Exclusions

Syllabus **8663** must not be offered in the same session with the following syllabus:

9703 Music

Syllabus **9703** must not be offered in the same session with the following syllabus:

8663 Music

MUSIC

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

CONTENTS

1   INTRODUCTION

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

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

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

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

5   ASSESSMENT

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 5
  or
  - 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

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, Hob. VIIe:1
Mozart	Symphony no. 40 in G minor, K. 550
Beethoven	Symphony no. 5 in C minor, Op 67
Schubert	The *Trout* Quintet, D 667 (fourth movement only)

* topic to be set also in 2009, prescribed works may change

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 (e.g. 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) – Picturing Music*

Core Works:
Vivaldi	*Summer* and *Winter* from *The Four Seasons*, Op 8 nos 2 and 4
Mussorgsky	*Pictures at an Exhibition*, (i) original piano version (ii) Ravel's version for orchestra
Holst	*Mars* and *Jupiter* from *The Planets*, Op 32 nos 1 and 4

* topic will change in 2010

Candidates will be expected to be sufficiently familiar with the Core Works to be able to answer detailed questions about techniques of expression, or to compare ways in which composers handle structure and resources or respond to their stimuli. 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 pieces, from any period or tradition, for which any association between an image (visual or verbal) and music is known to be intended.

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, e.g. 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, e.g. 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, e.g. 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, e.g. 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 18th or 19th century Viennese tradition, nor be associated with the Picturing Music 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 (Section 7).

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, e.g. 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.

7   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 draw 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 <u>feel</u> 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

'Picturing Music': many listeners find that inventing imaginative stories or 'seeing' pictures aids their appreciation of music. Candidates will already be aware that they should be cautious about offering such subjective interpretations in examination answers, but they might find it useful to begin their study of this topic by discussing whether they themselves ever find the practice helpful in getting to know music that has no obvious extramusical associations. The topic itself, however, focuses on music where links between sound and text, visual image, a person's character or merely an idea, are **explicitly intended** by the composer. Candidates will need to learn to identify, describe and explain some of the ways that such associations can be suggested to the listener.

The three Core Works provide starting-points for exploring what is often loosely called 'programme' music. Although the pieces come from three different centuries no historical thread needs to be traced: it will be necessary, though, briefly to place each of the works in its own time and place. Some understanding of general musical context, therefore, e.g. of Italian baroque characteristics, or Mussorgsky's place among the Russian 'Five', should be offered to help candidates identify the particular flavour of each work in its own unique circumstances. Candidates should become thoroughly familiar with the orchestral resources required for each of the Core Works (i.e. including Ravel's orchestration of *Pictures at an Exhibition*) and be able to explain and compare how each composer uses them.

The choice of wider repertoire is at each teacher's discretion: Mussorgsky's collection of short pieces might be set against others which also form organic wholes e.g. Schumann's *Carnaval*, or Elgar's *Enigma Variations*. Each of these composers achieves unity in different ways, Mussorgsky with the recurring *Promenade*, Schumann by means of his ASCH motif and Elgar through variations on the opening theme.

Although none is included in the Core Works, French music through the ages abounds in suggestive titles: Vivaldi's contemporary, François Couperin, used them for many of the individual pieces in his harpsichord *ordres* (or suites); Saint Saëns' *Carnival of the Animals* will probably already be familiar to candidates; most teachers will probably wish to introduce their students to at least one piece by Debussy. It will not be necessary to explain the 'impressionist' aesthetic in extensive detail – the focus should be kept on the 'how', the musical techniques used for achieving effects. The tradition of writing short pieces (often for keyboard) which evoke connections with an image suggested in the title, or accompanying poem, continued in the 20th century, e.g. *L'Almanach aux Images* by Gabriel Grovlez, or later music by Ibert or Messiaen.

Candidates will **not** be expected to have studied any 'symphonic' works (such as the *Symphonie fantastique* by Berlioz - Holst did not regard his *Planets Suite* as symphonic in any way), nor ones with overtly narrative programmes, nor music for the stage (such as ballet or opera). Of course, if candidates are familiar with examples from such repertoires and refer relevantly to them in their answers they will be credited, as will candidates who cite music from other traditions.

At least two of the three questions in this section of the examination paper will be about one or more of the three Core Works. A third question will invite candidates to discuss specific features of other music of an 'illustrative' nature drawn from the wider repertoire they have studied. All music referred to should be clearly identified by its title and, where applicable, composer.

The following notes suggest some possible approaches to the Core Works, with Section B of the Listening Paper principally in mind, but they also flag up some broader themes for consideration in relation to Section C of the examination paper.

Summer and *Winter* from *The Four Seasons,* Vivaldi

The 'programmes' for the four concertos which make up the group generally known as *The Seasons* could hardly be more clearly defined: an explanatory sonnet is appended to each one, and lines and phrases from it are quoted at specific moments in the score. Candidates are not expected to have studied the score but they should be supplied with English translations (e.g. those given in the Eulenburg Miniature scores Nos. 1221 and 1223) onto which they can enter precise CD timings (related to the principal recording used) as each new effect is heard. As these two concertos offer a very accessible way in to discussion of the concept and techniques of suggesting images in music, the study of the Core Works might well start with these. If considerable help is given in relating programme to sound in *Summer*, candidates should then find it a relatively straightforward matter to carry out the same exercise for themselves with *Winter*, with fewer clues given by the teacher, perhaps along the following lines:

<u>Summer</u>
1st movement (the letters are those given in the score)

A   How is 'languish' suggested? *(Short, sighing phrases, which lack the energy needed to move forward on the first beat; attempts to get 'up'/leaps up to higher notes; weary 'drooping', descending scale.)*

B   Aural 'realism': the voice of the cuckoo *(picked out in a rising sequence by a virtuosic solo violin).*
    Brief restatement of the 'languor' ritornello links to:

C   The turtle-dove, separated from the goldfinch by a brief anticipation of the 'gentle breeze' to come.

D   Where/how does this 'sweet Zephyr' turn into a more powerful wind? *(The gentle, almost static, rustling of the breeze indicated by undulating, repeated figures, regular beat and quiet dynamic, including echoes, gives way to rushing figures in upper strings, striding ones in lower string, the 'venti impettuosi', a much 'busier' texture.)*
    Further brief restatement of the ritornello links to:

E   The shepherd. *(Solo violin with continuo; 'restless'/'disturbed' harmonies; unable to settle to a more regularly-phrased 'tune'.)*
    Return of 'Boreas' to end the movement.

Already in this short movement examples of direct aural 'realism', suggestive musical imagery and narration of changing events have been heard. As well as tracking the progress of the programme through the movement, candidates should also understand the baroque 'concerto principle' at work here i.e. the alternation of sections for tutti and solo, the more challenging technical demands of the solo part (compared with the orchestral parts), the concept of recurring ritornello material, and the role of the continuo. As they become more familiar with the music they might also notice details of orchestral texture, such as the homophonic opening of the ritornello, followed by antiphonal phrases between upper and lower strings, or the powerful effect of unison and octave doublings at the very end of the movement.

2nd movement

F How does Vivaldi represent the 'flies and bluebottles'? the shepherd? the thunder? *(1st and 2nd violins' 'biting'/'buzzing' rhythm; solo violin in a slow-moving, restless melody; sudden interruptions of loud, rapidly repeated chords)*.

Contrast the 'aural realism' of the thunder (imitating 'rumbling') which, like the cuckoo in the first movement, might be recognised without a verbal clue, with the less obvious suggestion of how the insects move – perhaps more recognisable than their characteristic sound? – and with an image of the shepherd which depends upon all the contrasts around it to make him the most prominent figure in the picture – high, slow, sustained and, of course, melodically in the foreground. There is nothing intrinsic in the music that announces 'this is a **shepherd'**: instead the solo violinist offers a metaphorical description of his mood. Candidates should note the role of tempo changes in this movement.

3rd movement

G A full-blown *moto perpetuo* storm depicted by means of a range of stock devices – thunder and lightning throughout – but where exactly is the hail? If the other aspects of the programme had not been pinpointed so precisely perhaps we might not have felt that it mattered? Candidates should be allowed to differ in their identifications. The virtuosic solo moments should be drawn to their attention and some of the technically-challenging aspects explained (and, if possible, demonstrated): rapid crossing over strings, double-stopping, high notes on the top string.

Winter

1st movement

A B C D Although the characteristic features of a European winter may not lie within all candidates' personal experience, Vivaldi's markers are so clear ('shivering', 'wind,' 'stamping feet', 'chattering teeth') that they should be able to identify these for themselves. They will need to practise describing such effects in words and explaining how the composer suggests them. In spite of the abrupt changes of texture and figuration which denote these different aspects, the movement maintains an overall unity: the opening ritornello recurs, its lower string rhythm continuing even under the chattering teeth. Candidates should by now have heard enough of Vivaldi's style to be able to distinguish some different types of harmonic movement: the circle of fifths at **C** is so striking (the tonal theory behind it does not need to be explained but its sequential pattern should be understood) that it could well be compared with contrasting examples of very stable harmony (*Summer's* 'thunder' in Movement 2 on a single repeated chord), dissonance (the opening of this movement as the strings come in, in ascending order above an intially unmoving bass) or cadential formulae of the sort equally commonly found in Mozart's music. When candidates can hear what is 'normal', they might return to the shepherd in *Summer* and recognise how the instability of the harmonies contribute to his 'restlessness' (but they will not be required to identify individual chromatic chords).

2nd movement

E The use of *pizzicato* by the 1st and 2nd violins offers a useful occasion to listen closely to the orchestral texture: below the central character (solo violin) and the rain (*pizzicato* violins *ff*) and above a conventional throbbing bass, the violas hold very long, very quiet notes: can candidates hear these? what might they represent? *(an impression of stillness?)*

3rd movement

Candidates may find the poetic conceit of 'the winds at war', and the precise nature of the Sirocco and Boreas elusive towards the end of the movement (**M** and **N**) but should have no difficulty identifying the events of **F G H I** and **L**.

Pictures at an Exhibition, **Mussorgsky**

If the Vivaldi concertos have been studied in detail first, candidates should find the transition to imagining Mussorgsky's less precisely-defined 'pictures' largely unproblematic. Not all of Hartmann's originals have survived. The *Urtext* piano edition edited by Vladimir Ashkenazy (Universal Edition UT50076) reproduces five of them. The Cambridge Music Handbook *Musorgsky: Pictures at an Exhibition* by Michael Russ (1992) offers the same five and adds one more - the Paris Catacombs): this is a particularly useful text for teachers to consult. Besides a great deal of background information about Musorgsky (as it spells his name – any appropriate transcription is acceptable in the examination) and his circle, it offers a general interpretation of the work that focuses on the way he has peopled the pictures, emphasising his interest in the Russian people as a nation and his empathy for particular individuals. It points out how the spotlight in *The Old Castle* is not on the building of the title but on a tiny figure typical of those that architects conventionally add to their drawings to give an impression of scale, a medieval troubadour, and his song; the *Tuileries* gardens and the market-place in Limoges are both bustling with people; the Polish peasant driving the Bydło, and his song, take centre-stage. Russ's interpretation of the way Mussorgsky suggests the progress of the cart also draws attention to one essential difference between painting and music – the latter moves forward in **time** and can thus more readily suggest narrative – the cart approaches, passes right in front of us and then recedes into the distance. None of the pieces is a 'frozen moment'. The technique is most apparent in the recurring *Promenade* which acts both as a linking device and as a metaphor for moving on. It often suggests a lingering thought about the previous picture, and at least once anticipates what is just round the corner (the *Ballet of the Unhatched Chicks*).

It is advisable to start by getting to know the pieces in their original form for piano solo. Candidates will not be expected to be able to comment on how pianistic (or otherwise) the performing techniques it requires are, but should develop an appreciation of variety and contrast in the use of the instrument between the different pictures and notice the subtle shading of the Promenade as it recurs. They should become alert to possibilities of 'colour' so that, when they study Ravel's orchestration, they can make arguable judgements about the appropriateness of his choices. Is the piano a monochrome instrument, one that deals only in black and white, or can it also suggest 'colour'? what can Ravel's large orchestra offer that Vivaldi's couldn't? what contribution do some of the more unusual instruments make to the range of colours on the 'palette' (e.g. the saxophone, or the battery of percussion instruments)? does the greater range of string-playing techniques available to Ravel, compared with Vivaldi, offer greater precision in relating image to music?

Mars, the bringer of war **and** *Jupiter, the bringer of jollity,* **Holst**

Issues of reception and how later generations have treated their music arise in relation to the Vivaldi and Mussorgsky pieces (e.g. Vivaldi as 'muzak' and ring tones, Ravel's orchestration, pop-music reworkings). They are especially problematic when it comes to clarifying what Holst's *Planets Suite* is 'about'. The musical legacy of *Mars*, its influence on 20th-century space and sci-fi music, especially for films, make it almost impossible for candidates to hear it with 'fresh' ears. [The budget-priced Decca CD, on its *Eloquence* label, for instance, couples *The Planets* with the theme music from *Star Wars* and *Close Encounters of the Third Kind*.]

Holst composed the music for *Mars, the bringer of war* in 1913, a year before the outbreak of World War I (making it contemporary with Stravinsky's *Rite of Spring*), although the orchestration of the whole suite was not completed until 1917. In his autograph score the names of the planets are not given – the title of each movement is the 'character' associated with each: *The bringer of war*, *The bringer of jollity*. Holst had become interested in astrology and 'the character of each planet' but said about his suite:

'There is nothing in any of the planets (*my* planets, I mean) that can be expressed in words.'

Candidates will, nevertheless, find plenty to say about the 'martial' features of *Mars*: they may find 'jollity' less easy to pin down in *Jupiter*. Those who are familiar with the words that were fitted in 1921 to the lyrical theme of its central section ('I vow to thee, my country') and which became, along with Elgar's similarly-

treated *Pomp and Circumstance March no 1* ('Land of hope and glory'), a fervently-patriotic English hymn, will, again, have a difficult task trying to 'hear' it without this association. Nevertheless, close study of the striking differences between the two pieces, in rhythms, melodies, harmonies and instrumentation, should throw up many pointers to how 'war' and 'jollity' can be said to be suggested by their music.

The two movements are the longest single pieces among the group of Core Works and writing about specific details in them will present a challenge to candidates in terms of locating their examples sufficiently precisely for Examiners to recognise which part of a movement they are referring to. Although the 'form' of these movements has no great significance in itself, some sort of shorthand labelling for it may become necessary. Each movement has a fairly clearly-defined 'beginning-middle-and-end' and this rough identification will usually be sufficient if it is backed up by recognisable descriptions of particular themes or motifs: e.g. 'the insistent rhythm on one note', the 'sliding brass chords', the 'theme introduced by tenor tuba', the 'full orchestra chord at the loudest moment'. If candidates wish to use labels such as **A** and **B** they should be reminded that they must define what these letters stand for at the start of their discussion. In *Jupiter* candidates will also need to be able to recognise and explain how themes are anticipated and varied.

[See also the notes on linking composing to the exploration of music below]

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 1 MARK SCHEME

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.

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.

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 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.

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 <u>as a whole:</u> 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;
- the 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 of Component 1 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 of Component 1, three Core Works provide a starting point for 'Picturing Music'. Candidates will readily discover a wealth of ideas to feed and stimulate their composing imaginations. Mussorgsky's use of a theme linking musical portraits is particularly appealing as a structural device as is the suite principle used by Holst with its opportunities for contrasting yet organically-linked sections.

Candidates may note that the subtleties of Vivaldi's 'aural realism' are presented within a complex and convincing musical context and may want to consider how to present such programmatic elements in a comparably sophisticated way.

There is also provision for a wider exploration of repertoire in Section B of Component 1.

John Adams' 'Short Ride in a Fast Machine' is a finely gauged orchestral miniature whose title perfectly matches its musical outworking. The use of overlapping ostinati and resultant cross-rhythms; the gradual unfolding of harmonic layers and the energising textural momentum are a useful study in the musical portrayal of a journey. By contrast, a work such as Messiaen's 'Quartet for the End of Time' considers musical representation of the 'abyss of time' and the 'stillness of eternity'.

The multi-layered pieces of Charles Ives 'borrow' material to create a sense of aural realism in the programmatic canvas. Fragments are heard from a jazz club in the stillness of the night in 'Central Park in the Dark'; marching band tunes are referenced in 'Three Places in New England'.

The harmonies and muted string sonority Bartok creates in his 'Night Music' episodes (Second Piano Concerto, 2nd Movement; Fourth String Quartet, 3rd Movement) are remarkably similar to those forming the backcloth of sound used by Ives in 'Central Park in the Dark'.

Many works of Takemitsu are rooted in the symbolism of the natural world ('Water-ways', 'Rain Coming' 'Tree Line'). Tan Dun also incorporates such elements, evoking aspects of ancient spirituality and the shamanistic culture of the rural Chinese village.

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 palette 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

UNIVERSITY *of* CAMBRIDGE
International Examinations

MUSIC (9703/02)
ELEMENT 1 WORKING MARKSHEET
JUNE 2008
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).

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International Examinations

MUSIC (9703/02)
ELEMENT 2 WORKING MARKSHEET
JUNE 2008
A/AS LEVEL

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, the Assessor, (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 on previous page)

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 on previous page)

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)*

UNIVERSITY *of* **CAMBRIDGE**
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MUSIC (9703/02)
ELEMENT 3 WORKING MARKSHEET
JUNE 2008
A/AS LEVEL

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)

....
....
....
....
....
....
....

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)*

UNIVERSITY *of* **CAMBRIDGE**
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MUSIC (9703/02)
ELEMENT 4 WORKING MARKSHEET
JUNE 2008
A/AS LEVEL

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 2008

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

Centre Number				Centre Name	June	2	0	0	8

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

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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.

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