “uses percussion.” A common failure was listing one similarity or difference as two, for example when mentioning mood, “1. Song 1 is happy,” “2. Song 2 is angry.” A majority found it easier to identify differences than similarities. There was much overlapping of answers.

Candidates scored less well here than in any other question on the paper.

Average mark: 21.8, percentage: 54.5,  $n = \text{random } 420$ .

## **Section II: Composing**

### **Q.6 Triads**

Most candidates answered well, a majority achieving full marks. A minority made such errors as including an accidental when naming notes in A, or incorrectly choosing F minor as the triad in B. A minority also had difficulty with the triad on the bass staff. Almost all correctly identified bar 13 in D.

Average mark: 17.2, percentage, 86.0,  $n = \text{random } 419$ .

### **Q.7 Melodies**

#### **(A) A phrase set to a given text**

Only a small number of candidates chose this option, and the majority of these fared badly. Most attempts showed a relatively poor grasp of word-setting or omitted the text altogether. A significant minority copied the rhythm directly, and there was little melodic interest.

Average mark: 16.3, percentage: 46.6,  $n = \text{random } 33$ .

#### **(B) A phrase set to a given opening**

This was the choice of a significant minority. There were some well-worked examples with good shape and direction. A majority used a melodic sequence in bar 2 and ended with a dotted minim in bar 4, thus showing real creativity only in bar 3. A few ended on B flat rather than F, omitted phrasing, or used incorrect rhythm or metre.

Average mark: 17.6, percentage: 50.3,  $n = \text{random } 170$ .

#### **(C) An answering phrase**

This was the most frequently chosen option. A significant minority wrote convincing melodies, with a good shape and sense of direction. Most were melodically careful and rhythmically accurate. A few candidates lost marks for copying the rhythm (and occasionally the melody) of the opening phrase. Most candidates added phrasing and ended on *doh*.

Average mark: 24.4, percentage: 69.7,  $n = \text{random } 217$ .

## **Q.8 Chord progressions**

### **(A) Melody and bass notes at cadences for keyboard**

A few candidates chose this option, and a minority achieved high marks. Candidates frequently used second inversion chords, and a minority had some awkward progressions and did not know how to treat the leading note.

Average mark: 34.3, percentage: 76.2,  $n = \text{random } 17$ .

### **(B) Chords at cadences for SATB choir**

A small number of candidates chose this option, and a majority achieved high marks. In some instances candidates wrote for the two outer parts only.

Average mark: 39.1, percentage: 86.9,  $n = \text{random } 9$ .

### **(C) Backing chords**

Nearly all candidates chose option C. Most had a clear grasp of chords and their use, and many achieved full or nearly full marks. A small number used incorrect notation to denote minor chords and the flat symbol, repeated the same chord in adjacent boxes, used vii, or failed to end V–I.

Average mark: 35.1, percentage: 78.0,  $n = \text{random } 392$ .

## **Q.9 Free composition**

Only a small number of candidates attempted this question, and they all showed a poor understanding of the requirements of free composition. None included an accompanying instrumental part, and marks for this question were consistently low. Almost all had already attempted questions 6, 7 and 8 and scored higher marks in them, and therefore their marks for this question were disallowed.

Average mark: 2.0, percentage: 2.0,  $n = \text{random: } 1$ .

### **Section III**

#### **Q.10 General study**

A wide variety of chosen topics was evident. The most popular choice was jazz, followed by reggae, rock music, music in advertising, ethnic music (including Hindustani classical music, Spanish guitar music, and Indian music), mediaeval music, African music, the Beatles, and twentieth-century art music. For the most part there was clear presentation of accurate musical information.

In part A, a few candidates failed to name the category to which their general study belonged.

Most gained full marks for part B, naming two pieces of music and the composer or performer. It was evident that some named two of their chosen orchestral works, for example the “1812 Overture” or the “New World Symphony,” but failed to relate these to a general study topic or to a prepared musical genre.

In part C, a small number failed to link their musical features and descriptions to the topic named at the outset. A few lost marks for not developing the description of the named feature. Among a minority of candidates descriptions of features were vague or inadequate. This was particularly evident in the topics “music in supermarkets” and “music in advertising.” There was some overlapping of information in the three descriptions. A small number of candidates named two features only, and a few candidates did not attempt this question.

Average mark: 14.5, percentage: 72.5,  $n =$  random 418.

## **4 CONCLUSIONS**

### **4.1 Performing**

#### **4.1.1 Ordinary Level and Higher Level**

- The general standard of performance was creditable, with most candidates achieving an A or B grade at Higher Level and a majority of candidates achieving an A or B grade at Ordinary Level.
- A majority of candidates opted for two activities at Higher Level. Candidates achieved high marks when the two activities were of an equally high standard.
- The standard of class-based group activities was commendable.
- Categories 7, 1 and 3 were the most popular at both Ordinary Level and Higher Level.
- In general, candidates performed well-balanced and contrasting programmes. Those who chose pieces within their range of capabilities scored well.
- A small number of candidates incurred penalties for incorrect combinations.
- The aural memory rhythm test was the most popular choice of unprepared test at both Ordinary Level and Higher Level. The general standard was average and did not always match the standard of performance under headings A and B.
- The sight-reading test was favoured by solo instrumentalists. The standard of response was higher than that of the aural memory rhythm.

## **4.2 Listening, composing, and general study**

### **4.2.1 Ordinary Level**

On all the questions on the paper there were relatively few gaps in the answering. Candidates typically achieved higher marks in the listening section than in the composing or general study sections. They performed best in the set songs (question 1) and in the rhythm dictation (question 4); they tended to perform poorly in questions that required them to reproduce information previously learnt, and also had difficulty with sections that required focused listening, particularly in question 2 (set works) and question 5 (chosen works and songs). Candidates did less well in the aural recognition of instruments and naming the families to which they belong. The general study was well answered by the majority, though most had difficulty writing about the musical features of their chosen topic.

### **4.2.2 Higher Level**

In the listening section, candidates showed a good knowledge of the set songs but did less well in the set works, Irish music, and the choice songs and works. Candidates who obtained an A grade were generally clear in their descriptions and terminology. Many lost marks in questions requiring the aural identification of musical features; and in descriptive-type questions or questions involving comparisons they often gave answers that were vague or unclear. In question 4, dictation, candidates displayed good rhythmic awareness but were less successful in the melodic aspects.

Candidates' performance was best in the composing section, in particular question 6 and question 8C. They did less well in question 7, melodic composition.

In the last question, general study, candidates produced well-prepared answers for specific topics, such as jazz, African music, or Spanish music, but were less successful in less clearly defined topics, such as music in advertising and day-to-day music.

Few candidates lost marks by omitting whole questions, or sections of questions.

## **5 RECOMMENDATIONS FOR TEACHERS AND CANDIDATES**

### **5.1 Performing**

#### **5.1.1 Recommendations for Teachers**

- In accordance with the requirements of the syllabus, no combination other than four pieces in one activity or two pieces in each of two Ordinary Level activities is permissible at Higher Level, and two pieces in one activity at Ordinary Level.
- It is advisable for Higher Level candidates to perform four pieces in one activity where the second activity is of a much lower standard.
- Candidates do best when performing well-balanced, contrasting programmes of style and tempo within their range of ability.
- In group activities the discernible contribution of each member is essential. The inclusion of harmony parts enhances a group performance, and allows for the individual contribution of each member to be more discernible.
- In group and solo singing, good tone production, articulation, dynamics, phrasing, diction and expression are all important in delivering a convincing and musical performance.
- It is essential that vocalists choose a key that suits their range. Backing tracks can be problematic in this regard. Midi files can be used as backing tracks.
- Appropriate accompaniment enhances the performance of most candidates. Candidates should be encouraged to practise with the appropriate accompaniment before the examination.
- Encouraging performance in class develops confidence and makes for a less daunting experience in the examination.
- Unprepared tests—sight-reading, aural memory, and improvisation—are based on three years' teaching. Therefore, preparation needs to begin in first year.

- More instrumentalists, in particular recorder players, could be encouraged to consider sight-reading as an option.
- More traditional players could be encouraged to consider the aural memory melody test as an option.
- MP4A forms should be completed accurately.

### **5.1.2 Recommendations for Candidates**

- Choose activities that show off your talent and skill.
- Choose pieces that you enjoy playing and play well. Difficult pieces played with hesitation or errors do not get higher marks.
- Choose and prepare your programme well in advance, so that you can give a confident and convincing performance on the day of the examination.
- If you are playing a solo instrument, rehearse with your accompanist regularly and make sure that your instrument is in tune.
- If you are singing to a backing track, make sure the key suits your voice and that you are able to keep the tempo. You can give a much more convincing performance if you learn the words by heart. That way you can communicate the music much more effectively to whoever is listening.
- You can interpret songs your own way; you do not have to copy popular artists.
- If you are performing in a group it is essential that the examiner hears your contribution. Play or sing your own part with confidence.
- Be familiar with all the options in the unprepared tests. Practise the clapping back with other pupils. If you play an instrument, practise doing sight-reading exercises and consider it as an option.



- Practise performing your pieces in class to avoid nerves on the day.
- Aim for a confident performance in the examination. This will allow you to communicate the music to the examiner with a real sense of style.
- Listen to your teacher's advice.

## **5.2 Listening, composing, and general study**

### **5.2.1 Ordinary Level: Recommendations for Teachers**

- Review—especially in third year—the placing of instruments in their families. It poses problems for most candidates at Ordinary Level.
- Advise candidates to draw up a chord chart before attempting question 6 (triads). This generally helps them to answer this question correctly.
- Encourage candidates to use the optional preparation stave at the start of question 7 (melodies). This has the benefit of getting them to focus on the key signature.
- Emphasise the fact that valuable marks will be lost for omitting to phrase melodies and to end on *doh*. This should ensure that candidates read the question carefully.
- In the general study question explain to candidates that they need to discriminate between musical features and other features of their chosen material.

### **5.2.2 Ordinary Level: Recommendations for Candidates**

- When you have covered the course, or sections of it, spend time studying past papers. Become familiar with the layout and the wording of each question.
- Read all the questions on listening during the five minutes allowed at the start of the examination, and attempt all questions in this and the sections on composing and on the general study.
- In multiple-choice questions, always select an option. There is no “negative” marking, so you will not lose marks for an incorrect answer.
- Revise the instruments of the orchestra and their families.
- Write out a chord chart before attempting question 6 (on triads). When you are searching for a bar where the triad fits the melody it would help to write the note names under all the suggested bars before coming to a conclusion.

- Melody-writing is worth the same number of marks as set songs and set works added together. Don't forget to phrase the melody, and to end on *doh*. When you have completed your melody, tick each section of the question to make sure you haven't left out any part. The key of each melody will be given as part of the question.
- Think about the musical features of your general study pieces, rather than the lyrics, or details about the performers or composers.

### 5.2.3 Higher Level: Recommendations for Teachers

- An understanding of musical terms is important at Higher Level. Words such as *homophonic*, *polyphonic*, *syncopation* and *ornamentation* are commonly misunderstood. Provide simple, clear explanations of these terms, together with aural and practical examples.
- Encourage candidates to learn the features of all set songs and to develop a detailed knowledge of the set works.
- In Irish music, concentrate on recognising the different types of dances, and on traditional and non-traditional features. Candidates are often asked to respond to a particular music excerpt, rather than to give information of a generic nature. Become familiar with a well-known performer of each of the common traditional instruments.
- Link aural training exercises to melody. Give candidates lots of practice in identifying step movement. Gradually get them to aurally distinguish step movement from movement of a third before working on larger intervals. Becoming familiar with sol-fa will improve aural ability.
- Encourage candidates to be aware of the categories of songs and works that they are studying, as this awareness is vital for question 5.

- Explain to candidates the importance of the quality of the listening they do in class, as this listening cannot be done at home without your help. Explain the importance of developing skill in listening work.
- Give candidates enough experience of using the knowledge they have to construct their own responses in listening work. Candidates often find themselves out of their depth when questions move away from what they have learnt off by heart.
- Give candidates sufficient practice in responding to unheard excerpts, and encourage them to use language that will appropriately describe what they hear. All candidates can hear features of melody and rhythm but often lack the vocabulary to describe what they hear.
- In the composing section, stress the importance of accidentals and minor chord symbols. Play examples to encourage them to spot the difference.
- Encourage pupils to show some creativity in their melody-writing. In option 7C, many of the answering-phrase melodies are often too similar to the opening phrase.
- In the general study, ensure that candidates can name and describe three different musical features.
- Try to make the general study more of an adventure with the introduction of a wider variety of music and styles. You can often start best at the place where the candidates are already, by working on music that they enjoy listening to.

#### **5.2.4 Higher Level: Recommendations for Candidates**

##### *Preparation*

- Be familiar with the layout of the paper. Know that set songs appear in question 1, set works in question 2, and chosen songs and works in question 5. Don't mix them up.
- Know your set songs and works in reasonable detail. Be able to name *and* describe features of each of them. Know the different types of features: rhythmic, melodic, and harmonic.

- Be clear about common musical terms, such as *homophonic*, *polyphonic*, *syncopation*, *ornamentation*, *dynamics*, *melodic features*, and *rhythmic features*.
- In Irish music, know the name of at least one performer of each instrument. Know traditional and non-traditional features. Listen to lots of examples.
- In question 4 there is always a dotted crotchet followed by a quaver in the dictation. And, while the melody may mainly move by step, there are leaps too, and it inevitably ends on *doh*. There are ten notes and four bar lines, including the final bar line. Have all this information in your head before the examination.
- Write notes on the staff using a sharp pencil—never a pen. You will lose marks if the notes are not clear.
- Learn the different categories, the names of pieces in each category and their composers for question 5.
- When asked to compare two pieces of music, refer to both excerpts in your answer.
- Be familiar with the bass clef. You will be asked about it in question 6.
- In question 7C, make sure your answering phrase is different from the given phrase. You will lose marks if it is not. Don't forget phrasing, and end on *doh*.
- Choose your general study topic with care. You should be able to describe each musical feature in good detail, and your answer should show some detailed knowledge.

*In the examination*

- Be sure to read questions 1—6 carefully during the five minutes allowed at the start of the examination.
- Underline the essential points. Ask yourself, what is the examiner looking for? Know the difference between “name” and “describe” and “explain.” Don't give extra answers or select extra multiple-choice options. Never leave blanks.

- In question 1, when the recordings of the songs are being played, look at the written music in D.
- In question 3, listen carefully to the excerpts to see which of the features that you learnt are actually in the music.
- In question 4, check the time signature and key signature. Make sure each bar fits the time signature and that you end on *doh*, and that you insert the required number of notes and a dotted-crotchet and quaver rhythm.

## 6 EXEMPLARS OF STANDARDS

### 6.1 Listening, composing, and general study

#### 6.1.1 Ordinary Level

*Note: The candidates' answers are given in italic type.*

#### Question 2B (ii)

The instrument belongs to the *wind instrument* family.

Comment: Candidate omits reference to “wood,” and the answer is therefore not specific enough.

Marks: 1.5 out of 3.

#### Question 2E (ii)

Give **one** reason for your choice.

*Because there is [sic] two different melodies put together to make a song.*

Comment: Largely repeats part (i) of the question, and gives an incorrect definition.

Marks: 0 out of 3,

*The melody is played on the violin and is accompanied by the triangle and flute.*

Comment: Has some merit, in that it recognises two melody instruments—one correct and the other incorrect—but the phrase “accompanied by the triangle” detracts from the kernel of the question.

Marks: 1 out of 3.

#### Question 5F

Give **two** differences between the two songs.

1. *Excerpt 1 has male and female voices and excerpt 2 has only male voices.*

2. *The melody in excerpt 2 is softer and calmer than that in excerpt 1.*

Comment: Fully correct, and includes clear comparisons.

Marks: 8 out of 8.

1. *Male and female [voices] sing the first song.*

2. *The second song is louder and faster.*

Comment: Both correct.

Marks: 8 out of 8.

### Question 10A

(i) Name your **general study**.

*African music*

(ii) To which category does it belong?

*Ethnic music other than Irish* [circled]

Comment: Both answers are acceptable.

Marks: 1 + 1 out of 2.

### Question 10B

Comment: The candidate gave no examples of titles, composers or performers.

Mark: 0 out of 8

### Question 10C

Musical feature 1: *Clicks*

Brief note: *This was the old language of the black African tribe which was spoken by making clicking sounds; this can be heard in African music.*

Comment: The feature is acceptable, but the note could have more information.

Marks: 2 out of 2 for (i); 2 (maximum) out of 3 for (ii).

Musical feature 2: *Blank*.

Brief note: *Blank*.

General comment: Because so many parts of the question were left unanswered, the candidate did not achieve a passable score.

Marks: 6 (2 + 0 + 4) out of 20.



### 6.1.2 Higher Level

*Note: The candidates' answers are given in italic type.*

#### Question 1C (ii)

What happens to the tempo (speed) of the music?

*It goes from very slow to very fast to slow again.*

Comment: An accurate description.

Marks: 4 out of 4.

*It becomes faster, it speeds up.*

Comment: Mainly accurate, but does not state that the music slows down again.

Marks: 3 out of 4.

*The speed changes throughout.*

Comment: The answer required more detail.

Marks: 2 out of 4.

#### Question 2D (i)

Suggest a word or two to describe the mood.

*Happy and relaxed*

*Calm, peaceful*

*Calming, happy*

Comment: Good choice of descriptors.

Marks: 2 out of 2.

#### Question 2 D (ii)

State how the composer creates this mood.

*Played soft and slow with high-sounding instruments.*

Comment: Well answered.

Marks: 4 out of 4.

**Question 2E (i)**

State **two** new musical features in this excerpt.

1. *Counterpoint*
2. *Triangle is added*

Comment: Both answers are accurate.

Marks: 2 + 2 out of 4.

1. *Harmony*
2. *Triangle*

Comment: No. 1 is incorrect; no. 2 is correct.

Marks: 0 + 2 out of 4.

1. *Polyphonic*
2. *Triangle*

Comment: Both are accurate.

Marks: 2 + 2 out of 4.

**Question 2E (ii)**

Briefly explain one of them.

*Counterpoint is when two or more melodies are played together. In this excerpt the flute and cor anglais have separate melodies which create counterpoint. The cor anglais represents the shepherd and the flute represents the bird.*

Comment: A good description.

Marks: 4 out of 4.

*The triangle is playing.*

Comment: The reference to the triangle is correct, but there is no explanation of a feature here.

Marks: 0 out of 4.

*The flute previously imitated the cor anglais melody and now plays an independent part which harmonises with the cor anglais part. This creates a polyphonic texture.*

Comment: A good description.

Marks: 4 out of 4.

### Question 3C (i)

Give **two** traditional features of this performance.

1. *There is free rhythm.*
2. *The tin whistle can be heard which is a traditional Irish instrument.*

Comment: The first answer is incorrect. Free rhythm is a feature of Irish music but not of this performance. The second answer is correct.

Marks: 0 + 2 out of 4.

1. *Ornamentation, particularly in the harp.*
2. *Instrumentation, use of the flute and the harp.*

Comment: Both answers are correct.

Marks: 2 + 2 out of 4.

### Question 3C (ii)

Give **two** non-traditional features of this performance.

1. *There are two instruments playing at the same time at counterpoint.*
2. *There are harmonies heard played by the strings.*

Comment: Both answers are correct.

Marks: 2 + 2 out of 4.

1. *The strings line is not characteristic of traditional Irish performance and is more classical in nature.*
2. *Scales and melodic motifs in this performance are not in line with the traditional style. Influence from styles other than the traditional style.*

Comment: Both answers are excellent.

Marks: 2 + 2 out of 4.

### Question 3D

Name **three** different types of traditional Irish instruments: one string, one wind, and one percussion. Briefly comment on whether the instrument plays melody, rhythm, or harmony, and give the name of one well-known player associated with it.

Instrument 1: *Harp*

Comment: *The harp is very versatile as it can play melody or harmony.*

Player: *Turlough O'Carolan*

Instrument 2: *Tin whistle*

Comment: *Plays the melody*

Player: *Mary Bergin*

Instrument 3: *Bones and spoons*

Comment: *These percussion instruments are hit or shaken. They are used in traditional music to punch out the rhythm.*

Player: *Mel Mercier*

Comment: Everything is correct.

Marks: 15 out of 15.

### **Question 5F**

Identify **two** similarities and **two** differences between song one and song two.

Similarity 1: *At one point voices can be heard in unison as in song one.*

Similarity 2: *Both songs have an exciting mood.*

Difference 1: *There is no percussion heard in song one.*

Difference 2: *The rhythm is much more smooth and free flowing in song one.*

Comments: Similarity 1 is correct. However, the mood of each extract is quite different.

Therefore, similarity 2 is incorrect. Difference 1 is incorrect: there are cymbals (percussion) in song 1. Difference 2 is correct.

Marks: 2 + 0 + 0 + 2 out of 8.

Similarity 1: *Both are from Miss Saigon.*

Similarity 2: *Both have harmony.*

Difference 1: *One is a love song, the other is a march.*

Difference 2: *There is a female in one and all male in two.*

Comments: In similarity 1 and difference 2, it is not sufficient to repeat words that were given on the paper. Similarity 2 and difference 2 are correct.

Marks: 0 + 2 + 0 + 2 out of 8.

### Question 10C

Introduce your general study to a friend. Identify and briefly describe **three** distinctive musical features that appealed to you.

General study: *Electro-acoustic music*

Musical feature 1: *Instruments*

Description: *Instruments in the traditional sense are not used in electro-acoustic music. The instruments are what created the original sound, what recorded it and the devices used to alter it. The instruments to make the original sound in "Suspended Sentences" are paper, scissors, water and glass. In "Idle Chatter" it is the voice of Paul Lansky's wife and friends. The recording "instruments" are tape recorder and computer. The instruments used to alter the sounds are various computer software programmes.*

Comment: Good, informative answering.

Marks: 4 out of 4

## 7 STATISTICS

For purposes of comparison, statistics for 2005, 2004 and 2003 are included.

**Table 7.1:** Participation rates and total cohort, Ordinary and Higher Levels, 2003–2006

|      | Total cohort | Ordinary Level | Higher Level |
|------|--------------|----------------|--------------|
| 2006 | 9,669        | 2,043          | 7,626        |
| 2005 | 9,061        | 2,033          | 7,028        |
| 2004 | 8,576        | 2,003          | 6,573        |
| 2003 | 8,402        | 1,830          | 6,572        |

**Table 7.2:** Participation rates, female and male, Ordinary Level, 2003–2006

|      | Total Ordinary Level | Female | Male |
|------|----------------------|--------|------|
| 2006 | 2,043                | 1,503  | 540  |
| 2005 | 2,033                | 1,451  | 582  |
| 2004 | 2,003                | 1,503  | 500  |
| 2003 | 1,830                | 1,307  | 523  |

**Table 7.3:** Participation rates, female and male, Higher Level, 2003–2006

|      | Total Higher Level | Female | Male  |
|------|--------------------|--------|-------|
| 2006 | 7,626              | 5,835  | 1,791 |
| 2005 | 7,028              | 5,513  | 1,515 |
| 2004 | 6,573              | 5,250  | 1,323 |
| 2003 | 6,572              | 5,179  | 1,393 |

**Table 7.4:** Results, Ordinary Level cohort, expressed as a percentage

|      | A   | B    | C    | D    | E   | F   | NG  |
|------|-----|------|------|------|-----|-----|-----|
| 2006 | 1.0 | 21.6 | 42.0 | 26.4 | 4.6 | 4.1 | 0.2 |
| 2005 | 2.5 | 23.4 | 43.5 | 23.0 | 3.5 | 4.0 | 0.1 |
| 2004 | 1.1 | 24.0 | 44.6 | 23.2 | 3.7 | 3.2 | 0.2 |
| 2003 | 1.9 | 21.4 | 42.2 | 27.3 | 4.1 | 3.0 | 0.2 |

**Table 7.5:** Results, female, Ordinary Level, expressed as a percentage

|             | <b>A</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E</b> | <b>F</b> | <b>NG</b> |
|-------------|----------|----------|----------|----------|----------|----------|-----------|
| <b>2006</b> | 1.3      | 22.6     | 43.5     | 24.6     | 3.7      | 4.2      | 0.1       |
| <b>2005</b> | 2.9      | 23.8     | 45.0     | 21.3     | 2.8      | 4.2      | 0.1       |
| <b>2004</b> | 1.2      | 25.1     | 44.2     | 22.6     | 3.5      | 3.2      | 0.1       |
| <b>2003</b> | 2.1      | 23.8     | 43.8     | 24.8     | 2.8      | 2.7      | 0.1       |

**Table 7.6:** Results, male, Ordinary Level, expressed as a percentage

|             | <b>A</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E</b> | <b>F</b> | <b>NG</b> |
|-------------|----------|----------|----------|----------|----------|----------|-----------|
| <b>2006</b> | 0.2      | 18.9     | 38.0     | 31.5     | 7.0      | 3.9      | 0.6       |
| <b>2005</b> | 1.5      | 22.5     | 39.7     | 27.3     | 5.3      | 3.4      | 0.2       |
| <b>2004</b> | 0.8      | 20.4     | 45.8     | 24.8     | 4.4      | 3.4      | 0.4       |
| <b>2003</b> | 1.3      | 15.3     | 38.2     | 33.7     | 7.3      | 3.8      | 0.4       |

**Table 7.7:** Results, Higher Level cohort, expressed as a percentage

|             | <b>A</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E</b> | <b>F</b> | <b>NG</b> |
|-------------|----------|----------|----------|----------|----------|----------|-----------|
| <b>2006</b> | 10.8     | 40.8     | 34.3     | 12.6     | 0.9      | 0.6      | 0         |
| <b>2005</b> | 11.5     | 40.2     | 34.2     | 12.7     | 0.8      | 0.5      | 0         |
| <b>2004</b> | 11.72    | 42.6     | 31.9     | 12.5     | 0.7      | 0.5      | 0         |
| <b>2003</b> | 12.2     | 40.7     | 33.4     | 12.2     | 1.1      | 0.5      | 0         |

**Table 7.8:** Results, female, Higher Level, expressed as a percentage

|             | <b>A</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E</b> | <b>F</b> | <b>NG</b> |
|-------------|----------|----------|----------|----------|----------|----------|-----------|
| <b>2006</b> | 11.0     | 41.8     | 34.2     | 11.7     | 0.7      | 0.5      | 0         |
| <b>2005</b> | 11.9     | 41.5     | 33.9     | 11.8     | 0.5      | 0.5      | 0         |
| <b>2004</b> | 12.0     | 43.3     | 31.5     | 12.0     | 0.7      | 0.6      | 0         |
| <b>2003</b> | 12.9     | 42.3     | 32.3     | 11.1     | 1.0      | 0.5      | 0         |

**Table 7.9:** Results, male, Higher Level, expressed as a percentage

|      | A    | B    | C    | D    | E   | F   | NG |
|------|------|------|------|------|-----|-----|----|
| 2006 | 11.0 | 41.8 | 34.2 | 11.7 | 0.7 | 0.5 | 0  |
| 2005 | 11.0 | 41.8 | 34.2 | 11.7 | 0.7 | 0.5 | 0  |
| 2004 | 11.0 | 41.8 | 34.2 | 11.7 | 0.7 | 0.5 | 0  |
| 2003 | 9.6  | 34.7 | 37.3 | 16.5 | 1.4 | 0.4 | 0  |

**Table 7.10:** Composite results, Ordinary Level, 2006

|                   | A   | B    | C    | D    | E   | F   | NG  | Total |
|-------------------|-----|------|------|------|-----|-----|-----|-------|
| Number            | 34  | 391  | 772  | 500  | 75  | 55  | 3   | 1,830 |
| Percentage        | 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 |
| Percentage 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   |
| Percentage male   | 1.3 | 15.3 | 38.2 | 33.7 | 7.3 | 3.8 | 0.4 |       |

**Table 7.11:** Composite results, Ordinary Level, 2005

|                   | A   | B    | C    | D    | E   | F   | NG  | Total candidates |
|-------------------|-----|------|------|------|-----|-----|-----|------------------|
| Number            | 34  | 391  | 772  | 500  | 75  | 55  | 3   | 1,830            |
| Percentage        | 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            |
| Percentage 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              |
| Percentage male   | 1.3 | 15.3 | 38.2 | 33.7 | 7.3 | 3.8 | 0.4 |                  |

**Table 7.12:** Composite results, Ordinary Level, 2004

|                   | A   | B    | C    | D    | E   | F   | NG  | Total candidates |
|-------------------|-----|------|------|------|-----|-----|-----|------------------|
| Number            | 34  | 391  | 772  | 500  | 75  | 55  | 3   | 1,830            |
| Percentage        | 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            |
| Percentage 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              |
| Percentage male   | 1.3 | 15.3 | 38.2 | 33.7 | 7.3 | 3.8 | 0.4 |                  |



**Table 7.13:** Composite results, Ordinary Level, 2003

|                          | A   | B    | C    | D    | E   | F   | NG  | Total candidates |
|--------------------------|-----|------|------|------|-----|-----|-----|------------------|
| <b>Number</b>            | 34  | 391  | 772  | 500  | 75  | 55  | 3   | 1,830            |
| <b>Percentage</b>        | 1.9 | 21.4 | 42.2 | 27.3 | 4.1 | 3.0 | 0.2 |                  |
| <b>Number female</b>     | 27  | 311  | 572  | 324  | 37  | 35  | 1   | 1,307            |
| <b>Percentage female</b> | 2.1 | 23.8 | 43.8 | 24.8 | 2.8 | 2.7 | 0.1 |                  |
| <b>Number male</b>       | 7   | 80   | 200  | 176  | 38  | 20  | 2   | 523              |
| <b>Percentage male</b>   | 1.3 | 15.3 | 38.2 | 33.7 | 7.3 | 3.8 | 0.4 |                  |

**Table 7.14:** Composite results, Higher Level, 2006

|                          | A    | B     | C     | D    | E   | F   | NG  | Total candidates |
|--------------------------|------|-------|-------|------|-----|-----|-----|------------------|
| <b>Number</b>            | 801  | 2,674 | 2,193 | 804  | 70  | 30  | 0   | 6,572            |
| <b>Percentage</b>        | 13.1 | 37.8  | 32.8  | 14.6 | 1.2 | 0.4 | 0.0 |                  |
| <b>Number female</b>     | 667  | 2,191 | 1,673 | 574  | 50  | 24  | 0   | 5,179            |
| <b>Percentage female</b> | 12.9 | 42.3  | 32.3  | 11.1 | 1.0 | 0.5 | 0.0 |                  |
| <b>Number male</b>       | 134  | 483   | 520   | 230  | 20  | 6   | 0   | 1,393            |
| <b>Percentage male</b>   | 9.6  | 34.7  | 37.3  | 16.5 | 1.4 | 0.4 | 0.0 |                  |

**Table 7.15:** Composite results, Higher Level, 2005

|                          | A    | B     | C     | D    | E   | F   | NG  | Total candidates |
|--------------------------|------|-------|-------|------|-----|-----|-----|------------------|
| <b>Number</b>            | 801  | 2,674 | 2,193 | 804  | 70  | 30  | 0   | 6,572            |
| <b>Percentage</b>        | 13.1 | 37.8  | 32.8  | 14.6 | 1.2 | 0.4 | 0.0 |                  |
| <b>Number female</b>     | 667  | 2,191 | 1,673 | 574  | 50  | 24  | 0   | 5,179            |
| <b>Percentage female</b> | 12.9 | 42.3  | 32.3  | 11.1 | 1.0 | 0.5 | 0.0 |                  |
| <b>Number male</b>       | 134  | 483   | 520   | 230  | 20  | 6   | 0   | 1,393            |
| <b>Percentage male</b>   | 9.6  | 34.7  | 37.3  | 16.5 | 1.4 | 0.4 | 0.0 |                  |

**Table 7.16:** Composite results, Higher Level, 2004

|                          | A    | B     | C     | D    | E   | F   | NG  | Total candidates |
|--------------------------|------|-------|-------|------|-----|-----|-----|------------------|
| <b>Number</b>            | 801  | 2,674 | 2,193 | 804  | 70  | 30  | 0   | 6,572            |
| <b>Percentage</b>        | 13.1 | 37.8  | 32.8  | 14.6 | 1.2 | 0.4 | 0.0 |                  |
| <b>Number female</b>     | 667  | 2,191 | 1,673 | 574  | 50  | 24  | 0   | 5,179            |
| <b>Percentage female</b> | 12.9 | 42.3  | 32.3  | 11.1 | 1.0 | 0.5 | 0.0 |                  |
| <b>Number male</b>       | 134  | 483   | 520   | 230  | 20  | 6   | 0   | 1,393            |
| <b>Percentage male</b>   | 9.6  | 34.7  | 37.3  | 16.5 | 1.4 | 0.4 | 0.0 |                  |

**Table 7.17:** Composite results, Higher Level, 2003

|                          | A    | B     | C     | D    | E   | F   | NG  | Total candidates |
|--------------------------|------|-------|-------|------|-----|-----|-----|------------------|
| <b>Number</b>            | 801  | 2,674 | 2,193 | 804  | 70  | 30  | 0   | 6,572            |
| <b>Percentage</b>        | 13.1 | 37.8  | 32.8  | 14.6 | 1.2 | 0.4 | 0.0 |                  |
| <b>Number female</b>     | 667  | 2,191 | 1,673 | 574  | 50  | 24  | 0   | 5,179            |
| <b>Percentage female</b> | 12.9 | 42.3  | 32.3  | 11.1 | 1.0 | 0.5 | 0.0 |                  |
| <b>Number male</b>       | 134  | 483   | 520   | 230  | 20  | 6   | 0   | 1,393            |
| <b>Percentage male</b>   | 9.6  | 34.7  | 37.3  | 16.5 | 1.4 | 0.4 | 0.0 |                  |

**Table 7.18:** Totals and percentages of Higher Level and Ordinary Level Junior Certificate Music candidates, percentages by level, and percentage compared with total Junior Certificate cohort, 2003–2006

|             | Total Higher Level | Percentage Higher Level | Total Ordinary Level | Percentage Ordinary Level | Total both levels | JC total cohort | Percentage taking JC Music |
|-------------|--------------------|-------------------------|----------------------|---------------------------|-------------------|-----------------|----------------------------|
| <b>2006</b> | 7,626              | 78.9                    | 2,043                | 21.1                      | 9,669             | 57,784          | 16.7                       |
| <b>2005</b> | 7,028              | 77.6                    | 2,033                | 22.4                      | 9,061             | 56,640          | 16.0                       |
| <b>2004</b> | 6,573              | 76.6                    | 2,003                | 23.4                      | 8,576             | 56,684          | 15.1                       |
| <b>2003</b> | 6,572              | 78.2                    | 1,830                | 21.8                      | 8,402             | 59,633          | 14.1                       |

