

# SYLLABUS

**Cambridge International AS and A Level  
Music**

**9703**

For examination in June and November 2016

**Cambridge International AS Level  
Music**

**8663**

For examination in June and November 2016

## Changes to syllabus for 2016

|| This syllabus has been updated. Significant changes to the syllabus are indicated by black vertical lines either side of the text. ||

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# 1. Introduction

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## 1.1 Why choose Cambridge?

### Recognition

Cambridge International Examinations is the world's largest provider of international education programmes and qualifications for learners aged 5 to 19. We are part of Cambridge Assessment, a department of the University of Cambridge, trusted for excellence in education. Our qualifications are recognised by the world's universities and employers.

Cambridge International AS and A Levels are recognised around the world by schools, universities and employers. The qualifications are accepted as proof of academic ability for entry to universities worldwide, though some courses do require specific subjects.

Cambridge International A Levels typically take two years to complete and offer a flexible course of study that gives learners 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. The content and difficulty of a Cambridge International AS Level examination is equivalent to the first half of a corresponding Cambridge International A Level. Cambridge AS Levels 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 AS and A Levels in countries such as the USA and Canada.

Learn more at [www.cie.org.uk/recognition](http://www.cie.org.uk/recognition)

### Excellence in education

Our mission is to deliver world-class international education through the provision of high-quality curricula, assessment and services.

More than 9000 schools are part of our Cambridge learning community. We support teachers in over 160 countries who offer their learners an international education based on our curricula and leading to our qualifications. Every year, thousands of learners use Cambridge qualifications to gain places at universities around the world.

Our syllabuses are reviewed and updated regularly so that they reflect the latest thinking of international experts and practitioners and take account of the different national contexts in which they are taught.

Cambridge programmes and qualifications are designed to support learners in becoming:

- **confident** in working with information and ideas – their own and those of others
- **responsible** for themselves, responsive to and respectful of others
- **reflective** as learners, developing their ability to learn
- **innovative** and equipped for new and future challenges
- **engaged** intellectually and socially, ready to make a difference.

## Support for teachers

A wide range of support materials and resources is available for teachers and learners in Cambridge schools. Resources suit a variety of teaching methods in different international contexts. Through subject discussion forums and training, teachers can access the expert advice they need for teaching our qualifications. More details can be found in Section 2 of this syllabus and at [www.cie.org.uk/teachers](http://www.cie.org.uk/teachers)

## Support for exams officers

Exams officers can trust in reliable, efficient administration of exam entries and excellent personal support from our customer services. Learn more at [www.cie.org.uk/examsOfficers](http://www.cie.org.uk/examsOfficers)

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

We are a not-for-profit organisation where the needs of the teachers and learners are at the core of what we do. We continually invest in educational research and respond to feedback from our customers in order to improve our qualifications, products and services.

Our systems for managing the provision of international qualifications and education programmes for learners aged 5 to 19 are certified as meeting the internationally recognised standard for quality management, ISO 9001:2008. Learn more at [www.cie.org.uk/ISO9001](http://www.cie.org.uk/ISO9001)

## 1.2 Why choose Cambridge International AS and A Level?

Cambridge International AS and A Levels are international in outlook, but retain a local relevance. The syllabuses provide opportunities for contextualised learning and the content has been created to suit a wide variety of schools, avoid cultural bias and develop essential lifelong skills, including creative thinking and problem-solving.

Our aim is to balance knowledge, understanding and skills in our programmes and qualifications to enable candidates to become effective learners and to provide a solid foundation for their continuing educational journey. Cambridge International AS and A Levels give learners building blocks for an individualised curriculum that develops their knowledge, understanding and skills.

Schools can offer almost any combination of 60 subjects, and learners can specialise or study a range of subjects, ensuring a breadth of knowledge. Giving learners the power to choose helps motivate them throughout their studies.

Through our professional development courses and our support materials for Cambridge International AS and A Levels, we provide the tools to enable teachers to prepare learners to the best of their ability and work with us in the pursuit of excellence in education.

Cambridge International AS and A Levels have a proven reputation for preparing learners well for university, employment and life. They help develop the in-depth subject knowledge and understanding which are so important to universities and employers.

Learners studying Cambridge International AS and A Levels have the opportunities to:

- acquire an in-depth subject knowledge
- develop independent thinking skills
- apply knowledge and understanding to new as well as familiar situations
- handle and evaluate different types of information sources
- think logically and present ordered and coherent arguments
- make judgements, recommendations and decisions
- present reasoned explanations, understand implications and communicate them clearly and logically
- work and communicate in English.

## Guided learning hours

Cambridge International A Level syllabuses are designed on the assumption that learners have about 360 guided learning hours per subject over the duration of the course. Cambridge International AS Level syllabuses are designed on the assumption that learners have about 180 guided learning hours per subject over the duration of the course. This is for guidance only and the number of hours required to gain the qualification may vary according to local curricular practice and the learners' prior experience of the subject.

## 1.3 Why choose Cambridge International AS and A Level Music?

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

Cambridge International AS and A 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.

## Prior learning

We recommend that candidates who are beginning this course should have previously completed a Cambridge IGCSE (or equivalent) course in Music.

## Progression

Cambridge International A Level Music provides a suitable foundation for the study of Music or related courses in higher education. Equally it is suitable for candidates intending to pursue careers or further study or as part of a course of general education.

Cambridge International AS Level Music constitutes the first half of the Cambridge International A Level course in Music and therefore provides a suitable foundation for the study of Music at Cambridge International A Level and thence for related courses in higher education. Depending on local university entrance requirements, it may permit or assist progression directly to university courses in Music or some other subjects. It is also suitable for candidates intending to pursue careers or further study or as part of a course of general education.

## 1.4 Cambridge AICE (Advanced International Certificate of Education) Diploma

Cambridge AICE Diploma is the group award of the Cambridge International AS and A Level. It gives schools the opportunity to benefit from offering a broad and balanced curriculum by recognising the achievements of candidates who pass examinations in three different curriculum groups:

- Mathematics and Science (Group 1)
- Languages (Group 2)
- Arts and Humanities (Group 3)

A Cambridge International A Level counts as a double-credit qualification and a Cambridge International AS Level counts as a single-credit qualification within the Cambridge AICE Diploma award framework.

To be considered for an AICE Diploma, a candidate must earn the equivalent of six credits by passing a combination of examinations at either double credit or single credit, with at least one course coming from each of the three curriculum groups.

Music (9703, 8663) is in Group 3, Arts and Humanities.

Credits gained from Cambridge AS Level Global Perspectives (8987) or Cambridge Pre-U Global Perspectives and Independent Research (9766) can be counted towards the Cambridge AICE Diploma, but candidates must also gain at least one credit from each of the three curriculum groups to be eligible for the award.

Learn more about the Cambridge AICE Diploma at [www.cie.org.uk/qualifications/academic/uppersec/aice](http://www.cie.org.uk/qualifications/academic/uppersec/aice)

The Cambridge AICE Diploma is awarded from examinations administered in the June and November series each year.

## 1.5 How can I find out more?

### If you are already a Cambridge school

You can make entries for this qualification through your usual channels. If you have any questions, please contact us at [info@cie.org.uk](mailto:info@cie.org.uk)

### If you are not yet a Cambridge school

Learn about the benefits of becoming a Cambridge school at [www.cie.org.uk/startcambridge](http://www.cie.org.uk/startcambridge). Email us at [info@cie.org.uk](mailto:info@cie.org.uk) to find out how your organisation can register to become a Cambridge school.

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## 2. Teacher support

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### 2.1 Support materials

Cambridge syllabuses, past question papers and examiner reports to cover the last examination series are on the *Syllabus and Support Materials* DVD, which we send to all Cambridge schools.

You can also go to our public website at **[www.cie.org.uk/alevel](http://www.cie.org.uk/alevel)** to download current and future syllabuses together with specimen papers or past question papers and examiner reports from one series.

For teachers at registered Cambridge schools a range of additional support materials for specific syllabuses is available from Teacher Support, our secure online support for Cambridge teachers. Go to **<http://teachers.cie.org.uk>** (username and password required).

### 2.2 Resource lists

We work with publishers providing a range of resources for our syllabuses including textbooks, websites, CDs, etc. Any endorsed, recommended and suggested resources are listed on both our public website and on Teacher Support.

The resource lists can be filtered to show all resources or just those which are endorsed or recommended by Cambridge. Resources endorsed by Cambridge go through a detailed quality assurance process and are written to align closely with the Cambridge syllabus they support.

### 2.3 Training

We offer a range of support activities for teachers to ensure they have the relevant knowledge and skills to deliver our qualifications. See **[www.cie.org.uk/events](http://www.cie.org.uk/events)** for further information.



### 3. Assessment at a glance

#### Cambridge International 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 Cambridge International 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 Cambridge International A Level Music (9703).

#### Cambridge International 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	Assessment	AS Level Syllabus code 8663	AS Level Syllabus code 9703	A Level Syllabus code 9703
1	Listening (100 marks)	2 hour examination	✓	✓	✓
2	Practical musicianship (100 marks)	Teacher- assessed Coursework		✓	✓
3	Performing (100 marks)	Cambridge- assessed Coursework			Two components from 3, 4 and 5
4	Composing (100 marks)				
5	Investigation and Report (100 marks)				
6	Investigation and Report (8663) (100 marks)	Cambridge- assessed Coursework	✓		

All components are available in June and November.

## Availability

This syllabus is examined in the June examination series and the November examination series.

This syllabus is **not** available to private candidates.

Detailed timetables are available from **[www.cie.org.uk/examsOfficers](http://www.cie.org.uk/examsOfficers)**

Centres in the UK that receive government funding are advised to consult the Cambridge website **[www.cie.org.uk](http://www.cie.org.uk)** for the latest information before beginning to teach this syllabus.

## Submission dates

**Component 2:** the deadline for receipt by Cambridge of work for moderation/assessment is 30 April for the June examination series and 31 October for the November examination series.

**Components 3, 4, 5 and 6:** the deadline for receipt by Cambridge of work for assessment is 30 April for the June examination series and 31 October for the November examination series.

## Combining this with other syllabuses

Candidates can combine this syllabus in an examination series with any other Cambridge syllabus, except:

- syllabuses with the same title at the same level
- **Syllabus 9703** must not be offered in the same series as syllabus 8663 Music
- **Syllabus 8663** must not be offered in the same series as syllabus 9703 Music

## 4. Syllabus aims and assessment objectives

### 4.1 Syllabus aims

The aims of the Cambridge International AS and A 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.

### 4.2 Assessment objectives

Candidates will be required to demonstrate:

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

### 4.3 Specification grid

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

## 5. Syllabus components

### 5.1 Component 1: Listening

#### 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 the core works for **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	Symphony no. 55 ( <i>The Schoolmaster</i> ), Hob. 1: 55
Mozart	Piano Concerto in G major, K453
Beethoven	Symphony no. 5 in C minor, Op 67
Schubert	Piano Quintet in A major, D.667 ( <i>The Trout</i> ), 4th movement only

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

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

## Section B: 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 I Scene 3; Act IV)
Berlioz	Symphonie Fantastique, (Movements II, III and IV)

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 or programme. They may find it helpful in expanding their answers to 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*, or the first and last movements of *Symphonie Fantastique*, but direct questions about individual passages 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 reflects 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.

## 5.2 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 (50 marks)

Performance of a representative selection of music in a programme of 6 to 10 minutes, presented as one continuous performance (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 each piece that are characteristic of its place in the repertoire. The performance must be submitted on DVD, assessed by the teacher and forwarded to Cambridge 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 (50 marks)

Performance throughout the course in two or more of the following:

- Main instrument in an ensemble (unless already presented in an ensemble in Element 1). This may include participation in an orchestra or choir.
- Second instrument, solo or in an ensemble (must be different from any instrument used in Element 1)
- Accompanying, on a main or other appropriate instrument
- Improvisation, solo or in an ensemble
- Conducting and rehearsing a suitable instrumental or vocal ensemble

The two chosen forms of activity should be sustained throughout a period of not less than 6 months. Candidates' work should be recorded on DVD and assessed on three occasions for each of the two disciplines they undertake for Element 2 (i.e. six assessments in total). The recordings are to be forwarded to Cambridge for moderation.

#### Element 3 (50 marks)

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 (50 marks)

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 CD, together with **either** detailed notes on the genesis of the compositions **or** full notation.

A short commentary that explains both the origins of the compositional thinking and the on-going compositional decisions, including reference to listening influences, should be included with the score and recording.

## 5.3 Component 3: Performing

### Cambridge-assessed Coursework (100 marks)

Candidates will be required to perform music that reflects a single focus from any tradition, 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 presented as one continuous performance (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 DVD and forwarded to Cambridge for assessment.

## 5.4 Component 4: Composing

### Cambridge-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 no more than 8 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 audio cassette/CD) forms. If the style/tradition is not precisely notatable, a full account of the composition and recording processes must be provided.

A short commentary that explains both the origins of the compositional thinking and the on-going compositional decisions, including reference to listening influences, should be included with the score and recording.

## 5.5 Component 5: Investigation and Report

### Cambridge-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.



## 5.6 Component 6: Investigation and Report

### Cambridge-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 6. 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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## 6. Notes on teaching the syllabus

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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 (9703), and also for those whose interest lies solely in the appreciation of music as a listener (8663).

Advanced Level candidates who wish to develop their practical skills and their knowledge/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 compulsory element for Cambridge International AS and A 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 with 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.

### 6.1 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. 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 four 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.

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.

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. Some movements are discussed in much fuller detail than others in order to demonstrate features of the classical style that may also be found (but are not discussed in the same depth) in others. This is not to suggest that some works need to be studied more closely than others.

The four works offer a selection of genres from what is commonly called the 'Classical' period. While learning to find their way around them, candidates will be helped by an early awareness of their outline structures. They should also soon be encouraged to recognise the many smaller-scale details that are easily distinguishable aurally: features such as typical types of phrase-construction, repetition, contrast, ornamentation and other techniques of variation, sequences, modulation, significant dynamic effects and common types of string articulation, as well as a wide variety of instrumental textures. Notably different techniques of variation, in particular, may be compared in Haydn's slow movement, Mozart's last movement and the Schubert movement. The four works also present very different sound worlds, partly in terms of the 'line-up' and focus on individual instruments in each, but also in the ways they are combined and the type of melody that each plays.

Together the four Prescribed Works cover a wide chronological sample of 'Classical' instrumental music: 1774 to 1819. Candidates should have a secure understanding of this chronology but will not be required to understand or discuss 'development' of style, of genre or of the orchestra. They should, however, be able to compare, particularly in the following respects:

- Context: circumstances of composition and first performance (as far as we know them today)
- Genre: defining features (e.g. number, relative speeds and character of constituent movements)
- Instrumentation: number, type and pitch range of instruments, roles in texture.
- Principal techniques

This is not to imply that the works should be studied chronologically. Teachers might, in fact, find that the single Schubert movement forms an attractive introduction to many typical features of Classical style, e.g:

- its theme's phrase structure: typical 4 + 4 bar procedures
- its key relationships: tonic/dominant, perfect/imperfect cadences, major/minor
- its textures: homophony, imitation
- its variation techniques

## Possible Teaching Approach

Studying the Schubert first might offer candidates an attractive 'way-in' to understanding not only the typical nature of a 'Classical' theme but also techniques of varying it, and of the characteristic sounds of the four string instruments (here solo) that they will subsequently hear used in groups in orchestral music. To follow it with the 2nd movement of the Haydn symphony would show a much more restricted use of these instruments. Compare for instance these instruments in the Schubert – on most recordings the low pitch of the double bass should be clearly audible (especially in the presentation of the Theme), and observe the extremely high trills of the violin in Variation I; consider also what possibilities were available with the addition of a very limited number of woodwind instruments offered to Haydn. Then, how a similar combination to Haydn's instruments (with the addition of a flute) was used by Mozart – especially the inventiveness of the latter's woodwind parts – might be heard in a comparison with Mozart's variations in the 3rd movement of his concerto. Preparation and progression along these lines might give candidates some tangible reference points for the moment when they have to begin to explain why the sheer sound of Beethoven's Symphony makes such a forceful impact. It would also give some basis for understanding the different role of the piano in the Mozart concerto – in the Schubert it is an equal partner, no more, never dominant, allowed the theme in one variation only, thereafter heard entirely in an accompanimental role, in partnership.

The closed nature of Schubert's variations offers candidates a gentle introduction to the tasks of describing and comparing which they will have to practise in order to illustrate their answers to questions in the examination fully. In this very compact movement they can more manageably take one variation at a time, concentrating fully on what they can hear moment by moment, largely untroubled by the difficulty experienced in providing recognisable 'structural' reference points in more discursive movements. The

following, very brief notes on each variation merely flag a few of the more accessible features which candidates might be encouraged to hear and identify. They are neither comprehensive nor definitive: teachers are free to interpret the music and its effects in their own way.

Bar numbers are given as reference points for teachers reading scores. Candidates are not required to be familiar with them.

## Notes on the Prescribed Works

The following notes suggest some of the notable features of the Prescribed Works, together with examples of details that candidates may benefit from focusing on aurally.

### ***Symphony no. 55 (The Schoolmaster) Hob. I:55, Haydn***

#### ***1st Movement (Allegro di molto)***

Even though Haydn is so frequently cited as a model for Classical Sonata Form, this movement, as always in his music, shows his inventiveness in dodging the predictable. However, it offers examples of many typical 'Classical' techniques and gestures and its Exposition section is worth studying in detail. Precise bar numbers are again given throughout the following commentary for teachers. All the techniques described are accessible to candidates aurally. Reference may be made in class to CD timings but, in the examination, candidates will need to be able to describe and locate their examples using a mixture of technical terms and ordinary language.

#### **Exposition**

##### **1st subject group (1–22)**

- 1/2 Full orchestra (although not listed, a bassoon is to be assumed as doubling the cello part in loud passages, not always present or clearly audible in all recordings); an opening 'call-to-attention' with strong, rhythmic, tonic chords, *f*.
- 2–6 **A:** Strings only; gentle, melodic 4-bar phrase, *legato*, *p*.
- 6–10 Full orchestra; more forceful and rhythmic, unison repetition of tonic *f*, and *staccato* drive to a perfect cadence in the dominant – an early deviation from 'the standard plan'.
- 10–13 Full orchestra; punchy rhythm (but with an effective beat's silence, i.e. the first beat of the bar is no longer held as a minim as in bar 7); unison reiteration of the dominant note, harmonised the last time to point back to the tonic (the function of the A flat); *f*.
- 13–14 1st/2nd violins; the previous chord reduced to a faint echo, *pp*, leading to:
- 14–18 Restatement of bars 2–6.
- 18–22 Full orchestra, rounding off cadence in tonic; *p*.

##### **Transition (22–43)**

- 22–29 Strings; unison *tremolo*, *f*. The music is clearly travelling but does not begin to suggest its likely destination until:
- 29–36 Full orchestra; harmonised over a repeated quaver F as a bass pedal which will become the dominant of the new key – almost reluctant to let go of **A** but driving forward; *legato*; *p* with *f* wind punctuation prodding the music on.
- 36–43 Full orchestra – louder (*ff*) – strings *tremolo* moving purposefully towards the dominant key – repetitive to make sure we get the point.

### 2nd subject (43–61)

43/44 2nd violins continue the F quaver pedal to make a seamless link; *p*.

45–54 **B**: strings (2nd violin continuing its quaver F); lyrical; harmonised; *p*. The 1st violin's figure in 47/48 is repeated (49/50) with its 2nd bar compressed rhythmically to allow repetition of the *staccato* 3-note figure (derived from 47), this also repeated before a 2nd note is added (52/53), giving continuous movement and increasing urgency. Haydn has already started 'developing' his material.

54–61 Full orchestra; explosive interruption; unison but 1st and 2nd violins interpolate wide leaps up to the dominant note (now the new tonic); *f*; reminiscent of 36–42, i.e. typical *tutti* concluding noises, finished off with strong perfect cadence.

### Codetta (Closing Section) (61–66)

61–66 Based *entirely* on the new tonic chord; new rhythmic figure in 1st violins will not only feature early in the Development but will also give the game away (bar 103) when Haydn tries to pull the wool over our ears with a 'false recapitulation' at bar 97 – the music is always moving forward even when only one chord is being repeated.

### Development (67–151)

By far the longest section of the movement.

67–96 Modulating. [Can candidates track references to Exposition material for themselves?]

97–149 A 'false' recapitulation, including both **A** (in the tonic) and **B** (bar 125 in the relative minor).

149/150 Noisy, headlong rush halted on the original dominant; 1st violins lead back, *p*.

### Recapitulation (151–216)

This is very straightforward. After such a discursive development, Haydn refrains from artful surprises but continues to be inventive. Bars 164–178 are a complete reworking of bars 14–29, to avoid modulation to the tonic, of course, but also to add well-chosen detail, e.g. the rescoring in bars 165–172 gives the melody, previously in 1st and 2nd violins (in 3rds), to the 2nd violins and violas, doubled first by the horns, then the oboes, while the 1st violin chatters on, essentially an inverted dominant pedal, fixated on the rhythmic figure first set in motion in the codetta. There is no Coda.

### 2nd Movement (*Adagio, ma semplicemente*)

The movement consists entirely of a single 16-bar theme and 5 variations. It may profitably be compared with Mozart's. The theme is in two equal ('balanced') halves, each repeated every time, either identically or elaborated. The first modulates to the dominant, while the second makes its way back to the tonic with a brief detour in the direction of the supertonic minor. The 8-bar phrases themselves are made up of 2 four-bar phrases and these also often fall into 2 two-bar phrases – but one of the variation techniques employed is often to mask the break between the 2-bar phrases by sustaining or continuing the flow of the melody over what was previously a rest (compare bars 2 and 9, for instance).

The opening two-bar phrase sets in motion a rhythm which pervades the whole theme. It is the 'wagging finger' of this rhythm that is thought to have led to the nickname 'The Schoolmaster' for the symphony. [Whether the gradual change to *legato* and rich harmonies suggests that he falls in love – and whether such suggestions are worth discussing! – is something that candidates may have a view on?] The initial rhythm, therefore, is easily memorable and its subsequent metamorphoses can be readily spotted.

The texture of the theme itself is very sparse – two parts only, melody in 1st and 2nd violins, bass line in octaves in violas, cellos and double-basses. Haydn judges the use of the available instrumental colours and dynamic contrasts carefully, keeping the best (Variation V bar 112) till last.

**Theme (1–32)**

Both halves given twice, the second time the melody is elaborately decorated.

**Variation I (32–48)**

Throughout, the first two-bar phrase is as in the theme, strings only, but the next are full orchestra, loud and decorated. Both halves repeated as they stand.

**Variation II (48–80)**

Each half presented twice, first with more fidgety rhythm, then at a higher pitch with much faster-moving flowing notes.

**Variation III (80–96)**

Again both halves repeated exactly, without further ornamentation. To be convinced that this is based on the original theme, it is necessary to hear both the bass notes and, now, the harmonies. The melody is much more lyrical, smooth and, in places, expressively chromatic.

**Variation IV (96–112)**

By contrast, quite terse: neither half of the theme is repeated and its outline is clear. Although the rhythm has, to some extent, been 'smoothed out', the addition throughout of persistent 'crushed notes' (*acciaccatura*) continues to suggest the jerky effect of the original.

**Variation V (112–128)**

Another economical variation: both halves repeated as they stand, the melody is very recognisable but has a more individual character, again an octave higher than the original. There are very strong dynamic contrasts but the wind are not confined this time to louder moments.

**3rd Movement *Menuetto and Trio***

Candidates should know that placing a Menuet and Trio as the third movement of symphonies, quartets and sonatas, was almost standard by 1774 (the date of this symphony) and that the Menuet was a dance form that had become popular during the preceding Baroque period, while the Trio was originally exactly what it says – a section for three instruments, also in Menuet form.

The principle of composing in 8-bar phrases, each comprised of two 4-bar phrases, continues throughout this movement. There is rhythmic variety and much use of the full orchestral sound.

**Menuetto:** its structure is typical:

||: 1–8 :||: 8–16 16–24 24–28 28–36 36–40 :||

i.e. the two 'halves' need not be equal. Bars 28–36 repeat 1–8, and 36–40 echo them in a sort of closing section. In the middle section (8–28) Haydn introduces a rhythmic figure (four semiquavers and two crotchets – 'diddle-diddle-dum-dum') which is used in modulatory sequences (8–12 to relative minor, 12–16 repeated a tone lower to dominant, 16–20 altered slightly to reach the dominant's relative minor), and persists in the 2nd violin (24 and 26) during another sequence which gropes its way uncertainly towards the tonic (the cadence at 28 is to the dominant, immediately before the opening bars return in the tonic).

**Trio:** 1st and 2nd violins double at the octave a rather staid menuet-style of melody over a constantly moving (solo) cello. The outline structure is similar but the principal phrase is 10 bars long (4 + 6, its 'stretching' seeming to happen in 47/48), but it is generally simpler and modulates in more regular binary fashion to the dominant at 50. The 2nd section begins with an excursion to the supertonic minor, with sequences and repetitions, and pauses on a prolonged dominant (7th) chord (58–62), ready for the slightly-altered repetition (to end in the tonic) of the opening 10 bars.



#### **4th Movement *Finale (Presto)***

This is in Rondo form, with a principal theme (**A**) alternating with other material, some contrasting but some deriving from **A**.

**A** 1–30 This is a self-contained theme displaying Haydn's usual features – two × 4-bar phrases (1–8, going to the dominant and back), repeated, followed by modulations via sequences (8–16) then antiphonal play with part of the rhythm (16–22) before repeating the opening eight bars.

**B** 30–46 A contrasting episode for wind alone, 8 bars + 8 bars, both repeated.

**A** 46–76 Busily varied; the middle 12 bars are loud, scored for full orchestra.

**C** 76–125 An unstable episode: it begins like another variation of **A** but erupts (bar 80) into loud *tremolos* with wide leaps, gradually subsiding onto a remote chord (bars 90–94:V<sup>7</sup> in G flat major). The next twelve bars (94–106) sound like an attempt to get **A** going again in the unrelated key. Nine bars (106–115), using the insistent opening rhythm, try to edge their way back to the tonic [can candidates hear the descending bass line?], followed by ten bars (an altered sequence of the nine bars) which manage to find the dominant chord in preparation for a disarmingly plain, premature return to the opening 8 bars of **A** (126–133).

**A** 133–163 The real return of the full **A** rondo theme is a dramatic, very loud variation, the melody characterised by energetic leaps, the 2nd violins playing strenuous triple-stopped chords and the wind and lower strings punctuating with stabbing *staccatos*. The 2nd section rushes on in unison *tremolos*.

#### **Coda** 163–179

The first 8 bars of **A** return yet again in their original simple two-part clothes. There is a lessening of momentum and volume – colourful echoes between strings, oboes, then horns, before a typically loud conclusive perfect cadence.

#### **Piano Concerto in G Major, K453, Mozart**

There are no definitive analyses for some of the movements and teachers should feel free to present their own. Some discussion of the nature of Sonata Form will almost inevitably be needed but this need not stretch far beyond the following broad principles:

- Exposition, Development, Recapitulation, (closing material): identify these structural points
- The difference between 'varying' and 'developing'
- Number of themes: devise, and use consistently, a clear set of shorthand labels (which candidates should be advised to explain clearly in their examination answers)
- Keys: tonic/dominant, some other closely-related ones, the effect of 'remote' ones
- The conventional difference in key for the Exposition's 2nd set of material when recapitulated, and the reason for it.

The widespread applicability of these conventional classical procedures is illustrated in most of the pieces (with the exception, of course, of the third movements of the Haydn and Beethoven symphonies), some extended, some shortened, some mixed with Rondo elements.



### **1st movement (*Allegro*)**

The broad markers suggested previously can provide the main reference points in this movement without over-complicated discussion of the relationship between *ritornello* form and Sonata Form (though teachers may use the term *ritornello* in this context if they wish). An additional point will need to be made, however, regarding the soloist's repeat of the orchestra's opening material. If candidates have the opportunity to hear either of the Haydn or Beethoven 1st movements played with repeats then the concept of a 'double exposition' will seem quite natural.

The passage between bars 182 and 228 offers some useful points about the typical, looser style of 'developing' usually found in concertos (to be compared later with Beethoven's more intensive treatment in the 1st movement of his symphony):

- It begins with an 'interrupted' cadence = a B flat major chord in place of the expected current tonic (i.e. now D major)
- the piano is centre stage, the orchestra is very much in the background throughout
- at first in free-ranging modulations achieved by sustained chords in the orchestra, broken ones in the piano
- resting eventually on a dominant pedal suggesting the related (E) minor key: piano, horns, oboes (bars 203 – 207), followed by the orchestra creeping their way to another minor key (C)
- At bar 211 there is an apparently 'new' melody, but it is actually based on repetitions of bar 113 (from the second subject group)
- At bar 219 the music comes to rest on the true dominant pedal (D), conventionally the signal for leading back to the Recapitulation (at bar 228), but now picking up ('developing') the orchestra's motif from the end of its 1st *ritornello* (bar 29).
- At bar 223 'hesitations' create a sense of expectation: piano reiteration of the 'sighing' figure from the end of the motif, as though stuck; the upward flourish that throws the ball into the woodwind's court; their repeated chords doing nothing more than marking the beat; a timid chromatic lead-in to the first bar of the main theme, without accompaniment, mirroring the entry of the violins with same bar at the very beginning of the movement.

Candidates are not expected to become as closely familiar as this with every bar of the whole movement but the above illustration of what can be heard, explained and learned from a passage is given here to suggest some of the ways in which the movement might be approached. This is a movement in which noticing dynamic contrasts (and the more limited range of its dynamic spectrum) would furnish useful preparation for comparison with Beethoven's larger gestures in his symphony.

### **Second Movement (*Andante*)**

Again, the structure may be defined in various ways: there is no single 'right' answer. Features of any of Sonata Form, Rondo or Sonata Rondo may be relevant, e.g. bars 69 to 90 lend themselves to explanations in terms both of Sonata Form (part of a 'development' section) and Rondo (another 'episode'). The prominence of unrelated keys, however, overshadows the normal relationships expected for the presentation and return of a first (second subject?) episode. What is important is that candidates should be clear about where the structural markers are and, in their answers, use a clear system of labelling as reference points to them.

#### **Bars 1 – 29**

Strings present a principal theme which is notable for being 'stretched' out to 5 bars: it is followed immediately by a new oboe theme which introduces a richly-scored (bars 11 – 18) contrapuntal passage for woodwind. Without a break, *forte* strings burst in before the melody has finished (overlapping the woodwind in bar 18) and new ideas are exchanged between these two sections, the horns mainly providing their conventional role of first, a dominant pedal, then, a sustained tonic pedal during a quiet closing section (bars 25 – 29).

### **Bars 29 – 64**

When the piano enters it is with the opening, introductory melody. As did the oboe at the beginning, after five bars, at bar 35 it turns immediately to another new theme in the dominant minor, giving way at bar 42 to more woodwind imitation. The piano picks up their figure (bar 45) and reflects discursively on it until the orchestra returns with its closing theme (bar 54). Conventionally, this whole section (an Exposition?) is brought to a close with a soloist's concerto trill over the perfect cadence (bar 64).

### **Bars 64 – 90**

The section from bar 64 to 90 might variously be thought of as a brief development, or as the central section of a rondo. The original theme (A) is brought back by the woodwind, without strings, at bar 64: the piano presents yet another new theme (in another minor key – the supertonic minor but candidates are not expected to be familiar with the nature and terminology of such extensive relationships, or to recognise them aurally) at bar 69: the whole of the following passage is virtually the soloist's, the orchestra in an accompanimental role. The figurations become more and more florid, with some wide leaps, wandering by degrees to a very remote key indeed (C sharp minor). The orchestra creeps back in at bar 86 as though alarmed by the distance from the movement's original key and drags the music back, with a rare (at this time) *crescendo* and a semitone slip downwards in the bass (bar 89) to a perfect cadence back in the tonic. (Comparing bars 86 – 90 with the lead back to the Recapitulation in the 1st movement, described above, might offer a useful exercise for candidates – does it 'prepare'? Is an 'expectation' aroused? In what ways is it similar/different to that of the 1st movement?)

### **Bars 90 – 135**

Bars 90 to 102 are deceptive. At first sight it seems as though the soloist is entering first with a return of the strings' 1st theme (A) in the spirit of a recapitulation. Its abrupt change of key (to another remote one – E flat major) and of mood (in bar 95) seems to belie this – is it a new theme? Close study of the harmonies and the orchestral accompaniment, however, provide clues to the fact that it is actually a variation of bars 35 to 55. The loud tutti at bar 111 reprises the same passage as bars 18 to 25, this time with piano joining in. Before the closing passage (bars 130 – 135, cf bars 25 – 29) there is a break in the flow for a solo cadenza (bar 122), followed by a brief recollection of theme A.

The several, alternating recurrences of theme A might suggest that the movement is a rondo with contrasting B and C episodes. Candidates will not be expected to understand the finer points of 'sonata-rondo' structures. A more important focus is the sharing of material between sections of the orchestra, and the nature of the piano's music.

Cadenza: candidates should know where these normally occur, and what their function was, that soloists were expected to improvise, that Mozart certainly did so in his own performances, but that, as this concerto was composed for one of his pupils to play he did write out in full cadenzas for her for both the 1st and 2nd movements. These may be heard on some recordings, as may additional ornaments and improvised embellishments elsewhere but, as candidates are not expected to 'see' Mozart's sometimes barer outline in the score, they may not be able fully to appreciate the extent to which one performer might improvise more freely than another. They should, however, understand the convention. (In this respect might it be a useful movement to hear and compare in more than one recorded performance?)

### **3rd movement (Allegretto)**

To study this movement after the Schubert would allow some comparison, not only of variation techniques, but also of the much more soloistic use of the piano. It is also a Theme and Variations but with very extensive closing material (the *Finale*). Both halves of the stereotypically classical binary theme are to be repeated, but where Schubert repeated his final four bars, which would have made repeating the whole second half tedious, Mozart limits himself to the more usual 8 bars → dominant :||: 8 bars → tonic :||. The four-bar phrases are more continuous than Schubert's but can candidates hear the 2-bar phrasing of bars

8 – 12? Can they hear that bars 10 – 12 are themselves an ornamented version (i.e. 'varied') of bars 8 – 9? That the last 4-bar phrase bears a close resemblance to bars 4 – 8? The orchestra presents the theme and repeats both halves exactly, as does the piano in Variation I, but, thereafter, every repeat is actually recomposed, i.e. yet another version (most often alternating orchestra and piano). This makes the variations appear, deceptively, considerably longer than Schubert's.

Candidates should learn to recognise differences between the soloistic roles of the four string instruments in the chamber music context of the Schubert movement and the typical classical orchestral techniques and textures here. They should know exactly how many wind instruments are used in this orchestra and be able to hear when they are treated as a 'choir' of solo instruments. They may perhaps not fully appreciate Mozart's inventiveness in this respect until they have heard Haydn's more sparse, and Beethoven's more powerful, use of wind in the two symphonies.

### **Theme (Bars 1 – 16)**

Orchestra only. Note the rhythmic similarity of the phrases, the only slight difference occurring (typically) in the 'middle' four bars (9 – 12). There are strong tonic/dominant emphases throughout but a lively increase in the rate of harmonic change in the last four bars, and greater diversity of chords than in the Schubert (e.g. beat 2 in bar 13) which drive the music towards its perfect cadence.

Scoring: strings, homophony, a single flute doubling 1st violins throughout, oboes and bassoons thickening the texture at the cadences, horns' dominant pedal bars 12 – 14, all typical features of Mozartean scoring.

### **Variation I (Bars 16 – 32)**

Piano enters alone with an elaborated version of the Theme (e.g. the 'turn' around the first D in bar 17) and new harmonies for the last four bars.

Scoring: strings accompany intermittently, 1st violin echoing the piano in bars 26 and 28.

### **Variation II (Bars 32 – 64)**

Bars 32 – 40: woodwind play the Theme 'straight', accompanied by constant running patterns in the piano.

Bars 40 – 48: piano right hand echoes this, the running notes transferring to the left hand: strings double the melody an octave lower and provide unobtrusive harmony.

Bars 48 – 56: woodwind return with the second half of the Theme, the piano right hand resumes the running patterns. Bars 56 – 64: the procedure reversed, as for the first half of the Theme.

### **Variation III (Bars 64 – 96)**

The sequence is similar but the piano is silent during the woodwind versions of both halves. These are accompanied only by strings. There is a highly-disguised version of the Theme. When the piano takes it up, the elaboration increases (note the 'Alberti' bass, a highly characteristic feature of Mozart's piano music).

Scoring: a very restricted role for the strings but an increasingly confident one for the woodwind. The texture of their second half of the theme is contrapuntal and has almost a chamber-music intimacy.

### **Variation IV (Bars 96 – 128)**

As in the Schubert, a central variation in the tonic minor but the reverse of the 'speeding-up' noted in his Variation III: here, the sudden absence of short-value notes (not a single quaver in the first eight bars) might mislead candidates into thinking the tempo is slower. Candidates might be asked how they would describe the strong contrast of mood. They should note the drop in dynamic level. A broad explanation of dissonance/chromaticism and the 'dragging' effect of suspensions might be helpful to them.

The piano is silent in both halves while the strings, doubled in places by the woodwind, present both halves of the theme. Each time it copies their version but with the addition of more appoggiaturas which increase the dissonant, 'pained' effect.

### **Variation V (Bars 128 – 160)**

An exuberant *tutti* offers only the harmonic outline of the Theme. Again, the pace appears to quicken in tandem with the sudden *forte*. Piano silent at first but enters with a reminder of the Theme in the left hand with a long (dominant) trill above.

Scoring: both halves offer opportunities to note a range of typical tutti doublings, some *tremolo*, antiphony/imitation (in bars 144 – 150). Can candidates hear the imitations and the octave pairings?

**Bars 160 – 170:** a closing section which winds down (e.g. through descending sequences of a 6-note chromatic figure in the piano) to a mood of expectation on a pause (cf the Schubert) but leading to:

### **Finale (Presto - Bars 171 – 346)**

Here there is a *tempo* change. *Presto* is much faster than the *Allegretto* of the rest of the movement. This conclusion is often described as typically *buffo*, a reference to its Figaro-like character. Candidates are not expected to have explored any of Mozart's operas and they may, therefore, characterise the mood however it appears to them. It is not a thorough-going variation, but there is more than one attempt by the piano to reintroduce the Theme (e.g. at bar 248 and the very end of the movement).

Scoring: much *tutti* but still with fine details in the woodwind parts, e.g. the very audible bassoon scale in bars 279/80, an echo of the flute two octaves higher, both of them imitating the piano's first use of it in bar 224.

It may be helpful to candidates to continue comparing the different roles of the piano in a chamber music context and in a solo concerto context.

### **'Trout' Variations (4th movement, Quintet in A major, D667), Schubert**

**Theme:** a solemn, almost 'hymn-like', straight presentation of the theme by strings in an undemonstrative four-part homophonic texture does little to suggest that this is the lively tune of the original song (*Die Forelle*). The melody is in 4-bar phrases, the first 8 emphasising tonic/dominant – these can be heard particularly clearly in the first four bars. The opening figure, after resting the first time on an imperfect cadence, repeats to modulate with a perfect cadence in the dominant key, all typical of standard classical binary practice. Candidates should be encouraged to hear the repeat of the first eight bars (but without needing to know about the repeat sign) and to listen out for it in all the variations. As they will discover, the other three composers in Section A treat repeats differently, adding considerably to the possibilities for variety. The second 'half' of the melody begins and ends firmly back in the tonic key and would also be a matching eight bars long, were it not for its own repetition of the final four-bar phrase. In every pair of bars, the melody in the first one can always be heard to move more than in the second. Candidates might perhaps be asked to try to hear how Schubert maintains the momentum in the accompaniment, suggesting a sense of the music still moving forward even while the melody is static (e.g. the cello rhythm and upward line in bar 2, the cello viola in bar 4, even the double bass in bar 10, etc.).

**Variation I:** the piano was silent in the Theme so is given the first chance to present it solo. Schubert immediately signals that the treatment of the instrument in this movement will be primarily as a melodic one. The melody is doubled in octaves in both hands. (For candidates who are unfamiliar with piano playing, some explanation, and possibly demonstration, of its usual way of playing a melody with the right hand in the treble and harmony with the left, in the bass, might be helpful.) The string accompaniment now hints at the original song with playful broken chord figures exchanged between the violin and cello while the viola

maintains a more continuous flowing movement (suggestive of the leaping trout figure and a background of running water perhaps, but not a notion to be taken too seriously).

This might be an opportune moment to discuss ornamentation. The variation is particularly rich in trills. There is also a very audible example of pizzicato string playing in the double bass part.

**Variation II:** the viola takes the tune, an octave lower than originally. This offers a rare opportunity to hear the instrument standing out clearly and candidates should be encouraged to listen attentively to its characteristic timbre. The violin provides a wide-ranging (in the pitch sense) continuous descant. The piano's role is limited to discreet harmonic musings in short segments that also help to mask the breaks already noted in the original melody.

**Variation III:** the double-bass would probably make an ungainly job of giving the theme on its own, and so is partnered by the cello, which takes the melody by itself at the end of the 1st half. (As candidates encounter the other sets of variations they might notice that neither Haydn nor Mozart put their Theme at the very bottom of the texture – Schubert's example is unusual.) Violin and viola provide a constant 'chugging' harmony and piano swirls rapidly around, again in octaves high in the treble. Candidates will need to learn to distinguish between an increase in the number of notes played to a beat, which gives an impression of greater speed, and an actual change of tempo, i.e. a faster beat. This might be a good opportunity for such an explanation. In many recordings there will be no change of tempo – the pace of the melody, the beat, will remain the same.

So far, each variation has offered contrasts in grouping and of figures that give variety to the accompanimental background while the Theme itself has remained unchanged.

**Variation IV:** offers a much more marked contrast, perhaps one rightly to be described as 'dramatic'. The effect is created by a change of dynamic, powerful, loud chords, and a change of mode – to the tonic minor – all the instruments at first joining together to produce it. The chords give way in the second half of the variation to a quieter, more reflective conversation – imitatively, particularly the trill figure – between all five instruments. No single instrument has the melody in this variation. It may seem to have been abandoned, but suggestive references are clearly discernible, especially in the outline of the first four bars (taking the highest note at each moment).

**Variation V:** offers a different contrast and an opportunity to hear another modulation, this time to an unrelated key (initially in its major mode but with persistent minor inflections – can candidates hear the significant note when it first occurs?). The melody is suggested by the cello, in its tenor register, but gradually dissolves via a series of harmonic shifts designed to return to the original key. (Candidates are not required to know the names of the keys but should be able to hear tonic/dominant and minor/major relationships, have some sense of the 'remoteness' conveyed by modulations to unrelated keys, and be aware of moments when chromaticism produces instability as the music gropes its way back towards its tonic key.)

**Variation VI:** Schubert signals a pause before the final variation starts, arguably to create a moment of anticipation. Here the original 'Trout' figure finally accompanies the melody. There are exchanges of roles, between violin and cello sharing the melody, and violin and piano sharing the accompaniment.

A very brief 'closing' passage winds the music down on repeated tonic chords, the cello having the very last word with the 'Trout' figure.

### **Symphony No. 5 in C minor, Beethoven**

A full commentary on the Beethoven Symphony is not thought necessary as so many are available (e.g. in the *Norton Critical Scores* series ed. Elliot Forbes, 1971, which includes analyses by Donald Tovey, E.T.A.Hoffmann and Heinrich Schenker).

Candidates should be clear about the expanded nature of Beethoven's orchestra: not only the introduction of 'new' instruments such as the piccolo and double-bassoon (as well as others, such as clarinets, trumpets and trombones, not previously heard in the other three Prescribed Works), but new ways of using them, e.g. the timpani at the end of the Scherzo. Comparisons may also be made with the other works regarding the use of dynamic contrasts and crescendo effects.

### **Comparing The Symphonies**

The Haydn and Beethoven symphonies are separated by more than 30 years. When candidates have become familiar with the larger sound and scale of the Beethoven Symphony, it may be helpful to encourage them to make comparisons of the most obvious similarities and differences between it and the Haydn Symphony.

There are strong underlying similarities of structure: the number and nature of movements, the use of Sonata Form, Menuet (Scherzo) and Trio and repeats. Both second movements use variations (though Beethoven's are much looser and integrated into a more continuously structured movement). The harmonic language, in terms of tonic/dominant and use of cadences is there, but Beethoven's modulations range far more widely (for effect in their own right, but also to sustain the greater length of the movements). The famous repeated perfect cadences at the end of Beethoven's last movement might well be compared with some of Mozart's repetitions – not as many, but emphatic and, judged in accordance with overall proportions, similar in their intentions of confirming finality.

Obvious differences that candidates might notice immediately are: the size and nature of the orchestras and expansion of dynamic range; the much greater length; and the transformation of the third movement into a much faster Scherzo (together with its change of scoring detail, e.g. *pizzicato*, in its repeat) and its extensive link and lack of break before the 4th movement. The opening of the last movement of the Beethoven Symphony, following the long build-up, offers a striking example of the effect which a minor/major contrast can make. Much, therefore, that has been learned about the Classical style remains applicable but the first movement, in particular, offers early opportunities to hear a new approach, e.g. it does not open with a theme expressed in clearly-balanced 4 + 4-bar phrases – the stop-start pauses signal a more 'motivic' technique; two unison horns at bar 59 are given a prominent thematic role.



## Section B

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 the Core Works encompass both aspects of the topic's title, 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).

An ability to discuss relationships between individual words and their setting will not be required in respect of the Italian text 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 and 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.

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

The following notes on each work are neither exhaustive nor definitive. They suggest some possible approaches to the Core Works, with Section B of the Listening Paper principally in mind. They also highlight broader themes for consideration in relation to Section C of the examination paper.

## Notes on the Core Works

### ***Dido and Aeneas (Act I; Act III), Purcell*** **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 wordpainting – '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.

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, 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.' Act I ends in a celebratory mood with a substantial chorus and dances. (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 with 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.

### ***Otello (Act I Scene 3; Act IV), Verdi***

#### **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 after the other, then echoing one another in shorter phrases, finally joining 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.

#### **Act IV**

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 of ‘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.

#### ***Symphonie Fantastique (Mvts. II, III, IV), Berlioz***

In contrast to the strong narratives of the two operas, the music of these three movements represents a composer’s imagination – memories, longings, dreams (and nightmares). The ‘artist’ in the symphony’s subtitle, ‘*Episode in the life of an artist*’, is a musician, and it is not over-fanciful to interpret this figure as Berlioz himself. Candidates will need to be provided with a translation of his programme and told as much of

the biographical background that provided the stimulus for its composition as teachers consider appropriate. The context is extensively explored in the Norton Critical Score of the work (ed. Cone, Edward T., 1971), which also contains very clear translations of the programme and useful discussions of each movement.

The notes that follow here are not designed to be comprehensive commentaries but to suggest some features of the music that might prompt exercises to develop aural perception and understanding of relationships between specific techniques and their 'effects'. Close familiarity with the rich variety of the orchestral scoring may also help candidates to recognise ways in which Verdi's accompaniment in *Otello* also contributes much more to the drama than mere background support for the voices.

### **Movement II: Un bal**

The composer's programme describes a ball at which he catches sight of his beloved. The movement is a brisk waltz (*valse*) of the sort that was fashionable in nineteenth-century Paris. In triple time, its principal theme has, when first heard, a conventional 'oom-pah-pah' accompaniment. The overall structure is straightforward and candidates should have no difficulty in recognising its main markers:

Bars 1–36	Introduction
38	Principal waltz theme
120	<i>Idée fixe</i>
175	Waltz theme
302	<i>Idée fixe</i>
320	Coda.

There is a great deal of subtlety in the detail from which much may be learned about compositional processes in general. What Berlioz actually does with his orchestra can be established by careful listening. The precise effect of any technique, though, is a matter of interpretation, to be teased out and argued over in discussion. Some suggestions for such discussion and learning are made below (the interpretations, are, of course, tentative):

#### **Introduction**

Before the ball gets under way, an anticipatory mood is suggested. What sort of 'anticipation'? How do we hear it? Something 'grows' – is it only the excitement and bustle of people arriving for a party? Or perhaps the composer's own emotions? Both? How does it grow?

Dynamics: there is a sustained *crescendo* from the beginning *pp* to *ff*.

Key: it begins in the tonic minor mode shifting harmonies constantly until the *ff* tonic major chord 'lights up' the scene at bar 30.

Rising pitch: the ascending arpeggio figure played by cellos and basses moves steadily upwards in a **sequence** (two harps echo this in shorter note values)

Texture: trembling upper strings (*tremolo*) throughout until bar 32, *tutti* (i.e. including full woodwind and brass – there is no percussion in this movement) at bar 30 to emphasise the punctuating perfect cadence that announces the start of the dance (the curtain goes up on a glittering scene?).

## Principal waltz theme

An understated beginning: strings only, quietly; a swirling theme, almost classically balanced in its phrasing; a slight (lingering?) slowing down at bars 49–50. As the theme repeats, and continues into new figures the texture builds up: harps return at bar 54, woodwind join in at bar 62. The momentum increases (no slowing down the second time at bars 105–6), the string texture becomes more complex (cellos imitating 1st violins at two beats' distance from bar 78 onwards). The 'oom-pah-pah' is shared between harps and woodwind from bar 94, giving an off-beat or slightly less stable feel (as though the dancers are becoming less restrained, more animated, up on their toes, perhaps?).

Candidates might be encouraged to listen carefully to subsequent appearances of this theme, noting other similarities and differences in the scoring, e.g. at bar 175 it is doubled an octave lower by violas, enriching the tone colour of the strings; it is taken up by the woodwind at bar 233 and, by bar 253, woodwind and 1st violins are playing it an octave higher.

## *Idée fixe*

It is not necessary to discuss the composer's use of this in any analytic terms. Candidates need only know that it represents the woman he loves, be able to recognise its presence aurally and appreciate its significance when it returns. They may find it helpful to hear, at least once, its initial presentation in the first movement, and the grotesque, distorted version in the last. Interpretations of the two appearances in this movement are usually differentiated along such lines as: first, a 'fleeting vision' of her in the tumult of the ball (wisps of the waltz tune are hinted at in the background and gradually taken up more obviously by the violas at bar 136); second, when all movement suddenly stops and the theme is played almost unaccompanied as well as slightly slower, a full sighting – she is present before him.

## Coda

The second sighting of the beloved interrupts a long *tutti* passage that had, from bar 256 onwards, where Berlioz instructs '*animez*', sounded increasingly like a grand closing section for the dance. After the second appearance of the *idée fixe* the pace resumes more steadily at the original tempo, but *con fuoco*; after eighteen bars, Berlioz again says '*animez*', then, after the next sixteen, '*serrez*' (meaning 'push on even more'). The scoring is also very full and busy. Can candidates hear the horns' descending scale in bars 338–345? Spurred on by the frantic opening figure of the waltz theme, now in perpetual motion and rising in pitch from bar 338, the dancers spin faster and faster. Might this wild excitement also reflect the faster beating of the composer's own heart as his passion increases?

## **Movement III: *Scène aux champs***

Berlioz uses conventional means to suggest the 'pastoral' nature of the scene: F major and a very unhurried 6/8. He adds a shepherd piping on the hillside, answered by an echo (candidates will need to be told that the oboist playing the echo is out of sight from the audience – the composer's instruction is 'behind the scene'). The quiet, reflective mood lends itself to the suggestion that the composer is relaxed and daydreaming. The movement is not long (in terms of musical content) but its very slow pace (*adagio*), while making it relatively easy to hear and remember some scoring details, may challenge concentration.

Bars 1 – 20 Shepherd piping – echo (what might the strange viola tremolos suggest?)

- 20 Principal theme (notice how the scoring is enriched each time it is repeated, e.g. bars 33 and 69)
- 87 Abrupt change of mood disturbs the tranquillity as thoughts of the beloved enter the composer's mind (*idée fixe*).

- 117 Variation of principal theme
- 150 *Idée fixe* intrudes again
- 159 Thunder
- 175 Shepherd piping – thunder continues rumbling quietly in the background.

In discussions about how the movement might be interpreted, candidates could perhaps be encouraged to consider the mixture of aural realism and atmosphere/mood, i.e. both the natural scene being depicted and the music's hints at the composer's emotional state.

#### **Movement IV: *March au supplice***

A very different, public, ceremonial scene. How far does the excitement that Berlioz builds in his military march suggest an almost inhuman, savage inexorability, or the final (major) chords triumphant rejoicing (the cheers of the crowd?) at the conclusion of the ritual? The only personal note is the fleeting image of the beloved that passes before the composer's eyes at the last moment before the guillotine falls – a truncated version of the *idée fixe* - followed by the macabre dull thud of falling *pizzicatos*.

Introduction: our attention is grabbed by the insistent, very controlled beating of the drums; we are waiting for something. The gruff double bass chords do not suggest that it is something pleasant. There is an excited buzz as the distant sounds of an approaching military band are heard. The horns repeat the first two bars of what will eventually be the full march tune.

- Bar 17 The regular beat stops: a powerful minor scale descends ponderously through two octaves. What is its effect at this moment? It will later be the subject of fragmentation, rhythmic alterations and changes of instrumentation. (How far might these techniques contribute to suggesting later that the mood of the crowd – and the man about to be executed - is close to being 'out of control'?)
- 62 The full march tune is heard: 4/4, using strong, forward-moving rhythms, very full brass, woodwind and percussion sections (no strings at this point). This is typical of military band music often heard outdoors in France in the nineteenth century. The dotted rhythm of its second and third bars will supply one of the many wild figures used later in the movement. (Candidates might be invited to suggest others that contribute to the frenzy.)
- 164 The tumultuous treatment of the scalar theme stops abruptly (the crowd is hushed?). In the brief silence, the first phrase only of the *idée fixe* is played ('*dolce assai e appassionato*') by solo clarinet.

#### **Orchestration**

Candidates may well hear some resonances of Beethoven, whose music Berlioz admired greatly. The younger man's own originality, however, lay very much in the field of orchestration, in which he was extremely innovative. He called for an extraordinarily large orchestra and scored very precisely to achieve exactly the effects he wanted. Candidates are not expected to study a score themselves but it would be helpful for them to be told some of the composer's instructions (some have already been indicated above). For instance, at the opening of this movement he tells the horns to pitch their notes by the use of their lips, and with hands in the bell, 'without using valves' – why? Is this because he wants the notes to be very quiet and slightly muffled – distant sounding? How would this reflect the tuning?

## Notes on comparing works

While the Syllabus does not require anything approaching a ‘History of the Development of the Orchestra’, candidates might usefully be asked to compare i) the resources required by each of the composers they study in the Prescribed and Core Works, and ii) the use they make of them. For instance, the double bass: are any used in performances of the Purcell opera? What is their function in the Haydn Symphony? What is noteworthy about the Trio section in Beethoven’s third movement? What sort of role does it have in the Schubert movement? How does Verdi use the instrument for dramatic effect in *Otello*? Compare these uses with the beginning of the *March to the Scaffold* where Berlioz divides the basses into four, playing *pizzicato* to provide a rather fuzzy harmonic support (tonic minor chord) for the horns.

Candidates should learn to recognise instruments (i.e. be able to identify them accurately by name) and begin to appreciate individual timbres. They might compare, for instance, the sound and effect of the cor anglais in Berlioz’ pastoral scene with Verdi’s use of it in Act IV of *Otello*. They should know exactly how the orchestra of each of the Prescribed and Core Works is made up and have some understanding of contextual factors that limited or expanded the resources available to each of the composers. Why, for instance, could Mozart and Schubert compose for the piano when Purcell couldn’t? Why could Beethoven use clarinets (and piccolo and double bassoon) in his symphony, when Haydn couldn’t? What made it possible for Berlioz to use such a wide range of brass instruments?

## 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’.

In relation to Section A, detailed questions about the political background to Viennese concert life will not be asked, but candidates will be expected to have some understanding of the status of the four 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. There was no copyright protection and piracy was rife.

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.

More information on connecting listening with other parts of the course can be found on P51 of this syllabus in Component 2, Element 4.

## Component 1: Listening mark scheme

Candidates should not repeat points made in one section in answer to a question in any other section.

### 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	
<b>31–35</b>	A thorough knowledge of the music is very convincingly demonstrated, together with an ability to select and describe significant features in vivid commentaries.
<b>26–30</b>	A secure knowledge of the music is convincingly demonstrated, together with an ability to select and describe relevant features in accurate commentaries.
<b>21–25</b>	A good knowledge of the music is demonstrated, together with an ability to select and describe relevant features in a recognisable way.
<b>16–20</b>	A fairly good knowledge of the music is demonstrated, together with some ability to select and describe relevant features.
<b>11–15</b>	Patchy knowledge of the music is demonstrated, with some ability to refer to relevant aspects.
<b>6–10</b>	Some evidence of familiarity with some music is demonstrated, but the question is either not addressed or descriptions and references are very vague.
<b>1–5</b>	Some music has obviously been heard, but there is no evidence of real familiarity.
<b>0</b>	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.

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	
<b>31–35</b>	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.
<b>26–30</b>	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.
<b>21–25</b>	An adequate understanding is demonstrated, together with an ability to select and describe relevant examples of music which support a fairly focused answer.
<b>16–20</b>	Some understanding is demonstrated, together with ability to select and describe relevant examples of music which sometimes support a loosely focused answer.
<b>11–15</b>	A little understanding is demonstrated, and a few examples of partly relevant music are cited.
<b>6–10</b>	The question is addressed, but little music is cited.
<b>1–5</b>	Some attempt to answer the question is made, but no specific references to any music are made.
<b>0</b>	No attempt is made to answer the question.



**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	
<b>26–30</b>	A comprehensive, cogent discussion of the issues raised by the question, well supported by relevant references to music and/or contextual background.
<b>21–25</b>	A thorough, articulate discussion of the issues raised by the question, well-supported by relevant references to music and/or contextual background.
<b>16–20</b>	A sensible, clearly-expressed discussion of the issues raised by the question, largely supported by relevant references to music and/or contextual background.
<b>11–15</b>	A patchy attempt to address the issues raised by the question, supported by some relevant references to music and/or contextual background.
<b>6–10</b>	Some attempt to address the issues raised by the question, but lacking support from references to relevant music and/or contextual background.
<b>1–5</b>	A confused attempt to answer the question, lacking evidence of any background knowledge.
<b>0</b>	No attempt to answer the question.



## 6.2 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 Cambridge International 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. Additionally a Coursework Assessment Summary Form must be completed by the Centre.

These forms, and the instructions for completing them, may be downloaded from [www.cie.org.uk/samples](http://www.cie.org.uk/samples). The database will ask you for the syllabus code (i.e. 9703) and your Centre number, after which it will take you to the correct form. Follow the instructions when completing the form.

### 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.

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. Backing tracks may be used when an appropriate accompanying ensemble is not available. 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 they will be using and showing how their part fits in the overall ensemble.

A recording of the complete performance on DVD must be submitted. 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 within an ensemble, 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.

Candidates' marks for Element 1 must be recorded on the Working Mark Sheet produced by Cambridge. These forms, and the instructions for completing them, may be downloaded from [www.cie.org.uk/samples](http://www.cie.org.uk/samples). The database will ask you for the syllabus code (i.e. 9703) and your Centre number, after which it will take you to the correct forms. Follow the instructions when completing each form.

#### 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 hesitations.

**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.

**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.

**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.

## 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 or conducting and rehearsing, 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. However, if circumstances allow 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.

A DVD 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.

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.

Candidates' marks for Element 2 must be recorded on the Working Mark Sheet produced by Cambridge. These forms, and the instructions for completing them, may be downloaded from [www.cie.org.uk/samples](http://www.cie.org.uk/samples). The database will ask you for the syllabus code (i.e. 9703) and your Centre number, after which it will take you to the correct forms. Follow the instructions when completing each form.

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.

**(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 Working Mark Sheet.

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.

**(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.

### **(e) Conducting and Rehearsing**

Candidates should develop their skills in this discipline through conducting and rehearsing a suitable instrumental or vocal ensemble. The choice of ensemble may be from any tradition where a conductor would be appropriate. The skills should be developed and assessed through conducting an ensemble with which the candidate has the opportunity to build up good working relationships through regular rehearsal. For many candidates, conducting a small ensemble will be a more appropriate way of developing the varied skills required in this discipline than working with large pre-existing groups such as the school orchestra or choir. Assessments submitted for moderation should include rehearsal as well as performance.

Candidates should demonstrate an ability to:

- beat time clearly using the standard patterns appropriate to the music they are conducting
- give effective upbeats to establish the desired tempo
- subdivide the beat and vary its style as appropriate to the music
- use a range of expressive gestures in response to the character of the music
- communicate intentions concerning tempo, phrasing, dynamics, articulation, as appropriate, by means of both the application of basic conducting techniques and the use of appropriate descriptive and musical vocabulary
- identify and correct imperfections of pitch, rhythm, ensemble, balance and intonation
- make informed choices in interpretation through identifying the qualities and constraints of particular instruments or voices and the stylistic demands of the music
- build up good working relationships
- achieve a performance which reflects the rehearsal process.



## 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 formalised theory and mechanical processes.

Candidates may well cover some preliminary groundwork in preparation for more specific exercises, but the final exercises selected for assessment should contain evidence of the range of language and technique acquired within the identified tradition, as well as progress.

In the study of Western tonal practice, for example, the following elements would be important in terms of both course planning and assessment. Many of these descriptors have their equivalent in alternative musical traditions.

### **Language/Vocabulary**

*harmonic recognition and directional progressions in a range of major and minor keys; construction and elaboration of melody/rhythm; cadences; understanding of the pacing of harmony in relationship to melodic materials; essential and non-essential notes*

### **Techniques**

*counterpoint, voice leading, textures, modulation, bass line construction, understanding of instrumental medium, construction of accompanimental patterns and figurations*

Teachers will be expected to give a clear outline of the course undertaken. The possible range of work envisaged presents the need for flexibility in assessment. The following mark scheme outlines the range of marks to be awarded under a variety of headings. Descriptors that apply to Western tonal harmony are provided, but teachers may be required to produce their own headings/descriptors in the light of the traditions studied. Marks awarded for notation and progress are mandatory assessment categories whichever tradition is chosen.

**Assessment criteria for Element 3**

Candidates' marks for Element 3 must be recorded on the Working Mark Sheet produced by Cambridge. These forms, and the instructions for completing them, may be downloaded from [www.cie.org.uk/samples](http://www.cie.org.uk/samples). The database will ask you for the syllabus code (i.e. 9703) and your Centre number, after which it will take you to the correct forms. Follow the instructions when completing each form.

	Mark range	Approaches to Western tonality	Other established tradition
<b>Language (content)</b>	<b>17–20</b>	Strong and confident identification of harmonic implications across a variety of given material. Vocabulary used effectively and consistently at appropriate places.	
	<b>13–16</b>	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.	
	<b>9–12</b>	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.	
	<b>5–8</b>	Rudimentary harmonic recognition, but inconsistent across the submission. Minimal range of core vocabulary, but showing confusion in its use.	
	<b>0–4</b>	Occasional evidence of harmonic recognition and use of language, but mostly incoherent.	

	Mark range	Approaches to Western tonality	Other established tradition
<b>Technique (construction)</b>	<b>17–20</b>	Strong command of bass line/melodic construction, convincing voice leading, clear understanding of techniques of modulation, effective and detailed continuation of texture.	
	<b>13–16</b>	Good bass line/melodic construction and voice leading, reasonable treatment of modulation, good continuation of texture.	
	<b>9–12</b>	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.	
	<b>5–8</b>	Bass lines mark out harmonic progressions, but without coherent shape. Simple voice leading observed, inconsistent in identifying modulation, weak texture.	
	<b>0–4</b>	Poor attention to bass line/melodic construction and voice leading, modulation not observed, weak/fragmentary texture.	
<b>Progress</b>	<b>5</b> <b>4</b> <b>3</b> <b>2</b> <b>1</b> <b>0</b>	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	
<b>Notation</b>	<b>5</b> <b>4</b> <b>3</b> <b>2</b> <b>1</b> <b>0</b>	Accurate – one or two minor slips only Mostly accurate Moderately accurate Insecure Showing persistent weaknesses No attention given to accuracy	

The example given in the syllabus, of a set of melodic and harmonic exercises practising conventional approaches to Western tonality, is clearly valuable to candidates 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 Cambridge International A level. It might follow very traditional lines, by focusing on extracts from the Baroque or Classical periods, but it might equally validly explore, for instance, more popular 20th century genres. Exercises may be adapted, but should be based on actual repertoire. It is usual at this level for one part always to be given (top, bottom or changing – a ‘skeleton score’ approach). An *incipit* providing a starting point from which an accompaniment/texture can be continued may be appropriate.

Candidates should not be expected to ‘compose’ whole pieces in a pastiche manner.

In presenting folios for moderation, the following points should be observed:

- the given material should be actual music by named composers, or identified as traditional, or by region, if from folk or indigenous sources; it should be clearly distinguishable from the candidate’s own work
- all pieces of work should be dated and assembled in chronological order
- the exercises must derive from a notated tradition; aural traditions are not appropriate for this element of study
- the exercises should be of sufficient length to show development and range in the acquisition of techniques
- candidates should submit working copies, showing clearly the extent of teacher advice or revised workings; fair copies need not be made
- an assessment cover sheet will allow teachers to record marks and add (optional) comments in support of their decisions.

## Element 4

### The relative demands of Composing in Component 2, Element 4 and Component 4

**Component 2, Element 4:** two contrasting compositions

**Component 4:** a single composition

These notes 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.

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.

Musical 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's 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.

Western 'Art Song' has flourished in the 20<sup>th</sup> 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 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 that candidates may approach their listening in support of the composing components. Candidates will bring their own personal listening preferences and experiences into the arena and teachers should also feel free within the constraints of the syllabus to engage in areas of study relevant to their own specialisms and enthusiasm.

### **How performing connects with composing**

Many candidates have years of instrumental/vocal performing experience, and can harness this understanding to inform the compositional process. Is the piece well conceived for the chosen forces? Would it be practical in performance? Candidates may well have a group of players/singers in mind for whom their piece is written.

### How technology impacts on composing

Used imaginatively, technology can be both a tool and sound resource of immense value. It can present a new palette of endless possibilities. Notation programmes are useful for producing a final score, but more genuine composing software enables a level of sophistication in the manipulation of sound resources that can fire the imagination of the young composer. Technology, used at its best, embraces innovation and experimentation, and is not exclusively a means by which familiar or traditional sounds can be reproduced and combined with apparent ease. But candidates who bypass 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.

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.

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

#### 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.

Candidates' marks for Element 4 must be recorded on the Working Mark Sheet produced by Cambridge. These forms, and the instructions for completing them, may be downloaded from [www.cie.org.uk/samples](http://www.cie.org.uk/samples). The database will ask you for the syllabus code (i.e. 9703) and your Centre number, after which it will take you to the correct forms. Follow the instructions when completing each form.

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.

**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 <b>or</b> 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 <b>or</b> 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 <b>or</b> 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 <b>or</b> some attempt to control the pacing of events, with some less satisfactory passages.
0–4	Weak structure, with little sense of contrast and continuity <b>or</b> weak control of events with an unsatisfactory structural outcome.

**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 <b>or</b> 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 <b>or</b> 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 <b>or</b> 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 <b>or</b> 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 <b>or</b> a minimal amount of incomplete information in the notes. Recording poorly presented/incomplete.

### 6.3 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 Cambridge International 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.

A recording on DVD of the complete performance must be submitted. 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, 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.

**Assessment criteria for Component 3****A. Fluency and accuracy (of pitch and rhythm)**

Mark range	
<b>17–20</b>	Wholly accurate in notes and rhythms and completely fluent.
<b>13–16</b>	Almost wholly accurate; some slips, but not enough to disturb the basic fluency of the performance.
<b>9–12</b>	Accurate in most respects, but with a number of mistakes which disturb the fluency in some parts of the performance.
<b>5–8</b>	Basically accurate, but hesitant to the point of impairing the fluency of more than one item in the performance.
<b>1–4</b>	Accurate only in parts, with persistent hesitancy, showing little fluency throughout most of the performance.
<b>0</b>	All items marred by persistent inaccuracies and hesitations.

**B. Technical control**

Mark range	
<b>17–20</b>	Very secure technical control in every respect, across a wide range of techniques.
<b>13–16</b>	Mainly secure technical control in all significant respects, across a fairly wide range of techniques.
<b>9–12</b>	Moderately secure technical control, with minor problems in some areas, across an adequate range of techniques.
<b>5–8</b>	Sometimes erratic technical control, with significant problems in some areas, across a narrow range of techniques.
<b>1–4</b>	Poor technical control, with significant problems in several areas, across a very limited range of techniques.
<b>0</b>	No technical control at any point.

**C. Realisation of performance markings and/or performing conventions**

Mark range	
<b>17–20</b>	All markings of tempo, expression, articulation and phrasing convincingly realised and/or appropriate performing conventions applied throughout the performance.
<b>13–16</b>	Most markings of tempo, expression, articulation and phrasing convincingly realised and/or appropriate performing conventions applied throughout the performance.
<b>9–12</b>	Some markings of tempo, expression, articulation and phrasing convincingly realised and/or some appropriate performing conventions applied in parts of the performance.
<b>5–8</b>	Markings of tempo, expression, articulation and phrasing realised in a few passages and/or appropriate performing conventions applied in a few passages.
<b>1–4</b>	Very few markings of tempo, expression, articulation and phrasing are observed and/or very few appropriate performing conventions attempted.
<b>0</b>	Markings and/or performing conventions wholly ignored.

**D. Aural awareness**

Mark range	
<b>17–20</b>	Acute aural awareness is demonstrated throughout the performance.
<b>13–16</b>	Good aural awareness is demonstrated throughout the performance.
<b>9–12</b>	Fairly good aural awareness is demonstrated throughout most of the performance.
<b>5–8</b>	Some aural awareness is demonstrated in some of the performance.
<b>1–4</b>	A little aural awareness is demonstrated in only a few parts of the performance.
<b>0</b>	No aural awareness is demonstrated.

## E. Stylistic understanding

The depth of the candidate's understanding of the stylistic demands demonstrated in the programme as a whole will be assessed. The relevance of the spoken introduction and the extent to which its content is reflected in the performance will be taken into account.

Mark range	
<b>17–20</b>	A well-developed, coherent understanding of the chosen stylistic focus is communicated, in a wholly convincing performance.
<b>13–16</b>	A fairly well-developed, coherent understanding of the chosen stylistic focus is communicated, in a mostly convincing performance.
<b>9–12</b>	A moderate understanding of the chosen stylistic focus is communicated, in a competent performance.
<b>5–8</b>	Some understanding of a style is communicated, in a limited performance.
<b>1–4</b>	Little understanding of style is communicated in any part of the performance.
<b>0</b>	No understanding of style is communicated.

## 6.4 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.

**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 <b>or</b> 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 <b>or</b> 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 <b>or</b> 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 <b>or</b> some attempt to control the pacing of events, with some less satisfactory passages.
0–4	Weak structure, with little sense of contrast and continuity <b>or</b> weak control of events, with an unsatisfactory structural outcome.

**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	
<b>17–20</b>	Clear and articulate scores <b>or</b> comprehensive and detailed account of the composition and recording processes. The recording is a vivid representation of the composer’s ideas.
<b>13–16</b>	Coherent and playable scores, but missing some detail such as articulation and phrasing <b>or</b> 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.
<b>9–12</b>	Mostly accurate scores, but lacking attention to detail (e.g. omitted dynamics, poor alignment) <b>or</b> adequate account of the composition and recording processes, but missing information, e.g. concerning expressive or editing detail. Reasonable aural presentation in recording.
<b>5–8</b>	Scores accurate in layout and pitch, but with inaccuracies in rhythm and spelling and missing detail <b>or</b> only a basic account of processes in the commentary. The recording communicates only the basic elements of the composition.
<b>0–4</b>	Poor presentation of score, with incomplete notation in most elements <b>or</b> a minimal amount of incomplete information in the account of the composition and recording processes. Recording poorly presented/incomplete.

## 6.5 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 Investigation and Report form to certify that their Report is their own work. This may be downloaded from [www.cie.org.uk/samples](http://www.cie.org.uk/samples). The database will ask you for the syllabus code (i.e. 9703) and your Centre number, after which it will take you to the correct form.

### 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.

### 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	
<b>17–20</b>	Confident application of wholly appropriate sophisticated analytic/investigative techniques, explained with precision, using wholly-correct technical language.
<b>13–16</b>	Mostly confident application of appropriate analytic/investigative techniques, explained clearly, using accurate technical language.
<b>9–12</b>	Fairly confident application of appropriate analytic/investigative techniques, explained using mostly correct technical language.
<b>5–8</b>	A sensible attempt to investigate relevant aspects, only partly supported by necessary technical language.
<b>1–4</b>	Some attempt to investigate relevant features of the music, hampered by an insecure grasp of terminology.
<b>0</b>	No attempt at analytic/investigative exploration of the music.

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

Mark range	
<b>17–20</b>	A thoroughly convincing link made and all judgements substantiated by wholly apt, telling examples, chosen independently of other commentators and flawlessly referenced.
<b>13–16</b>	A convincing link made and nearly all judgements substantiated by entirely appropriate, clearly identified and appropriate, correctly-referenced examples.
<b>9–12</b>	An adequate link made and most judgements supported by appropriate examples, some derived with acknowledgement from other commentators.
<b>5–8</b>	A tenuous link made and some judgements illustrated by examples, leaning heavily on other commentators.
<b>1–4</b>	A very weak link made and few judgements illustrated by derivative examples.
<b>0</b>	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	
<b>17–20</b>	A thoroughly convincing, coherent presentation, meticulously documented.
<b>13–16</b>	A convincing presentation, carefully documented.
<b>9–12</b>	A mostly convincing presentation, adequately documented.
<b>5–8</b>	A patchy presentation, incompletely documented.
<b>1–4</b>	A weak presentation, poorly documented.
<b>0</b>	Incoherent and undocumented.

## 6.6 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, and what is 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.

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 Investigation and Report form to certify that their Report is their own work. This may be downloaded from [www.cie.org.uk/samples](http://www.cie.org.uk/samples). The database will ask you for the syllabus code (i.e. 8663) and your Centre number, after which it will take you to the correct form.

### 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 regarding 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.

**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.



**D. Substantiation of judgements**

Mark range	
<b>17–20</b>	All judgements substantiated by wholly apt examples chosen independently of other commentators, securely identified and flawlessly referenced.
<b>13–16</b>	Nearly all judgements substantiated by entirely appropriate, clearly-located and correctly-referenced examples.
<b>9–12</b>	Most judgements supported by appropriate examples, some derived with acknowledgement from other commentators.
<b>5–8</b>	Some judgements illustrated by examples, leaning heavily on other commentators.
<b>1–4</b>	A few judgements illustrated by derivative examples.
<b>0</b>	No examples or illustrative material of any kind offered to support the text.

**E. Communication of findings and acknowledgements**

Mark range	
<b>17–20</b>	A thoroughly convincing, coherent presentation, meticulously documented.
<b>13–16</b>	A convincing presentation, carefully documented.
<b>9–12</b>	A mostly convincing presentation, adequately documented.
<b>5–8</b>	A patchy presentation, incompletely documented.
<b>1–4</b>	A weak presentation, poorly documented.
<b>0</b>	Incoherent and undocumented.

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## 7. Other information

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### Equality and inclusion

Cambridge International Examinations has taken great care in the preparation of this syllabus and assessment materials to avoid bias of any kind. To comply with the UK Equality Act (2010), Cambridge has designed this qualification with the aim of avoiding direct and indirect discrimination.

The standard assessment arrangements may present unnecessary barriers for candidates with disabilities or learning difficulties. Arrangements can be put in place for these candidates to enable them to access the assessments and receive recognition of their attainment. Access arrangements will not be agreed if they give candidates an unfair advantage over others or if they compromise the standards being assessed.

Candidates who are unable to access the assessment of any component may be eligible to receive an award based on the parts of the assessment they have taken.

Information on access arrangements is found in the *Cambridge Handbook* which can be downloaded from the website [www.cie.org.uk/examsOfficers](http://www.cie.org.uk/examsOfficers)

### Language

This syllabus and the associated assessment materials are available in English only.

### Grading and reporting

Cambridge International A Level results are shown by one of the grades A\*, A, B, C, D or E, indicating the standard achieved, A\* being the highest and E the lowest. 'Ungraded' indicates that the candidate's performance fell short of the standard required for grade E. 'Ungraded' will be reported on the statement of results but not on the certificate. The letters Q (result pending), X (no results) and Y (to be issued) may also appear on the statement of results but not on the certificate.

Cambridge International AS Level results are shown by one of the grades a, b, c, d or e, indicating the standard achieved, 'a' being the highest and 'e' the lowest. 'Ungraded' indicates that the candidate's performance fell short of the standard required for grade 'e'. 'Ungraded' will be reported on the statement of results but not on the certificate. The letters Q (result pending), X (no results) and Y (to be issued) may also appear on the statement of results but not on the certificate.

If a candidate takes a Cambridge International A Level and fails to achieve grade E or higher, a Cambridge International AS Level grade will be awarded if both of the following apply:

- the components taken for the Cambridge International A Level by the candidate in that series included all the components making up a Cambridge International AS Level
- the candidate's performance on these components was sufficient to merit the award of a Cambridge International AS Level grade.

For languages other than English, Cambridge also reports separate speaking endorsement grades (Distinction, Merit and Pass), for candidates who satisfy the conditions stated in the syllabus.

## Entry codes

To maintain the security of our examinations, we produce question papers for different areas of the world, known as 'administrative zones'. Where the component entry code has two digits, the first digit is the component number given in the syllabus. The second digit is the location code, specific to an administrative zone. Information about entry codes for your administrative zone can be found in the *Cambridge Guide to Making Entries*.

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