NOTES FOR GUIDANCE, ASSESSMENT CRITERIA SPECIMEN PAPER & WORKING MARK SHEETS

AS/A Level Music

Syllabus codes: 8663/9703

For first examination in 2006

CONTENTS

NOTES FOR THE GUIDANCE OF TEACHERS

The Syllabus allows a wide degree of discretion in planning each candidate's course of study. If an AS qualification only is sought, provision will be found for those who have already developed practical skills in the performance and/or composition of music, and, equally, for those whose interest lies solely in appreciation of music as a listener. Candidates who wish to develop one or more practical skills, and their knowledge and understanding, to a level which would prepare them for entry to a Higher Education course in music can plan their overall course to lay a broad foundation in all necessary skills.

The one common element, Component 1, Listening, is designed to give all candidates an accessible introduction to the study of Western music using typical historical concepts and basic analytic tools. Two bodies of repertoire will be studied: the first exemplifies ways in which common styles and genres, albeit stamped with the personality of individual composers, define the repertoire of one of the generally recognised high points of European music; the second, more disparate in style and drawn from music of more recent times, provides a focus for the study of expression and meaning in music. This second topic also offers scope for candidates to draw on music from their own tradition and to explore parallels with, and divergences from, Western practices.

All other components lay down approaches to study and detailed modes of assessment but do not prescribe repertoire. Thus, candidates in Centres with strong links to European educational backgrounds may, if they wish, pursue a course wholly similar to that followed by students in the UK, while candidates from countries which have a strong indigenous musical tradition, may shape the Syllabus as a vehicle for developing skills and understanding in their own, more local, repertoire. In practice, it is likely that many courses will reflect and drawn on a mixture of traditions. The aspects chosen as focus from western or non-western traditions do not need to be exclusively 'classical' (i.e. 'historical') – folk and contemporary popular influences may also contribute.

COMPONENT 1: LISTENING

The title 'Listening' reflects the strong focus in this component on the development of aural discrimination skills through close study of contrasting bodies of (mainly Western) repertoire. Equally important is the cultivation of informed personal responses to the music and the ability to articulate and explain these.

Although many candidates may already have some practical musical skills, the component does not presume this and is designed to be accessible to all who have an interest in music (of any kind) but may not understand conventional Western notation. Study of Prescribed Works is, therefore, to be predominantly through careful listening; use of, and references to, scores are not required (this does not, of course, preclude teachers who wish to do so from using the course as a basis for developing score-reading skills). The component is not intended as an introduction to 'Musical Analysis' in its most common usage as bar-by-bar commentary, nor is detailed discussion of forms and tonal processes expected. Candidates should, however, learn to describe what they hear – the 'sound' of the music itself – in words that not only convey their responses convincingly (i.e. 'how' they hear it) but also describe and explain objectively what they think it is in the music that gives rise to these effects, i.e. how the music 'works'. An understanding of some typical compositional procedures and processes and the technical terms usually used to describe them will, therefore, be necessary.

SECTION A

All the music prescribed in this section will come from a single 'period', forming an introduction to the way in which Western music is usually classified, i.e. by reference to recognisable, common features of music within particular historical eras and geographic spread. It is important that candidates should have a sense of the 'context' in which the music they are studying arose: in the case of the four 'classical' composers, Haydn, Mozart, Beethoven and Schubert, they need to know in general terms where Vienna is, why it was so important culturally at the end of the 18th century and how these composers lived and worked. They should also have some understanding of more specific background to the composition of individual pieces (as far as there is evidence):

- why the music was composed
- for what occasion
- what sort of audience might have heard it
- how it might have been performed
- what people thought of it.

But the Prescribed Works are not only historical objects for study: candidates should be encouraged to develop their own appreciation. From an early stage they should begin to develop the skill of describing in words what it is they hear. At first, some may find it difficult to get beyond how they feel about the music: 'it's exciting', 'it makes me sad', 'it's boring', 'it's strange'. These responses are not irrelevant, or inadequate, although they will not be valid as examination answers. Discussion in class, by first drawing attention to those features of the music that contribute to these perceptions, should lead candidates to be able to recognise significant details of the music aurally, and to describe them in straightforward language. Explanation and practice in identifying common techniques as they occur should eventually bring candidates to the point where they are able to notice and comment independently when something is out of the ordinary. They will not, however, be expected to be able to identify the particular stylistic traits of individual composers. In the case of the two symphonies, candidates should be able to make straightforward comparisons.

Candidates should learn to recognise and name the instruments of the classical orchestra and the basic terms for the most common orchestral textures and effects. They will not be expected to be able to name keys (e.g. as E flat) or identify distant modulations. They should, however, be familiar with the principle of a 'home' or tonic key and be confident about which parts of the music they have studied are in the tonic, dominant or relative minor/major. They should also be aware of those occasions where the music modulates to a remote key or through a succession of keys. Opportunities should be created for them to extend their 'hearing' so that they can relate one passage to another, recognising repetition and variation or explaining in what respects a passage is contrasting. They should be confident, too, about the similarities and differences between the genres they are studying and be able to sketch an account of the form of each movement.

In general, the technical terms that will be most useful to candidates will be those that provide a commonly-recognised shorthand to replace otherwise lengthy and cumbersome descriptions, e.g. words like 'unison', 'sequence'. They should know that the music of the period used many Italian words but they need only be

familiar with those which are an aid to their understanding or for which no handy English equivalent is available, e.g '*solo/tutti'*, '*cadenza*'. Terms like '*pizzicato'* are not essential – 'plucked' is adequate. But the *tempo* markings of each movement studied should be known and understood: at least one of the works should be heard on two recordings – comparison of the most noticeable differences in interpretation between them should include some examination of relative *tempi*. Any identifiable differences in the types of instruments used, dynamic levels and the more obvious differences of articulation should also be noted and explained.

The following notes on each of the four Prescribed Works illustrate the level and type of approach assumed in the question-setting.

Symphony no 40 in G minor (K 550), Mozart

This work is probably the best starting point for study of this component. Its four movements offer immediately noticeable differences of *tempi* and are each compact and readily accessible to the listener without scores. Movement 1 provides a 'text-book' model for explaining the principles of 'First Movement' or 'Sonata Form'. The clear-cut nature of its sections, with strongly-marked cadences and periodic phrasing, varied scoring and easily-recognisable dynamic contrasts provides a manageable introduction to the style of the period; aurally the landmarks are quickly recognisable and very amenable to discussion. Candidates should be aware of, and able to recognise, the minor mode of the main theme and the major mode of the second subject, but are not expected to be able to identify specific types of cadences. They should be able to hear devices such as the abrupt single chord at the end of the exposition which points back to the key of the opening (many recordings will observe the repeat at this point and this should be discussed). The development section provides a useful focus for discussion of what is meant by 'developing' a theme: candidates should be able to hear how the first phrase of the principal theme is heard in shifting modulations (which candidates do not have to describe in detail), with varied instrumentation and dynamics, imitated between treble and bass, and how the phrase is shortened to just the opening three notes as the excitement subsides in the long preparation for the recapitulation.

Candidates may find the second movement less immediately attractive. Its themes are much less readily memorable (or singable) and it may be the different types of orchestral texture which provide the most fruitful focus for aural work. The opening offers much for discussion in terms of 'who does what': it could also usefully be compared with the opening of the development section – there is a clear contrast between the fairly complex texture of the imitative opening of the movement and the different sound of strings in unison in the development section. Candidates' attention could also be drawn at the opening of this development section to the importance of the opening rhythm (and compared, say, with the way the three-note rhythmic figure already noted at the end of the development section in the first movement is used).

The third movement introduces the conventions associated with menuets and trios: fairly short sections, repetitions, contrast of mood and style and, in this case, an easily recognisable change of mode to the tonic major. They should be able to feel its strong three-beat character, and its weak-beat (anacrusic) beginning; candidates with notation skills will recognise this as 3/4 but a knowledge of how time-signatures are notated is not required. Candidates will not be expected to comment in knowledgeable detail on the characteristics of style which distinguish the four Viennese composers from one another – their focus should be more on the relative homogeneity of the 'classical' style – but some features of Mozart's instrumentation are particularly noticeable here, e.g. the *codetta* in the *Menuetto* for woodwind alone (can they hear the typically chromatic bass line played by the bassoon?).

The fourth movement gives an opportunity to reinforce much that was learned during study of the first. Explaining the techniques used in the development section will extend candidates' technical vocabulary as well as their powers of aural perception. Initially it is possible to hear it as a parallel to the development section in the first movement: the almost violent, loud, dissonant unison passage is more extended than the abrupt key-changing chords of the first movement but it performs the same function; the soft, contrasting, descending oboe and bassoon thirds are strikingly similar to the equivalent passage in the first movement and the way in which the violin and flute begin a soft dialogue around the opening phrase of the principal theme suggests that this development section will follow more or less the same lines. But Mozart develops the playful, then energetic, imitation (candidates should be encouraged to search for adjectives that they feel sum up particular sounds or figures) into an extended fugal passage. Candidates may well find this passage strange or even out of place: some discussion of the nature of fugue and late 18th century attitudes towards it would be appropriate here, e.g its status as a 'learned style', its old-fashioned aura and late 18th century composers' increasing fascination with it.

Either version of the symphony may be studied i.e. with or without clarinets. Candidates should be aware of Mozart's revision and know which version they are listening to. They are not expected to be familiar with the changes made.

Symphony no 5 in C minor, op 67, Beethoven

The most likely first impressions of this symphony will probably be that it is very much longer and much more 'powerful'. A viable approach to understanding it might be to try to make this comparison explicit, explaining first what the similarities are in terms of four movement form and broad tonal relationships, then the innovations – the differences between Mozart's Menuet and the *Scherzo,* the use of fugue in its *Trio* – and how the greater length is arrived at and sustained, e.g. most strikingly, by means of the long link into the last movement, or the seemingly endless repetitions of a closing formula (and here the term 'perfect cadence' begins to be essential). When candidates are confident of the broad similarities which mark both works as 'Symphonies', discussion of the less tangible qualities of scale and power can follow. While they should learn about the expansion of the orchestra, in terms of size and make-up, the primary focus should be aural, on identifying ways in which the sound is often very different from Mozart's: they should notice the extremes of the whole compass, e.g. the double-basses and cellos scrambling to announce the fugal theme at the beginning of the *Trio*; the piccolo flourishes just before the coda of the last movement; the prominence of instruments which were used more discreetly in the Mozart symphony, e.g horns, timpani; the thickening of the middle of the texture – can they hear (or at least 'feel') the impact of the trombones at the beginning of the last movement? Candidates are not required to be familiar with a comprehensive range of dynamic markings but they should know that it was customary for the composer to indicate them in writing and that, like tempo markings, their interpretation can give rise to fierce critical debate. They should be able to recognise and describe the increased dynamic range which Beethoven demands, as well as to understand the concept of '*crescendo*' and recognise the effects which he achieves with it (including occasions when it is achieved by building up the scoring).

Candidates should know enough about the background to the composition of both symphonies to be able to form some sort of mental picture of the immediate circumstances (the first performance of the Beethoven symphony is quite well documented) in the more general context of each composer's role and reputation in Vienna at that time.

Concerto for Trumpet and Orchestra, Hob. VIIe: I, Haydn

After the Beethoven Symphony this work presents a striking contrast. The most obvious similarities and differences between 'concerto' and symphony will be readily grasped: the absence of a Menuet/Scherzo and Trio, the use of a 'double' exposition in the first movement, and the conventional role of *cadenzas*. The underlying essence of 'concerto', however, the way in which the soloist stands out from the orchestra, is less easy to pin down in words*.* Candidates should have some understanding of the way that sound is produced on the trumpet, how the late 18th century instrument generally differed from modern ones, how its limitations affected the very nature of the thematic material and how musicians were experimenting to overcome these. They should also know for whom the work was written, what the effect of his modifications to the instrument was and try to discover how the music which Haydn wrote for him was designed to 'show off' both this (i.e. the chromaticism) and his superior performing skill – his virtuosity. Some attention should also be paid to the nature and role of the orchestra: a comparison with the Mozart symphony will reveal many passages where the music is similar to that of a symphony but others where the role is that of an accompaniment, or it plays in dialogue with the solo instrument, or acts as a foil for it.

Quintet, D 667, 4th movement ('Trout' Variations), Schubert

All four works fall within a very close time-span: 1788 (Mozart), 1796 (but not performed until 1800) (Haydn), 1808 (Beethoven); 1819 (Schubert). Schubert completes the quartet of composers usually ranked as the pre-eminent Viennese composers at the end of the 18th century and in the early years of the 19th but is actually the only one who was born there. Many other comparisons about both his upbringing and his struggling career as a composer might be made to flesh out the picture of musical life in Vienna. The important contextual understanding for study of this movement, however, is the difference between 'public' and 'private' music-making, music for the home (or 'chamber') as opposed to music for the concert-hall. Some reference may be made to the onset of Romanticism and the fact that this is thought by many to be reflected in much of his music, but this should not be allowed to become a major thread in the discussion of this movement.

Candidates should be aware that this is a rather uncommon combination of instruments. They should note the difference in sound between that of orchestras, where several violins play the same part, and the use here of single instruments, and consider the effect of the addition of a piano.

The principal difference between this movement and all the others among the Prescribed Works is that it is a set of variations on a self-contained theme. The theme itself provides a handy illustration of modulation to the dominant, perhaps one more easily perceived by the ear than the longer-range modulations in the first movements so far studied. Can candidates recognise it when it recurs at the appropriate points in each of the variations? Do they hear the tonic minor of Variation IV as the reverse of the minor/major process in the Menuet and Trio of the Mozart symphony? Do they hear its modulation to its relative major at the mid-way point as the equivalent of the dominant modulation in other variations? The key-structure of Variation V need not be explored in detail but the effect of the return to the tonic for the final variation after this rather distant excursion should be discussed (and, perhaps, compared with the 'effect' of hearing themes return in recapitulation sections after they have been 'developed'). Without some understanding of what is meant by 'tonality', and the conscious conventions by which these composers worked (unconsciously perceived, of course, by most audiences as expectations of what was 'normal' or 'surprising' in the turns that the music took), an important strand of the 'Classical Viennese style' will be lacking.

Candidates should learn the difference between 'variation' of a theme (in its entirety) and techniques of 'developing' it in a sonata form movement. They should be able to describe in fairly precise language what remains the same in any particular variation and what changes have been made to the way the theme is played each time. They should also explore the contribution made to its changing moods, not only by tempo and dynamic changes, but by distinctive figures and different types of sonority in the accompaniment.

Extensive biographical knowledge is not necessary to an understanding of any of the Prescribed Works but, in each case, sufficient historical background should be sketched to enable candidates to understand the context in which musicians in Vienna worked, at the end of the 18th century and early years of the 19th century. They should learn something about each composer's training as a musician and pay particular attention to the ways in which they earned their livings, by composing and performing, teaching and publishing in the society of the time. Candidates should understand the term 'patronage' and have some idea of what this meant for Haydn, for the greater part of his life, and how others strove to succeed professionally without it.

Candidates will not be asked to demonstrate familiarity with other music by these composers, or other examples of the genres.

As a teaching aid, reference to CD timings on particular recordings will be invaluable. Candidates should be made aware, however, that examiners may not have access to the same recordings and that it is important to learn to describe precisely: they will need guidance and practice in finding ways to 'locate' what they are describing in relation to structural landmarks or significant 'events' in the music.

SECTION B

The Core Works in this section should be regarded as starting-points for a wider exploration of the topic; the choice of directions beyond the prescribed repertoire is left at the discretion of the teacher. Alongside the three Core Works any music (20th century or traditional, 'high' art or popular/folk) that reflects the broad 'theme' of this section – War and Peace – may be studied. The common perspective is one of asking how music can communicate feelings or views, of individuals or of communities, about events that have always been common experience. The detail lies in the different ways in which people of different cultures express these.

Candidates will need the texts (but not the scores) of the two movements from the choral pieces, Vaughan Williams' cantata *Dona nobis pacem* and Benjamin Britten's *War Requiem*. Although on very different scales, the two works have much in common: their motivation, the use of telling poetry written by men with first-hand experience of war, the powerful pictures in sound painted by their orchestra, the use of vocal resources – soloists and choruses – to suggest different 'voices'. Questions will not be asked about movements other than those specified but, as recommended in Section A, comparison is a useful tool and the Syllabus suggests that candidates would also benefit from hearing the *Dies Irae* from the *War Requiem* and the final movement from *Dona nobis pacem*. The primary focus of study should be the techniques used to express the words. These will range from small details of word-painting and ways used to draw attention to key words or phrases, to the use of orchestra to provide an atmospheric backcloth and will include some consideration of the composers' choices about the creation of tension and its resolution, and how to hold the

whole together in a single coherent movement which respects the form of the poem. Candidates may find some of the texts difficult to understand at first reading (particularly those for whom English is a second language) and time should be taken to put the poetry itself into context: Owen's experience of the trenches in the First World War, Whitman's as a soldier in the American Civil War. Candidates will not be expected to comment on the word-setting in terms of its fidelity to the rhythms and intonation of spoken English, nor will they need to have more than a very broad understanding of the liturgical significance of the Latin texts. They should, however, be able to talk about their responses to the music, and develop the ability to pinpoint and explain examples that they think 'work' (or not).

Penderecki's *Threnody* introduces candidates to wordless music that can none the less 'speak' very clearly. This short piece is a pointer to a great deal of deeply felt or powerfully polemical music written by widely diverse composers (from Debussy to Shostakovich and George Crumb). Candidates should be encouraged to explore different styles and to get to know well one or two pieces that move them. No knowledge of the scores is needed but the broad principles on which the music is constructed should be understood. Steve Reich's *Different Trains* does have text but the way it is used puts it also potentially within this field of study.

The three Core Works are examples of the responses of professional composers to the subject of war – 'art' music, but both World Wars and many later conflicts (e.g Vietnam) have prompted popular music and this, too, is a valid field of study. Provided the focus remains clearly on how the music expresses the lyrics, songs could well be grouped by their common messages – soldiers' songs and marches, morale-raising/enemy-denigrating, anti-war protest songs, glory, love – or by genre, occasion or group. Candidates from English-speaking traditions will find much that is readily accessible to them from the time of both World Wars, and popular music in a wide range of styles from the second half of the 20th century, predominantly of American origin, is accessible to most candidates through its rapid international spread. Most languages, however, will have their own repertoire of songs and marches, often distinguished by a recognisably 'national', or traditional, flavour to the music. Provided care is taken to explain the meanings of words for the benefit of English-speaking examiners, these repertoires may also be fruitful areas of discussion. Many indigenous cultures have special music for preparing for war, lamenting the death of soldiers or celebrating victory and peace. The focus for such study may include instruments and any particular significance which they may have in the context, traditional melodies or rhythms (particularly of dances etc) as well as wider cultural aspects such as the roles of performers, beliefs, participation by the community.

At least two of the three questions in this section of the examination paper will be about the three Core Works which all candidates will have studied in common, or will invite discussion of other examples of instrumental 'art' music that candidates know. A third question will be of a more general nature, usually answerable by reference to music that may include examples from the popular or more local genres outlined above. Answers to the latter should be very specific and display thoughtful reflection about any musical issues raised. All music referred to should be clearly identified by its title and, where applicable, composer.

[See also Notes on linking composing to the exploration of music in this section, p15]

SECTION C

In this section two broadly-contrasting types of question will be set: some may probe candidates' understanding of background or contextual matters in relation to one or more of the Prescribed Works; others may test understanding of key terms or concepts essential to an understanding of any of the music which candidates have been studying, e.g. *tempo*, or invite an opinion about wider issues that may have arisen in the course of study, e.g. 'authenticity'. Some questions may require candidates to refer to one or more works in their answers and care should be taken to identify the work and be precise about how it illustrates the point being made. Credit will be given to references to specific examples of music, made in support of any of the answers, provided they are relevant. In many cases such examples will not need to be confined to examples drawn from Western repertoire, e.g. discussion of *tempo*, while needing at least an explanation of its meaning, origins and significance in Western music (because it is a Western term), might well be further illustrated by discussion of examples of Chinese music from the *Jiangnan sizhu* tradition, gamelan or Indian music.

COMPONENT 2: PRACTICAL MUSICIANSHIP COURSEWORK

All combinations of the four elements in this component are possible. Candidates might choose to play to their strengths by taking both elements in the same discipline. This may well suit those who have performing skills, but whose level of interest and ability in the subject will not take them beyond AS Level. Candidates who think that they may want to take the subject forward to Higher Education might perhaps be well advised to lay an early foundation in composing by taking Element 3. Teachers will need to advise on the relative merits of breadth versus depth in each case. The elements may be tailored, individually or collectively, to a wide variety of interests in, and approaches to, the subject. There is no requirement that any of the elements should focus on Western music: all of them are amenable to development and assessment using non-Western instruments, genres or styles. Elements 1 and 3 require a focus on a single tradition but Elements 2 and 4 may, if a candidate wishes, mix strands drawn from Western and non-Western traditions.

ELEMENT 1

A modest programme which demonstrates competence in performing and understanding of the music performed is required. Candidates should be advised to perform music which they understand and can manage comfortably, rather than overstretching themselves by tackling pieces beyond their abilities. The duration '6 to 10 minutes' is indicative: candidates with very limited skills who can only muster sufficient music for a programme of 3 or 4 minutes will be credited with what they are able to demonstrate in that time. Similarly, the fact that an otherwise very suitable piece would extend the programme to just over 10 minutes is not a reason to exclude it – but any further items would be disregarded.

In the spoken introduction to their programme candidates should explain briefly the principal features of each piece that are characteristic of its place in the repertoire. A small amount of background information may be appropriate in so far as it illuminates ways in which a piece is typical of its period or genre: composers' biographies are not necessarily relevant in themselves. A recorder player might, for instance, present short pieces by Renaissance, Baroque and 20th century composers: the commentary should draw attention to the different technical or musical demands made by each piece e.g an increase in compass, different types of articulation, ornamentation, particular qualities of expressiveness, a change in the relationship between solo and accompaniment; and explain what their titles mean. The introductions should be brief, not detracting from the playing time, and should be pitched at the general level of understanding of the audience (if there is one). The presence of an audience is not obligatory but helps to give a sense of 'occasion' and makes the performer's aim to 'communicate' feel more realisable.

In the majority of cases it is expected that the candidate will perform solo music, with an accompaniment where this is appropriate. Where the nature of the instrument is such that it has little or no solo repertoire, e.g bass guitar or an Asian instrument normally played in an improvising ensemble, other performers may participate. Permission from CIE to use a backing tape must be sought in advance, giving convincing reasons why this expedient is necessary. If the essential nature of the tradition is an improvisatory one, the candidate should explain this in the introduction, wherever possible by demonstrating what the given material is, what techniques of performing it they will be using and showing how their part fits in the overall ensemble.

An audio recording of the complete performance (on cassette tape or CD, as convenient) is obligatory, a video of the occasion desirable. Cameras should be placed in such a way as to make it possible for the moderator to see the candidate's face, hands and instrument simultaneously. If the nature of the repertoire is such that the candidate has to perform ensemble, a video record of the occasion is essential: the candidate should be clearly identified in the group and shots should show the group as a whole at the beginning but focus thereafter mainly on the candidate.

Copies of the music used should be included with the recording: these should be photocopies (which will be destroyed after use), but may be reduced in size and backed, in order to reduce the weight of the package. Lead sheets, tabulation or other forms of notation should also be forwarded.

Assessment Criteria

No precise standard of difficulty is required: candidates will receive credit for the range of technical and interpretative/improvisational skills in which they show achievement. The programme should be chosen to allow them to demonstrate the full extent of their skills in 3 or 4 short pieces which present a range of typical stylistic and technical characteristics of the repertoire of the instrument (or voice). Candidates are advised to

choose pieces which they can perform with sufficient ease to show understanding rather than attempting ones that make too great a technical demand.

To ensure a consistent approach to marking, one appropriate person should act as assessor for all the candidates entered by the Centre, e.g. the Head of Music or a senior music teacher. Instrumental teachers may participate in the assessment process provided that they do so for all candidates: they should not examine or advise only in relation to some individual candidates. 'Progress' or 'hard work' are not relevant criteria in this Element. The assessment must be made for the programme as a whole: marks should not be awarded on the basis of separate items, which are then aggregated or averaged.

A   Fluency and accuracy (of pitch and rhythm)

Teachers should ask the question: does the candidate know the music well enough to play fluently, without undue hesitation? Even if there are technical shortcomings, is there evidence that the candidate knows how the music should go? In improvising traditions, is the candidate fluent, without undue hesitation, repetition or obvious slips?

9 - 10	Wholly accurate in notes and rhythms and completely fluent
7 - 8	Almost wholly accurate; some slips but not enough to disturb the basic fluency of the performance
5 - 6	Accurate in most respects but with a number of mistakes which disturb the fluency in some parts of the performance
3 - 4	Basically accurate but hesitant to the point of impairing the fluency of more than one item in the performance
1 - 2	Accurate only in parts, with persistent hesitancy, showing little fluency throughout most of the performance
0	All items marred by persistent inaccuracies and hesitancies

B   Technical control

Assessed under this heading: security of control and the range of skills displayed as appropriate to the instrument/voice presented, e.g. intonation, co-ordination of RH/LH, bow/fingers, tongue/fingers, breath control, diction, quality, variety and evenness of tone, pedalling, registration.

9 - 10	Very secure technical control in every respect across a wide range of techniques
7 - 8	Mainly secure technical control in all significant respects across a fairly wide range of techniques
5 - 6	Moderately secure technical control, with minor problems in some areas, across an adequate range of techniques
3 - 4	Sometimes erratic technical control with significant problems in some areas, across a narrow range of techniques
1 - 2	Poor technical control with significant problems in several areas, across a very limited range of techniques
0	No technical control at any point

C   Realisation of performance markings and/or performing conventions

Assessed under this heading: the recognition and realisation of markings written into the score by the composer (e.g. phrasing, dynamics, tempo, articulation) **and/or** understanding and application of appropriate performing conventions (e.g. ornamentation, *notes inégales* and other baroque rhythmical alterations, swung quavers and other jazz conventions in Western traditions; other, usually improvisatory, conventions as appropriate to specific non-Western traditions).

9 - 10	All markings convincingly realised throughout the performance and/or appropriate performing conventions applied
7 - 8	Most markings convincingly realised throughout the performance and/or appropriate performing conventions applied
5 - 6	Some markings adequately realised in parts of the performance and/or appropriate performing conventions applied
3 - 4	A few markings realised in a few passages and/or appropriate performing conventions applied.
1 - 2	Very few markings observed and/or appropriate performing conventions attempted
0	Markings and/or performing conventions wholly ignored

D   Aural awareness

Assessed under this heading: the aural awareness needed to maintain consistency of tempo, manage tempo changes, to balance parts or chords, grade dynamics and make effective contrasts, to judge the effect of techniques (such as use of sustaining pedal, different beaters); and, where appropriate, to shape the performance in relation to an accompaniment or ensemble.

9 - 10	Acute aural awareness is demonstrated throughout the performance
7 - 8	Good aural awareness is demonstrated throughout the performance
5 - 6	Fairly good aural awareness is demonstrated throughout most of the performance
3 - 4	Some aural awareness is demonstrated in some of the performance
1 - 2	Little aural awareness is demonstrated in few parts of the performance
0	No aural awareness is demonstrated

E   Stylistic understanding

The range of the candidate's understanding of different stylistic demands as demonstrated in the programme as a whole will be assessed. The relevance of the spoken introduction and the extent to which its content is reflected in the performance will be taken into account in assessing the level of understanding shown.

9 - 10	A well-developed, coherent understanding of a range of styles is communicated in a wholly convincing performance
7 - 8	A fairly well-developed, coherent understanding of a range of styles is communicated in a mostly convincing performance
5 - 6	A moderate understanding of a range of styles is communicated in a competent performance
3 - 4	Some understanding of style is communicated in a limited performance
1 - 2	A little sense of style is communicated only in a few parts of the performance
0	No understanding of style is communicated

ELEMENT 2

This element allows considerable flexibility in choice and timing of activities. It gives candidates an opportunity to show a more diverse range of skills than those required for Element 1. Candidates are not required to take Element 1 as well, but they may not substitute performance on a solo instrument/voice by presenting it in this coursework element in preference to the recorded programme of Element 1. If they do offer Element 1 (defined here as the 'Main' instrument), they may offer an additional, different solo instrument for Element 2. The second instrument and its repertoire must be noticeably different in technique and style/tradition from the main instrument offered in Element 1. Candidates are not required, however, to present a programme of the same sort as that defined for Element 1. If the instrument presented in Element 1 required the presence of additional performers to make up an ensemble, the same instrument may not be presented in ensemble again in Element 2. Similarly, if the tradition presented in Element 1 was an improvisatory one, the candidate may not present improvisation again in Element 2 (nor, of course, may the same type of activity be presented, e.g. both as 'ensemble' and 'improvising' within Element 2).

Opportunities should be provided for each candidate to develop and extend their skills over a sustained period of time. Some activities may need to be tailored to individual candidates, e.g accompanying, but others may be ones found in the regular day-to-day extra-curricular timetable of a Centre – singing in a choir or performing in the school orchestra. This allows candidates to gain credit for more of their musical activities than those that are the focus of one-to-one lessons. If reliable, secure assessment can be guaranteed, candidates may submit activities that take place outside the confines of the Centre, e.g a regional youth choir, local jazz group or *timbila* orchestra. The demands made by different types of activity should be borne in mind when choosing which to present: e.g. singing soprano in a large choir offers a more restricted opportunity to demonstrate achievement in a range of musical skills than maintaining an individual inner part in a chamber group, similarly playing the *erhu* in a large string section compared with in a small, mixed ensemble. Participation in large-group activities is worthwhile and creditable: if circumstances allow, however, and candidates are able enough, they should be encouraged to supplement them with at least one example of small-group work in which they can maintain an individual part. Ensemble, improvisatory and accompanying activities may each take more than one form: e.g ensemble coursework might include small group-work in more than one type of ensemble as well as participation in a choir. Teachers should endeavour to ensure that each candidate's course has a sufficient element of continuity in at least half of the activities undertaken, in order that 'progress' is evident.

The marking scheme is designed to allow for considerable diversity in types of course and musical traditions presented. Broad criteria for each 'discipline' are laid down, against which a common pattern of marking which takes account of progress made is provided. Together the criteria and marking scheme should cover most types of courses, but it is recognised that there will be isolated occasions when some adjustment may be necessary in order to match sensibly the particular details of a candidate's individual course of study. In such cases, assessors should give a full account of the methods used to adapt the marking scheme/criteria.

Assessment Criteria

The following scheme for the award of marks must be applied in relation to the criteria provided for each separate discipline. Each of the 2 disciplines is to be marked out of 25.

21 - 25	The candidate has made excellent progress, has worked hard and consistently, and has met all the criteria at a high level of achievement
16 - 20	The candidate has made good progress, has worked fairly hard and has met most of the criteria at a fairly high level of achievement
11 - 15	The candidate has made steady progress, has worked consistently and has met several of the criteria at a moderate level of achievement
6 - 10	The candidate has made some progress, has done some worthwhile work and has met the criteria at a very modest level of achievement
1 - 5	The candidate has made little progress, done only a little work and has only partially met the criteria at a low level of achievement
0	None of the criteria have been met on any occasion

Criteria for Coursework Disciplines

Performing as a Member of an Ensemble or as a Duettist

Although experiences in larger ensembles in which the candidate performs the same parts as a number of other performers may contribute to the view formed of overall progress, on the actual assessment occasions, every effort should be made to ensure that the nature of the ensemble is such that the candidate plays/sings a discernible individual part.

Candidates offering these disciplines should demonstrate an ability to:
- play or sing their own part in an ensemble with accurate notes and rhythm and with accurate entries;
- synchronise and adjust their own part with the rest of the group in rhythm, tempo and tuning;
- blend their contribution with the rest of the ensemble by sensitive use of tone, phrasing and dynamics;
- show an awareness of the status of their part in the ensemble at any given moment and adjust in accordance with the appropriate conventions of the tradition;
- respond in practice to varied demands from music from more than one genre, style or culture.

Accompanying

While it is likely that accompanying will be undertaken principally by keyboard players, any suitable instrument (appropriate to the chosen tradition) may be offered. For most candidates, progress will be best achieved by concentrating on developing skills on one instrument only and in a single tradition, but more than one may be offered during the course if the candidate wishes.

Candidates offering this discipline should demonstrate an ability to:
- play their own part with accurate notes and rhythm and with accurate entries;
- synchronise and adjust their own part with the solo part in rhythm and tempo;
- respect the intentions of the soloist in matters of tempo, articulation, phrasing, dynamics and balance;
- listen and respond spontaneously;
- demonstrate understanding of the varied demands of music from more than one style or genre within the tradition.

Improvising

There will be many diverse approaches to the development of candidates' skills in this discipline. Improvisation lies at the heart of a number of traditions and gauging the level of understanding of the conventions of such traditions must necessarily form part of the assessment. The use of more informal, less

structured situations as an aid to the development of composing skills may also provide valuable musical experience. The candidate may improvise solo (on an appropriate instrument) or sing or play in a group. A single set of criteria cannot cover all possibilities. The following criteria, therefore, indicate a broad range of common features from which specific ones appropriate to the nature of the situation should be selected; appropriate alternatives which reflect specific conventions may also be adopted. A clear, detailed account of particular criteria and assessment methods employed must be given on the Coursework Assessment Form.

Candidates should demonstrate an ability to:
- create music spontaneously from original, given or traditional ideas;
- make use of a range of techniques to extend, vary or develop the musical ideas;
- respond appropriately to the ways in which other members of the group use such techniques;
- add further musical ideas to the basic material;
- respond appropriately to further musical ideas added to the basic material by other members of the group;
- make adjustments of tuning and tempo in co-ordination with the rest of the group;
- blend with the rest of the ensemble by sensitive use of tone, phrasing, and dynamics;
- maintain a consistent style, whether given, original or in accordance with traditional conventions.

Solo performance on a second instrument

There is no requirement for candidates to present any form of 'recital programme' in this element; assessment may be of a single piece of music at a time. The criteria used for assessment should reflect similar categories to those used for Element 1:
- accuracy and fluency;
- technical control;
- realisation of performing markings/conventions;
- aural awareness;
- interpretative understanding of the style or tradition.

An audio and, wherever possible, video recording of the occasions of assessment should be kept. As indicated above for Element 1, video recording is essential for all ensemble activities: this may be a little more difficult to achieve in the case of large-group performance (as in a choir) but is all the more necessary in this case because audio-recording alone has little value as evidence of level of achievement when the individual voice or instrumental part cannot be heard. The nature of the music and the candidate's part in it must be clearly identified. If more than one candidate participates in an ensemble or improvising group, care must be taken to ensure that sufficient evidence is recorded for the assessment of each to be moderated reliably. Copies of the music performed for the third, final assessment should be included.

ELEMENT 3: TYPICAL TECHNIQUES IN AN ESTABLISHED TRADITION

The focus in this element is on developing an understanding of music within an established tradition. Through study, analysis and imitation, candidates will progressively develop the skills required to complete a set of 6-8 exercises through which to demonstrate their understanding.

An aural approach to the working of exercises is essential and candidates should be encouraged to develop their 'inner ear' by playing through their work.

It is not necessarily presumed that candidates will come to this element with any prior knowledge of particular practices and procedures associated with the chosen tradition. Indeed it is through this element that a foundation will be established. There is considerable flexibility to construct a course of study that is both challenging and relevant to all candidates.

By engaging with real music, whether playing or singing through pieces, listening to recordings or analysing scores, candidates can assimilate the language and techniques of a particular tradition as part of a live and expressive art, not just as formulised theory and mechanical processes.

Candidates may well cover some preliminary groundwork in preparation for more specific exercises but the final exercises selected for assessment should contain evidence of the range of language and technique acquired within the identified tradition as well as progress.

In the study of western tonal practice for example, the following elements would be important in terms of both course planning and assessment. Many of these descriptors have their equivalent in alternative musical traditions.

Language / Vocabulary
harmonic recognition and directional progressions in a range of major and minor keys; construction and elaboration of melody/rhythm; cadences; understanding of the pacing of harmony in relationship to melodic materials; essential and non-essential notes

Techniques
counterpoint, voice leading, textures, modulation, bass line construction, understanding of instrumental medium, construction of accompanimental patterns and figurations

Teachers will be expected to give a clear outline of the course undertaken. The possible range of work envisaged presents the need for flexibility in assessment. The following mark scheme outlines the range of marks to be awarded under a variety of headings. Descriptors that apply to western tonal harmony are provided, but teachers may be required to produce their own headings/descriptors in the light of the traditions studied. Marks awarded for notation and progress are mandatory assessment categories whichever tradition is chosen.

Assessment Criteria

	Mark range	Approaches to western tonality	Other established tradition
Language (content) /20	17 - 20	Strong and confident identification of harmonic implications across a variety of given material. Vocabulary used effectively and consistently at appropriate places	
	13 - 16	Clear identification of harmonic implications in the given material, some errors in the intervening material. Clear understanding of the core vocabulary, effectively used and connected, although occasionally inconsistent	
	9 - 12	Principal markers of harmonic recognition identified (e.g. at cadences/phrase endings), although with evident moments of misunderstanding in the interpretation of harmony and non-harmony notes in the given material. Simple vocabulary understood and effectively used at cadences and ends of phrases, although perhaps showing some difficulties between main markers	
	5 - 8	Rudimentary harmonic recognition but inconsistent across the submission. Minimal range of core vocabulary, but showing confusion in its use	
	0 - 4	Occasional evidence of harmonic recognition and use of language, but mostly incoherent	
Technique (construction) /20	17 - 20	Strong command of bass line/ melodic construction, convincing voice leading, clear understanding of techniques of modulation, effective and detailed continuation of texture	
	13 - 16	Good bass line/melodic construction and voice leading, reasonable treatment of modulation, good continuation of texture	
	9 - 12	Reasonable shape in bass line /melodic construction, some attention to voice leading and methods of modulation, although not always fluent. Reasonable attempt to continue texture	
	5 - 8	Bass lines mark out harmonic progressions but without coherent shape, simple voice leading observed, inconsistent in identifying modulation, weak texture	
	0 - 4	Poor attention to bass line/melodic construction and voice leading, modulation not observed, weak/ fragmentary texture	
Progress /5	5	Excellent progress	
	4	Reasonable and consistent progress	
	3	Evidence of progress, but slow	
	2	Application to most of the tasks and /or inconsistent progress	
	1	Poor application to the tasks	
	0	No consistent application	
Notation /5	5	Accurate – one or two minor slips only	
	4	Mostly accurate	
	3	Moderately accurate	
	2	Insecure	
	1	Showing persistent weaknesses	
	0	No attention given to accuracy	

The example given in the Syllabus, of a set of melodic and harmonic exercises practising conventional approaches to western tonality, is clearly valuable to candidates who may be aiming to study music at Higher Education level. Such a course could well provide a foundation in common techniques, which would provide a secure basis for further study at A level. It might follow very traditional lines, by focusing on extracts from the Baroque or Classical periods, but it might equally validly explore, for instance, more popular 20th century genres. Exercises may be adapted but should be based on actual repertoire. It is usual at this level for one part always to be given (top, bottom or changing – a 'skeleton score' approach). An *incipit* providing a starting point from which an accompaniment / texture can be continued may be appropriate. Candidates should not be expected to 'compose' whole pieces in a pastiche manner.

In presenting folios for moderation, the following points should be observed:
- the given material should be actual music by named composers or identified as traditional or by region, if from folk or indigenous sources. It should be clearly distinguishable from the candidate's own work;
- all pieces of work should be dated and assembled in chronological order;
- the exercises must derive from a notated tradition. Aural traditions are not appropriate for this element of study;
- exercises should be of sufficient length to show development and range in the acquisition of techniques;
- candidates should submit working copies showing clearly the extent of teacher advice or revised workings. Fair copies need not be made;
- an assessment cover sheet will allow teachers to record marks and add (optional) comments in support of their decisions.

ELEMENT 4

The relative demands of Composing in Component 2 Element 4 and Component 4

Component 2 Element 4: Two contrasting compositions
Component 4: A single composition

These notes for guidance discuss a range of issues surrounding the composing process, which apply equally to both components. However, Component 2, Element 4 offers an incremental approach in the comparatively less demanding nature of the task set. The requirement to compose two contrasting pieces should be seen as an opportunity for candidates to explore a range of language and techniques. In Component 4 there is considerable scope for specialisation within the chosen style / genre and there is a greater level of understanding of the basic procedures required to generate and sustain musical ideas in a composition of this length. Teachers are strongly advised to prepare candidates who take Component 4 without having taken Element 4 in Component 2 by providing them with small-scale tasks as preliminary work through which to focus thinking, develop techniques and explore possible ideas.

Whilst there are different demands in the nature of the syllabus requirements for Component 2 Element 4 and Component 4, there are nevertheless a number of common principles which form a backdrop to any empirically-based composing activity. It is intended that candidates should be able to explore and investigate the widest possible range of ideas and styles in approaching music from the perspective of the composer. The compositions may draw on, or be a fusion of, any traditions or styles. The choice of musical language is unlimited; it need not be 'original'.

The teaching of composition may present special difficulties. Candidates often become attached to and protective of their work and are not always open to instruction. Candidates working in a supportive environment where peer comment as well as teaching input is expected and encouraged will soon reap benefits in terms of the ability to modify, adapt, prune and develop their ideas. A 'work in progress' attitude is often a constructive one. Whilst candidates may welcome the wide choice of musical language permitted this does not necessarily imply a 'blank canvas' approach. It is a paradox that freedom is often born of constraint. The truth of this is especially pertinent to musical composition where candidates may benefit considerably from a disciplined approach to small-scale tasks exploring specific techniques before embarking on the major task for assessment.

How listening connects with composing

The candidate can demonstrate aural awareness, not only through the extent to which the ear guides the decision-making process in composition but also through the application of listening which feeds into the

work. They may attempt to synthesise ideas from another source (without open plagiarism but acknowledging the source if 'referenced' ideas are a legitimate part of the composition), revealing the presence of an analytical and inquisitive ear, which in turn can stimulate the production of new ideas.

Component 1 provides a firm basis for candidates to explore music and acquire increasing levels of insight into the composing process. There is broad scope for transference of ideas between the listening component and composing.

The approach to music studied in Section A enables candidates to appreciate the importance of a sense of purpose and occasion as well as the response by performers and audience to a composition. Candidates learn of the sonorities and textures of instruments in combination, discover the relationship of keys and the power of modulation, the shapes and subtleties of melodic construction, the simplicities and complexities of structural principles within the Classical style and the relationship between soloist and a larger instrumental collective. An aural appreciation of the difference between variation and development will enable candidates to begin to use such ideas in their own work. Similarly their understanding of the use of tempi, dynamics, phrasing and more detailed articulation in the prescribed works will bear fruit as they construct their own compositions and mark scores/ edit recordings accordingly.

In Section B there is more freedom to explore a range of repertoire deriving from the broad theme, 'Expressions of War and Peace in Twentieth Century Music. There are significant and profound musical observations to be made through the study of the Core works not least, the exploration of the role of the voice and its techniques in composition.

In the exploration of a wider repertoire, Reich's 'Different Trains' reflects on contrasting experiences of travelling by train in Germany and America as a Jew during the Second World War. The musical resources used, not only combine post-minimalist pattern pulsing with sound effects and recorded speech extracts but also involve electronic manipulation and editing of those resources in combination. Crumb's 'Black Angels', like Penderecki's 'Threnody', raises the stakes in terms of an exploration of extended techniques in string writing.

Crumb also uses liturgical references and forms within a violent statement on the Vietnamese War which is enhanced by imaginative and experimental use of percussion. John Adams' 'Transmigration of Souls' adds another layer of western comment on global acts of violence whilst searching for meaning and a place of resolution and understanding in the human soul. Herein lies the potential opportunity for candidates to reflect on global or regional issues of War and Peace from the perspective of their own national identity and musical culture.

In addition, more popular musical styles which may be studied as part of Component 1 may be fruitful listening to feed into composing. As well as those areas identified in the Notes for Guidance, the music of Dylan, Marley, U2, Dire Straits, Manic Street Preachers and Nitin Sawhney amongst others, provide musically challenging role models ranging from ballad and rock through to fusion, from which candidates can learn much.

It must however be emphasised that the inclusion of named musicians/works in these notes, does not in any way imply that they are specific recommendations for study. They are simply examples which serve to illustrate the many directions that candidates may approach their listening in support of the composing components. Candidates will bring their own personal listening preferences and experiences into the arena and teachers should also feel free within the constraints of the syllabus to engage in areas of study relevant to their own specialisms and enthusiasm.

How performing connects with composing

Many candidates have years of instrumental/vocal performing experience and can harness this understanding to inform the compositional process. Is the piece well conceived for the chosen forces? Would it be practical in performance? Candidates may well have a group of players/singers in mind for whom their piece is written.

How technology impacts on composing

Used imaginatively, technology can be both a tool and sound resource of immense value. It can present a new palate of endless possibilities. Notation programmes are useful for producing a final score but more genuine composing software enables a level of sophistication in the manipulation of sound resources that

can fire the imagination of the young composer. Technology used at its best embraces innovation and experimentation, and is not exclusively a means by which familiar or traditional sounds can be reproduced and combined with apparent ease. But, candidates who by-pass their own performing skills entirely in favour of music technology may be doing themselves a disservice. There is no finer way to evaluate the effectiveness for example of a bass line riff than by trying it out oneself or getting a friend to play it. The 'low level' use of technology can result in over-repetitive music with little understanding of the idiomatic and expressive potential of the sounds selected.

How the preparation of the recording is really part of the composing process

The candidate is required to be responsible for the directing or production of the recording.

A first rehearsal is often the time at which important issues come to light and modifications are frequently made as a result. A candidate may be able to take a much more objective view of his/ her own work through a recording made early on in the compositional process. It can therefore be an invaluable part of the refining process through self-appraisal.

In presenting a final recording candidates are to be reminded that an imperfect but expressive 'live' performance will often communicate the composer's intention much more musically than a bland, un-edited sequenced version. Some combination of live and recorded elements may provide a good compromise especially where resources are limited. Credit will be given to candidates who are able to edit their compositions to produce an expressive realisation using technology.

The relevance of notation in Component 4

Accuracy of notation, legibility, understanding of standard practice, correct transpositions etc. are all aspects of basic musicianship which form an integral part of many approaches to composition. Although there is provision in the syllabus for a variety of notational systems, or a written account of the composing process, candidates must not interpret this as consent to avoid notation if that is the usual means by which the chosen style is communicated. In a jazz piece, parts should be notated as accurately as possible and outlines as a basis for improvised solos be provided. A correctly notated drum part should be included with a key to explain the symbols used if necessary. However, it is entirely consistent with standard practice to use repeat symbols for guitar and drum rhythms, for example, once a pattern has been established.

It is important that rhythms and all other aspects of notation are accurately edited when using technology to produce scores. It is perfectly possible to gain maximum marks for a clear and accurate score written by hand.

When a written document is more appropriate than a score in Component 4

The syllabus prescribes that in Component 4, where the style/tradition is not precisely notatable, a full account of the composing and recording processes must be provided. This is particularly consistent with certain experimental or technological approaches. A commentary may, for example, take the form of a log of technical procedures/editing techniques or explain the use of unorthodox notation / graphic score.

Detailed Notes in Component 2, Element 4

At this level the syllabus makes it clear that notation is optional. For songs in a popular style, lyrics, chord symbols and detailed notes would be acceptable within the requirements for Component 2, Element 4, but would not meet the requirement for Component 4.

Improvisation

Where compositions contain an element of improvisation it is important that the composer retains control of events at all times. Credit cannot be given for the improvising skills of a performer as if it were composing unless (s)he has been carefully guided and instructed by the composer. A full explanation of the processes involved should be supplied.

(Improvisation can be chosen as a performing option elsewhere in the syllabus.)

Assessment Criteria

The two compositions will be assessed <u>together</u> according to the given criteria. The <u>complete</u> submission will be marked out of 100 and divided by 2 to reach a final mark out of 50.

The contrasting nature of the two pieces should enable the candidate to demonstrate a range of invention and composing technique.

The choice of musical language/ tradition is unlimited; it need not be 'original'.

Materials – the inventive and effective shaping of the basic musical ideas

17 - 20	Strong, inventive and confidently shaped materials, showing detailed aural familiarity with a range of language
13 - 16	Effective shaping of materials, showing invention and identity, presenting good aural familiarity with a range of relevant language
9 - 12	Reasonable shaping of materials, showing some aural familiarity with relevant language although lacking invention or character, perhaps using stock devices from the chosen style
5 - 8	Materials show a limited aural familiarity with similar models, but may be awkward in shape
0 - 4	Weak and uninventive materials, with little aural familiarity with relevant models

Use of Materials – the effectiveness, inventiveness and variety of the techniques used to combine, extend and connect the musical materials

17 - 20	Strong and inventive use of techniques to combine, extend and connect materials
13 - 16	Good use of techniques, showing familiarity with common conventions, but perhaps lacking imagination or range
9 - 12	Reasonable attention to a range of techniques of combination, extension and connection but not always secure in execution
5 - 8	A small range of simple techniques displayed showing awkwardness in execution
0 - 4	Little attempt to apply any techniques

Structure – the control of contrast, continuity and timing to build effective structures on a small and large scale
or the control of events with respect to structural timing throughout the composition

Whilst there may be a clear understanding of the elements to be assessed within structures based on western historical models, such elements may be absent, for example in minimalist compositions, music for Gamelan or music of Jiangnan Sizhu where the rate of pace of change across time is more significant. The balance between continuity and change may legitimately be quite different in music of contrasting traditions.

17 - 20	Clearly articulated structure with inventive use of contrast and continuity **or** imaginative and sensitive control of events
13 - 16	Effective in overall structure, with good attention to contrast and continuity, although perhaps showing some imbalance between sections **or** effective control of events with some occasional mis-judgements
9 - 12	Reasonable attention to structure, with some consideration of contrast and continuity but perhaps over reliant on the use of a set 'form' or the use of block repetition to generate length **or** reasonable control of events but with over use perhaps of repetition
5 - 8	Structure in clear sections, but with imbalance between the sections and limited use of contrast and continuity **or** some attempt to control the pacing of events with some less satisfactory passages
0 - 4	Weak structure, with little sense of contrast and continuity **or** weak control of events with an unsatisfactory structural outcome

Use of Medium and Texture – demonstration of imagination and idiomatic understanding of the chosen medium together with the construction of effective textures or figuration to present the materials

17 - 20	Wholly idiomatic use of medium, with a broad range of inventive and varied textures/figuration
13 - 16	Effective use of medium, presenting a good range of textures/figuration
9 - 12	Fair range of workable textures/figuration for the chosen medium showing some consideration of detail, but perhaps with impracticalities in register/ balance or occasional passages of awkward writing
5 - 8	Keeping to simple textures / figuration and narrow registers; lacking variety
0 - 4	Poor understanding of the medium and textural/figuration possibilities

Notation and Presentation – relates to the accuracy, detail and legibility of the score **or** the corresponding accuracy, detail and explanation contained in the account of the composition and recording processes accompanying the recording. The recording is assessed for the extent to which it conveys the composer's (expressive?) intention rather than the accuracy of performance or quality of recording.

The recording and score/detailed notes are of equal weighting.

17 - 20	Clear and articulate scores **or** comprehensive and detailed notes. The recording is a vivid representation of the composer's ideas
13 - 16	Coherent and playable scores but missing some detail such as articulation and phrasing **or** detailed notes but missing information for example on processes and technological input. Recording communicates composer's intention but missing detail
9 - 12	Mostly accurate scores but lacking attention to detail (e.g. omitted dynamics, poor alignment) **or** adequate notes but missing information, for example concerning expressive or editing detail. Reasonable aural presentation in recording
5 - 8	Scores accurate in layout and pitch, but with inaccuracies in rhythm and spelling and missing detail **or** only a basic account of processes in the notes. The recording communicates only the basic elements of the composition
0 - 4	Poor presentation of score with incomplete notation in most elements **or** a minimal amount of incomplete information in the notes. Recording poorly presented/incomplete

COMPONENT 3: PERFORMING

Whereas the programme presented for Component 2 Element 1 should demonstrate a range of techniques/styles, giving a 'snapshot' of typical repertoire for the instrument or voice, in this component it can linger over, and explore, a single aspect. What determines the 'focus' will vary from instrument to instrument (or voice) and candidate to candidate: it might be that all the items in a programme are by the same composer, e.g. songs by Stephen Sondheim, or fall within the same genre, e.g. tangos, or are united by a common thread, e.g. laments. The programme will usually consist of two or more pieces but coherence can equally well be demonstrated by performance of one significant, substantial piece, e.g. a suite or sonata in several movements, or an extensive solo on the sitar.

The instrument/voice presented may, but need not, be the same as the one presented in Component 2 (although candidates are not required to have taken either of the performing elements at AS level to enter for Component 3). In general, programmes should be presented throughout in a single medium, i.e. solo, or in an ensemble/duet, or as an accompanist: more than one mode may only be used if doing so makes a clearly recognisable contribution to the coherence of the programme, e.g. making comparisons between ornamentation in a vocal piece with similar techniques transferred to instrumental music. Similarly, only one instrument/voice should be offered unless the use of, say, both violin and viola supports the thread of the programme. The spoken introduction should describe what the overall focus is and briefly indicate how it is reflected in each item.

An audio recording of the complete performance (on cassette tape or CD, as convenient) is obligatory, a video of the occasion desirable. Cameras should be placed in such a way as to make it possible for the examiner to see the candidate's face, hands and instrument simultaneously. If the candidate performs in an ensemble, a video recording is essential: the candidate should be clearly identified in the group and shots should show the group as a whole at the beginning but focus thereafter mainly on the candidate. Copies of all the music performed should be enclosed with the recording: these should be photocopies (which will be destroyed after the examination), but may be reduced in size and backed in order to reduce the weight of the package. Lead sheets, tabulated or other types of scores should also be enclosed.

No precise standard of difficulty is required: candidates will receive credit for the range of technical and interpretative/improvisational skills in which they show achievement. The programme should be chosen to allow them to demonstrate the full extent of their skills in a programme which explores in depth a single focus or aspect of the repertoire of the instrument (or voice). Candidates are advised to choose pieces which they can perform with sufficient ease to show understanding rather than attempting ones that make too great a technical demand.

Assessment Criteria

A   Fluency and accuracy (of pitch and rhythm)

17 - 20	Wholly accurate in notes and rhythms and completely fluent
13 - 16	Almost wholly accurate; some slips but not enough to disturb the basic fluency of the performance
9 - 12	Accurate in most respects but with a number of mistakes which disturb the fluency in some parts of the performance
5 - 8	Basically accurate but hesitant to the point of impairing the fluency of more than one item in the performance
1 - 4	Accurate only in parts, with persistent hesitancy, showing little fluency throughout most of the performance
0	All items marred by persistent inaccuracies and hesitancies

B   Technical control

17 - 20	Very secure technical control in every respect across a wide range of techniques
13 - 16	Mainly secure technical control in all significant respects across a fairly wide range of techniques
9 - 12	Moderately secure technical control, with minor problems in some areas, across an adequate range of techniques
5 - 8	Sometimes erratic technical control with significant problems in some areas, across a narrow range of techniques
1 - 4	Poor technical control with significant problems in several areas, across a very limited range of techniques
0	No technical control at any point

C   Realisation of performance markings and/or performing conventions

17 - 20	All markings of tempo, expression, articulation and phrasing convincingly realised and/or appropriate performing conventions applied throughout the performance
13 - 16	Most markings of tempo, expression, articulation and phrasing convincingly realised and/or appropriate performing conventions applied throughout the performance
9 - 12	Some markings of tempo, expression, articulation and phrasing convincingly realised and/or some appropriate performing conventions applied in parts of the performance
5 - 8	Markings of tempo, expression, articulation and phrasing realised in a few passages **and/or** appropriate performing conventions applied in a few passages
1 - 4	Very few markings of tempo, expression, articulation and phrasing are observed **and/or** very few appropriate performing conventions attempted
0	Markings and/or performing conventions wholly ignored

D   Aural awareness

17 - 20	Acute aural awareness is demonstrated throughout the performance
13 - 16	Good aural awareness is demonstrated throughout the performance
9 - 12	Fairly good aural awareness is demonstrated throughout most of the performance
5 - 8	Some aural awareness is demonstrated in some of the performance
1 - 4	A little aural awareness is demonstrated in only a few parts of the performance
0	No aural awareness is demonstrated

E   Stylistic understanding

The depth of the candidate's understanding of the stylistic demands demonstrated in the programme as a whole will be assessed. The relevance of the spoken introduction and the extent to which its content is reflected in the performance will be taken into account.

17 - 20	A well-developed, coherent understanding of the chosen stylistic focus is communicated in a wholly convincing performance
13 - 16	A fairly well-developed, coherent understanding of the chosen stylistic focus is communicated in a mostly convincing performance
9 - 12	A moderate understanding of the chosen stylistic focus is communicated in a competent performance
5 - 8	Some understanding of a style is communicated in a limited performance
1 - 4	Little understanding of style is communicated any part of the performance
0	No understanding of style is communicated

COMPONENT 4: COMPOSING (see also Component 2 Element 4)

A single composition is assessed here but the quality of work submitted should be commensurate with a task that consolidates previous learning experiences and that addresses the demands of a second year of study.

A flexible approach to the interpretation of the criteria will always be taken by examiners, given the diverse range of music which may be submitted and is indeed encouraged in this component.

The final mark for the composition is 100.

Assessment Criteria

Materials – the inventive and effective shaping of the basic musical ideas.

17 - 20	Strong, inventive and confidently shaped materials, showing detailed aural familiarity with a range of language
13 - 16	Effective shaping of materials, showing invention and identity, presenting good aural familiarity with a range of relevant language
9 - 12	Reasonable shaping of materials, showing some aural familiarity with relevant language although lacking invention or character, perhaps using stock devices from the chosen style
5 - 8	Materials show a limited aural familiarity with similar models, but may be awkward in shape
0 - 4	Weak and uninventive materials, with little aural familiarity with relevant models

Use of Materials – the effectiveness, inventiveness and variety of the techniques used to combine, extend and connect the musical materials

17 - 20	Strong and inventive use of techniques to combine, extend and connect materials
13 - 16	Good use of techniques, showing familiarity with common conventions, but perhaps lacking imagination or range
9 - 12	Reasonable attention to a range of techniques of combination, extension and connection but not always secure in execution
5 - 8	A small range of simple techniques displayed showing awkwardness in execution
0 - 4	Little attempt to apply any techniques

Structure – the control of contrast, continuity and timing to build effective structures on a small and large scale **or** the control of events with respect to structural timing throughout the composition

Whilst there may be a clear understanding of the elements to be assessed within structures based on western historical models, such elements may be absent, for example in minimalist compositions, music for Gamelan or music of Jiangnan Sizhu where the rate of pace of change across time is more significant. The balance between continuity and change may legitimately be quite different in music of contrasting traditions.

17 - 20	Clearly articulated structure with inventive use of contrast and continuity **or** imaginative and sensitive control of events
13 - 16	Effective in overall structure, with good attention to contrast and continuity, although perhaps showing some imbalance between sections **or** effective control of events with some occasional mis-judgements
9 - 12	Reasonable attention to structure, with some consideration of contrast and continuity but perhaps over reliant on the use of a set 'form' or the use of block repetition to generate length **or** reasonable control of events but with over use perhaps of repetition
5 - 8	Structure in clear sections, but with imbalance between the sections and limited use of contrast and continuity **or** some attempt to control the pacing of events with some less satisfactory passages
0 - 4	Weak structure, with little sense of contrast and continuity **or** weak control of events with an unsatisfactory structural outcome

Use of Medium and Texture – demonstration of imagination and idiomatic understanding of the chosen medium together with the construction of effective textures or figurations to present the materials

17 - 20	Wholly idiomatic use of medium, with a broad range of inventive and varied textures / figuration
13 - 16	Effective use of medium, presenting a good range of textures / figuration
9 - 12	Fair range of workable textures/figuration for the chosen medium showing some consideration of detail, but perhaps with impracticalities in register/ balance or occasional passages of awkward writing
5 - 8	Keeping to simple textures/figuration and narrow registers; lacking variety
0 - 4	Poor understanding of the medium and textural/figuration possibilities

Notation and Presentation – relates to the accuracy, detail and legibility of the score **or** the corresponding accuracy, detail and explanation contained in the account of the composition and recording processes accompanying the recording. The recording is assessed for the extent to which it conveys the composer's expressive intention rather than the accuracy of performance or quality of recording.

The recording and score/account of the composition and recording processes, are of equal weighting.

17 - 20	Clear and articulate scores **or** comprehensive and detailed account of the composition and recording processes. The recording is a vivid representation of the composer's ideas
13 - 16	Coherent and playable scores but missing some detail such as articulation and phrasing **or** detailed account of the composition and recording processes but missing information for example on specific procedures or technological input. Recording communicates composer's intention but missing detail
9 - 12	Mostly accurate scores but lacking attention to detail (e.g. omitted dynamics, poor alignment) **or** adequate account of the composition and recording processes but missing information, for example concerning expressive or editing detail. Reasonable aural presentation in recording
5 - 8	Scores accurate in layout and pitch, but with inaccuracies in rhythm and spelling and missing detail **or** only a basic account of processes in the commentary. The recording communicates only the basic elements of the composition
0 - 4	Poor presentation of score with incomplete notation in most elements **or** a minimal amount of incomplete information in the account of the composition and recording processes. Recording poorly presented/incomplete.

COMPONENT 5: INVESTIGATION AND REPORT

The title of the component indicates that the process of investigation is important in its own right. The report itself represents the examination document but it should be conceived from the start as a record of what the candidate is doing and discovering throughout the course. The link with either Component 3 (Performing) or Component 4 (Composing) should be made explicit at the outset.

The examples of possible links given in the Syllabus are by no means exhaustive – many other possibilities will be worthwhile; but they all assume that 'investigation' will include a significant amount of listening. Candidates should endeavour to broaden their knowledge and understanding of relevant repertoire in a way that supports their learning in Component 3 or 4 and enables them to place their performing or composing in a wider, relevant context. An important strand in the assessment of the report will be how far the candidate succeeds in demonstrating aural awareness and an ability to recognise, and select as examples, significant features of the music that has been listened to.

In their reading, too, candidates should learn to be selective. Examiners will be looking to see how far candidates 'research' has been assimilated; how far they can apply what they have discovered; whether they can support general statements by referring to examples chosen to reflect their own experience and responses, rather than reproducing ones given in commentaries; and whether they can make confident judgements of their own and support them by reference to specific examples. Where the form of submission is largely a record or the product of a practical activity – analysis or transcription, for instance – candidates should be advised of the importance of setting this in a full context: an introduction to the music itself should refer to relevant background, and the methodology adopted in the investigation should be explained. In every case a full bibliography should be included, presented in a conventional, scholarly way, together with a detailed discography. The Internet is a very rich, often extremely helpful, resource but it is almost never adequate as the sole source of recorded examples of music. Candidates whose researches do not extend beyond the use of websites will find it difficult to access the higher mark bands.

Presentation should be shaped in the best way possible to demonstrate what the candidate has learned. It should be legible, coherent and accurately referenced i.e. all quotations (and paraphrasing) of the words of other authors or commentators (including interviewees) should be acknowledged in quotation marks, in a footnote referring to the bibliography. Visual illustrations should only be included if they are essential to the demonstration of a musical point. In most cases, recorded extracts (on tape or CD) will play an important part in supporting the text. Such recorded examples should usually be short, only as long as is necessary to make the point convincingly: recordings of whole pieces of music should only be included when they are unlikely to be familiar or accessible to the examiner, or when, for instance, the submission consists of an analysis, transcription or edition of an entire piece.

Assessment Criteria

The Report forms the examination document but assessment covers both the Report <u>and</u> the Investigation: it is therefore important that the Report should reflect accurately the nature and extent of the Investigation. The work of most candidates will be judged by the following Assessment Criteria:

- aural perceptiveness and an ability to recognise and select what is significant
- an ability to use reference material and an understanding of relevant context
- an ability to use appropriate analytic and/or investigative techniques and use appropriate technical vocabulary
- an ability to demonstrate, and support judgements about, the link with Component 3 or 4 by reference to apt examples
- an ability to communicate methods and findings cogently and to use scholarly conventions re the acknowledgment of all sources

Some types of Investigation (e.g. preparation of a performing edition, or a transcription, or a comparison of interpretations) may require slight adjustments to the relative weightings of the following criteria to reflect the particular technical nature of the task.

A   Aural perception

17 - 20	Highly-developed powers of aural discrimination and a sophisticated focus on significant features demonstrated across an excellent range of appropriate listening
13 - 16	Well-developed powers of aural discrimination with a sharp focus on significant features demonstrated across a wide range of appropriate listening
9 - 12	An adequate level of aural discrimination with a consistent focus on significant features demonstrated across a fairly wide range of appropriate listening
5 - 8	Some evidence of aural awareness and recognition of significant features shown in a small range of appropriate listening
1 - 4	A weak aural response with little awareness of significant features shown in some appropriate listening
0	No evidence of any listening at all

B   Contextual understanding

17 - 20	A thoroughly comprehensive range of wholly scholarly reading/research informs a sophisticated understanding of significant contextual matters
13 - 16	A comprehensive range of mostly scholarly reading/research informs knowledgeable references to relevant contextual matters
9 - 12	A fairly wide range of appropriate reading/research, of variable scholarly standard, is drawn on to sketch a helpful, relevant context
5 - 8	A limited amount of reading/research undertaken, including some scholarly sources, leads to partial understanding of relevant background
1 - 4	Some evidence of reading/research at a mainly low level of scholarship and some attempt to establish background but of only partial relevance
0	No evidence of any relevant background knowledge

C   Analytic/investigative techniques and technical vocabulary

17 - 20	Confident application of wholly appropriate sophisticated analytic/investigative techniques explained with precision using wholly-correct technical language
13 - 16	Mostly confident application of appropriate analytic/investigative techniques explained clearly using accurate technical language
9 - 12	Fairly confident application of appropriate analytic/investigative techniques explained using mostly correct technical language
5 - 8	A sensible attempt to investigate relevant aspects only partly supported by necessary technical language
1 - 4	Some attempt to investigate relevant features of the music hampered by an insecure grasp of terminology
0	No attempt at analytic/investigative exploration of the music

D Demonstration of link with Component 3 or 4 and substantiation of judgements

17 - 20	A thoroughly convincing link made and all judgements substantiated by wholly apt, telling examples chosen independently of other commentators and flawlessly referenced
13 - 16	A convincing link made and nearly all judgements substantiated by entirely appropriate, clearly identified and appropriate, correctly-referenced examples
9 - 12	An adequate link made and most judgments supported by appropriate examples, some derived with acknowledgement from other commentators
5 - 8	A tenuous link made and some judgements illustrated by examples, leaning heavily on other commentators
1 - 4	A very weak link made and few judgements illustrated by derivative example
0	No link attempted and no examples or illustrative material of any kind offered to support the text

E Communication of findings and acknowledgements

17 - 20	A thoroughly convincing coherent presentation, meticulously documented
13 - 16	A convincing presentation, carefully documented
9 - 12	A mostly convincing presentation, adequately documented
5 - 8	A patchy presentation, incompletely documented
1 - 4	A weak presentation, poorly documented
0	Incoherent and undocumented

COMPONENT 6: INVESTIGATION AND REPORT (8663 only)

Component 1 equips candidates with some basic analytic tools and typical contextual frameworks which will be an adequate starting-point for the study of most types of music. In the course of their Investigation they will be expected to extend these skills and their understanding by applying them to music from a different repertoire or tradition from the ones studied in Component 1. There is no restriction on choice of music for study – it might be from other periods, genres or styles of Western music, from popular music or jazz, or from classical, folk or popular genres from any other tradition. It need not be music that is conventionally notated nor, even if it is from such a tradition, do candidates need to demonstrate an ability to use or read the notation.

The principal investigative tools should be aural ones; close familiarity with all aspects of the sound of the chosen music must be demonstrated and candidates are therefore advised to choose something which interests or excites them. The music for listening should be substantial – at least one long piece or a group of shorter pieces. In order to understand fully the place of the chosen music in the repertoire or tradition from which it comes, it may also be advisable to listen, less intensively, to a wider range of relevant examples.

It is important for candidates to ensure that adequate resources (particularly relevant CDs and suitable books) are available to support their investigation before they commit themselves to a particular topic. This should be discussed with the supervising teacher when the focus of the investigation is being decided and a timetable for study is drawn up. Background reading to support and extend the listening should be chosen not only to be appropriate to the topic but with the candidate's prior experience and aptitude in mind: it may be desirable to use a variety of texts, beginning with simple introductions and graduating to more scholarly texts later in the course. Candidates will need to learn to discriminate in their reading between what is significant, just relevant or merely incidental to their line of enquiry. The Internet can be a useful resource but its use needs guidance: at this level, candidates are unlikely to be in a position to judge the authority of a website and there is a great deal of superfluous, often erroneous, information available, particularly on the websites of 'enthusiasts' for a composer or an instrument.

Component 1 will have given candidates some initial practice in writing about what they hear. The Report will demand more extended writing of this nature. It will be helpful if candidates set out to develop this in a structured way throughout the research period, writing notes and commentaries at the end of each session of listening. They will be expected to learn, and to be able to use correctly, the most common technical terms which are appropriate to the repertoire they are investigating.

The Report should aim to demonstrate what the candidate has done and learned: it does not need to be a model essay or 'dissertation', or to give a comprehensive exposition of a subject. Candidates should express themselves clearly in their own words; when they wish to quote what other commentators say this should always be properly acknowledged in a footnote reference to their bibliography. Whenever possible, assertions about the music should be illustrated by precise reference to an example: it must be possible for the Examiner to recognise which particular moment or aspect of the music is being referred to. CD timings, while helpful as a study guide, should not be relied on (the examiner may have a different recording) unless brief recorded examples accompany the candidate's text. Wherever possible candidates should aim to develop a confident enough grasp of technical language to be able to describe and locate their references precisely.

Assessment Criteria

The Report forms the examination document but assessment covers both the Report <u>and</u> the Investigation: it is therefore important that the Report should reflect accurately the nature and extent of the Investigation. The work of most candidates will be judged by the following Assessment Criteria:

- aural perceptiveness and an ability to recognise and select what is significant
- an ability to use reference material and an understanding of relevant context
- an ability to use appropriate analytic and/or investigative techniques and use appropriate technical vocabulary
- an ability to support judgements by reference to apt examples
- an ability to communicate methods and findings cogently and to use scholarly conventions re the acknowledgment of all sources.

A   Aural perception

17 - 20	Keen aural perception and a sharp focus on significant features
13 - 16	Good aural perception and a consistent focus on significant features
9 - 12	An adequate level of aural awareness and ability to recognise what is significant
5 - 8	Some evidence of aural awareness and ability to recognise what is significant
1 - 4	A weak aural response with little awareness of significant features
0	No evidence of any listening at all

B   Contextual understanding

17 - 20	A wide range of scholarly reading/research informs a secure understanding of significant contextual matters
13 - 16	An appropriate range of mostly scholarly reading/research informs knowledgeable references to relevant contextual matters
9 - 12	A limited amount of appropriate reading/research, of variable scholarly standard, is drawn on to sketch a relevant context
5 - 8	A very limited amount of reading/research undertaken, including some scholarly sources, showing some understanding of relevant background
1 - 4	Some evidence of reading/research at a mainly low level of scholarship and some attempt to establish background but of only partial relevance
0	No evidence of any relevant background knowledge

C   Analytic/investigative techniques and technical vocabulary

17 - 20	Confident use of appropriate analytic/investigative techniques precisely explained using correct technical vocabulary
13 - 16	Mostly confident application of appropriate analytic/investigative techniques explained clearly using technical vocabulary
9 - 12	Fairly confident application of appropriate analytic/investigative techniques explained using some technical vocabulary
5 - 8	A sensible attempt to investigate relevant aspects of the music partly supported by necessary terminology
1 - 4	Some attempt to investigate the music hampered by an insecure grasp of technical vocabulary
0	No attempt at analytic/investigative exploration of the music

D   Substantiation of judgements

17 - 20	All judgements substantiated by wholly apt examples chosen independently of other commentators, securely identified and flawlessly referenced
13 - 16	Nearly all judgements substantiated by entirely appropriate, clearly-located and correctly-referenced examples
9 - 12	Most judgments supported by appropriate examples, some derived with acknowledgement from other commentators
5 - 8	Some judgements illustrated by examples, leaning heavily on other commentators
1 - 4	A few judgements illustrated by derivative examples
0	No examples or illustrative material of any kind offered to support the text

E   Communication of findings and acknowledgements

17 - 20	A thoroughly convincing coherent presentation, meticulously documented
13 - 16	A convincing presentation, carefully documented
9 - 12	A mostly convincing presentation, adequately documented
5 - 8	A patchy presentation, incompletely documented
1 - 4	A weak presentation, poorly documented
0	Incoherent and undocumented

MUSIC

9703/01

8663/01 (AS only)

Paper 1 Listening (Music of the Western tradition)

Specimen paper for first examination in June 2006

2 hours

Additional Materials: Answer Booklet/Paper

Candidates may use unedited recordings of the Prescribed Works in Sections A and B and may listen to extracts from any of them on headphones. No scores may be used.

READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.
Write your Centre number, candidate number and name on all the work you hand in.
Write in dark blue or black pen on both sides of the paper.
You may use a soft pencil for any diagrams, graphs, music or rough working.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **three** questions, one from each of Sections A, B and C.
At the end of the examination, fasten all your work securely together.
The number of marks is given in brackets [ ] at the end of each question or part question.

This document consists of **2** printed pages

UNIVERSITY *of* CAMBRIDGE
International Examinations

[Turn over

Section A

1   Give a brief account of Variations 1, 2 and 3 in Schubert's *Trout* Quintet. Identify the instrument(s) which play the Theme in each variation and describe the principal features of the accompaniment.

[35]

2   What do you understand by the term 'development'? Support your answer by references to techniques used by Mozart and Beethoven in the prescribed works. [35]

3   Explain the difference between a solo concerto and a symphony. Refer to appropriate examples from Haydn's Trumpet Concerto and the two symphonies you have studied to illustrate your answer.

[35]

Section B

4   How far do you think Britten conveys a mood of reconciliation in the music of the last movement of his *War Requiem?* Explain your answer by referring precisely to the text itself and the ways in which it is sung and accompanied. [35]

5   What contribution does the orchestral accompaniment make to the expression of the text in 'Beat, beat, drums' from Vaughan Williams' *Dona nobis pacem?* Refer in your answer to specific examples which you identify clearly. [35]

6   Discuss how music can be used to strengthen **either** a sense of common purpose **or** to influence public opinion about war. You may refer to examples from any tradition. [35]

Section C

7   Why were so many musicians attracted to Vienna in the late 18th century? [30]

8   Can music performed only on instruments (i.e. without voices) be as expressive as music set to a text? Support your argument by reference to at least **two** pieces of music. [30]

9   Is there 'a right way' to perform any particular piece of music or can more than one interpretation be convincing? Illustrate your answer by references to specific performances, live or recorded, which you have heard. [30]

10   What is meant by the term 'texture' in musical commentaries? Explain your answer by reference to examples from at least **two** contrasting works. [30]

INSTRUCTIONS TO INVIGILATORS

Candidates are permitted to bring into the examination room <u>unedited</u> CD recordings of the Prescribed Works:

Section A
Beethoven, Symphony no. 5 in C minor, op. 67
Haydn, Trumpet Concerto, Hob VIIe: 1
Mozart, Symphony no. 40 in G minor, KV 550
Schubert, The *Trout* Quintet, D 667 (fourth movement or complete if preferred)

Section B
Benjamin Britten, War Requiem (last movement or complete if preferred)
Penderecki, Threnody, To the victims of Hiroshima
Ralph Vaughan Williams, Beat, beat, drums from *Dona nobis pacem* (second movement or complete if preferred)

These may be played on personal CD players using headphones. All written material in the CD cases must be removed (including texts). Certified <u>copies</u> of the CDs may be used, provided that these are unedited and are destroyed immediately after the examination. The Examinations Officer will be required to certify that such copies contain only performances of the Prescribed Works (and no extra material, e.g. speech, has been added).

No scores may be used in the examination.

CAMBRIDGE
INTERNATIONAL EXAMINATIONS

SPECIMEN PAPER FOR FIRST EXAMINATION IN JUNE 2006

GCE ADVANCED SUBSIDIARY AND ADVANCED LEVEL

MARK SCHEME

MAXIMUM MARK: 100

SYLLABUS/COMPONENT: 9703/8663/1

MUSIC
(Listening)

Section A: Generic Bands

Candidates will be expected to show:

- close familiarity with the prescribed works
- an understanding of typical techniques and processes used in them
- an ability to describe music recognisably in words
- an ability to illustrate answers by reference to apt examples

31 - 35	A thorough knowledge of the music is very convincingly demonstrated together with an ability to select and describe significant features in vivid commentaries.
26 - 30	A secure knowledge of the music is convincingly demonstrated together with an ability to select and describe relevant features in accurate commentaries.
21 - 25	A good knowledge of the music is demonstrated together with an ability to select and describe relevant features in a recognisable way.
16 - 20	A fairly good knowledge of the music is demonstrated together with some ability to select and describe relevant features.
11 - 15	Patchy knowledge of the music is demonstrated with some ability to refer to relevant aspects.
6 - 10	Some evidence of familiarity with some music but the question is either not addressed or descriptions and references are very vague.
1 - 5	Some music has been heard but there is no evidence of real familiarity.
0	No evidence of having listened to any of the music.

To access the highest bands, answers do not need to demonstrate the level of ability to analyse that would be expected if candidates were using scores. It is not necessary, therefore, to be able to name keys, or to explain key relationships in anything more detailed than broad principles when discussing a composer's handling of tonality. To be convincing, answers will need to explain effects, techniques, processes and forms using language as precisely as possible. Common technical terms should be known, explained and applied correctly.

Section A: Detailed notes on specific questions

In order to convince the Examiners of their ability to find their way around the Prescribed Works, candidates will need to be able to describe accurately in words what precise moments or examples they are referring to. They should not use CD timings as reference points in their answers: examiners may be using different recordings with different timings.

1   Commentaries should be detailed, but not overloaded with accounts of insignificant surface features. The question assesses the candidate's ability to recognise and select, as well as describe clearly, relevant aspects of the music.

     Variation 1: Theme played by piano in octaves, small ornaments added; short, 'frolicking' figure shared between 1st violin and cello; viola continuous 'swirling' arpeggio patterns; double bass *pizzicato* (plucked); in 2nd half violin has high trills as well.
     Variation 2: Theme in viola, lower pitch, no ornamentation; plain harmony below in cello and double bass; piano interjecting, almost as echoes; violin rapid, wide-ranging 'swirling' figures.
     Variation 3: Theme in cello and double bass; violin and viola rather plain harmony, 'chuntering' in between the notes of the theme; piano in octaves at the same pitch as Variation 1 but a very elaborate counterpoint (or like a descant) high above, creating a very different texture, rapid notes make it sound very busy.

2   This is an example of a term that has a fairly wide definition in ordinary language usage but, in music, is used in a very technical way and is particularly associated with the symphonic style of composing in the late 18th and early 19th centuries. The best answers will make a distinction between a 'development section' and the process of 'developing' themes. Candidates who merely cite appearances of principal themes in development sections will not have access to the two highest mark bands; for this, some evidence of recognition of what the composer <u>does</u> with the theme is necessary. The most able candidates will probably also show some understanding of how development sections commonly use a dominant pedal to prepare for the Recapitulation, and show some responsiveness to

the changed effect of the restatement of themes in the light of the development that they have undergone.

3   Most candidates should be able to cite the more obvious 'concrete' differences between solo concertos and symphonies of the Classical period:

- only three movements for the concerto, no menuet (or scherzo) and trio
- double exposition (with an explanation of what this term implies) in the 1st movement of a concerto
- improvised cadenza before the concluding ritornello of the 1st movement.

To access the highest marks it will also be necessary to show how the element of display, of superior performing skill, is at work in the concerto, and some of the ways in which the composer differentiates the solo from the orchestra.

Section B: Generic Bands

Candidates will be expected to show:

- close familiarity with the prescribed works and/or a wider range of relevant music
- an understanding of typical techniques and processes
- personal responsiveness and an ability to explain musical effects
- an ability to illustrate answers by reference to apt examples

31 - 35	A well-developed understanding is demonstrated together with an ability to select and describe significant examples of relevant music which support a wholly pertinent answer.
26 - 30	A fairly well-developed understanding is demonstrated together with an ability to select and describe significant examples of relevant music which support a mostly pertinent answer.
21 - 25	An adequate understanding is demonstrated together with an ability to select and describe relevant examples of music which support a fairly focused answer.
16 - 20	Some understanding is demonstrated together with ability to select and describe relevant examples of music which sometimes support a loosely focused answer.
11 - 15	A little understanding is demonstrated and a few examples of partly relevant music are cited.
6 - 10	The question is addressed, but little music is cited.
1 - 5	Some attempt to answer the question is made but no specific references to any music are made.
0	No attempt is made to answer the question.

Section B: Detailed notes on specific questions

4   The question invites an opinion: answers will have legitimate elements of personal response to the music and may therefore vary widely. The success of each answer will be measured by the extent to which the candidate supports assertions by accurate references to the music and credible interpretations of what is described. In the first instance, Britten's selection and conjunctions of text lay the foundation: candidates should understand the Latin sufficiently well (in translation from the CD notes) to point out that the opening Mass text cries out for deliverance from the torments of death and judgement. Owen's poetry moves the music on from the impersonal register of the chorus text to a vivid description of two soldiers in death: the central moment of the movement is probably the line, 'I am the enemy you killed, my friend', the word 'friend' supplying the implied reconciliation. This is sealed by the 'In paradisum' text and the final words of the requiem: 'Rest in peace', there is no further quarrel.

Britten underscores the contrast between the opening liturgical words and the English poetry (as he has done throughout the work but candidates are not expected to be familiar with it in its entirety) by creating a very vivid picture of the terror of the day of judgement (and recalls an earlier movement, the *Dies Irae*, as well as the sounds of fierce battle) following which the plain, recitative-style, slow declamation of the tenor and baritone soloists sounds already timeless – which it is in that it is unmetred. The deliberate, considered style of enunciation allows each word to be heard (and pondered) clearly: sharing the poem between the two male voices (of very different timbres) one after the other allows it to sound like a 'scene'. The actual reconciliation is effected by giving them both the words 'Let us sleep now', sharing the thematic material in a close-knit duet. The boys' chorus suggest an angelic, heavenly choir bestowing blessings and peace on the two below. The final words of the

requiem are sung very slowly and in a very hushed, soft dynamic with almost no accompaniment, and gradually sink to a very sweet, peaceful resolution – a major chord from which all discordant notes have disappeared.

Candidates should be credited for both 'broad brush' descriptions (as mainly above) and for details that have struck them as particularly effective if they are relevant to the 'reconciliation' theme – irrelevant examples of word-painting (however well described) or choral texture will not count towards the answer.

5   Most candidates will begin their answers with an account of the introduction to the movement – trumpets suggesting military bugle calls and drum rolls – as scene-setting and word-painting of the opening text. Their recurrence and the ways in which the composer intensifies them at 'so shrill you bugles blow' and 'Blow, bugles wilder' should also be mentioned, as well as its vestigial trace in the bass under 'Mind not the timid' and the fading at the end of the movement. To access the highest mark bands, answers will need to show an appreciation of more than literally illustrative techniques. Throughout the passages which describe the effects of an army overrunning a community, the orchestra maintains a relentless forward-driving beat and nervous, edgy movement. Words like 'rumble' and 'rattle' are not specifically pointed up by the orchestra – they make their particular effect in the way they are sung – but the whole orchestral accompaniment, in its 'busy-ness' suggests them. The accompaniment therefore provides a constant background against the detail of changing scenes described in the voices. It is also structurally unifying: the strong, descending unison phrase sung by the chorus at the end of their opening passage, 'burst like a ruthless force' is immediately taken up by the orchestra and becomes an important strand throughout the rest of the movement until the chorus comes back to it at the climax 'Make no parley'. At this point it is the orchestra that first reminds the chorus of the phrase, and continues it as a link into the quieter section, 'Mind not the timid'. It also provides the crescendo link into the second verse, in a rising sequence. Candidates will be credited for any additional valid points.

6   Candidates have considerable freedom in their choice of repertoire for discussion but must maintain a clear focus on one or the other of the aspects defined in the question, and be specific in their references. They may choose to discuss examples from a wide range of traditions or from one only. There are many examples in European and American popular traditions (both 'for' and 'against' war) in response to both World Wars and the Vietnam and Korean wars. The danger of weighting the answer too much towards discussion of texts/lyrics is considerable – candidates who achieve the higher mark bands will have managed to turn such discussion towards an analysis of the role of the music in expression of text (i.e. what it signifies and how it is used).

There are also large repertoires of textless music in many traditions: the most obvious is the march, but many indigenous traditions have ritual music for preparing and celebrating war and peace – a thoroughly detailed discussion of a single such tradition could provide the basis of a good answer. Discussion of one or two pieces of art music intended as a commentary or polemic would equally suffice.

Section C: Generic Bands

Candidates will be expected to show:

- knowledge and understanding of relevant background
- evidence of reflection on issues related to the composition and performance of music they have heard
- an ability to state and argue a view with consistency
- an ability to support assertions by reference to relevant music/musical practices

26 - 30	A comprehensive, cogent discussion of the issues raised by the question, well supported by relevant references to music and/or contextual background.
21- 25	A thorough, articulate discussion of the issues raised by the question, well-supported by relevant references to music and/or contextual background.
16 - 20	A sensible, clearly-expressed discussion of the issues raised by the question, largely supported by relevant references to music and/or contextual background.
11 - 15	A patchy attempt to address the issues raised by the question, supported by some relevant references to music and/or contextual background.
6 - 10	Some attempt to address the issues raised by the question but lacking support from references to relevant music and/or contextual background.
1 – 5	A confused attempt to answer the question, lacking evidence of any background knowledge.
0	No attempt to answer the question.

Section C: Detailed notes on specific questions

7   The minimum context required for an adequate answer is the recognition that Vienna in the 18th century was the ruling centre of the widespread Habsburg empire. A large cultured court was gathered there: many aristocrats were highly educated and had a good understanding of music, both for the intrinsic aesthetic and intellectual pleasure it afforded but also as a fashion and status symbol. Many of the most high-ranking employed their own composers, choirs and orchestras (and some were able amateur performers). Candidates should also be able to enumerate some of the venues in which music was performed: besides the imperial palace, there were well-patronised theatres in which opera, singspiel and concerts were performed, concert rooms and private well-to-do middle-class houses. Italian opera and Italian music generally was highly-prized – many native Italians were attracted by the money and acclaim which could be gained. As well as a strong, regular demand for new vocal and orchestral music, there was also a growing market for instrumental tuition and music for private performance on the increasingly popular piano.

Answers in the highest mark bands will be able to be specific, citing some details from the careers of one or more of the four composers studied in Section A. Between them they offer examples of patronage (Haydn), 'free-lance' status (Mozart, putting on subscription concerts) and income via publishing (Beethoven). Schubert, of course, was a native of the city: it might be relevant for candidates to describe the type of education which he received and the household in which he grew up as examples of the important role which music played in the life of the family of a professional man in Vienna at the turn of the century. Mozart and Beethoven provide good case studies in answer to the question as they both sought to work and be recognised in Vienna, initially as performers. The best answers might develop this line of answer, acknowledging Haydn as a master to whom young composers wished to be known and sketching a picture of quartet playing by such people in aristocratic settings. Other musicians may be known to some candidates, e.g. Clementi.

8   Personal response will play a large part in shaping answers to this question. Candidates are not required to show a wider knowledge of music than that studied in preparation for Sections A and B, but they need not confine their two examples to this repertoire. Nor need the music discussed be from a Western tradition at all – classical Indian, Japanese or Chinese traditions, among others, have highly-developed expressive instrumental repertoires. The question asks about music without voices: it does not preclude consideration of music with an associated text or 'programme' music (possibly the Penderecki piece studied in Section B).

The term 'expressive' may be interpreted by many candidates to indicate very serious, probably sad music but it can include the entire gamut of expressiveness, e.g. the lead into the last movement of Beethoven's 5th symphony might be described as 'mysterious, building in excitement' leading to 'an overpowering burst of light'. The best answers will be able to describe effects in convincing, perhaps

metaphorical, language <u>and</u> to explain how these are achieved. It is not expected at this level that candidates should address the problem of 'expression' in music as a philosophical issue, or deal with aspects of reception: the question may be taken at face value.

9   The syllabus advises candidates to listen to more than one interpretation of at least one of the Prescribed Works. The most accessible will be those in Section A, for all of which a wide range of recordings is always available. Candidates are not required, however, to limit their discussion or examples to this repertoire. Many will have personal tastes in music – different traditions and repertoires, e.g. jazz – about the performance of which they hold quite strong views.

Before going on to discuss matters of 'taste', however, candidates should address the central issue of 'correctness' in performance. This plays an important part in the music of many Asian traditions, as well as being a lively issue concerning the performance of Western 'classical' music – 'authenticity'. Candidates might raise and seek to answer any number of related questions, such as: who decides what is right or wrong? how do we know? Some may be able to answer these by reference to a selection of such aspects as oral traditions, long apprentice periods, treatises, contemporary accounts of performances, historic recordings, the limitations of notation, reading between the lines, changing fashion, reception history.

The best answers will be clearly focused, discussing a single tradition in some depth but perhaps also showing some awareness of parallel or conflicting practices in other traditions. Comparisons of interpretations might consider such matters as tempi, articulation, dynamic levels, phrasings, ornamentation, etc. Discussion of examples may legitimately centre more on personal taste: statements of preferences should be supported by clear references to, and explanations of, differences in the performances mentioned.

10   An understanding, not a text-book definition is required. Like so much musical terminology, it is borrowed from other spheres in a quasi-metaphorical way and explanations may be lengthy and diffuse. The strength of the answer will lie in the aptness of the examples cited and the level of understanding shown in explaining them. The repertoire of Sections A and B provides plenty of material on which candidates might draw but answers need not be confined to this: some may be familiar with heterophonic techniques of 'polyphonic stratification' found in many non-Western traditions, for instance. The majority of answers will be able to describe and refer to examples of homophony and imitation. More able candidates might describe a wider variety of instrumental and choral textures from the prescribed Works e.g. octave doubling in pairs (Soprano and Tenor, Alto and Bass in pairs) in the Vaughan Williams choral piece, or the fugal Trio in Beethoven's 5th Symphony.

CAMBRIDGE
INTERNATIONAL EXAMINATIONS

MUSIC (9703/02)
ELEMENT 1 WORKING MARKSHEET
JUNE 2006
A/AS LEVEL

Centre No.					Centre Name	
Candidate No.					Candidate Name	

See Notes for the Guidance of Teachers for additional details on how to use the Assessment Criteria

A   Fluency and accuracy (of pitch and rhythm)

Range	Descriptor	Mark
9 - 10	Wholly accurate in notes and rhythms and completely fluent	
7 - 8	Almost wholly accurate; some slips but not enough to disturb the basic fluency of the performance	
5 - 6	Accurate in most respects but with a number of mistakes which disturb the fluency in some parts of the performance	
3 - 4	Basically accurate but hesitant to the point of impairing the fluency of more than one item in the performance	
1 - 2	Accurate only in parts, with persistent hesitancy, showing little fluency throughout most of the performance	
0	All items marred by persistent inaccuracies and hesitancies	

B   Technical control

Range	Descriptor	Mark
9 - 10	Very secure technical control in every respect across a wide range of techniques	
7 - 8	Mainly secure technical control in all significant respects across a fairly wide range of techniques	
5 - 6	Moderately secure technical control, with minor problems in some areas, across an adequate range of techniques	
3 - 4	Sometimes erratic technical control with significant problems in some areas, across a narrow range of techniques	
1 - 2	Poor technical control with significant problems in several areas, across a very limited range of techniques	
0	No technical control at any point	

C   Realisation of performance markings and/or performing conventions

Range	Descriptor	Mark
9 - 10	All markings convincingly realised throughout the performance and/or appropriate performing conventions applied	
7 - 8	Most markings convincingly realised throughout the performance and/or appropriate performing conventions applied	
5 - 6	Some markings adequately realised in parts of the performance and/or appropriate performing conventions applied	
3 - 4	A few markings realised in a few passages and/or appropriate performing conventions applied	
1 - 2	Very few markings observed and/or appropriate performing conventions attempted	
0	Markings and/or performing conventions wholly ignored	

D   Aural awareness

Range	Descriptor	Mark
9 - 10	Acute aural awareness is demonstrated throughout the performance	
7 - 8	Good aural awareness is demonstrated throughout the performance	
5 - 6	Fairly good aural awareness is demonstrated throughout most of the performance	
3 - 4	Some aural awareness is demonstrated in some of the performance	
1 - 2	Little aural awareness is demonstrated in few parts of the performance	
0	No aural awareness is demonstrated	

E   Stylistic understanding

Range	Descriptor	Mark
9 - 10	A well-developed, coherent understanding of a range of styles is communicated in a wholly convincing performance	
7 - 8	A fairly well-developed, coherent understanding of a range of styles is communicated in a mostly convincing performance	
5 - 6	A moderate understanding of a range of styles is communicated in a competent performance	
3 - 4	Some understanding of style is communicated in a limited performance	
1 - 2	A little sense of style is communicated only in a few parts of the performance	
0	No understanding of style is communicated	

Add together the marks under each heading to give the
TOTAL MARK out of 50

Transfer the TOTAL mark to the Computer Mark Sheet

Signature of Assessor ....   Date ....

Assessor's name *(please PRINT)*

On rare occasions it may be necessary to adapt one or more of the assessment criteria categories in order to make the descriptors more relevant to specific features of a particular non-Western tradition. Full details of any such adjustment must be explained below:

The following adjustments were made to categories .... (specify A, B, C, D and/or E)

of the Assessment Criteria in order to make them more relevant to the demands of

.... (specify tradition/genre).

CAMBRIDGE
INTERNATIONAL EXAMINATIONS

Centre No.					Centre Name	
Candidate No.					Candidate Name	

Candidates must submit performances which demonstrate progress and achievement in **two** disciplines. Assessments should be made on **three** occasions spread roughly equally across a period of not less than 6 months. On each assessment occasion an accurate written record should be made of (i) the nature of the coursework presented, i.e. clear identification of the piece of music and the candidate's role in it, (ii) the level of assessment of the candidate's achievement against the relevant criteria for the discipline (see *Notes for Guidance*). On the first two occasions, examiners are not expected to award a definitive mark, but brief notes should indicate which of the descriptors have been met and a rough judgement should be made about the level of attainment in them e.g. 'basic', 'moderate', 'advanced'. On the final occasion a formal mark should be recorded which takes full account of the Assessment Criteria for the discipline and the progress made by the candidate during the course as a whole.

All six assessments must be made by the same appropriate person (usually the Head of Music or a senior music teacher). Where this is not practicable, the task may be deputed to another teacher who has been fully trained by the principal assessor and who has participated in at least one third of all other assessments in Element 2 taken by candidates at the Centre. In no circumstances should a mark given by an individual music teacher, based on a single assessment occasion without training and without reference to an understanding of how standards of marking are applied across the whole Centre, be relied upon.

Mark Scheme

The following scheme for the award of marks must be applied in relation to the criteria provided for each separate discipline. **(See Notes for the Guidance of Teachers)**

Each of the 2 disciplines is to be marked out of 25.

21 - 25	The candidate has made excellent progress, has worked hard and consistently, and has met all the criteria at a high level of achievement
16 - 20	The candidate has made good progress, has worked fairly hard and has met most of the criteria at a fairly high level of achievement
11 - 15	The candidate has made steady progress, has worked consistently and has met several of the criteria at a moderate level of achievement
6 - 10	The candidate has made some progress, has done some worthwhile work and has met the criteria at a very modest level of achievement
1 - 5	The candidate has made little progress, done only a little work and has only partially met the criteria at a low level of achievement
0	None of the criteria have been met on any occasion

Discipline 1: .... (state nature)

1st Assessment date .... Title/composer and candidate's role ....

....

Evaluative comment (refer to specific descriptors) ....

....

....

2nd Assessment date .... Title/composer and candidate's role ....

....

Evaluative comment (refer to specific descriptors) ....

....

....

3rd (final) Assessment date .... Title/composer and candidate's role ....

....

Mark (out of 25 using the Mark Scheme overleaf)

Discipline 2: .... (state nature)

1st Assessment date .... Title/composer and candidate's role ....

....

Evaluative comment (refer to specific descriptors) ....

....

....

2nd Assessment date .... Title/composer and candidate's role ....

....

Evaluative comment (refer to specific descriptors) ....

....

....

3rd (final) Assessment date .... Title/composer and candidate's role ....

....

Mark (out of 25 using the Mark Scheme overleaf)

Comments in support of the mark for Discipline 1 (and explanation, if needed, of any adjustments to the criteria or Mark Scheme).

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Comments in support of the mark for Discipline 2 (and explanation, if needed, of any adjustments to the criteria or Mark Scheme).

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Add together the marks under each heading to give the
TOTAL MARK out of 50

Transfer the TOTAL mark to the Computer Mark Sheet

Signature of Assessor .... Date ....

Assessor's name *(please PRINT)*

CAMBRIDGE
INTERNATIONAL EXAMINATIONS

Centre No.					**Centre Name**	
Candidate No.					**Candidate Name**	

Candidates must submit a set of 6-8 exercises through which they demonstrate their understanding of typical techniques in an established tradition. Teachers must give a clear outline of the course undertaken, which should be attached to this form (once only in the case of several candidates having followed the same course).

	Mark Awarded
Language (content) out of 20	
Technique (construction) out of 20	
Progress out of 5	
Notation out of 5	

Comments in support of the marks (optional)

....

....

....

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....

....

Add together the marks under each heading to give the
TOTAL MARK out of 50

Transfer the TOTAL mark to the Computer Mark Sheet

Signature of Assessor .... Date ....

Assessor's name *(please PRINT)*

CAMBRIDGE
INTERNATIONAL EXAMINATIONS

Centre No.						Centre Name	
Candidate No.						Candidate Name	

Two contrasting compositions, together lasting not more than 5 minutes for two or more instruments/voices. Recordings must be submitted, together with detailed notes *or* full notation. Marks should be awarded for the compositions as a whole.

See Notes for the Guidance of Teachers for additional details on how to use the Assessment Criteria

A   Materials

Range	Descriptor	Mark
17 - 20	Strong, inventive and confidently shaped materials, showing detailed aural familiarity with a range of language	
13 - 16	Effective shaping of materials, showing invention and identity, presenting good aural familiarity with a range of relevant language	
9 - 12	Reasonable shaping of materials, showing some aural familiarity with relevant language although lacking invention or character, perhaps using stock devices from the chosen style	
5 - 8	Materials show a limited aural familiarity with similar models, but may be awkward in shape	
0 - 4	Weak and uninventive materials, with little aural familiarity with relevant models	

B   Use of materials

Range	Descriptor	Mark
17 - 20	Strong and inventive use of techniques to combine, extend and connect materials	
13 - 16	Good use of techniques, showing familiarity with common conventions, but perhaps lacking imagination or range	
9 - 12	Reasonable attention to a range of techniques of combination, extension and connection but not always secure in execution	
5 - 8	A small range of simple techniques displayed showing awkwardness in execution	
0 - 4	Little attempt to apply any techniques	

C   Structure

Range	Descriptor	Mark
17 - 20	Clearly articulated structure with inventive use of contrast and continuity **or** imaginative and sensitive control of events	
13 - 16	Effective in overall structure, with good attention to contrast and continuity, although perhaps showing some imbalance between sections **or** effective control of events with some occasional mis-judgements	
9 - 12	Reasonable attention to structure, with some consideration of contrast and continuity but perhaps over reliant on the use of a set 'form' or the use of block repetition to generate length **or** reasonable control of events but with over use perhaps of repetition	
5 - 8	Structure in clear sections, but with imbalance between the sections and limited use of contrast and continuity **or** some attempt to control the pacing of events with some less satisfactory passages	
0 - 4	Weak structure, with little sense of contrast and continuity **or** weak control of events with an unsatisfactory structural outcome	

D   Use of Medium and Texture

Range	Descriptor	Mark
17 - 20	Wholly idiomatic use of medium, with a broad range of inventive and varied textures/figuration	
13 - 16	Effective use of medium, presenting a good range of textures/figuration	
9 - 12	Fair range of workable textures/figuration for the chosen medium showing some consideration of detail, but perhaps with impracticalities in register/balance or occasional passages of awkward writing	
5 - 8	Keeping to simple textures/figuration and narrow registers; lacking variety	
0 - 4	Poor understanding of the medium and textural/figuration possibilities	

E   Notation and Presentation (the recording and score/detailed notes are of equal weighting)

Range	Descriptor	Mark
17 - 20	Clear and articulate scores **or** comprehensive and detailed notes. The recording is a vivid representation of the composer's ideas.	
13 - 16	Coherent and playable scores but missing some detail such as articulation and phrasing **or** detailed notes but missing information, e.g. on processes and technological input. Recording communicates composer's intention but missing detail.	
9 - 12	Mostly accurate scores but lacking attention to detail (e.g. omitted dynamics, poor alignment) **or** adequate notes but missing information, e.g. re expressive or editing detail. Reasonable aural presentation in recording.	
5 - 8	Scores accurate in layout and pitch, but with inaccuracies in rhythm and spelling and missing detail **or** only a basic account of processes in the notes. The recording communicates only the basic elements of the composition.	
0 - 4	Poor presentation of score with incomplete notation in most elements **or** a minimal amount of incomplete information in the notes. Recording poorly presented/incomplete.	

Add together the marks under each heading to give the
TOTAL MARK out of 50

Transfer the TOTAL mark to the Computer Mark Sheet

Signature of Assessor ....   Date ....

Assessor's name *(please PRINT)*

MUSIC – 9703/02
Coursework Assessment Summary Form
A/AS 2006

Please read the instructions printed overleaf and the General Coursework Regulations before completing this form.

Centre Number				Centre Name		June	2	0	0	6

Candidate Number	Candidate Name	Element 1 (max 50)	Element 2 (max 50)	Element 3 (max 50)	Element 4 (max 50)	Total Mark (max 100)	Internally Moderated Mark (max 100)

Name of teacher completing this form		Signature		Date
Name of internal moderator		Signature		Date

UNIVERSITY *of* CAMBRIDGE
Local Examinations Syndicate

9703/2

INSTRUCTIONS FOR COMPLETING COURSEWORK ASSESSMENT SUMMARY FORMS

1. Complete the information at the head of the form.

2. List the candidates in an order which will allow ease of transfer of information to a computer-printed Coursework mark sheet MS1 at a later stage (i.e. in candidate index number order, where this is known; see item B.1 below). Show the teaching group or set for each candidate. The initials of the teacher may be used to indicate group or set.

3. Transfer each candidate's marks from his or her Individual Candidate Record Cards to this form as follows:

    (a) In the column headed 'Total Mark', enter the total mark awarded before internal moderation took place.

    (b) In the column headed 'Internally Moderated Mark', enter the total mark awarded after internal moderation took place.

4. Both the teacher completing the form and the internal moderator (or moderators) should check the form and complete and sign the bottom portion.

PROCEDURES FOR EXTERNAL MODERATION

1. University of Cambridge International Examinations (CIE) sends a computer-printed Coursework mark sheet MS1 to each Centre (in late March for the June examination), showing the names and index numbers of each candidate. Transfer the total internally moderated mark for each candidate from the Coursework Assessment Summary Form to the computer-printed Coursework mark sheet MS1.

2. The top copy of the computer-printed Coursework mark sheet MS1 must be despatched in the specially provided envelope to arrive as soon as possible at CIE but no later than 30 April.

3. Send samples of the candidates' work covering the full ability range with the corresponding Individual Candidate Assessment Forms, this summary form and the second copy of MS1, to reach CIE by 30 April.

4. Indicate the candidates who are in the sample by means of an asterisk (*) against the candidates' names overleaf. The size of the coursework sample should be as follows:

number of candidates entered	number of candidates in sample
0-10	all candidates
11-50	10
51-100	15
above 100	20

5. CIE reserves the right to ask for further samples of Coursework.