

IMPORTANT NOTICE

Cambridge International Examinations (CIE) in the UK and USA

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

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

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

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

MUSIC

GCE Ordinary Level (Syllabus 6020) Available in November only

CONTENTS

	<i>Page</i>
GENERAL INFORMATION	1
AIMS	1
ASSESSMENT OBJECTIVES	2
SCHEME OF EXAMINATION	
Listening	3
Melody, Harmony & Analysis	5
Performing	6
HARMONIC VOCABULARY	11

NOTE

Additional copies of this syllabus can be ordered from CIE Publications. When ordering please quote the reference number to be found on the back cover of each of these documents.

GENERAL INFORMATION

- *Set Works* The prescribed editions should be available for purchase; schools are advised to order copies as early as possible.

AIMS

- To enable candidates to acquire and consolidate a range of basic musical skills, knowledge and understanding through the activities of listening and performing and through the study of harmony and analysis.
- To assist candidates to develop a perceptive, sensitive and critical response to the main historical periods and styles of Western music.
- To help candidates to recognise and understand the music of various non-western traditions, and thus to form an appreciation of cultural similarities and differences.
- To provide the basis for an informed and lasting love and appreciation of music.
- To provide a foundation for further study in music for those candidates who wish to pursue their studies at a higher level.

ASSESSMENT OBJECTIVES

The examination will reward candidates for positive achievement in:

1 LISTENING

- aural awareness, perception and discrimination in relation to Western European music of the baroque, classical, romantic and 20th Century periods;
- identifying and commenting on a range of traditional music from cultures in different continents;
- knowledge and understanding of one Prescribed Work.

2 MELODY, HARMONY and ANALYSIS

- melodic composing, with or without words;
- harmonising a given melody;
- adding a melody to given harmony;
- analysing chords, modulations and melodic features.

3 PERFORMING

- technical competence on one instrument;
- interpretative understanding of the music performed.

SCHEME OF EXAMINATION

All candidates are required to take Components 1, 2 and 3 as follows:

Component	Title	Duration	Weighting	Marks
1	Listening	2 hours	40%	100
2	Harmony and Analysis	1 ¼ hours	30%	75
3	Performing	10 minutes	30%	75

COMPONENT 1: LISTENING

Weighting: 40%

Written Examination Paper (2 hours)

Through a series of extracts recorded on CD, Part 1 of this component will test candidates' aural perception skills and their knowledge and understanding of a wide range of music. Part 2 will test their knowledge of one Prescribed Work. All questions in Part 1 will be compulsory, but there will be a choice of Prescribed Works in Part 2. Some questions may require a single-word answer, a short sentence or a brief essay, while others may be in multiple-choice format. Candidates must be able to follow a skeleton score and to write a short dictation passage in conventional musical notation.

There will be timed pauses between each playing of the recorded extracts. The length of the pauses will vary, according to the length of the extracts and the nature of the questions. In Part 1 the pauses will be pre-recorded on the CD. In Part 2 invigilators will be instructed, through a detailed time sheet, to use the pause button to make the timed silences where required, using a stop-watch to measure the correct length of time.

Part I: Unprepared Listening (approximately 1 hour 10 minutes) (65 marks)

Questions will be set on the following extracts:

Section A Music of the Western Tradition (Baroque, Classical, Romantic and 20th Century styles) (45 marks)

- 1 A single extract with skeleton score. Questions will test knowledge drawn from the following: rudiments; recognition of chords, keys and cadences; simple rhythmic and/or melodic dictation. Candidates will also be required to identify the period of the music and to suggest the name of a likely composer. The extract will be played four times.
- 2 A single extract with complete score, different in period from the first extract. Questions will test the ability to make detailed observation of stylistic and compositional features in the music, including instrumentation. Candidates will also be required to identify the period of the music and to suggest the name of a likely composer. The extract will be played four times.
- 3 Three short extracts without score, which may be from any of the styles of music covered by this section of the examination (and which may or may not include a further extract or extracts from the periods or styles covered by extracts 1 and 2). Candidates will be required to identify the period and/or genre and/or composer and/or style of each extract in a multiple choice question, and to write a *brief* sentence explaining what main feature or features of the music led them to their identification. Each extract will be played twice.

Section B Music around the World (traditional African, Chinese, Indian, Indonesian, Japanese and Latin American music)
(20 marks)

- 4 Three short extracts without score. Candidates will be required to identify the culture or tradition to which each extract belongs and to recognise the types of instruments and effects used. Exhaustive and specialised knowledge of every aspect of world music is not required: it will always be possible for candidates to answer any question using the descriptive terminology associated with Western European music. Each extract will be played twice.

Questions will not go beyond the following broad headings:

African Music:

Music of the Shona, Zulu, Mandinka, Chopi peoples;
Vocal music;
Drum ensembles; Xylophone ensembles;
Instruments: *Kora, Gonje, Mbira, Balafon, Xalam*.

Chinese Music:

Folk song;
Opera;
Instruments: *dizi, sheng, xiao, suona, erhu, guzheng, pipa, yangqin*.

Indian Music:

Raga, Tala, Gat;
Folk Song;
Instruments: *Vina, Sitar, Sarod, Sarangi* (bowed lute), *Tabla, Mridanga* (barrel drum).

Indonesian Music:

Javanese and Balinese Gamelan music: the main similarities and differences between the two types;
Sléndro and *Pélog* scales;
Music for dance and for drama;
Instruments: Metallophones, Gongs, Drums.

Japanese Music:

Gagaku;
Music for *Nó* and *Kabuki* drama;
Instruments: *Ryúteki, Hichiriki, Shó, Biwa, Koto, Shamisen, Shakuhachi*.

Latin American Music:

Amazonian, Andean, *Mestizo* styles;
Instruments: Trumpets, Panpipes, *Kenas*, Flutes, Guitars, Harps, Marimbas.

Part 2: Prepared Listening (approximately 50 minutes) (35 marks)

Candidates will be required to answer questions on one Prescribed Work out of two set in any year. These may consist of complete works, or of one or more movements from a longer work. One of the Prescribed Works will be changed each year. Candidates will not be permitted to take scores into the examination.

Prescribed Works for 2005 are:

Prokofiev: *Classical Symphony*, (movements 1 and 2 only) Boosey and Hawkes Orchestral Anthology
*Purcell: *Dino and Aeneas*, (act III only) vocal score, edited Dent and Harris, Oxford University Press

* to be set again in 2006

Section C Recorded Extracts from Prescribed Works, with Skeleton Scores
(15 marks)

- 5 One extract from each Prescribed Work will be played. A skeleton score of each extract will be provided in the question paper. Candidates will be expected to select *one* extract and to answer questions on any aspect of the music in the extract (whether or not it is shown in the skeleton score); there may also be questions on the music which comes before or after the extract itself. Each extract will be played twice.

Section D More Detailed Study of one Prescribed Work
(20 marks)

- 6 A group of three or four questions will be set on each Prescribed Work. Candidates will be required to demonstrate a more detailed knowledge of *one* Prescribed Work by answering all the questions on that work. Questions will test candidates' background knowledge of both the work and the composer. The final question will take the form of a short essay.

COMPONENT 2: MELODY, HARMONY and ANALYSIS

Weighting: 30%

Written examination paper (1 ¼ hours) (75 marks)

This component will test candidates' understanding of melody and harmony through questions involving melody writing (with or without words), harmonising a given melody, adding a melody to given harmony and analysing aspects of the melody and harmony of a given passage. There will be three questions and candidates will be required to answer all of them.

- 1 Candidates must choose **either** (a) Melody Writing **or** (b) Word Setting

(a) Melody Writing

Either (i) the opening rhythm **or** (ii) the pitch of the first four notes will be given. All candidates must base their melody on the given idea.

Candidates must compose a melody for any Western European melody instrument of their choice. The instrument must be specified and the suitability of the melody for the stated instrument will be taken into account by the examiners. Care must be taken over the structure, shape and balance of the melody, which should contain at least two main phrases. A melody of less than eight bars is unlikely to fulfil these requirements; a melody of more than 20 bars may be too long to demonstrate the economic use of material. Within these limits, however, candidates must judge the length of the melody for themselves.

(b) Word Setting

A short verse of a poem will be given (not less than four lines and not more than eight). Candidates must write a setting of these words for unaccompanied voice. The type of voice must be specified (soprano, alto, tenor or bass) and the suitability of the setting for the stated voice will be taken into account by the examiners. Care must be taken over the rhythm and underlay of the words, and over matching the mood of the setting to the meaning of the verse. Words should not be repeated unless there is clear justification in the nature of the setting.

In both options candidates may include modulation if they wish, or if it is appropriate to the style of their melody. However, modulation is not compulsory in either option.

2 Harmonisation

A passage of music in simple four-part harmony will be given. In one phrase (not longer than four bars) the melody alone will be given and candidates will be required to harmonise it by adding a bass part and suitable chord symbols (Roman numerals, guitar chord symbols or figured bass may be used, or any combination of these, provided that candidates make their intentions clear and unambiguous). In another phrase (not longer than four bars) the complete harmonic framework (alto, tenor and bass parts) will be given and candidates will be required to add a suitable melody in the soprano part.

3 Analysis

A short passage of music in a simple piano style will be given. Candidates will be required to analyse the harmony of this passage or part of it by adding suitable Roman numerals (no other method will be permitted in this question). Candidates will also be required to identify modulations to closely-related keys and to recognise the melodic use of passing-notes, accented passing-notes, appoggiaturas and upper and lower neighbour (auxiliary) notes.

COMPONENT 3: PERFORMING (marked out of 50 marks weighted to 75) Weighting: 30%

This component will test candidate's technical competence and interpretative understanding through a performance of their own choice of music. The performance must consist of **either** two short, contrasting movements or pieces, **or** a single more substantial piece. Performance time should not be less than five nor more than ten minutes. At least one piece must be *fully* notated, using any system of notation appropriate to the instrument on which the performance is given.

Candidates should normally present their performances as a solo, with or without accompaniment. In cases where the instrument chosen is, by its very nature, an ensemble instrument, candidates may perform in a small ensemble of not more than four performers; the candidate's part must not be doubled by any other performer. Candidates will be required, where necessary, to provide their own accompanist, who may also not be an examiner.

Candidates may perform on **one** of the following:

(a) a western instrument:

any standard wind, brass, string or keyboard instrument, tuned percussion, a group of untuned percussion instruments (e.g. drumkit), acoustic or electric guitar, harp or electronic keyboard;

(b) a non-western instrument:

any instrument from the indigenous musical traditions of Africa, Asia or Latin America (but candidates wishing to offer such an instrument must take account of the requirement that at least one piece must be fully notated);

(c) voice.

Candidates should perform music appropriate, in its technical and musical demands, to their stage of development at the time of the examination. They will be given positive credit for the following:

- (i) the range of their technical and musical skills;
- (ii) their accuracy in playing the notes and rhythm;
- (iii) their choice and control of tempo;
- (iv) their sensitivity to phrasing and expression;
- (v) their technical control of the instrument.

Candidates will be examined by two examiners (appointed by the Centre) at a live performance. The video camera should be positioned in order to ensure a clear view of the candidate/s being assessed. Audio and video recordings must be submitted to UCLES for external moderation by 15 November.

ASSESSMENT CRITERIA FOR PERFORMING

The performance will be marked out of 50: 10 marks being awarded for each of 5 criteria.

1 The range of technical and musical skills demonstrated

When assessing candidates' performing skills under this heading, two factors must be taken into account:

- the technical difficulty of the music;
- the candidate's ability to perform it successfully.

Candidates should perform music that is appropriate, in its technical and musical demands, to their stage of development at the time of the examination. There is nothing to be gained by attempting music that is too difficult for them to perform successfully. That is why the emphasis of this assessment criterion is placed on the range of candidates' technical and musical skills, rather than simply giving credit for the difficulty of the music they perform.

The following lists give guidance, for selected instruments, about the difficulty of music that should attract certain levels of marks under this heading, provided that candidates are able to perform it successfully. Reference to graded examinations must be taken to mean music of the typical average level at the given grade in the syllabuses of the standard graded examining boards (e.g. the Associated Board, Trinity College, Guildhall School, etc.).

<i>Instrument</i>	<i>Mark Level</i>	<i>Examples of technical demand</i>
Piano	1–2	Single notes in each hand, long notes only in LH. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	3–4	Mostly single notes in each hand, but with a little rhythmic independence. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	5–6	Generally two notes in each hand or greater rhythmic independence or RH melody with LH Alberti bass. Music requiring sensitivity to dynamics and phrasing.
	7–8	Approximately Grade III or IV standard of the graded examining boards. Music requiring some more sophisticated interpretation.
	9–10	Approximately Grade IV or V standard of the graded examining boards; easier Bach Two-part Invention, easier Sonatina or Sonata movement. Music requiring some interpretative insight.
Electronic Keyboard	1–2	Single notes in one hand only, slow-moving auto chords. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	3–4	Single notes in RH with fingered auto chords in LH. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	5–6	Played parts in RH and LH involving up to 2/3 notes in one hand. Moderate tempo, with some varied use of auto facilities. Music requiring sensitivity to dynamics and phrasing.
	7–8	Approximately Grade III or IV (Electronic Organ) standard, or involving difficulties equivalent to those required for Piano.
	9–10	Approximately Grade IV or V (Electronic Organ) standard, or involving difficulties equivalent to those required for Piano. Music requiring some interpretative insight.

Recorder	1–2	Middle-range notes only, mostly stepwise movement. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	3–4	Wider in range, with a few of the easier pinched notes. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	5–6	Ranging from the lowest note to some of the harder pinched notes, and with some more awkward leaps. Music requiring sensitivity to dynamics and phrasing.
	7–8	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	9–10	Approximately Grade IV or V standard; easier Baroque sonata movement or simple 20 th Century piece. Music requiring some interpretative insight.
Guitar	1–2	Simple chords, slow-moving and strummed. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	3–4	Simple chords, changing faster, strummed. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	5–6	Introducing some harder chords, and with some RH technique. Music requiring sensitivity to dynamics and phrasing.
	7–8	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation, in classical, jazz or popular styles.
	9–10	Approximately Grade IV or V standard. Music, requiring some interpretative insight, in classical, jazz or popular styles.
Woodwind	1–2	Easy register and key, avoiding any ‘break’, single-note tonguing. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	3–4	Easy register and key, with some legato tonguing. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	5–6	A few notes in a more difficult register, and with more complex tonguing/phrasing. Music requiring sensitivity to dynamics and phrasing.
	7–8	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	9–10	Approximately Grade IV or V standard; easier sonata movement or simple 20 th Century piece. Music requiring some interpretative insight.
Brass	1–2	Easy register and key, mostly ‘fanfare’ (1st harmonic) movements. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	3–4	Easy register and key, some easy stepwise movement. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	5–6	In a rather less easy register, and with a little semitone movement. Music requiring sensitivity to dynamics and phrasing.
	7–8	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	9–10	Approximately Grade IV or V standard. Music requiring some interpretative insight.

Orchestral Strings	1–2	All in first position, with no extensions. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	3–4	All in first position, but with some easy extensions. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	5–6	Not all in first position, and with some leaps across strings. Music requiring sensitivity to dynamics and phrasing.
	7–8	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	9–10	Approximately Grade IV or V standard; easier Baroque or Classical sonata movement, or simple 20 th Century piece. Music requiring some interpretative insight.
Glockenspiel, etc	1–2	Single notes, with no wide leaps. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	3–4	Requiring two beaters, with some two-note chords and wider leaps. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	5–6	Requiring two beaters, and with some rhythmically independent movement. Music requiring sensitivity to dynamics and phrasing.
	7–8	Approximately Grade III or IV (Tuned Percussion) standard. Music requiring some more sophisticated interpretation.
	9–10	Approximately Grade IV or V (Tuned Percussion) standard. Music requiring some interpretative insight.
Voice	1–2	A simple song or hymn, mostly stepwise in an easy register. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	3–4	A simple song or hymn, with no awkward intervals. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	5–6	A more complex song with some more awkward intervals or a rather more testing tessitura. Music requiring sensitivity to dynamics and phrasing.
	7–8	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	9–10	Approximately Grade IV or V standard; easier Schubert song, or easier song from a Musical. Music requiring some interpretative insight.

When electronic keyboards and other electronic equipment are used, the criteria should be taken to include the musical use made of the available facilities and the skills required. It is the candidate's input that must always be the prime concern. Multi-tracking is not permitted for the submitted performances. Details of all such equipment, together with the facilities used must be given on the Working Mark Sheet.

2 (a) Accuracy of playing the notes and rhythm (in notated music)

Do candidates know the music well enough to play fluently, without undue hesitancy? Even if there are technical shortcomings, is there evidence that candidates understand how the music is meant to go?

OR

(b) Quality of improvisation (in music that is not notated)

Are candidates able to improvise fluently on the basis of the given materials? Is there a sense of direction and purpose in the improvisation, or does it repeat itself too much, producing an effect of aimless meandering?

3 Choice and control of tempo / ensemble co-ordination

Are candidates able to set a suitable tempo for the music and maintain it throughout the performance, allowing for any *rubato* that may be essential to the style of the music? Are there fluctuations of tempo that are not required by the style of the music, but which may reveal technical problems?

4 Sensitivity to phrasing and expression

How well do candidates realise any markings written into the score by the composer (e.g. dynamics, ornaments)? How sensitive is their phrasing? To what extent are they able to bring the music to life in their performances?

5 Technical control of the instrument

Are candidates able to perform with suitable quality, variety & evenness of tone? How well do they handle the specific factors which apply to the instruments on which they perform (e.g. co-ordination of RH/LH, bow/fingers, tongue/fingers; intonation; breath control; balance; diction; pedalling; registration)?

The total mark for Performing should be compatible with the following general mark bands and descriptors:

Descriptors	Marks
Performances which are consistently excellent in musicianship and control of technique, communicating a very high level of musical understanding of the music in programmes made up of pieces demanding the most highly developed skills expected at O Level.	40 – 50
Performances which are very good in musicianship and control of technique, communicating a high level of musical understanding of the music in programmes made up of pieces demanding well developed skills for an O Level performance (but lacking the consistent excellence to be placed in the highest category).	30 – 39
Performances which are fairly good in most respects, demonstrating a developing level of musicianship and technique, communicating a good general understanding of the styles represented in an appropriate combination of pieces (but less even in quality than the higher categories or with some limitations of technique or musicianship).	20 – 29
Performances which are good in some respects, though more limited in musicianship and/or technique, communicating a restricted understanding of the music in programmes which may not be altogether appropriate to the candidate (or which may be rather narrow in the range of musical or technical skills demonstrated).	10 – 19
Performances in which limitations of technique or musicianship are significant enough to impede the communication of musical understanding in some important respects, in a selection of pieces which offer only limited opportunities to display technical and musical skills.	1 – 9
Performances which display significant weaknesses in musicianship or technique, and in which there may be relatively little evidence of musical understanding.	0

HARMONIC VOCABULARY

In Component 1 (Listening), Section A, Extract 1, candidates will be expected to be able to recognise the following vocabulary of chords:

- I in Root Position, 1st Inversion, 2nd Inversion
- IV V⁽⁷⁾ in Root Position, 1st Inversion
- VI in Root Position
- II in Root Position, 1st Inversion (and chord II^{7b})
- All main cadences (Perfect, Imperfect, Plagal, Interrupted) and standard approach chords

These will probably occur within the following standard progressions:

- The Cadential ⁶/₄ (the progressions I_c – V – I – and I_c – V)
- II – V – I and II – V
- II^{7b} – V – I
- I – VI – II_b – V – I

In Component 2 (Melody, Harmony and Analysis), Question 3: Analysis, candidates will be expected to recognise the above chords and progressions in the Tonic, Dominant, Sub-Dominant and Relative Minor/Major keys.

In Component 2, Question 2: Harmonisation, candidates will not be required to restrict themselves to using only these chords and progressions. They may choose whatever chords they believe to be best suited to the passage given for harmonisation.

Centre No.								Centre Name	
Candidate No.								Candidate Name	
Instrument									

A mark out of 10 must be awarded under each of the following headings:

- 1 The range of technical and musical skills demonstrated
- 2 Accuracy of notes and rhythm, OR Quality of improvisation
- 3 Choice and control of tempo
- 4 Sensitivity to phrasing and expression
- 5 Technical control of the instrument

COMMENTS on aspects of the performance which support the marks awarded

Add the marks together 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) _____