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# MUSIC

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**Paper 0410/01**  
**Unprepared Listening**

## General comments

There was a wide range of ability displayed in this Paper. Many candidates had been thoroughly prepared and gained very high marks; at the other end of the scale, some candidates demonstrated a lack of basic musical knowledge in most areas. The identification of instruments was reasonable, but the recognition of musical periods, composers and genres was less good. There was also a problem with the understanding of texture, with many candidates using the technical terms incorrectly. In general, candidates answered *A1* reasonably well, but the responses to *A2* were very disappointing. The questions on music from around the world in **Section B** were generally well answered. As in last year's examination, there was a wide range of achievement in **Section C**, with some candidates achieving full marks, and others gaining very few.

## Comments on specific questions

### **Section A**

*Music A1*

#### **Question 1**

Strings/violins. Very well answered.

#### **Question 2**

Tenor/high male. Well answered.

#### **Question 3**

The melody starts with an ascending interval, and moves mainly in leaps. Well answered.

#### **Question 4**

(French) horn. Fairly well answered, although many candidates referred to the text and stated bugle. There were also suggestions of trumpet, trombone and tuba, as well as non-brass instruments.

#### **Question 5**

Arpeggios/The same as the voice in the previous bar. A variety of responses.

#### **Question 6**

Tremolo chords/Vocal melody/Horn arpeggios/Fanfares/Dialogue between horn and voice/Gradual crescendo to climax. Each of these responses gained a mark, and a large number of candidates got full marks.

#### **Question 7**

Minor third. A variety of responses.

#### **Question 8**

Britten. A variety of responses.

*Music A2*

**Question 9**

Cor anglais. Very few candidates identified the cor anglais, although some gave oboe which was accepted by the Examiners. Many suggestions of clarinet, and other instruments including violin and trumpet.

**Question 10**

Andante. Well answered.

**Question 11**

C major/Perfect. Fairly well answered, although many suggestions of G major.

**Question 12**

Fewer instruments/No bass line/Semiquavers rather than quavers/Arco rather than pizzicato. Poorly answered in general.

**Question 13**

A sixth. A variety of responses.

**Question 14**

- (a) Romantic. Not well answered. Although few candidates suggested the Twentieth Century, many stated Baroque or Classical.
- (b) Use of cor anglais/Viola melody/Long lyrical melody/C major to E major modulation. Very poorly answered indeed. Many statements about the music were entirely incorrect. Others used vague phrases such as "it expresses feelings in nature" but made no reference to the music.
- (c) Overture. Poorly answered.

**Section B**

*Music B1*

**Question 15**

Metallophone/Trompong/Bonang. Reasonably well answered.

**Question 16**

Monophonic. Reasonably well answered.

**Question 17**

Pentatonic. Well answered.

**Question 18**

4/4. Well answered.

**Question 19**

Gamelan. Well answered.

**Question 20**

Bali/Java/Indonesia/Far East. Well answered.

*Music B2*

**Question 21**

Guitars/Bandolims/Bandolas. Well answered.

**Question 22**

The instruments play a descending scale. Well answered.

**Question 23**

A minor. Poorly answered. Many candidates stated C major despite the obvious minor key.

**Question 24**

It plays single/plucked/pizzicato notes as opposed to tremolo/strumming. Well answered.

**Question 25**

Turn. Very well answered.

**Question 26**

Brazil. Almost all candidates answered correctly.

*Music B3*

**Question 27**

Pipa (Ch'in/Koto/Shamisen/Biwa) or plucked string instrument. Fairly well answered, although Sitar was often suggested.

**Question 28**

Tremolo/strumming. Fairly well answered.

**Question 29**

Two part texture: prominent melody with single notes in bass *or* single line melody/monophonic with wide leaps; thin.

Despite a number of ways of getting the marks, this question was very poorly answered, with a large number of candidates describing the texture as homophonic.

**Question 30**

The music gets slower and quieter. Very well answered.

**Question 31**

Far East. Well answered, although India was often suggested.

**Section C**

*Music C1*

**Question 32**

G minor. Poorly answered. Many candidates suggested B flat major because of the key signature, but many others suggested keys which bore no resemblance to the key signature at all.

**Question 33**

G F D F E flat C. Many candidates gained at least some marks on this question.

**Question 34**

B flat major/Perfect. Fairly well answered.

**Question 35**

Similarity: Same melodic shape (or same melody/same intervals). Fairly well answered.

Difference: It is now in a major key (or different key). Fairly well answered.

**Question 36**

The same music as the violins in bars 27 – 28/an arpeggio. Reasonably answered.

**Question 37**

Oboe. Poorly answered. Many candidates suggested flute.

**Question 38**

Interval A: Minor third. Fairly well answered.

Interval B: Perfect fourth. Fairly well answered.

**Question 39**

X: VI. Poorly answered.

Y: II<sup>7</sup>b. Poorly answered.

Z: V. Fairly well answered.

Many candidates suggested IV at different points, even though this was not one of the options.

**Question 40**

Minuet. Poorly answered.

**Question 41**

Schubert. A variety of answers.

<p><b>Paper 0410/02</b> <b>Prepared Listening</b></p>
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**General comments**

**Section D** was extremely well answered. It is very pleasing that Centres are studying the prescribed world focus in the required detail. **Section E** contained a wider range of achievement. While many candidates were thoroughly prepared, others appeared not to know their set work at all. This was also commented upon in last year's report, and it was disappointing not to see an improvement in this section of the Paper.

**Comments on specific questions**

***Indian classical music***

*Music D1*

**Question 42**

- (a) Voice. Sarangi. Tambura/sarod/sitar. Any two instruments gained the marks. Well answered.
- (b) There is a melody and a drone. The melody is doubled heterophonically. Fairly well answered.

**Question 43**

- (a) Alap. Well answered.
- (b) Improvisatory character/free use of metre/rhythm/no tabla accompaniment. Well answered.

**Question 44**

Tabla. Well answered.

**Question 45**

Tala. Reasonably answered, although some candidates suggested raga.

**Question 46**

- (a) It is slow/free. Well answered.
- (b) It becomes faster/more regular. Well answered.

*Music D2*

**Question 47**

Sarod/Sitar/Tambura. Well answered in general, although some candidates suggested Santur.

**Question 48**

Pitch bending/Slide/Glissando. Very well answered.

**Question 49**

- (a) Jhala. Well answered.
- (b) The music is fast with a regular rhythmic pattern and is accompanied by the tabla. Any two points gained both marks. Most candidates gained at least one.

**Question 50**

It plays very fast rhythms which alternate with steadier rhythms. It provides a continuous background to the accompanying instrument. Fairly well answered.

**Question 51**

A cross between a scale and a melody. It has very strict rules. Ragas are associated with particular times of the day and night. There are different ascent and descent patterns. Very well answered in general. Most candidates got at least the first point, and many others gained all three marks.

**African Music**

*Music D3*

**Question 52**

Sansa/Mbira/Ubo/Likembe. Well answered.

**Question 53**

Ostinato. Well answered.

**Question 54**

(a) Sticks/claves. Well answered.

(b) It plays a fast syncopated pattern which is repeated/ostinato. Fairly well answered, although few candidates commented in enough detail to get all three marks.

**Question 55**

(a) Rattle/shaker/maracas. Well answered.

(b) It plays equal length notes/not syncopated. Reasonably answered.

**Question 56**

They sing the same melody an octave lower. They repeat some of the notes. Fairly well answered, although not many candidates provided the detail necessary for two marks.

*Music D4*

**Question 57**

Xylophone/Balo/Balofon. Well answered.

**Question 58**

Syncopated/Offbeat. Reasonably answered.

**Question 59**

There are contrasting loud and soft passages. Well answered.

**Question 60**

It ascends and then descends by step. This question was very poorly answered. A large number of candidates did not describe the melodic shape at all but wrote about the dynamics.

**Question 61**

Voice 1 is male, voice 2 is female. Very well answered.

**Question 62**

The music is the same but with small variations. Fairly well answered.

**Question 63**

Slide/Glissando/Pitch bending/Embellishment/Ornamentation/Shake/Tremolo. Well answered.

**Bach: Brandenburg Concerto, No. 2**

*Music E1*

**Question 64**

Oboe. Well answered.

**Question 65**

The same as the flute/violin but in a different key. Most candidates got the first part of this answer but fewer commented on the different key.

**Question 66**

- (a) At the beginning. Well answered.
- (b) It is now in a minor key. Reasonably answered.

**Question 67**

Descending sequence. Well answered.

**Question 68**

G minor/Perfect. Fairly well answered.

**Question 69**

- (a) Concertino. A variety of answers.
- (b) Ripieno. A variety of answers.

*Music E2*

**Question 70**

D minor. Well answered.

**Question 71**

Andante. Fairly well answered, although many candidates suggested Allegro.

**Question 72**

Imitation. A variety of responses.

**Question 73**

It plays continuous quavers based on broken chords except at cadences when it plays crotchets. Few candidates commented with enough perception or detail to get both marks.

**Question 74**

A minor/Perfect. A variety of suggestions.

**Question 75**

Trumpet and ripieno strings. Many candidates identified the trumpet, but fewer stated the ripieno strings. Many candidates named instruments which do not appear in any movement at all.

**Question 76**

It is major/D major/It has an F#/Tierce de Picardie. Well answered.



**Haydn: Symphony No. 103 (The Drum Roll)**

*Music E3*

**Question 77**

A timpani roll on E flat. Well answered.

**Question 78**

Bassoon. Well answered.

**Question 79**

It is faster. It is in 6/8. There is no bassoon. Most candidates got at least some of the marks.

**Question 80**

E flat, F. A wide variety of answers, mostly incorrect.

**Question 81**

23 – 28 are homophonic/chordal but 33 – 38 is in octaves/unison/monophonic. Very poorly answered, with many inaccurate uses of terminology.

*Music E4*

**Question 82**

Allegro con spirito. Most candidates got at least Allegro for one mark.

**Question 83**

E flat/Perfect. A variety of answers.

**Question 84**

Octave lower. Cellos and basses play. Second violins play semiquavers. Some candidates identified that the music was an octave lower, but few got the second mark.

**Question 85**

Tonic/pedal. Very poorly answered.

**Question 86**

Descending sequence. Well answered.

**Question 87**

First subject. Well answered.

**Question 88**

Oboes. Very poorly answered.

***Tchaikovsky: The Nutcracker Suite***

*Music E5*

**Question 89**

Tonic pedal. A variety of responses.

**Question 90**

Plagal. Very few correct answers.

**Question 91**

Octave higher. It is louder. Percussion play. Brass play. Flutes double the melody. Most candidates got at least one mark.

**Question 92**

34/42. Poorly answered.

**Question 93**

A, C. A wide variety of answers, mostly incorrect.

**Question 94**

Syncopated/Offbeat. Poorly answered.

**Question 95**

It gets faster/stringendo/accelerando. Well answered.

*Music E6*

**Question 96**

B minor. Reasonably answered.

**Question 97**

The violas play the theme at the same pitch. A variety of responses.

**Question 98**

Flute/oboe. Well answered.

**Question 99**

There is a melody in octaves with quaver scales from woodwind and a homophonic accompaniment. Despite a large number of points which could have been made, many candidates got no marks, as they made no reference to the texture of the music at all.

**Question 100**

The music gives the impression of being in 2/4/Hemiola. Very few candidates recognised this distinctive rhythmic feature.

**Question 101**

Rallentando/ritenuto. Some correct answers, but many candidates suggested diminuendo.

**Question 102**

Valse des fleurs/Waltz of the flowers. Some right answers, but many incorrect suggestions. Some of the suggested answers did not come from the Nutcracker Suite at all.

***Debussy: Prélude à l'après midi d'un faune***

*Music E7*

**Question 103**

They are muted/con sordini/stopped. Well answered.

**Question 104**

Bar 1 is chromatic. Bar 2 is whole tone. Poorly answered in general.

**Question 105**

Oboe. Reasonably answered.

**Question 106**

B, A. A wide variety of answers, mostly incorrect.

**Question 107**

Very prominent. Poorly answered.

**Question 108**

The music gets gradually faster but then slows down at the end. There is use of rubato. Well answered.

*Music E8*

**Question 109**

It is now accompanied. Doubled by 2<sup>nd</sup> flute. Different rhythm. One different note. Many candidates got at least one mark.

**Question 110**

Tremolo and Sur la touche. Many candidates recognised Tremolo but few identified Sur la touche.

**Question 111**

Double stopping. A variety of responses.

**Question 112**

In bar 8, the harp plays in octaves. A variety of responses.

**Question 113**

Horns and violins. Few candidates identified both instruments.

**Question 114**

Antique cymbals/cymbales antiques. Fairly well answered.

**Question 115**

E major/Chord I/Tonic. Fairly well answered.

<p><b>Paper 0410/03</b></p>
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<p><b>Performing</b></p>
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### **General comments**

The Moderators were pleased to hear an extremely wide variety of music played on a range of instruments. The standard of performance was generally extremely pleasing, with some outstanding solo playing and singing. More importantly, an increasing number of candidates played solo pieces which were within their technical grasp, and this resulted in confident and musical performances. It is much more satisfying, for both the candidate and the Moderator, if a candidate performs a piece they know well and can play confidently, rather than struggling through a piece which is simply too difficult.

### **Ensembles**

The quality of ensemble performance has improved considerably since last year, and the majority of Centres provided ensemble opportunities which were a good match for their candidates' abilities. Many Centres had clearly spent much time and effort in organising genuine ensembles, and this was appreciated by the Moderators. There were, however, a few examples of ensembles in which candidates who had demonstrated solo skills at a high level performed ensemble parts which made insubstantial music demands. This was often where single lines were performed on keyboards – for instance, the cello part from a baroque sonata played with a cello voice on a keyboard. Such performances tended to be severely over-marked.

There were still some examples of ensemble performances which were simply solos accompanied by more than one instrument. This does not allow the candidate to demonstrate the musical interplay required in a true ensemble performance.

Centres are reminded that where an ensemble consists of more than one instrument of the same type, it is impossible for the Moderator to know which performer is the candidate, if no further information is provided by the Centre.

### **Assessment**

The assessment of the performing coursework has improved considerably since last year in most cases. The marking of candidates at the middle to lower end of the ability range in particular has been much more realistic.

Centres are reminded that half-marks should not be used.

Many Centres provided extremely helpful comments in the space provided on the working marksheet. It is very useful to the Moderator to receive the Teacher's view of the performance, and the Moderators would encourage more Centres to do this.

### **Presentation of coursework**

Many Centres organised the recordings extremely efficiently, with clear announcements of candidates' details and the recordings appearing in candidate number order. However, some Centres presented the tapes in a more haphazard manner, and this made the Moderation extremely difficult. Please bear in mind that the Moderators need to be able to find both the solo and ensemble recording of a particular candidate with ease. This is best achieved if the recordings appear in candidate number order with the solo and ensemble performance for each candidate together.

It is vital that Centres record the performing coursework on a separate tape from the composing, as different Moderators deal with these components.

Centres are reminded that copies of the music should be enclosed for both solo and ensemble performances wherever possible.

An increasing number of Centres are choosing to submit their coursework on CD and this is welcomed. However, it is important that Centres check that CDs can be played on normal stereo equipment before they submit the coursework. It is also extremely helpful if a list detailing the contents of each track is included with the CD.

<p><b>Paper 0410/04</b></p> <p><b>Composing</b></p>
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### **General comments**

The range of work submitted for this component was as wide as ever. There were fewer very ambitious pieces than last year, but it was good to observe that the majority of candidates had presented three worthwhile compositions, from which they had clearly learned a great deal.

In many Centres, the requirements of the new Syllabus had been fully implemented and internal marking represented a realistic appraisal of the work submitted. However, there was much very lenient marking, which was not in accordance with the descriptors given in the marking criteria. Instances of low marking were very rare indeed. There were several Centres where the rank order of candidates was demonstrably inaccurate.

A number of Centres did not follow the instruction that the recordings of Performances and Compositions must be on separate tapes. Performing and Composing are dealt with by different teams of Moderators and thus the recordings have to be sent on to different people. It causes unnecessary delays and complications if this instruction is not followed.

A significant number of Centres submitted work for the first time this year. For their benefit (and as a useful reference for all Centres), some extracts from last year's Report are included below, with detailed comments about each individual assessment criterion.

### **Specific comments**

Candidates in some Centres submitted compositions that were more in the nature of harmony exercises than original compositions; in many cases, these were harmonisations of a given melody. Work of this kind is not required under the new Syllabus and the assessment criteria are not designed for marking such exercises. It is not possible to accept marks under the heading of *Ideas* if the basic conception of a piece is a given melody, since that melody is not the candidate's own work. Similarly, if a melody is given, the structure of the piece is pre-determined, so marks cannot be accepted under the heading of *Structure*. The Syllabus requires all candidates to demonstrate familiarity with the basic principles of traditional harmonic language, but this should be done by submitting at least one composition that is in a traditional, tonal style. Harmony exercises may have their place within a course of study, but no provision is made for their assessment as part of a candidate's final submission.

The degree of harmonic understanding demonstrated by this year's candidates was, inevitably, variable. One of the most common problems was the inability to understand the harmonic implications of a melody – harmonising a dominant outline in the melody with a tonic chord was one of the most frequent shortcomings.

Some Centres gave marks under the heading of *Notation* for all three of a candidate's pieces, but did not submit three scores. The Moderators have no evidence for the existence of a notation unless the score is included in the submission, and cannot accept marks under this heading in the absence of a score.

The Syllabus clearly states that all compositions must be presented in the form of a score and a recording. Some Centres presented recordings of only one or two pieces from each candidate, which does not fulfil the requirements.

There were a few cases where neither a score nor a recording was presented. In such cases, the Moderators have no evidence for the existence of the piece in any form, so no marks for these pieces can be accepted.

It was good to observe that many candidates were using computer notation programs, thus developing their ICT skills through the Music Syllabus. The quality of programs used varied widely, from fully professional products such as Finale or Sibelius to a range of far less sophisticated packages. Some programs are not capable of dealing properly with enharmonic spellings of all notes: it was not uncommon to find chords notated very oddly (e.g. a chord of F sharp major with F sharp, B flat and C sharp) as a result of such limitations. The horizontal spacing of notes in some programs can also be very inflexible, sometimes resulting in a highly confusing vertical arrangement of parts on different staves. In fact, some candidates might gain higher marks for a hand-written score than for a poorly presented computer score.

The same applies to computer scores where the notes have been input in real time and no subsequent editing has been done. This can lead to rhythmical confusion (e.g. a demisemiquaver followed by a string of rests, when a staccato crotchet was really intended) and to harmonic inaccuracy (especially if enharmonic rules have not been followed). The Moderators would not wish to restrict the use of notation programs, but wish to stress that scores produced in this way must be given the same scrutiny as any hand-written score. High marks should not be awarded just because the score looks professional, particularly if it contains errors that can be avoided by careful editing.

Some candidates presented their pieces in the form of a set of parts rather than a score. This is not helpful to the Moderators and should be avoided. In many cases the parts had been generated on the computer, so it ought not to be too difficult to assemble them into a proper score.

There were fewer graphic scores this year than last. A high proportion of the pieces that had been notated in this way would have been perfectly capable of being written out in conventional staff notation, and would have been more effectively notated in this way. Graphic notation is not always a suitable alternative.

The quality of recordings was generally acceptable this year. A few recordings on CD proved impossible to play on hi-fi equipment and could only be read on the computer: such recording formats should be avoided whenever possible, since the resulting sound quality is invariably poor. It should be emphasised that the Moderators are not expecting studio quality sound reproduction, but ask only that recordings, whether on CD or cassette, should be playable on ordinary, domestic hi-fi equipment.

#### *Extracts from the 2002 Report*

#### **Ideas**

This criterion is perhaps best understood in two ways: the basic idea of a piece – the nature of its fundamental concept – and the musical ideas through which this is expressed and brought to life. A number of important decisions govern the concept of a piece, and candidates should be encouraged to ask themselves various questions at the outset: what is the piece about (is it descriptive, programmatic, a setting of words, or is it to be an entirely abstract piece)? – what mood or atmosphere does it seek to convey to the listener? – what musical language is most appropriate for it (tonal, based on Western scales, major or minor, whole-tone, or on a scale derived from the indigenous music of a particular country or region, or on some other language such as a 12-note series)? – which instruments are to be used? Once questions of this kind have been asked, the task is to find appropriate musical themes to articulate the concept. It is often better to think of melody and harmony as one thing, rather than writing a melody and then trying to harmonise it, or to think of harmonies first and derive melody from them. Block chords (especially parallel triads at a low pitch in a piano left hand part) are not necessarily as interesting as a figuration based on the chords, which need not be very difficult to achieve. If the structure of the piece, as it emerges, demands contrasting themes, it is important to make them sufficiently different for their function to be recognisable, yet not so different that they sound as if they belong to different pieces. In most cases, the stronger the musical ideas, the better the piece will be. This often requires quite a lot of refinement during the composing process, rather than assuming that first ideas are best.

Some of the pieces presented this year came close to achieving the ideals outlined above. A much higher number, however, showed weakness in several aspects. The overwhelming majority of pieces were tonal (in the broadest sense of the word), from very traditional piano pieces to songs in hard rock style. Many candidates had tried to be too ambitious: some of the most successful pieces were also the simplest and most direct. The use of tonal language demands close attention to be paid to the relationship between melody and harmony, but many candidates needed to think more consciously about this aspect of their work. In general, more revision of pieces might have led to more satisfactory outcomes for several candidates.

#### **Structure**

Two approaches to structure dominated in this year's compositions: pieces in ternary form were in the majority, but there were also several sets of variations. These relatively simple structures often produced quite effective pieces, while more ambitious forms often proved too difficult for candidates to handle. Structures which demand the ability to write modulatory sections, for example, are very difficult at this level. There were some attempts to write pieces in binary form, often using neo-baroque textures and harmonic clichés, but which did not manage to make the modulatory scheme sufficiently clear. The same applied to a number of sonatina movements in the manner of Clementi, and to a few brave efforts to use a full sonata form. There were several candidates who did not seem to have considered the structure of their pieces at all. A few pieces were so short that they consisted of a single paragraph of music – sometimes as short as eight or twelve bars – and this does not give adequate scope for a recognisable structure to emerge.

## Use of medium

Useful though they are, electronic keyboards and synthesisers have several disadvantages. If a piece is written for acoustic instruments which are not available in the Centre, it is better to simulate the instruments on a keyboard than to deprive a candidate of the opportunity to hear it in a way which comes reasonably close to the intended sounds. However, the range of the acoustic instruments needs to be kept in mind, since there is no limit on a keyboard other than the range of the keyboard itself (and with computer simulations even this can be exceeded). Instrumental parts which go beyond the range of the acoustic instruments should be avoided. This does not apply, for obvious reasons, if the piece is intended for keyboard or synthesiser. However, the majority of such pieces this year used a more imaginative selection of voices. There is a clear distinction to be made here, and this should be borne in mind by Teachers when they are advising their pupils. Similarly, it is important to bear in mind what is idiomatic for particular instruments to play (or even, in some cases, what is possible). Vocal parts in several pieces this year demonstrated the pitfalls: the parts were written an octave higher than they were sung, but spanned a range which went too low at the sung pitch, especially for female vocalists. Some understanding of this aspect of the process, even if it is only theoretical, can help to avoid such problems. This also impinges on the question of notation: parts should be written at whatever pitch they are intended to be performed (taking into account the normal requirements of transposing instruments, e.g. the clarinet or saxophone, which can be presented either at concert pitch or at transposed pitch).

## Compositional technique

At this level it is not expected that many candidates will be able to demonstrate a high level of technique: this comes with practice and experience. However, the ability to extend initial ideas into full sections is expected, as is the ability to judge issues of balance between phrases and sections within a whole piece. The ability to recognise the harmonic implications of a melody and to find appropriate harmonies is a very important aspect of technique, which was a serious weakness in many of this year's compositions. Some candidates used counterpoint in their pieces, with varying degrees of success. Fugal and canonic devices tempted a few, who perhaps misjudged the level of technical expertise needed for this type of work. There were some effective instances of the use of irregular metres such as 5/4 or 7/8.

Candidates should be assessed on the basis of their own individual work. They are not expected to compose genuinely original compositions – indeed, it is usually more productive if they have some kind of model in mind which they can imitate in their own way. However, they should not rely on the standard introductions and endings that can be accessed at the press of a button on an electronic keyboard. Several candidates had used these facilities this year, with the result that the beginning and end of their pieces sounded out of place, with more advanced harmony, more sophisticated sounds and a generally more professional feel than the main body of the piece. The ability to write effective openings and endings is a very important aspect of technique which candidates should be encouraged to develop.

## Notation

Although alternative forms of notation [to staff notation] are permitted, some served very little purpose as a record of the candidates' aural imagination expressed in terms of written signs and symbols. Notation exists in order to allow someone other than the composer to understand the music and to know how it is meant to go. A song cannot be sung unless one knows the notes and rhythm of the melody. Consequently, the words alone, written out with guitar chords, do not transmit the essence of the song effectively. Guitar chords on their own do not say anything about rhythm, strumming or plucking patterns, all of which directly affect the value of the score. In other words, if the music is capable of being notated, it should be notated, as fully as possible.