Syllabus

Cambridge International A & AS Level Music
Syllabus code 9703
For examination in June and November 2011

Cambridge International AS Level Music
Syllabus code 8663
For examination in June and November 2011

UNIVERSITY of CAMBRIDGE
International Examinations

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Note for Exams Officers: Before making Final Entries, please check availability of the codes for the components and options in the E3 booklet (titled "Procedures for the Submission of Entries") relevant to the exam session. Please note that component and option codes are subject to change.

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1. Introduction

1.1 Why choose Cambridge?

University of Cambridge International Examinations (CIE) is the world's largest provider of international qualifications. Around 1.5 million students from 150 countries enter Cambridge examinations every year. What makes educators around the world choose Cambridge?

Recognition

A Cambridge International A or AS Level is recognised around the world by schools, universities and employers. The qualifications are accepted as proof of academic ability for entry to universities worldwide. Cambridge International A Levels typically take two years to complete and offer a flexible course of study that gives students the freedom to select subjects that are right for them. Cambridge International AS Levels often represent the first half of an A Level course but may also be taken as a freestanding qualification. They are accepted in all UK universities and carry half the weighting of an A Level. University course credit and advanced standing is often available for Cambridge International A/AS Levels in countries such as the USA and Canada. Learn more at **www.cie.org.uk/recognition**.

Support

CIE provides a world-class support service for teachers and exams officers. We offer a wide range of teacher materials to Centres, plus teacher training (online and face-to-face) and student support materials. Exams officers can trust in reliable, efficient administration of exams entry and excellent, personal support from CIE Customer Services. Learn more at **www.cie.org.uk/teachers**.

Excellence in education

Cambridge qualifications develop successful students. They not only build understanding and knowledge required for progression, but also learning and thinking skills that help students become independent learners and equip them for life.

Not-for-profit, part of the University of Cambridge

CIE is part of Cambridge Assessment, a not-for-profit organisation and part of the University of Cambridge. The needs of teachers and learners are at the core of what we do. CIE invests constantly in improving its qualifications and services. We draw upon education research in developing our qualifications.

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1. Introduction

1.2 Why choose Cambridge International A & AS Level Music?

Cambridge International A & AS Level Music is accepted by universities and employers as proof of essential knowledge and ability.

A and AS Level Music candidates develop an appreciation of, and an informed critical response to, music of the Western tradition, from at least two genres and periods. Candidates learn how to listen attentively and responsively in order to better understand the musical processes at work; they also learn how to communicate this understanding, supporting their judgements by evidence-based argument.

As part of the course, candidates are encouraged to develop their own creative and interpretative skills through the disciplines of composing and performing in Western and/or non-Western traditions. This leads, in turn, to a deeper understanding of music in its wider cultural context.

One of the available options is a stand-alone AS course, which 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.

1.3 How can I find out more?

If you are already a Cambridge Centre

You can make entries for this qualification through your usual channels, e.g. CIE Direct. If you have any queries, please contact us at **international@cie.org.uk**.

If you are not a Cambridge Centre

You can find out how your organisation can become a Cambridge Centre. Email us at **international@cie.org.uk**. Learn more about the benefits of becoming a Cambridge Centre at **www.cie.org.uk**.

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2. Assessment at a glance

Cambridge International A & AS Level Music Syllabus codes 9703/8663

AS Level Music

- **Syllabus 8663:** 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.
- **Syllabus 9703:** This can be taken as a stand-alone AS qualification. In addition, results in this syllabus can be carried forward, within a 13 month period, to contribute to A Level Music (9703).

A Level Music 9703

Candidates can take all components at a single session. Or they can carry forward an AS result (9703 Components 1 and 2) and choose 2 additional components from 3, 4, and 5. AS results must be carried forward within a 13 month period.

Component	Description	AS Level Syllabus code 8663	AS Level Syllabus code 9703	A Level Syllabus code 9703
1	Listening (100 marks)	✓	✓	✓
2	Practical musicianship (100 marks)		✓	✓
3 4 5	Performing (100 marks) Composing (100 marks) Investigation and Report (100 marks)			Two components from 3, 4 and 5
6	Investigation and Report (8663) (100 marks)	✓		

All components are available in June and November.

Submission dates

Component 2: the deadline for receipt by CIE of work for moderation/assessment is 30 April for the June session and 31 October for the November session.
Components 3, 4, 5 and **6**: the deadline for receipt by CIE of work for assessment is 30 April for the June session and 31 October for the November session.

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3. Syllabus aims and assessment

3.1 Aims

The aims of the Cambridge International A & AS Level syllabuses are:

- 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 judgements by argument based on evidence.

3.2 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.

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3.3 Specification grid

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

3.4 Exam combinations

Exclusions

Syllabus 9703 must not be offered in the same session as syllabus 8663 Music.
Syllabus 8663 must not be offered in the same session as syllabus 9703 Music.

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4. Syllabus components

4.1 Component 1: Listening (Music of the Western tradition)

2 hour examination (100 marks)

Candidates must 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 offer a choice of four questions. These will require wider knowledge of the historical, social and cultural background to both topics, and understanding of other relevant contextual and interpretative issues.

No scores may be brought into the examination.

Candidates may bring into the exam room their own, unedited/complete recordings of the prescribed works for **Section A** and **Section B**, and they may consult them freely through headphones.

No recordings may be used for **Section C**.

Section A: The 'First Viennese School' 1770–1827 (35 marks)

Prescribed works:

Haydn	String Quartet in C major, Op 76 No. 3, [Hob.III: 77], 2nd movement only
Mozart	Piano Concerto in C major, KV 467
Beethoven	Piano Concerto no. 5 in E flat major, Op 73
Mozart	Symphony no. 40 in G minor, KV 550

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.

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Section B: Love and Loss (35 marks)

Core works:

Purcell	*Dido and Aeneas* (Act I excluding the overture; Act III from Dido's entrance)
Verdi	*Otello* (Act 1 Scene 3; Act III)
Schubert	*Die schöne Müllerin* D795 (Songs 1, 2, 4, 7, 8, 11, 19 and 20)

Candidates will be expected to be sufficiently familiar with the core works to be able to answer detailed questions about techniques of expression, and to compare ways in which composers respond to their texts. They may find it helpful in expanding their answers if they have heard another scene from one of the two operas e.g. Mercury's message and Aeneas' recitative from the end of Act II of *Dido and Aeneas*, or Scenes 1 and 2 from Act I of *Otello*, but direct questions about individual passages or songs other than those listed as 'core works' will not be asked.

Wider repertoire:

Candidates should, in addition, have both heard and explored a range of other music (from any period or tradition) which expresses the theme of 'Love and Loss'.

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 topics.

Questions will be asked about the background to the composition, performance and reception of the prescribed works in Section A, and about musical or aesthetic issues relevant to Sections A and B. Candidates 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.

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4.2 Component 2: Practical musicianship

Teacher-assessed Coursework (100 marks)

Candidates must present any **two** of the four elements below. All are equally weighted.

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 cassette/CD and video/DVD (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
- 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 cassette/CD/video/DVD) 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 cassette/CD, together with ***either*** detailed notes on the genesis of the compositions ***or*** full notation.

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4.3 Component 3: Performing

CIE-assessed Coursework (100 marks)

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 last at least 12 minutes, but not more than 20 minutes, and should be performed on a single occasion (an audience may be present at the candidate's discretion). The programme must be introduced by the candidate, orally, giving 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 cassette/CD and video/DVD (if possible) and forwarded to CIE for assessment.

4.4 Component 4: Composing

CIE-assessed Coursework (100 marks)

A single composition (or a 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 cassette/CD) forms. If the style/tradition is not precisely notatable, a full account of the composition and recording processes must be provided.

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4.5 Component 5: Investigation and Report

CIE-assessed Coursework (100 marks)

The topic for investigation must have a clearly-discernible link with 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 cassette/CD of recorded examples, carefully chosen and explained. A full bibliography and discography must be appended.

4.6 Component 6: Investigation and Report

CIE-assessed Coursework – for syllabus 8663 only (100 marks)

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. 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 Love and Loss 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 Section 5. 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 cassette/CD of recorded examples, carefully chosen and explained. A full bibliography and discography must be appended.

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5. Notes on teaching the syllabus

The syllabus allows a wide degree of discretion in planning each candidate's course of study.

For candidates taking the AS qualification only, there is provision for those who have already developed practical skills in the performance and/or composition of music, and also for those whose interest lies solely in the appreciation of music as a listener.

Advanced Level candidates who wish to develop one or more practical skills and their knowledge and understanding to a level which would prepare them for a Higher Education music course, can plan their overall course to lay a broad foundation in all necessary skills.

The one common element for A and AS Level (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, 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 the 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.

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5. Notes on teaching the syllabus

5.1 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. The 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 three 'classical' composers, Haydn, Mozart and Beethoven, 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.

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5. Notes on teaching the syllabus

The prescribed works are not only historical objects for study: candidates should be encouraged to develop their own appreciation. From an early stage they should begin to develop the skill of describing in words what it is they hear. At first, some may find it difficult to get beyond how they feel about the music: 'it's exciting', 'it makes me sad', 'it's boring', or '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 concertos, 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 also be confident 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.

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Haydn: String Quartet in C major, Op 76 No. 3, [Hob.III: 77], 2nd movement

The genesis of Haydn's original *Volkslied* (his own word for it), as a morale-booster for the nation at the moment when France first threatened, and the occasions on which it was first performed, are fully documented in the volume devoted to *The Years of 'The Creation'*: 1796–1800 in H.C. Robbins Landon's comprehensive study of the composer and his music, *Haydn: Chronicle and Works* (London 1977), pages 248–9, 271 ff. A useful full score of the original orchestral version of the hymn is printed on pages 279–283, and the occasion of the first performance of the quartet is described on page 260. The volume is an excellent source of background to Haydn and the milieu in which he was working.

Study of this one movement introduces candidates to some techniques of variation and gives them an opportunity to hear the stringed instruments that form the backbone of the orchestra in their other prescribed works. Here they are heard playing singly, their individual lines treated more equally than in the concertos and symphony, in the characteristic textures and sonorities of late 18th century Viennese chamber music. Its compact nature allows concentration on the detail of 'who does what' in each variation, and gives candidates an opportunity to develop their skills in selecting and describing significant features of the music.

It is very possible that candidates will have some prior familiarity with the melody (as a Christian hymn or the German national anthem). Haydn designed it for singing and it might be worthwhile to invite them to sing with each instrument as it takes its turn with the tune (at its pitch), until they reach the impossible task of keeping 'up' with the 1st violin as it changes octave in Variation IV. Differences in register, textures and figurations in the accompaniments should be quickly apparent to the ear.

Tonality: Detailed questions about tonal relationships, other than particularly striking or significant ones will not be asked, but study of these variations offers an opportunity to become aurally familiar, in slow motion, with the principle of modulation (to the dominant in the middle of the theme) and to the effect of alternative harmonisations.

Theme: Can candidates hear that the first half of each of the earlier phrases is played only by the two violins? This might be a useful early exercise in distinguishing between the various textures in this short movement. Can they hear when the cello moves off its repeated Ds? When a crucial note (C) sharpens? The sense of return to the original key? Note how phrases are repeated, without change in scoring or harmony.

Variation I: The 2nd violin plays exactly the same melody at the same pitch, the only (very subtle) differences lying in the articulation: shorter slurs rather than long-breathed phrases. The 1st violin accompaniment lies predominantly above the melody, a busy descant, making great use of broken chords. However, it often begins below the melody, launching itself energetically upwards – note the detail of the extra notes in the arpeggio four bars from the end. Again, there are subtle changes of articulation to notice, particularly the difference between *staccato* and *legato*. (Even if scores are being used in class, candidates should try to hear such effects without relying on visual prompts.)

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Variation II: The cello takes the melody, an octave lower but in what is a relatively high register for the instrument – on most recordings it will sound more sonorous than the 2nd violin's Variation I. At the very beginning the 2nd violin shadows the cello, while the 1st violin weaves another independent line above, slower-moving and with much syncopation. The viola barely dares to speak. As it makes the final octave leap upwards, the cello bursts into an exuberant scale which is subsequently copied in the other variations.

Variation III: The viola's moment in the spotlight, at the original pitch but its tone-colour is different from that of the violins and the cello. The line of thought set in motion by the 1st violin in Variation II continues, almost seamlessly, joined now in a more complex polyphonic texture by the 2nd violin and, much later, the cello. The occasional chromatic colouring of melodic lines present in Variation II becomes a more persistent feature.

Variation IV: The melody reverts to the 1st violin, starting at the original pitch, with the lower three instruments providing harmony. Their first chord signals straight away that this version will be very different from the plain harmonisation of the Theme at the beginning of the movement. Contrast the major (tonic) chord of the opening with the minor (submediant) chord used here, and the unstable effect of the first three bars. When the 1st violin moves up an octave for the repetition of the opening phrase, all the accompanying instruments move up too, producing sonorities not previously heard in the movement. Note the intense chromaticism and polyphony of the final phrase, and the closing nature of the additional four bars – the 1st violin's F natural and the viola's E flats may not be individually discernible by candidates, but the general sense of flattening or 'winding-down' should be evident. Does the music sound finished? How many notes can candidates hear in the last two chords? How do four melodic instruments manage to produce such a full chord (perhaps double-stopping could be illustrated in a practical demonstration)?

Such level of detail as that illustrated above is not expected in commentaries on the other three works: their broader scale and canvas offer different perspectives. Candidates should, however, be able to illustrate their general observations by reference to examples.

Mozart: Piano Concerto in C major, KV 467
Beethoven: Piano Concerto no. 5 in E flat major, Op 73

Once candidates have got their bearings in each of these works, the most productive form of discussion will probably be that of comparison between the two. The principal focus of study should be the changing relationships between orchestra and soloist: this will need to take note of the developments in piano construction (between 1785 and 1809) which made possible an ever-widening range of notes and increased power. Techniques of playing the instrument also changed, with performers vying with one another in their athleticism and agility, and there were greater expressive possibilities. (Mozart's scathing comment about Clementi being a mere '*mechanicus*', after being hijacked into an impromptu competition with him by the Emperor in 1781, indicates his concern that the piano should be used expressively.) Both composers were renowned as fluent improvisers on the instrument; the solo parts written out in their concertos give some

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indication of how they themselves played, and whether they saw the relationship between soloist and orchestra as a polite conversation or a trial of strength.

There are two commonly-accepted ways of approaching the analysis of a Classical concerto's first movement: one way treats it as a version of sonata form, using the concept of a 'double exposition'; the other as being derived more directly from the Baroque concerto, identifying orchestral 'ritornello' material and referring separately to the 'soloist's exposition'. Either, or a mixture of ways, is acceptable, providing candidates are clear about 'who-does-what-when'. If they have been listening to a recording of the Mozart symphony which performs the exposition repeats, then the idea that an exposition is performed twice, but by different forces, will seem logical (for this reason it may be helpful to study the symphony before the concertos). In the first movement of the Mozart concerto, the orchestra confines itself to very pithy thematic material which will pervade the movement: the audience is made to wait for the soloist to announce the second subject. At this point, the importance of the soloist is advertised: the instrument may not possess great power, but its role need not be limited in terms of sharing out significant material. Rather than over-scrupulous analysis of the form, it is this 'sharing' of material (and, particularly, the ways in which the pianist adapts it to show off the instrument) that should be explored in detail.

The variety of ways that the two composers score for their orchestras is also worth studying and comparing, e.g. although Mozart's orchestra includes timpani and horns they are only used in loud *tutti* passages when reinforcement of tonic-dominant harmony is required, but Beethoven gives his horns a prominent thematic role in the first movement and the timpani a significant solo role in the 'winding-down' passage at the end of his third movement. There is much that can be discussed, not only developing candidates' ability to use language to describe what happens, but also to articulate observations about effects that they particularly appreciate and to explain techniques used to achieve them, e.g. in Mozart's slow movement.

The sound of each of the four instruments varying Haydn's theme in the string quartet movement differs in terms of register and sonority, but they all use similar techniques of performing – the interest is principally in how they combine. But, in the two piano concertos, orchestra and solo piano treat the same material differently, each idiomatically. Candidates may find it helpful to have a live demonstration of some of the most common pianistic techniques in the Mozart concerto, such as scales (in various forms), arpeggios/ broken chord figurations and trills, before trying to identify how Beethoven makes a 'bigger' sound that is not simply louder.

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Mozart: Symphony no. 40 in G minor, KV 550

The first movement offers an almost '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 they do not have to be able 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 than either the foregoing first movement or the equivalent 'slow' movement in Mozart's Piano Concerto. Its themes are much less readily memorable 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.

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

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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.

In **Section C**, detailed questions about the political background to Viennese concert life will not be asked, but candidates will be expected to understand some aspects regarding the status of the three musicians and how they earned their living. Although court patronage remained extremely important to composers, in the last twenty years of the eighteenth-century income from performance at public concerts, and from publishing music, gradually allowed them a degree of independence. Mozart and Beethoven both made their early reputations as pianists – after a performance at court they would be given presents or money in appreciation – but they also organised their own public concerts (and took the financial risk), usually on a subscription basis. There is a great deal of documentary evidence concerning Haydn's and Beethoven's dealings with publishers – the latter expressed his fury over the mistakes in the first edition of Piano Concerto no. 5 in characteristically blunt language – and piracy was rife. There was no copyright protection.

Section B

Three vocal works from widely different periods and strands of the Western tradition provide a focus for the study of ways in which music can interpret text. The theme of Love and Loss lends itself to discussion of music from a wide range of traditions and many different genres beyond the Core Works. This might well include examples that candidates already know well – through being closer to them in time or rooted in their own region. While all three of the Core Works encompass both aspects of the topic's title – love is celebrated and lost in the course of each of them – it is not expected that examples from wider repertoire will necessarily encompass both.

Between them the selections from the two operas present clear portrayals of awakening love (*Dido and Aeneas*) and rapturous bliss (*Otello*) followed by the tragedies of abandonment, self-destruction and murder. Detailed knowledge of entire plots is not required although it may help candidates to find their way into these operas if they can hear scenes other than the selected ones (for instance, the hunting scene and false Mercury's command to Aeneas to leave Carthage at once, and the opening two scenes of *Otello* which establish 'the story so far'). Nor will candidates be asked to discuss what use the librettists made of their sources (Vergil's *Aeneid* Book IV and Shakespeare's *Othello*, respectively).

Although the narrative of Schubert's song-cycle has to be 'read between the lines' of Wilhelm Müller's poems, it, too, portrays the innocent awakening and then realisation of love, followed, in this case, by the despair of rejection. The eight songs selected for the topic omit those that deal with the growth of the poet's jealousy but candidates may again find it helpful to complete their sense of a 'story' to have brief summaries of the texts of the remaining songs.

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An ability to discuss relationships between individual words and their setting will not be required in respect of the Italian and German texts but candidates will need to be provided with translations. They should be sufficiently familiar with *Dido and Aeneas* to be able to demonstrate Purcell's characteristic word-setting techniques.

Centres are not expected to provide candidates with scores of any of the Core Works but the contribution of the accompaniment (in *Otello* the orchestra, in *Die schöne Müllerin* the piano) to a composer's interpretation of his text should be an important focus for careful listening. An explanation of the very different concept of an 'orchestra' (and continuo) in *Dido and Aeneas* will be necessary but details of Baroque performance practice need not be emphasised.

The following notes on each work are neither exhaustive nor definitive. *Dido and Aeneas* is dealt with in particular detail because its language is the most accessible. Centres may find that it provides a helpful way into the topic. Some of the lines of enquiry flagged in that discussion may offer useful starting-points for studying *Otello*. Each of Schubert's songs is discussed briefly but the interpretations offered are tentative and candidates should (as always) be encouraged to develop their own responses and highlight what interests them most or strikes them as particularly effective.

Dido and Aeneas

Act I

(It is not necessary to study the Overture.)

Belinda tries to cheer Dido up in a short, lightly-accompanied song (continuo only). Note immediately the explicit word-painting in the vocal line – 'Shake', 'flowing'. Without any break in the musical momentum, her message is taken up by a mainly homophonic chorus (now doubled by the orchestra).

In a grander vocal style as befits her dignified status, Dido expresses her 'anguish' but without revealing its cause. The word-painting here expresses feelings ('ah', 'prest with torment', 'languish'). The four-bar ground bass is inexorable [to what extent does its character contribute to the expression of the text?]. The vocal line rides over the bass, never coinciding cadentially. This substantial structure includes repetitions and two statements of the bass in the dominant [where is the climax of the aria?]. The orchestra only enters after Dido has finished, with two harmonised statements of the bass [what does their music contribute to the emotional tension?] in a concluding *ritornello* which connects directly with Belinda's next recitative. She exposes Dido's secret. In the style of Greek drama, the chorus take up the sentiment expressed by one of them – that politically such a marriage would be desirable.

Egged on by Belinda and the chorus' spokeswoman, Dido expresses her admiration for Aeneas in an extended recitative cast in Purcell's most elevated style. She paints a picture of a fearless yet sensitive hero, and voices her fear that her feelings for him may be inappropriate (many examples of routine word-painting – 'storms', 'valour', 'fierce' – together with more subtly- expressive inflections towards the end which recall her ground bass aria). The major key and dancing rhythm of the self-contained verse-chorus 'Fear no danger' underline its reassuring text.

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In a more matter-of-fact recitative style (the vocal line is based on a fanfare-like triad) Belinda announces Aeneas' arrival. He has come to court Dido and suggests that he is prepared to abandon his (God-given) mission (to rebuild Troy in a new country). The chorus, picking up on this new thought, and the change of key that he has expressed it in, interrupts him with a reflection on the power of love. As he concludes his recitative plea Belinda quickly steps in with a return to the more cheerful key of 'Fear no danger', urging the lovers on in a more extensive continuo aria than her opening one. Its middle section describes Dido's unspoken response: 'Her eyes confess the flame her tongue denies.' A substantial chorus and dances end the Act in celebratory mood. (In Act II Dido's enemies plot to destroy her by tricking Aeneas into believing the Gods have ordered him to leave Carthage immediately.)

Act III

(from Dido's entrance to the end of the opera)

The first long-held bass note of the extended recitative and its minor harmony give a premonition of how the scene will end. Outraged and inconsolable at being abandoned, Dido sings in a slow-moving, almost arioso style (i.e. declamatory but not as speech-like as recitative, in structured melodic phrases, e.g. the repetition of the pitch and rhythm pattern for 'earth and heaven'). Belinda tries to brighten the mood (another abrupt key change to the major) by again trumpeting Aeneas' arrival: he picks up on Dido's previous phrase (reversing its pitches) and goes on to express his own distress, ending with the statement (reverting back to the key of the opening) 'we must part'. A heated exchange follows, Dido enraged and Aeneas protesting that he will stay after all, the distance between each one's statements decreasing until they join together in a brief, vigorous duet. He leaves and Dido's phrase 'Death must come when he is gone' recalls the music of 'the only refuge for the wretched left'. The continuo leads without a break into the chorus' comment and again straight into Dido's final recitative (the gradual chromatic descent in the vocal line reflects her failing/drooping strength, after the effort of the confrontation with Aeneas) and her ground bass 'lament'. The orchestra enters <u>with</u> the voice this time, providing expressively-rich harmony, and again has a concluding ritornello over two further statements of the bass which intensifies the mood before leading seamlessly into the final chorus.

Discussion of Purcell's techniques of word-setting might include both small- and large-scale considerations e.g. different styles in the recitatives – fidelity to verbal rhythms (e.g. 'pity'), syllabic setting and the use of melisma; word-painting (both obvious and more subtle); characterisation; musical continuity; and overall coherence.

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Otello

Act I Scene 3

Otello is also a soldier and the first part of the love-scene recalls the effect that tales of his exploits in war first had on his wife, Desdemona (they have just been reunited after another successful military campaign). They take turns to relive their first feelings of love in continuous music which constantly changes in style (sometimes almost a full-blown aria, sometimes verging on recitative) and accompaniment to reflect the changing moods described.

An orchestral transition and brief introduction allow Otello to change his mood from commanding officer (in the preceding fight scene) to lover:

Già nella notte densa: very still and reflective (quiet, low-pitched, slow-moving – the first note serves for six syllables, the second line beginning in a similar way). He welcomes relief from the 'thunder' of war (orchestral tremolo at '*Tuoni*'); Desdemona addresses him directly, admiringly (*Mio superbo guerrier!*) continuing in similar vein before changing to a more intimate tone for a moment when the music hangs in the air (*te ne rammenti!*), followed by an almost aria-like recollection of how she used to listen to his stories. Otello responds, reliving battles in more agitated music. With a change of vocal line and accompaniment Desdemona shifts the focus to the suffering involved (*Poi mi guidavi*), Otello recalls her tears (in another change of vocal line and accompaniment) and the effect they had on him and she remembers how she felt as she saw how he softened. In steadily increasing intensity, using an unbroken succession of changing melodies and accompaniment figures Verdi's music brings the lovers closer and closer together. At last they both sing the same text, expressing what they first loved in one another (*E tu m'amavi per le mie sventure/ ed io t'amavo per la tua pietà*), at first one <u>after</u> the other, then <u>echoing</u> one another in shorter phrases, finally <u>joining</u> in a moment of true duet at the cadence.

A quiet, upward-surging figure in the bass moves the music on. The *tremolo* chords above suggest Otello's growing emotion as he expresses the intensity of his happiness; Desdemona hopes that their love will never change to which they both sing that the Heavens respond with an 'Amen'. Otello is overcome, the orchestra suggesting his inner agitation culminating in a lyrical phrase against which he sings the single word '*un bacio*' ('a kiss'), repeated three times with increasing passion. On a single repeated note, echoed by Desdemona, Otello contemplates the night sky (the orchestra having a calmer version of the earlier upwards-moving bass figure) and they join together on a long, rapturous, held chord.

Although his musical language is very different (a much wider tonal and harmonic palette), many of Verdi's techniques are similar to Purcell's – the fluidity of vocal line, moving between recitative and arioso, and the continuity of the music, often achieved by an unobtrusive linking bass figure. The role of the orchestra, however, is very different. It is not just a subordinate accompaniment providing discreet harmonic support and background empathy but an active participant in the emotional drama, providing evocative figures and preparing each new mood before it is expressed in the text.

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Act III

The distinctions between dialogue recitative, declamatory arioso and self-contained aria are more clear-cut in this act. Desdemona has two almost self-contained songs, the 'Willow Song' (interrupted periodically by her forebodings), and her 'Ave Maria'. Straightforward recitative is much in evidence in the tumult that follows her murder. The threefold kiss of Act I is recalled at two key points (immediately before Otello kills her and as he dies), functioning as a 'reminiscence motif' and there are other instances of the recall of earlier figures providing continuity and coherence (e.g. the insistent cor anglais phrase throughout Desdemona's monologue as she prepares for bed, or the semiquaver figure which first suggests Otello's murderous intent and gathers in intensity to the climax of the scene).

Verdi's use of instrumental colour throughout the act, particularly 'dark' and melancholy tones (such as the unaccompanied double-bass passage which opens Scene III as Otello enters/the use of cor anglais for the opening melody), offers a rich topic for discussion. Candidates will need help in recognising and naming instruments (in order to be able to identify their examples clearly) but should have no difficulty in finding many instances of dramatic effectiveness.

Die schöne Müllerin

Most of Schubert's songs were composed for private performance, often in a domestic setting. There is, therefore, no stage or scenery, no chorus or other participants besides the singer and the accompanist. Between them they set the scene, narrate the story, communicate changing moods and interpret the drama of Müller's poems. (The title means 'The beautiful miller's daughter' – it is a coincidence that the poet's name is also 'Miller'!). Schubert did not set all of the poems in Müller's collection, and the songs were probably performed separately at first, a few at a time rather than as a 'cycle' as is done these days.

The following notes focus on the role of the accompaniment and the nature of the vocal line in each song and point out a few further features of harmonic, textural or structural interest that may have a bearing on the expression of the text. Candidates should develop their aural awareness of the many examples of rather static tonic-dominant harmony and be able to recognise and describe the effect when this changes. The terms 'right-hand' and 'left-hand' are used: candidates should know that this refers to how the music is performed but that what they will hear is (not always) a distinction between 'treble' and 'bass'. They should understand the basic difference between 'strophic' and 'through-composed' approaches and know which type each song represents.

1 Das Wandern

A young man is in the foreground: he sets out from the mill where he has been working, bursting with the desire to be able to wander freely. The piano both sketches the background scene (the repetitive figures of the busy right hand and the oscillating octave left hand suggest the water and the turning of the mill wheel) and expresses his restlessness. The sequence in the middle (and the change in the bass line to shadowing the voice) contrasts with the static harmony of the rest of the song. The vocal line has an almost folk-like simplicity, an uncomplicated structure (4-bar phrases, much repetition) and many (optimistic?) upward-leaping intervals.

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2 Wohin?

Delighted, he comes upon a rushing brook. In the first half of the song Schubert uses very similar techniques (to those in song no 1) to suggest the scene and the young man's response to it (constant bubbling above a regular drone beat, simple harmony, clear-cut, but exuberant, phrases in the vocal line, a sequence with bass shadowing the voice). Half-way through, the piano signals the shift to a more questioning mood with an abrupt change of harmony, the vocal line loses its lyrical confidence for a short while (more declamatory, open-ended) as he addresses the brook directly (*Ist das denn meine Strasse?*), asking it which way to go. The mood and style of the opening return but the song ends up in the air (the voice on the dominant note, not the more usual tonic), ready to move on.

4 Danksagung an den Bach

His wandering has brought the young man to a mill whose appearance pleases him and now he sees the miller's daughter – he can't believe his luck. The style of the vocal line is similar to the earlier songs but the accompaniment now seems to support it more, to move with it. It is less busy or pictorial and more reflective. Its introduction is itself almost song-like and when this repeats in the middle it seems to prepare us for a second verse. The vocal line, though, expresses the singer's moment of doubt with a turn towards the tonic minor and then a remote modulation, before returning to happy contemplation of the scene.

7 Ungeduld

The young man is settled in at the mill, working hard by day and sitting round the fire with the family in the evenings. He has fallen in love with the girl and wants to shout it from the rooftops, wants her to know. His vocal line is quite different from the untroubled lyricism of the earlier songs. It is awkward in its jerky rhythms and not very melodious, driving insistently towards the great outbursts on *Dein ist mein Herz* (high and higher held notes – 'my heart is yours'). The brook does not feature in this scene: the accompaniment paints his mood – throbbing impatience (with its own hesitant little figures in the left hand at the beginning and end).

8 Morgengruss

In great simplicity he greets the girl directly (is she actually there, or only in his imagination?). When the principal phrase is repeated at the end the very still piano chords are broken into flowing triplets and the right hand echoes the vocal line.

11 Mein!

Enraptured, he sings to the brook that the girl he loves is 'mine!' The first verse (which displays many of the features already noticed in the first two songs) returns after a contrasting middle section [how does it contrast?]. Schubert gives special attention to the word *mein*, repeating and prolonging it and, at the end, elaborating the phrase melismatically.

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19 Der Müller und der Bach

The young man has been rejected in favour of a rival. In despair, he sings of nature and the angels sharing his sorrow. The accompaniment is still and halting, the melody lamenting. [Apart from the use of a minor key, how are these effects achieved? Consider the rhythm of the accompaniment, the harmonies and shape of the vocal line.] The brook replies, trying to console him (in the major, customary flowing right hand, more encouraging rhythmic feel in the left, and a more expansive melodic line). But he rejects the comfort, returning inconsolably to the minor of his opening melody as the brook continues flowing in the accompaniment. Resigned to his fate, his final words embrace the brook in the major and he asks it to sing on (which it does, without him).

20 Des Baches Wiegenlied

The brook itself sings – a simple 5-verse strophic lullaby. It will protect him from further care as he sleeps for ever [is there the sound of a bell tolling?]. Vocal line and accompaniment are closely integrated [how?]. The effect, even as the brook continues moving is one of calm and tranquillity [how does Schubert suggest this?].

At least two of the three questions in this section of the examination paper will be answerable by reference to one or more of the three core works. The third question may be of a more general nature and invite discussion of other music that the candidate has studied in relation to this topic. All music referred to should be clearly identified by its title and, where applicable, composer.

(See also Notes on linking composing to the exploration of music in this section.)

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. For example, a 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.

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Component 1 mark scheme

Section A: Generic mark 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.

Mark range	
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 is demonstrated, but the question is either not addressed or descriptions and references are very vague.
1–5	Some music has obviously been heard, but there is no evidence of real familiarity.
0	No evidence is shown 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.

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They should not use CD timings as reference points in their answers, as examiners may be using different recordings with different timings.

Section B: Generic mark 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.

Mark range	
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.

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Section C: Generic mark 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.

Mark range	
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.

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5.2 Component 2: Practical musicianship Coursework

Candidates can offer any two of the four elements in this component.

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 may want to take the subject forward to Higher Education might 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 could mix strands drawn from Western and non-Western traditions.

Working mark sheets for all four elements are supplied for the use of assessors at Section 6. Additionally a Coursework Assessment Summary Form (also in Section 6) must also be completed for the Centre.

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. Their 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.

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In the majority of cases it is expected that the candidate will perform solo music, with an accompaniment where 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/DVD of the occasion is 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 recording of the occasion is essential: the candidate should be clearly identified in the group; 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 double-sided, in order to reduce the weight of the package. Lead sheets, tabulation, or other forms of notation should also be forwarded.

Assessment criteria for Element 1

No precise standard of difficulty is required: candidates will receive credit for the range of technical and interpretative/improvisational skills in which they show achievement. The programme should be chosen to allow them to demonstrate the full extent of their skills in 3 or 4 short pieces which present a range of typical stylistic and technical characteristics of the repertoire of the instrument (or voice). Candidates are advised to choose pieces which they can perform with sufficient ease to show understanding, rather than attempting ones that make too great a technical demand.

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

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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?

Mark range	
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).

Mark range	
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.

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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)

Mark range	
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 (e.g. use of sustaining pedal, different beaters); and, where appropriate, to shape the performance in relation to an accompaniment or ensemble.

Mark range	
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.

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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.

Mark range	
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.

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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: for example, 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. For example, 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.

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The mark 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 mark 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 mark scheme/criteria.

Assessment criteria for Element 2

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

Mark range	
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

(a) 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.

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(b) 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.

(c) 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.

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(d) 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 recording and, wherever possible, a 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.

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Element 3

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.

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Assessment criteria for Element 3

	Mark range	Approaches to Western tonality	Other established tradition
Language (content)	**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.	

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	Mark range	Approaches to Western tonality	Other established tradition
Technique (construction)	**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** **4** **3** **2** **1** **0**	Excellent progress Reasonable and consistent progress Evidence of progress, but slow Application to most of the tasks and/or inconsistent progress Poor application to the tasks No consistent application	
Notation	**5** **4** **3** **2** **1** **0**	Accurate – one or two minor slips only Mostly accurate Moderately accurate Insecure Showing persistent weaknesses No attention given to accuracy	

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5. Notes on teaching the syllabus

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 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.

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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 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 a greater level of understanding of the basic procedures is 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. Candidates may attempt to synthesise ideas from another source (without open plagiarism but acknowledging the source of 'referenced' ideas as 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.

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5. Notes on teaching the syllabus

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 focus for the theme *Love and Loss*. Candidates will gain understanding of a range of techniques of word setting through the study of these vocal works and may use these in their own compositions. Candidates will also discover the way in which instrumental writing not only supports but also can independently express and interpret text without the explicit use of words in the music. The Core works enable an instructive and wide ranging exploration of vocal possibilities and textures with a corresponding range of instrumental writing.

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

Music Theatre provides powerful examples of the pain of love under impossible circumstances, whether it is in the tragedy of Bernstein's *West Side Story* or in C-M Schönberg's *Miss Saigon* where realism and idealism are mercilessly juxtaposed in the context of the final American evacuation of Saigon. Useful musical considerations include the use of a mixture of musical traditions (Bernstein: Latin dance rhythms and percussion patterns; Schönberg's use of the pentatonic scale alongside western rock traits). A solo song might excitedly anticipate the approach of love ('Something's coming') and a study of the interaction between parts in the context of a duet allows the further exploration of the nuances of the ways in which music portrays deepening love in these two musicals ('One Hand, One Heart', 'Sun and Moon', 'The Last Night of the World'.) Attentive listening to evaluate the harmonic schemes, accompanimental figurations and melodic shaping in Sondheim's song writing ('Not a day goes by' from *Merrily We Roll Along*, 'Sorry-Grateful' from *Company*) is a worthy area of further listening.

The way in which instrumental performance can be exploited in the portrayal of love and loss may be explored in a study of representative film scores. Yo-Yo Ma's cello contribution to Tan Dun's film score *Crouching Tiger, Hidden Dragon* is especially poignant in the final scenes when it becomes clear that any hope that love might flower is fading fast. The delicate scoring, with its carefully crafted melodic line, is steadily overlaid with jagged ostinati and there remains only bleakness and desolation.

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Western 'Art Song' has flourished in the 20th century and onwards with plenty of useful examples from Debussy settings of French love poems to Lieberson's orchestral settings of *Neruda Songs*. Candidates can be encouraged to critically evaluate the music components of classic 'pop-rock' repertoire, whether the politically tinged 'They danced alone' from Sting's *…Nothing Like The Sun* album or a timeless, private expression of love such as that found in Elvis Costello's 'She'. They may see the possibilities for a compositional expression of love and loss within a single piece or a short set of contrasting pieces and draw upon their own listening experiences in addition to music studied more formally. A critical investigation of the ways and means by which music supports the expression of love and loss (whether or not a text is present) will be of practical use to candidates wanting to explore this theme in their own compositions.

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 in which candidates may approach 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-repetitious 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.

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In presenting a final recording, candidates must 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 provided as a basis for improvised solos. 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.

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

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Assessment criteria for Element 4
The two compositions will be assessed together according to the given criteria.

The complete submission will be marked out of 100, then 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'.

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

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

Mark range	
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.

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C. 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.

Mark range	
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 misjudgements.
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.

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D. 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

Mark range	
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 – 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.

Mark range	
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. 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.

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5.3 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 be (but does not have to 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 and similar techniques transferred to instrumental music. Similarly, only one instrument/voice should be offered unless the use of, for example, both violin and viola supports the thread of the programme. The spoken introduction should describe the overall focus, 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/DVD of the occasion is 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 double-sided 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.

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Assessment criteria for Component 3

A. Fluency and accuracy (of pitch and rhythm)

Mark range	
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

Mark range	
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.

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C. Realisation of performance markings and/or performing conventions

Mark range	
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

Mark range	
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.

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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.

Mark range	
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 in any part of the performance.
0	No understanding of style is communicated.

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5.4 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 encouraged in this component.

The final mark for the composition is 100.

Assessment criteria for Component 4
A. Materials – the inventive and effective shaping of the basic musical ideas

Mark range	
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.

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

Mark range	
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 – 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, e.g. 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.

Mark range	
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 misjudgements.
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.

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D. 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

Mark range	
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 – 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.

Mark range	
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 e.g. 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, e.g. 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.

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5.5 Component 5: Investigation and Report

The title of the component indicates that the process of investigation is important in its own right. The report 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.

Candidates should learn to be selective in their reading. 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; 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 (e.g. analysis or transcription), teachers should advise candidates 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.

Candidates must complete the form supplied in Section 6 to certify that their Report is their own work.

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Assessment criteria for Component 5

The report forms the examination document, but assessment covers both the report and the investigation. It is 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 in 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

Mark range	
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.

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B. Contextual understanding

Mark range	
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

Mark range	
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.

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

Mark range	
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 judgements 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 examples.
0	No link attempted and no examples or illustrative material of any kind offered to support the text.

E. Communication of findings and acknowledgements

Mark range	
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.

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5.6 Component 6: Investigation and Report (Syllabus 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, candidates 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 and, even if it is from such a tradition, candidates do not 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 candidates need guidance in using it. 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.

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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.

Candidates must complete the form supplied in Section 6 to certify that their Report is their own work.

Assessment criteria for Component 6

The report forms the examination document, but assessment covers both the report and the investigation. It is 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

Mark range	
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.

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B. Contextual understanding

Mark range	
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

Mark range	
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.

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D. Substantiation of judgements

Mark range	
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 judgements 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

Mark range	
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.

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6. Appendix

6.1 Forms

The following forms are included:

- Element 1 Working mark sheet (9703/2)
- Element 2 Working mark sheet (9703/2)
- Element 3 Working mark sheet (9703/2)
- Element 4 Working mark sheet (9703/2)
- Coursework assessment summary form (9703/2)
- Investigation and report authentication forms

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UNIVERSITY of CAMBRIDGE
International Examinations

MUSIC (9703/02) A/AS LEVEL
ELEMENT 1 WORKING MARKSHEET
2011

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

See Section 5 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.	

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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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ELEMENT 2 WORKING MARKSHEET
2011

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 Section 5).

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 Section 5*)**.

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

Range	
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

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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 the 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 the previous page)	

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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)	

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UNIVERSITY of CAMBRIDGE
International Examinations

MUSIC (9703/02) A/AS LEVEL
ELEMENT 3 WORKING MARKSHEET
2011

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). See mark scheme in Section 5.2 above.

	Max. mark	Mark Awarded
Language (content)	20	
Technique (construction)	20	
Progress	5	
Notation	5	

Comments in support of the marks (optional)

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

Transfer the TOTAL mark to the Computer Mark Sheet

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

Assessor's name (please PRINT)	

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International Examinations

MUSIC (9703/02) A/AS LEVEL
ELEMENT 4 WORKING MARKSHEET
2011

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 Section 5 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 misjudgements	
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.	

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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)	

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UNIVERSITY of CAMBRIDGE
International Examinations

MUSIC (9703/02) A/AS LEVEL
Coursework Assessment Summary Form
2011

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

Centre Number						Centre Name		June/Nov	2	0	1	1

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 Assessor completing this form		Signature		Date						
Name of internal moderator if applicable		Signature		Date						

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Instructions for completing Coursework Assessment Summary Form

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). 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 and in early October for the November 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 for the June examination and 31 October for the November examination.
3. Send all candidates' work with the Individual Candidate Assessment Forms, this summary form and the second copy of MS1, to reach CIE by 30 April for the June examination and 31 October for the November examination.

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UNIVERSITY of CAMBRIDGE
International Examinations

MUSIC (9703/05) A LEVEL
INVESTIGATION AND REPORT
2011

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

Title of Investigation/Report

Link

Give a brief explanation of the link between your investigation and **either** the programme of your recital in Component 3 **or** your Composing Coursework in Component 4.

Authentication

You are required to certify that the report is entirely your own work, undertaken independently.
Any sources of help (e.g. an interview with a composer) must be clearly identified. When you sign the statement below you are certifying that you have not plagiarised the work of any other person.

Plagiarism is using the words or ideas of someone else without acknowledging their source. If you quote words directly (e.g. from a book, magazine, CD, DVD, TV programme or a website), you must identify the source accurately by naming the author and giving the title and page number or full website reference. The actual words should be in quotation marks. If you paraphrase (by shortening and using slightly different words), you should identify the source in the same way and introduce the passage with a phrase such as '… Ann Other has suggested that … … …'

Downloads from the internet must not be cut-and-pasted into your report.

I certify that the enclosed report is entirely my own work. Any help that I have received in the course of my investigation is explicitly and clearly acknowledged.

Candidate's Signature ..... Date .....

Teacher's Signature ..... Date .....

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UNIVERSITY of CAMBRIDGE
International Examinations

MUSIC (8663/06) AS LEVEL
INVESTIGATION AND REPORT
2011

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

Title of Investigation/Report

Authentication

You are required to certify that the report is entirely your own work, undertaken independently. Any sources of help (e.g. an interview with a composer) must be clearly identified. When you sign the statement below you are certifying that you have not plagiarised the work of any other person.

Plagiarism is using the words or ideas of someone else without acknowledging their source. If you quote words directly (e.g. from a book, magazine, CD, DVD, TV programme or a website), you must identify the source accurately by naming the author and giving the title and page number or full website reference. The actual words should be in quotation marks. If you paraphrase (by shortening and using slightly different words), you should identify the source in the same way and introduce the passage with a phrase such as 'Ann Other has suggested that … … …'

Downloads from the internet must not be cut-and-pasted into your report.

I certify that the enclosed report is entirely my own work. Any help that I have received in the course of my investigation is explicitly and clearly acknowledged.

Candidate's Signature ..... Date .....

Teacher's Signature ..... Date .....

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