

## **IMPORTANT NOTICE**

### **University of Cambridge International Examinations (CIE) in the UK and USA**

With effect from the June 2003 examination University of Cambridge International Examinations will only accept entries in the UK and USA from students registered on courses at CIE registered Centres.

UK and USA private candidates will not be eligible to enter CIE examinations unless they are repatriating from outside the UK/USA and are part way through a course leading to a CIE examination. In that case a letter of support from the Principal of the school which they had attended is required. Other UK and USA private candidates should not embark on courses leading to a CIE examination after June 2003.

This regulation applies only to entry by private candidates in the UK and USA. Entry by private candidates through Centres in other countries is not affected.

Further details are available from Customer Services at University of Cambridge International Examinations.

**You can find syllabuses and information about CIE teacher training events on the CIE Website ([www.cie.org.uk](http://www.cie.org.uk)).**

# MUSIC

## GCE Advanced Level 9703 GCE Advanced Subsidiary Level 9703 GCE Advanced Subsidiary Level 8663

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### NOTE

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1. A Specimen Paper 1, Notes for Guidance and Assessment Criteria will be available from CIE from July 2004.

Copies of syllabuses, past papers and Examiners' reports are available on CD-ROM and can be ordered using the Publications Catalogue, which is available on CIE Online at <http://www.cie.org.uk/CIE/WebSite/qualificationsandawardshub/orderpublications/orderpublications.jsp>.

# 1 INTRODUCTION

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This A/AS level syllabus is designed to provide a rigorous course suitable as preparation for entry to Higher Education (University or Conservatoire), whilst allowing the development of practical skills in all music traditions. AS components can be taken at the same time as the A level or carried forward to aggregate either in the following June or the November sessions (see details in Section 5 of this syllabus).

As an additional option, a further stand-alone AS course allows listeners who do not read Western notation to develop their understanding and appreciation of a range of critical approaches to the reception of music. This AS cannot be used for aggregation to A level.

These qualifications can contribute to the AICE Group Award and falls into Group C: Arts and Humanities.

# 2 AIMS

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To foster a discriminating aural appreciation of, and an informed critical response to, music of the Western tradition from at least two representative genres and periods

To encourage the development of creative and interpretative skills through the disciplines of composing and performing in Western and/or non-Western traditions

To deepen understanding of music in its wider cultural context

To communicate understanding, supporting judgments by argument based on evidence

# 3 ASSESSMENT OBJECTIVES

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Candidates will be required to demonstrate:

- (a) an ability to listen attentively and responsively
- (b) understanding of the processes at work in music
- (c) an ability to communicate clearly knowledge, understanding and musical insight
- (d) technical and interpretative competence in performing (depending on options)
- (e) musical invention in composing (depending on options)
- (f) an ability to work independently

# 4 SPECIFICATION GRID

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Assessment Objective	Component 1	Component 2	Component 3	Component 4	Component 5	Component 6
(a)	✓	✓	✓	✓	✓	✓
(b)	✓	✓	✓	✓	✓	✓
(c)	✓	✓	✓	✓	✓	✓
(d)		✓	✓			
(e)		✓		✓		
(f)				✓	✓	✓

## 5 ASSESSMENT

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### AVAILABILITY OF COMPONENTS

Components 1, 2 and 6 are available in June only. Components 3, 4 and 5 are available in June and November.

### RULES OF COMBINATION

#### Advanced Subsidiary Level Music

- **Syllabus Code 9703** Available in the June session only. Candidates take Components 1 and 2.  
  
Results in this AS syllabus can also be carried forward to a future session, within a 13 month period, and used to contribute towards the A level qualification.
- **Syllabus Code 8663** Available in the June session only. Candidates take Components 1 and 6.  
  
**This syllabus is only available as a stand-alone AS qualification.** Results in this syllabus cannot be used to contribute towards the A level qualification.

#### Advanced Level Music

- **Syllabus Code 9703** In the **June** session, candidates for **Advanced level** can:  
  
either
  - take Components 1 and 2 **and** choose 2 additional components from 3, 4 and 5or
  - carry forward their result from the previous June's AS qualification (Components 1 and 2) **and** choose 2 additional components from 3, 4 and 5.  
In the **November** session, candidates for Advanced level **must** have already taken the AS qualification (Components 1 and 2) in the previous June's examination. They will carry forward their result **and** choose 2 additional components from 3, 4 and 5.

### SUBMISSION DATES

**Components 2 and 6:** the deadline for receipt by CIE of work for moderation/assessment is 30 April (these components are available in the June session only).

**Components 3, 4 and 5:** the deadline for receipt by CIE of work for assessment is 30 April for the June session and 31 October for the November session.

## 6 DESCRIPTION OF COMPONENTS

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### COMPONENT 1: Listening (Music of the Western Tradition) 2 hours (100 marks)

Candidates will be required to answer 3 questions, **one** from each section.

- Sections A and B will each offer a choice of three questions on a Prescribed Topic.
- Section C will require wider knowledge of the historical, social and cultural background to both Topics and understanding of other relevant contextual and interpretative issues: a choice of four questions will be set.

No scores may be brought into the examination.

Candidates may bring their own, unedited/complete recordings of the Prescribed Works for Section A into the examination room and may consult one or more of them freely through headphones.

No recordings may be used in answering questions in Sections B or C.

#### Section A (35 marks) – The ‘First Viennese School’ 1770-1828

##### **Prescribed Works:**

Haydn	Trumpet Concerto, H VIIc:1
Mozart	Symphony no. 40 in G minor, KV 550
Beethoven	Symphony no. 5 in C minor, Op 67
Schubert	The <i>Trout</i> Quintet, D 667 (fourth movement only)

No particular recordings or editions of scores are specified. It is recommended that candidates hear more than one recording/interpretation of at least *one* of the Prescribed Works and familiarise themselves with the principal differences between them.

Detailed questions will be asked about the ways in which the Prescribed Works are typical of their period. Some questions may deal with all or part of a single movement from any of the four Prescribed Works, others may range more widely across two or more of the works or require specific types of comparison to be made (eg about instrumentation, treatment of themes). Candidates will be expected to be thoroughly familiar with the events in the music and the compositional techniques used. A sufficient understanding of the forms of the movements, and the terms most commonly used in describing these, will be needed to enable candidates to place, and identify to examiners, specific examples referred to in their answers.

#### Section B (35 marks) – Expressions of War and Peace in Twentieth Century Music

##### **Core Works:**

Vaughan Williams	‘Beat, beat, drums’ from <i>Dona nobis pacem</i>
Penderecki	<i>Trenody</i> <i>To the victims of Hiroshima</i>
Britten	<i>War Requiem</i> (last movement)

Candidates will be expected to be sufficiently familiar with the Core Works to be able to answer detailed questions about techniques of expression, eg word-painting, or to compare ways in which composers handle structure and resources or respond to their texts. They may find it helpful in expanding their answers if they have heard at least one other movement from one of the two choral works (eg *Nation shall not lift up sword against nation* from the Vaughan Williams work or *Dies Irae* from the Britten), but direct questions about individual movements other than those listed as ‘Core Works’ will not be asked.

##### **Wider repertoire:**

Candidates should also have heard and explored a range of other genres written in response to the experience (or fear) of war. Examples of such repertoire, which may include popular and/or traditional music, are given in the Notes for Guidance, to be published separately.

### Section C (30 marks)

Candidates will be expected to demonstrate that their listening in preparation for Sections A and B has been informed by a wider understanding of contextual and cultural issues appropriate to the two Prescribed Topics.

Questions will be asked about the background to the composition, performance and reception of the Prescribed and Core Works in Sections A and B, and about relevant musical or aesthetic issues. Candidates will need to have reflected critically on how music can express meanings, reflect the spirit of its time or exert influence on people's behaviour. They should be prepared to express and support judgements by argument and reference to specific instances in the music they have studied, including, in addition to the repertoire specified in this syllabus, examples from their wider, personal listening experience.

### COMPONENT 2: Practical Musicianship Coursework (100 marks) Teacher-assessed

Candidates must present **two** elements within this component in any combination. All are equally weighted and marked out of 50.

- **Element 1:** Performance of a representative selection of music in a programme of 6 to 10 minutes, performed on a single occasion and introduced by the candidate (an audience may be present at the candidate's discretion). The Performance must be submitted on tape/CD and video (if possible), assessed by the teacher and forwarded to CIE for moderation.

Performance may be on any instrument (or voice) and the music from any tradition appropriate to the instrument. The programme should present 3 or 4 short pieces which together demonstrate typical aspects of the chosen repertoire. Performances should normally be solo (or with a single accompanist), unless the nature of the instrument is such that it is traditionally only played in ensemble.

- **Element 2:** Performance throughout the course in two or more of the following:
  - Main instrument in ensemble (unless already presented in an ensemble in Element 1): this may include participation in an orchestra or choir
  - A second instrument, solo or in ensemble (must be different from any instrument used in Element 1)
  - Accompanying on main or other appropriate instrument
  - Improvisation, solo or in ensemble

The two chosen forms of activity should be sustained throughout a period of not less than 6 months and assessments should be made and recorded (on audio/video tape) on three occasions. The recordings are to be forwarded to CIE for moderation.

- **Element 3:** A set of 6 to 8 progressive composing exercises designed to develop the candidate's abilities to handle typical techniques in an established tradition, eg melodic and harmonic exercises using conventional approaches to western tonality. The chosen tradition need not be western, but must be one that is amenable to notation of a type appropriate to the chosen tradition, eg tablature or staff notation.
- **Element 4:** Two contrasting compositions, together lasting not more than 5 minutes, for two or more instruments/voices. Recordings of both pieces, acoustic or electronic, made or directed by the candidate must be submitted on tape/CD, together with *either* detailed notes on the genesis of the compositions *or* full notation.

### COMPONENT 3: Performing Coursework (100 marks) Board-assessed

Candidates will be required to perform music from any tradition that reflects a single focus, eg one substantial piece or a group of pieces which reflect a common theme, style or purpose, on any instrument (or voice). The programme should not last less than 12 minutes nor more than 20 minutes, and should be performed on a single occasion (an audience may be present at the candidate's discretion). The programme will be introduced by the candidate, orally, in a brief explanation of the principal features of the repertoire to be performed and how individual items reflect the focus.

The performance will be assessed on the range and level of technical and interpretative skills demonstrated by the candidate: the appropriateness of the music, as outlined by the candidate, will be taken into consideration.

Candidates may perform solo, in an ensemble or duet, or as an accompanist. Where two instruments are closely related (descant and treble recorder, cornet and trumpet), music for both may be presented, provided that they both contribute to the focus of the programme.

The performance must be submitted on tape/CD and video (if possible) and forwarded to CIE for assessment.

#### **COMPONENT 4: Composing Coursework (100 marks) Board-assessed**

A single composition (or group of shorter related pieces conceived as a whole) for any instrument, voice or combination lasting between 8 and 12 minutes. The composition may draw on, or be a fusion of, any traditions or styles. It should be submitted in both written and recorded (on tape/CD) forms. If the style/tradition is not precisely notatable, a full account of the composition and recording processes must be provided.

#### **COMPONENT 5: Investigation and Report (100 marks) Board-assessed**

The topic for investigation must have a clearly-discernible link with the Performing (Component 3) or Composing (Component 4) which the candidate is submitting for assessment at the same time. The link with Component 3 or Component 4 must be made explicit in an introduction to the Report.

Examples of how this link may be made are as follows:

- an in-depth exploration of background to the music performed in Component 3
- an analytic study of music which has influenced the candidate's approach to composing in Component 4
- a critical study of aspects of performing practice relevant to the music performed in Component 3
- a study of instruments and performing techniques relevant to the chosen medium in Component 4

The Report should be equivalent in length to an essay of approximately 3000 words, but need not be entirely in connected prose: other forms may be appropriate, eg one or more tabular analyses, a performing edition of an unpublished piece, or of music notated in tablature or cipher notation, or a transcription of otherwise unnotated music. The core findings of the candidate's Investigation must be supported by an accompanying tape/CD of recorded examples, carefully chosen and explained. A full bibliography and discography must be appended.

#### **COMPONENT 6: Investigation and Report (100 marks) Board-assessed (syllabus 8663 only)**

Candidates are required to choose as a single focus for detailed study a further body of music drawn from repertoire not represented in Paper 1, so, for example, if the focus is an aspect of western music, it should not be drawn from the 18<sup>th</sup> or 19<sup>th</sup> century Viennese tradition, nor be associated with the 20<sup>th</sup> century War and Peace topic.

The music studied may be drawn from any tradition. Candidates might choose to study aspects of the repertoire of an instrument, national characteristics, a genre, a composer or performer, or to compare interpretations of a single piece of music. Further details are given in Notes for Guidance, to be published.

The primary mode of investigation must be listening, to one or more pieces of music of not less than 30 minutes' duration. In most cases, a substantial amount of appropriate reading will also be essential.

The Report should be equivalent in length to an essay of approximately 2500 words, but need not be entirely in connected prose, eg detailed listening notes may document a substantial portion of the candidate's findings. The core findings of the candidate's Investigation must be supported by an accompanying tape/CD of recorded examples, carefully chosen and explained. A full bibliography and discography must be appended.