

# MUSIC

## GCE Ordinary Level (2017)

### (Syllabus 6085)

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## INTRODUCTION

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This syllabus is designed to engage students in the musical activities of Listening, Performing and Composing, while providing opportunities for them to follow their own musical inclinations. It is also underpinned by the understanding that an appreciation of the cultural diversity of music is vital in developing open-mindedness towards the multiplicity of musical practices. It provides scope for candidates to develop their musical perception, broaden their knowledge of music from a wide repertoire and make music, both individually and in groups. It lays the foundation for further study in music while endeavouring to foster a lifelong interest in music of all kinds.

## AIMS

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The aims of the syllabus are to:

- Develop critical thinking and musical creativity
- Develop communication and interpretative skills in music
- Develop perception and awareness of musical cultures and traditions, both local and global
- Provide the basis for an informed and life-long appreciation of music

## FRAMEWORK

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This syllabus is organised into **Music Studies** and **Music Making**. Music Studies is organised by **Areas of Study** to cover a range of musical styles and traditions, as well as to guide aural exploration through listening and analysis. Music Making provides the necessary breadth of musical skills while allowing candidates the choice of a major in either **Performing** or **Music Writing**, according to their interests and abilities.

## REQUIREMENTS

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Students/Candidates offering this syllabus must be under the direct supervision of an O Level music teacher in their own school or any of the approved O Level Music Centres.

## WEIGHTING AND ASSESSMENT OF COMPONENTS

The following table provides a summary of the weighting and assessment of the examination:

Component	Title	Assessment Format	Duration	Weighting	Marks
<b>Music Studies</b>					
1	Music Studies	Written Examination	2 hours	50%	100
<b>Music Making</b>					
<b>2</b>	<b><i>Performing</i></b>				
21	Performing (major)	Recital	10–15 minutes	30%	60
22	Performing (minor)	Recital	5–10 minutes	20%	40
<b>3</b>	<b><i>Music Writing</i></b>				
31	Music Writing (major)	Written Examination	40 minutes	10%	20
32	Music Writing (major and minor)	Coursework	N.A.	20%	40

All candidates are required to take one of the following combinations:

**Either**

- Components 1, 21 and 32 for candidates offering a major in Performing

**Or**

- Components 1, 22, 31 and 32 for candidates offering a major in Music Writing

### GRADING

Subject grades will be based on a candidate's performance in all components.

## ASSESSMENT OBJECTIVES

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The examination will reward candidates for positive achievement in:

### Component 1: Music Studies

- Aural awareness, perception and discrimination in relation to music for voice, theatre, instruments and ensemble
- Identification and explanation of music concepts in the context of the genre/tradition/style
- Identification and description of chords, modulations and melodic features in Western music
- Knowledge and understanding of one Prescribed Work and one Prescribed Source Materials

### Component 21: Performing (major)

- Technical competence on one instrument or voice
- Technical competence **either** on a second instrument **or** in an ensemble<sup>1</sup> setting (first/second instrument)
- Interpretative understanding of the music performed

### Component 22: Performing (minor)

- Technical competence on one instrument or voice
- Interpretative understanding of the music performed

### Component 31: Music Writing (major)

- Use of functional harmony and counterpoint in two-part writing

### Component 32: Music Writing (major and minor)

- Competence in and understanding of the processes of composing, through setting a short passage of poetry for voice with accompaniment

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<sup>1</sup> Including accompaniment

## DESCRIPTION OF COMPONENTS

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### COMPONENT 1

Weighting

Assessment Format

### MUSIC STUDIES

50%

*Written Examination (2 hours) (100 marks)*

There are two parts to this component. Part 1 of this component will test candidates' aural perception skills and their knowledge and understanding of a wide range of music through recorded extracts. All questions in Part 1 and Part 2 will be compulsory. While some questions may require a short sentence or a brief essay, others may be in multiple-choice format. Candidates must be able to follow a skeleton score in conventional stave notation and complete a short dictation passage in that notation; candidates will also be expected to read a complete score.

Candidates will be rewarded for the accurate use of appropriate technical vocabulary in all their answers to questions in Component 1.

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

#### **Part 1 Unprepared Listening and Analysis** (approximately 1 hour) (55 marks)

Questions will be set on the following extracts:

Extract 1 (15 marks) will be accompanied by a skeleton score, taken from any of the following genres listed below:

- Western Art Song
- Western Opera
- Western Keyboard Music
- Western Chamber Music
- Western Orchestral Music
- Western Musical

The extract will be played four times.

Questions will test knowledge of rudiments, the ability to identify chords aurally (e.g. using suitable Roman numerals), keys and cadences, and simple rhythmic and/or melodic dictation of a prominent instrumental or vocal part.

Questions will also test the ability to recognise from the skeleton score modulations to closely-related keys and the melodic use of passing notes, accented passing notes, appoggiaturas and upper and lower neighbour (auxiliary) notes.

All genres are organised into **Areas of Study**, which are explained in more detail later in this syllabus.

Extract 2 (15 marks) will be accompanied by a complete score taken from the same genres as for Extract 1. The extract will be played four times.

Candidates are expected to be able to read a complete score. Questions will test the ability to make detailed observations of stylistic and compositional features in the music. Candidates will also be required to identify the period of the music and to suggest the name of a likely composer.

Extracts 3(a)–3(c) (25 marks) will be without score, taken from any of the Asian musical traditions listed below:

- Music of Traditional Malay Dances
- Chinese Ensemble Music
- Indian Ensemble Music
- Gamelan

Each extract will be played four times. Questions will test the ability to:

- Identify the genre and/or musical tradition
- Observe musical features using appropriate musical vocabulary
- Explain these features in the context of the genre and musical tradition

## **Part 2 Prepared Listening** (approximately 1 hour) (45 marks)

Candidates will be required to answer questions on **both** Section A: Prescribed Source Materials **and** Section B: Prescribed Work. For Prescribed Source Materials, questions will be based on the information/music given in the sources specified. Candidates will be expected to draw on their knowledge and understanding of these sources in answering questions. The Prescribed Work will require the study of music with its score.

### **Section A: Prescribed Source Materials for 2017:**

#### Music for Vina

Reading:

- Stock, Jonathan (1996), *World Sound Matters: An Anthology of Music from Around the World*, pp 37–39. London: Schott Educational Publications. [With accompanying transcriptions.]
- David B Reck's chapter on South India in Jeff Todd Titon's *Worlds of Music: An Introduction to the Musics of the World's Peoples*, Schirmer Books, 5th edition (2009). 'The Ensemble: Musical Texture' pp. 282–284.

Recording:

- Track 19 'Varnam' of CD 1 accompanying Stock, Jonathan (1996). *World Sound Matters: An Anthology of Music from Around the World*, pp 37–39. London: Schott Educational Publications.

### **Section B: Prescribed Work for 2017\*:**

- Johann Sebastian Bach: Brandenburg Concerto No. 2 in F major, BWV 1047 (1st movement)

\* The Prescribed Work will be changed in 2018.

### **Section A Prescribed Source Materials**

1. Recorded Extract, with or without a Transcription (15 marks)

An extract from the Prescribed Source Materials will be played. A transcription of the extract may be provided in the question paper. Candidates will be expected to answer questions on any aspect of the music in the extract which may or may not be shown in the transcription. Questions may also test candidates' background knowledge of the extract in the context of the whole piece, the work in the context of its genre, as well as the musical practices of the tradition. The extract will be played twice.

**Section B Prescribed Work**

2. Recorded Extract, with a Skeleton Score (12 marks)

An extract from the Prescribed Work will be played. A skeleton score of the extract will be provided in the question paper. Candidates will be expected to answer questions on any aspect of the music in the extract which may or may not be shown in the skeleton score. There may also be questions on the context of the extract within the whole piece. The extract will be played twice.

3. More Detailed Study (18 marks)

A group of three or four questions will be set on the Prescribed Work. Questions will test candidates' background knowledge of the work in the context of its genre. The final question will take the form of a short essay. The questions will require wider knowledge of the work in its context.

## AREAS OF STUDY

The Areas of Study represent a selection of significant genres and traditions for musical study at O Level. **Candidates will acquire a general knowledge of genres and styles, leading to an overview of Western music history, and an understanding of the music of various non-Western traditions.**

<b>Western Music for Voice and Theatre</b>		
Candidates will examine the musical characteristics of select vocal genres and styles, focusing on: <ul style="list-style-type: none"> <li>• Structure</li> <li>• Texture</li> <li>• Harmonic language specific to the music period (including diatonic, chromatic, modal)</li> <li>• Relationship between words and music (including word painting, melisma, accompanimental figuration)</li> <li>• Relationship between the voice(s) and instrument(s)</li> </ul> They may be required to identify the voice type(s) and/or accompanying instruments where appropriate.		
<b>Genre</b>	<b>Specification(s)</b>	<b>In addition, candidates will examine:</b>
<b>Art Song</b>	German <i>Lieder</i> of Beethoven, Schubert and Schumann for solo voice and piano	<ul style="list-style-type: none"> <li>• Structures               <ul style="list-style-type: none"> <li>– strophic, through-composed, modified strophic</li> <li>– prelude, interlude, postlude</li> <li>– song cycle</li> </ul> </li> </ul>
	English Song in Britain from 1880 to 1945 for solo voice and accompaniment	
<b>Opera</b>	Opera of late Baroque and Classical periods, in particular works by Handel and Mozart	<ul style="list-style-type: none"> <li>• Types of opera               <ul style="list-style-type: none"> <li>– <i>opera buffa</i>, <i>opera seria</i>, <i>Singspiel</i></li> </ul> </li> <li>• Types of musical number               <ul style="list-style-type: none"> <li>– overture, aria, recitative (<i>secco</i> and accompanied), ensemble, chorus</li> </ul> </li> </ul>
<b>Musical</b>	Broadway musicals between 1940 and 1960, in particular works by Rodgers and Hammerstein.	<ul style="list-style-type: none"> <li>• Forms of musical number               <ul style="list-style-type: none"> <li>– verse-chorus</li> </ul> </li> <li>• Stylistic influences               <ul style="list-style-type: none"> <li>– popular music, dance rhythms, vernacular language in lyrics</li> </ul> </li> </ul>
<b>Western Instrumental Music</b>		
Candidates will examine the musical characteristics of selected instrumental genres and styles, focusing on: <ul style="list-style-type: none"> <li>• Structure which includes multi-movements (including fast-slow-fast and fast-slow-dance-fast) and single-movement forms (including binary, ternary, fugue, sonata form, minuet and trio, rondo, theme and variations)</li> <li>• Harmonic language (including diatonic, chromatic, modal)</li> <li>• Orchestration (including instrumentation, instrumental techniques, role of instruments)</li> <li>• Texture</li> </ul>		
<b>Genre</b>	<b>Specification(s)</b>	<b>In addition, candidates will examine:</b>
<b>Keyboard Music</b>	Keyboard Solo from 1700 to 1918 <ul style="list-style-type: none"> <li>• Baroque dance</li> <li>• Classical sonata</li> <li>• Romantic character piece</li> <li>• Impressionistic work</li> </ul>	<ul style="list-style-type: none"> <li>• Development of the keyboard instruments</li> <li>• Instrumental techniques               <ul style="list-style-type: none"> <li>– articulation of notes, use of pedals</li> </ul> </li> <li>• Common keyboard figurations</li> </ul>
<b>Chamber Music</b>	Trio and Quartet of the Classical composers	<ul style="list-style-type: none"> <li>• Common combinations of trios and quartets</li> </ul>



<b>Orchestral Music</b>	Concerto from 1700 to 1945: <ul style="list-style-type: none"> <li>• Baroque Solo Concerto and Concerto Grosso</li> <li>• Classical Concerto</li> <li>• Romantic Concerto</li> <li>• 20th Century Concerto up to 1945</li> </ul>	<ul style="list-style-type: none"> <li>• Development of the concerto as a genre</li> <li>• Types of concerto <ul style="list-style-type: none"> <li>– solo and double concerto, concerto grosso</li> </ul> </li> <li>• Forms <ul style="list-style-type: none"> <li>– ritornello form</li> <li>– sonata form with double expositions</li> <li>– cadenza</li> </ul> </li> <li>• Relationship between solo instrument(s) and the orchestra</li> </ul>
	Symphony from 1750 to 1900	<ul style="list-style-type: none"> <li>• Development of the symphony as a genre</li> </ul>
<b>Asian Music</b>		
<p>Candidates will examine the musical characteristics of select genres and traditions, focusing on:</p> <ul style="list-style-type: none"> <li>• Rhythmic and melodic features</li> <li>• Structure</li> <li>• Texture</li> <li>• Common instruments used (including combinations of instruments)</li> <li>• Performing context</li> <li>• Roles of instruments (including voice)</li> </ul> <p>They may be required to identify the instruments (including voice) and to differentiate between the genres specified in each tradition.</p> <p>The music for this Area of Study does not exclude the use of the voice in ensembles where it is a common practice.</p>		
<b>Tradition</b>	<b>Genre</b>	<b>In addition, candidates will examine:</b>
<b>Music of Traditional Malay Dances</b>	<ul style="list-style-type: none"> <li>• Zapin</li> <li>• Joget</li> </ul>	<ul style="list-style-type: none"> <li>• Influences of other cultures (especially Arab and Portuguese)</li> <li>• Functions and features of <i>taksim</i> and <i>wainap</i></li> <li>• Instruments (gambus, violin, flute, accordion, rebana, marwas, gong)</li> <li>• Typical rhythmic patterns associated with each dance genre</li> </ul>
<b>Chinese Ensemble Music</b>	<ul style="list-style-type: none"> <li>• Jiangnan Sizhu</li> <li>• Guangdong Music</li> </ul>	<ul style="list-style-type: none"> <li>• Instruments (<i>erhu, gaohu, guzheng, yangqin, pipa, sanxian, dizi, suona, sheng</i>, clappers, cymbals and drums)</li> <li>• Pentatonic mode</li> <li>• Metrical structures (including <i>kuaiban</i> and <i>manban</i>)</li> </ul>
<b>Indian Ensemble Music</b>	<ul style="list-style-type: none"> <li>• Hindustani</li> <li>• Carnatic</li> </ul>	<ul style="list-style-type: none"> <li>• Instruments (<i>sitar, vina, violin, sarod, sarangi, tabla, mridangam, tambura</i>)</li> <li>• Improvisation according to raga and tala</li> <li>• Structure (<i>alap, gat, alapana, kriti</i>)</li> </ul>
<b>Gamelan</b>	<ul style="list-style-type: none"> <li>• Balinese</li> <li>• Javanese</li> </ul>	<ul style="list-style-type: none"> <li>• Instruments (metallophones, gongs, <i>rebab, suling</i>, drum)</li> <li>• Tuning systems (<i>pelog, slendro</i>)</li> <li>• Texture (polyphonic stratification)</li> </ul>

In Components 21, 22, 31 and 32, references to the styles/traditions listed in the **Areas of Study** imply the repertoire of any instrument or voice from the Chinese, Indian, Indonesian, Malay, Western classical or popular traditions.

## HARMONIC VOCABULARY

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Candidates will be expected to understand the concepts listed and to use some of these terminologies. The list is not exhaustive and candidates may wish to use other terms not included in this list.

### Harmonic Vocabulary (for Part 1, Extracts 1 and 2)

Candidates will be expected to recognise the following vocabulary of chords:

- I in Root Position, 1st Inversion, 2nd Inversion
- IV V<sup>(7)</sup> in Root Position, 1st Inversion
- VI in Root Position
- II in Root Position, 1st Inversion [and chord II<sup>7</sup>b]
- Perfect, Imperfect, Plagal and Interrupted cadences, and standard approach chords

These will normally occur within the following standard progressions:

- The Cadential  $\frac{6}{4}$  [the progressions Ic – V – I and Ic – V]
- The Passing  $\frac{6}{4}$
- II – V – I and II – V
- II<sup>7</sup>b – V – I
- I – VI – IIb – V – I

<b>COMPONENT 21</b>	<b>PERFORMING (MAJOR)</b>
Weighting:	30%
Assessment Format	<i>Recital (60 marks)</i>

This component will test candidates' technical competence and interpretative understanding through a performance of their own choice of music. The performance should not be less than 10 and not more than 15 minutes in duration. At least one piece must be fully notated, using any system of notation appropriate to the instrument on which the performance is given. Candidates will be required to provide their own accompanist and ensemble where appropriate.

Candidates will be required to perform three items, each marked out of 20.

- (a) Two contrasting pieces or movements on at least one solo instrument or voice from any of the styles/traditions (40 marks)

**And**

- (b) Any one of the following:
- A third piece on a second instrument or voice, similarly from any style/tradition (20 marks)
  - Ensemble (on the first/second instrument) (20 marks)
  - Accompaniment (on the first/second instrument) (20 marks)

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

- Accuracy in playing the notes and rhythm, or quality of improvisation
- Choice and control of tempo (and, where appropriate, ensemble co-ordination)
- Sensitivity to phrasing and expression (and, where appropriate, blend in the ensemble)
- Technical control of the instrument (and, where appropriate, understanding of the status of the individual part within the ensemble)
- Range of technical and musical skills

Candidates will be examined by two examiners at a live performance, with recordings submitted to Cambridge for external moderation.

<b>COMPONENT 22</b>	<b>PERFORMING (MINOR)</b>
Weighting	20%
Assessment Format	<i>Recital (40 marks)</i>

This component will test candidates' technical competence and interpretative understanding through a performance of their own choice of music. The performance should not be less than 5 and not more than 10 minutes in duration. At least one piece must be fully notated, using any system of notation appropriate to the instrument on which the performance is given. Candidates will be required to provide their own accompanist and ensemble where appropriate.

Candidates will be required to perform two items, each marked out of 20.

- (a) One piece or movement on one solo instrument or voice from any style/tradition (20 marks)

**And**

- (b) Any one of the following:
- A second contrasting piece (or a contrasting movement from the same work as above) on the same instrument or voice, similarly from any style/tradition (20 marks)
  - A piece on a second instrument or voice, similarly from any style/tradition (20 marks)
  - Ensemble (on the first/second instrument) (20 marks)
  - Accompaniment (on the first/second instrument) (20 marks)

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

- Accuracy in playing the notes and rhythm, or quality of improvisation
- Choice and control of tempo (and, where appropriate, ensemble co-ordination)
- Sensitivity to phrasing and expression (and, where appropriate, blend in the ensemble)
- Technical control of the instrument (and, where appropriate, understanding of the status of the individual part within the ensemble)
- Range of technical and musical skills

Candidates will be examined by two examiners at a live performance, with recordings submitted to Cambridge for external moderation.

**COMPONENT 31**

Weighting

Assessment Format

**MUSIC WRITING (MAJOR)**

10%

*Written Examination (20 marks)***Two-part Writing** (Written Examination) (40 minutes) (20 marks)

A passage of tonal music, drawn from the 18th century repertoire, will be given.

Candidates will be required to complete up to three phrases of the two-part writing by adding a bass part to a melody and a suitable melody above a given bass line. The portions to be completed would not be more than four bars each. Candidates are also required to indicate the harmonic basis in all phrases, including any complete phrases that may be given.

Candidates will be given positive credit for the following:

- Sense of direction in bass line
- Sense of direction in melody line
- Effectiveness of two-part writing
- Understanding of basic rules of musical grammar (e.g. voice-leading)
- Suitability of the harmonic basis

<b>Component 32</b>	<b>MUSIC WRITING (MAJOR AND MINOR)</b>
Weighting	20%
Assessment Format	Coursework (40 marks)

**Word Setting** (Coursework) (40 marks)

This component will test candidates' ability to create music through the completion of a composition task (with words).

A choice of up to three short passages of poetry will be given to candidates in July of the year of examination, and candidates will work on the task during time set aside in July and August. Candidates will be required to compose a setting of any one of these texts, for one solo voice with accompaniment (which may be for a single harmonic instrument e.g. piano, guitar, *yangqin* or for a small ensemble of not more than four instruments). The setting may draw on technical and stylistic features from any of the traditions listed in the Areas of Study.

The completed setting will be submitted in the form of a score (in conventional staff notation) and a recording. Recordings may be made using either live instruments or music technology (including the voice part). Scores may be either handwritten or produced through a computer notation programme.

Candidates will be given positive credit for the following:

- The quality and inventiveness of their musical ideas in response to the meaning of the text
- The accurate representation of the rhythms and stresses of the given text and the structure of the musical setting in relation to the structure of the poem
- Their compositional technique
- Their understanding of the capabilities of the chosen voice and instrument(s)
- Their presentation and notation of the score

**Other instructions for Component 32:**

The poetry will be given to candidates in July of the year of examination. Candidates are allowed up to four hours of supervision time, spanning the period of up to eight weeks, to work on the chosen poetry under the supervision of an appropriate teacher.

Candidates should have ready access to facilities (e.g. keyboard, piano and computer) in the process of their supervision. The setting must be collected by the teacher at the end of each session, and kept securely until final submission to Singapore Examinations and Assessment Board. The recording of the setting is to be made upon its completion, and is not included in the four hours of supervision time. Each submission must be accompanied by a statement from the candidate's music teacher and endorsed by the Principal of the candidate's school. Teachers will be expected to provide general guidance to the candidate to ensure that the work is completed according to the requirements. This should not in any way raise the standard of the work beyond the candidate's own capability. The teachers' supervision of the progress of the work should enable them to testify that the submission is the unaided work of the candidate and authenticate the score and recording. Unattributed plagiarism can lead to disqualification from the examination.

**Coursework must be submitted to Singapore Examinations and Assessment Board in October (a specific date will be given). Submissions should show the name and number of the Centre, the candidate's name and examination number and the details of the examination, i.e. Ordinary Level Music: Component 32.**

## ASSESSMENT CRITERIA

### Component 21: Performing (Major)

#### SECTION A: First Solo Instrument (2 contrasting pieces or movements)

A mark out of 8 is awarded under each of the following headings:

##### 1 Accuracy of notes and rhythm, OR Quality of improvisation

Entirely accurate and consistently maintained throughout the performance <b>Or</b> A high quality of improvisation throughout	<b>8</b>
Mainly accurate, though a few passages spoilt by wrong notes and/or hesitation <b>Or</b> Mainly effective improvisation but cautious	<b>6–7</b>
Moderately accurate, but with several passages spoilt by hesitation <b>Or</b> A moderate quality of improvisation, but uneven or inconsistent	<b>4–5</b>
A significant number of inaccuracies and hesitations <b>Or</b> Weak and uninventive improvisation	<b>2–3</b>
Very inaccurate and hesitant throughout the performance <b>Or</b> A poor quality of improvisation	<b>1</b>
Hardly any accurate notes or rhythms <b>Or</b> Hardly any evidence of an ability to improvise	<b>0</b>

##### 2 Choice and control of tempo

An entirely appropriate choice of tempo, consistently maintained throughout the performance	<b>8</b>
An appropriate choice of tempo, maintained through most of the performance	<b>6–7</b>
Choice of tempo not wholly appropriate and with some fluctuations	<b>4–5</b>
A less appropriate choice of tempo, with several fluctuations	<b>2–3</b>
An inappropriate choice of tempo <b>or</b> an acceptable tempo with many fluctuations throughout the performance	<b>1</b>
No sense of a consistent tempo	<b>0</b>

##### 3 Sensitivity to phrasing and expression

Suitably phrased and fully effective in expression	<b>8</b>
Mainly suitable phrasing and effective in expression	<b>6–7</b>
Moderately well phrased and fairly effective in expression	<b>4–5</b>
Less well phrased and generally less effective in expression	<b>2–3</b>
Little account taken of phrasing and expression	<b>1</b>
No evidence of phrasing or expression	<b>0</b>

**4 Technical control of the instrument**

Excellent technical control	8
Good technical control	6–7
Moderately good technical control	4–5
Some significant weakness in technical control	2–3
Generally weak technical control	1
Not in control of the instrument	0

**5 The range of technical and musical skills demonstrated**

A wide range of well-developed skills, allowing the candidate to perform music which makes substantial demands	8
A fairly wide range of quite well-developed skills, allowing the candidate to perform music which makes fairly extensive demands	6–7
A range of moderately developed skills, allowing the candidate to perform music of moderate difficulty	4–5
A restricted range of less well-developed skills, allowing the candidate to perform relatively simple music	2–3
A narrow range of modest skills, allowing the candidate to perform music which makes very simple demands	1
An inadequate range of very basic skills, allowing the candidate to perform at an elementary level	0

**SECTION B: Second Instrument, Ensemble or Accompanying**

A mark out of 8 is awarded under each of the following headings:

**1 Accuracy of notes and rhythm, OR Quality of improvisation**

Entirely accurate and consistently maintained throughout the performance <b>Or</b> (when appropriate) A high quality of improvisation throughout	8
Mainly accurate, though a few passages spoilt by wrong notes and/or hesitation <b>Or</b> (when appropriate) Mainly effective improvisation but cautious	6–7
Moderately accurate, but with several passages spoilt by hesitation <b>Or</b> (when appropriate) A moderate quality of improvisation, but uneven or inconsistent	4–5
A significant number of inaccuracies and hesitations <b>Or</b> (when appropriate) Weak and uninventive improvisation	2–3
Very inaccurate and hesitant throughout the performance <b>Or</b> (when appropriate) A poor quality of improvisation	1
Hardly any accurate notes or rhythms <b>Or</b> (when appropriate) Hardly any evidence of an ability to improvise	0



**2 Choice and control of tempo, (and, when appropriate, co-ordination with Ensemble or Soloist)**

An entirely appropriate choice of tempo, consistently maintained throughout the performance, <b>and</b> (when appropriate) excellent co-ordination with ensemble/soloist	<b>8</b>
An appropriate choice of tempo, maintained through most of the performance, <b>and</b> (when appropriate) mainly good co-ordination with ensemble/soloist	<b>6–7</b>
Choice of tempo not wholly appropriate and with some fluctuations, <b>and</b> (when appropriate) moderate co-ordination with ensemble/soloist	<b>4–5</b>
A less appropriate choice of tempo, with several fluctuations <b>and</b> (when appropriate) generally weak co-ordination with ensemble/soloist	<b>2–3</b>
An inappropriate choice of tempo <b>or</b> an acceptable tempo with many fluctuations throughout the performance, <b>and</b> (when appropriate) poor co-ordination with ensemble/soloist	<b>1</b>
No sense of a consistent tempo <b>and</b> (when appropriate) no sense of ensemble	<b>0</b>

**3 Sensitivity to phrasing and expression, (and, when appropriate, blend in the Ensemble or balance with the Soloist)**

Suitably phrased and fully effective in expression, <b>and</b> (when appropriate) perfectly blended with the other members of ensemble or balanced with the soloist	<b>8</b>
Mainly suitable phrasing and effective in expression, <b>and</b> (when appropriate) effectively blended with the other members of ensemble or balanced with the soloist	<b>6–7</b>
Moderately well phrased and fairly effective in expression, <b>and</b> (when appropriate) moderately well blended with the other members of ensemble or balanced with the soloist	<b>4–5</b>
Less well phrased and generally less effective in expression, <b>and</b> (when appropriate) less well blended with the other members of ensemble or balanced with the soloist	<b>2–3</b>
Little account taken of phrasing and expression, <b>and</b> (when appropriate) little attempt to blend with the other members of the ensemble or balance with the soloist	<b>1</b>
No evidence of phrasing or expression, <b>and</b> (when appropriate) no sense of the need for blending with the other members of the ensemble or balancing with the soloist	<b>0</b>

**4 Technical control of the instrument, and (when appropriate) understanding of the status of the individual part within the ensemble/support to soloist)**

Excellent technical control <b>and</b> (when appropriate) clear understanding of the status of the individual part within the ensemble/support to soloist	<b>8</b>
Good technical control <b>and</b> (when appropriate) good understanding of the status of the individual part within the ensemble/support to soloist	<b>6–7</b>
Moderately good technical control <b>and</b> (when appropriate) moderate understanding of the status of the individual part within the ensemble/support to soloist	<b>4–5</b>
Some significant weakness in technical control <b>and</b> (when appropriate) a less clear understanding of the status of the individual part within the ensemble/support to soloist	<b>2–3</b>
Generally weak technical control <b>and</b> (when appropriate) little understanding of the status of the individual part within the ensemble/support to soloist	<b>1</b>
Not in control of the instrument <b>and</b> (when appropriate) unaware of the status of the individual part within the ensemble/support to soloist	<b>0</b>

**5 The range of technical and musical skills demonstrated**

A wide range of well-developed skills, allowing the candidate to perform music which makes substantial demands	<b>8</b>
A fairly wide range of quite well-developed skills, allowing the candidate to perform music which makes fairly extensive demands	<b>6–7</b>
A range of moderately developed skills, allowing the candidate to perform music of moderate difficulty	<b>4–5</b>
A restricted range of less well-developed skills, allowing the candidate to perform relatively simple music	<b>2–3</b>
A narrow range of modest skills, allowing the candidate to perform music which makes very simple demands	<b>1</b>
An inadequate range of very basic skills, allowing the candidate to perform at an elementary level	<b>0</b>

The mark out of 40 for Section B is divided by 2 (rounding up any odd number) to give a total out of 20 for Section B. This is added to the mark out of 40 for Section A, to give a final total out of 60 for Component 21.

**Component 22: Performing (Minor)****SECTION A: First Solo Instrument (1 piece or movement)**

A mark out of 8 is awarded under each of the following headings:

**1 Accuracy of notes and rhythm, OR Quality of improvisation**

Entirely accurate and consistently maintained throughout the performance <b>Or</b> A high quality of improvisation throughout	<b>8</b>
Mainly accurate, though a few passages spoilt by wrong notes and/or hesitation <b>Or</b> Mainly effective improvisation but cautious	<b>6–7</b>
Moderately accurate, but with several passages spoilt by hesitation <b>Or</b> A moderate quality of improvisation, but uneven or inconsistent	<b>4–5</b>
A significant number of inaccuracies and hesitations <b>Or</b> Weak and uninventive improvisation	<b>2–3</b>
Very inaccurate and hesitant throughout the performance <b>Or</b> A poor quality of improvisation	<b>1</b>
Hardly any accurate notes or rhythms <b>Or</b> Hardly any evidence of an ability to improvise	<b>0</b>

**2 Choice and control of tempo**

An entirely appropriate choice of tempo, consistently maintained throughout the performance	<b>8</b>
An appropriate choice of tempo, maintained through most of the performance	<b>6–7</b>
Choice of tempo not wholly appropriate and with some fluctuations	<b>4–5</b>
A less appropriate choice of tempo, with several fluctuations	<b>2–3</b>
An inappropriate choice of tempo <b>or</b> an acceptable tempo with many fluctuations throughout the performance	<b>1</b>
No sense of a consistent tempo	<b>0</b>

**3 Sensitivity to phrasing and expression**

Suitably phrased and fully effective in expression	<b>8</b>
Mainly suitable phrasing and effective in expression	<b>6–7</b>
Moderately well phrased and fairly effective in expression	<b>4–5</b>
Less well phrased and generally less effective in expression	<b>2–3</b>
Little account taken of phrasing and expression	<b>1</b>
No evidence of phrasing or expression	<b>0</b>

**4 Technical control of the instrument**

Excellent technical control	8
Good technical control	6–7
Moderately good technical control	4–5
Some significant weakness in technical control	2–3
Generally weak technical control	1
Not in control of the instrument	0

**5 The range of technical and musical skills demonstrated**

A wide range of well-developed skills, allowing the candidate to perform music which makes substantial demands	8
A fairly wide range of quite well-developed skills, allowing the candidate to perform music which makes fairly extensive demands	6–7
A range of moderately developed skills, allowing the candidate to perform music of moderate difficulty	4–5
A restricted range of less well-developed skills, allowing the candidate to perform relatively simple music	2–3
A narrow range of modest skills, allowing the candidate to perform music which makes very simple demands	1
An inadequate range of very basic skills, allowing the candidate to perform at an elementary level	0

**SECTION B: 1st Solo Instrument: 2nd Piece, Second Solo Instrument, Ensemble or Accompanying**

A mark out of 8 is awarded under each of the following headings:

**1 Accuracy of notes and rhythm, OR Quality of improvisation**

Entirely accurate and consistently maintained throughout the performance <b>Or</b> (when appropriate) A high quality of improvisation throughout	8
Mainly accurate, though a few passages spoilt by wrong notes and/or hesitation <b>Or</b> (when appropriate) Mainly effective improvisation but cautious	6–7
Moderately accurate, but with several passages spoilt by hesitation <b>Or</b> (where appropriate) A moderate quality of improvisation, but uneven or inconsistent	4–5
A significant number of inaccuracies and hesitations <b>Or</b> (when appropriate) Weak and uninventive improvisation	2–3
Very inaccurate and hesitant throughout the performance <b>Or</b> (when appropriate) A poor quality of improvisation	1
Hardly any accurate notes or rhythms <b>Or</b> (when appropriate) Hardly any evidence of an ability to improvise	0

**2 Choice and control of tempo, and (when appropriate) co-ordination with Ensemble or Soloist**

An entirely appropriate choice of tempo, consistently maintained throughout the performance, <b>and</b> (when appropriate) excellent co-ordination with ensemble/soloist	<b>8</b>
An appropriate choice of tempo, maintained through most of the performance, <b>and</b> (when appropriate) mainly good co-ordination with ensemble/soloist	<b>6–7</b>
Choice of tempo not wholly appropriate and with some fluctuations, and (when appropriate) moderate co-ordination with ensemble/soloist	<b>4–5</b>
A less appropriate choice of tempo, with several fluctuations <b>and</b> (when appropriate) generally weak co-ordination with ensemble/soloist	<b>2–3</b>
An inappropriate choice of tempo <b>or</b> an acceptable tempo with many fluctuations throughout the performance, <b>and</b> (when appropriate) poor co-ordination with ensemble/soloist	<b>1</b>
No sense of a consistent tempo and (when appropriate) no sense of ensemble	<b>0</b>

**3 Sensitivity to phrasing and expression, and (when appropriate) blend in the Ensemble or balance with Soloist**

Suitably phrased and fully effective in expression, <b>and</b> (when appropriate) perfectly blended with the other members of ensemble or balanced with soloist	<b>8</b>
Mainly suitable phrasing and effective in expression, <b>and</b> (when appropriate) effectively blended with the other members of ensemble or balanced with soloist	<b>6–7</b>
Moderately well phrased and fairly effective in expression, <b>and</b> (when appropriate) moderately well blended with the other members of ensemble or balanced with soloist	<b>4–5</b>
Less well phrased and generally less effective in expression, <b>and</b> (when appropriate) less well blended with the other members of ensemble or balanced with soloist	<b>2–3</b>
Little account taken of phrasing and expression, <b>and</b> (when appropriate) little attempt to blend with the other members of the ensemble or balance with soloist	<b>1</b>
No evidence of phrasing or expression, <b>and</b> (when appropriate) no sense of the need for blending with the other members of the ensemble or balancing with soloist	<b>0</b>

**4 Technical control of the instrument, and (when appropriate) understanding of the status of the individual part within the ensemble/support to soloist**

Excellent technical control <b>and</b> (when appropriate) clear understanding of the status of the individual part within the ensemble/support to soloist	<b>8</b>
Good technical control <b>and</b> (when appropriate) good understanding of the status of the individual part within the ensemble/support to soloist	<b>6–7</b>
Moderately good technical control <b>and</b> (when appropriate) moderate understanding of the status of the individual part within the ensemble/support to soloist	<b>4–5</b>
Some significant weakness in technical control <b>and</b> (when appropriate) a less clear understanding of the status of the individual part within the ensemble/support to soloist	<b>2–3</b>
Generally weak technical control <b>and</b> (when appropriate) little understanding of the status of the individual part within the ensemble/support to soloist	<b>1</b>
Not in control of the instrument <b>and</b> (when appropriate) unaware of the status of the individual part within the ensemble/support to soloist	<b>0</b>

**5 The range of technical and musical skills demonstrated**

A wide range of well-developed skills, allowing the candidate to perform music which makes substantial demands	<b>8</b>
A fairly wide range of quite well-developed skills, allowing the candidate to perform music which makes fairly extensive demands	<b>6–7</b>
A range of moderately developed skills, allowing the candidate to perform music of moderate difficulty	<b>4–5</b>
A restricted range of less well-developed skills, allowing the candidate to perform relatively simple music	<b>2–3</b>
A narrow range of modest skills, allowing the candidate to perform music which makes very simple demands	<b>1</b>
An inadequate range of very basic skills, allowing the candidate to perform at an elementary level	<b>0</b>

The mark out of 40 for Section A is added to the mark out of 40 for Section B. The total is then divided by 2 (rounding up any odd number) to give a final total out of 40 for Component 22.

**Component 31: Music writing (major): Two-part writing**

A mark out of 5 is awarded under each of the following headings:

**1 Linear writing ( = Sense of direction in bass line)**

Assessment in this area will address the following aspects:

- Quality of melodic invention
- Creation and extension/development of ideas
- Use of non-harmony notes
- Quality of rhythmic inventiveness
- Sense of overall phrase structure and development

Strong and consistent command of construction, displaying effective and convincing continuation of the line	<b>5</b>
Good construction throughout, showing clear control of detail in the continuation of the line	<b>4</b>
Basic evidence of attention to detail and consistency in construction, although sometimes awkward and/or inconsistent in continuation of the line	<b>3</b>
Some evidence of consistency and fluency in construction but marred by significant points of awkward movement and/or inconsistent linear writing	<b>2</b>
Little evidence of command of construction. Lines lack coherent shape, with clear and consistent inaccuracies throughout most of the working	<b>1</b>
Very little or no evidence of control of basic line construction techniques	<b>0</b>

**2 Linear writing ( = Sense of direction in melody line)**

Assessment in this area will address the following aspects:

- Quality of melodic invention
- Creation and extension/development of ideas
- Use of non-harmony notes
- Quality of rhythmic inventiveness
- Sense of overall phrase structure and development

Strong and consistent command of construction, displaying effective and convincing continuation of the line	<b>5</b>
Good construction throughout, showing clear control of detail in the continuation of the line	<b>4</b>
Basic evidence of attention to detail and consistency in construction, although sometimes awkward and/or inconsistent in continuation of the line	<b>3</b>
Some evidence of consistency and fluency in construction but marred by significant points of awkward movement and/or inconsistent linear writing	<b>2</b>
Little evidence of command of construction. Lines lack coherent shape, with clear and consistent inaccuracies throughout most of the working	<b>1</b>
Very little or no evidence of control of basic line construction techniques	<b>0</b>

**3 Stylistic understanding ( = Effectiveness of two-part writing)**

Assessment in this area will address the following aspects:

- Appreciation of the stylistic features of the given parts
- Handling of the relationship between the given part and the candidate's
- Control of voice leading and effective continuity with the given parts
- Evidence of appropriate and idiomatic writing in the candidate's working

A confident sense of style, with idiomatic writing, effective voice leading and strong continuity with the given material	<b>5</b>
A clear sense of style mirrored in appropriate writing and secure voice leading. Generally good, although occasionally inconsistent continuity with the given material	<b>4</b>
Some sense of style evident in the writing together with attention paid to voice leading. Some evidence of weak and/or unidiomatic continuity with the given material	<b>3</b>
Occasional evidence of a sense of style in the writing, with some inconsistency/inaccuracy in voice leading. Consistent weaknesses apparent in relation to continuity with the given material	<b>2</b>
Little evidence of a sense of style in the writing, with no attention paid to voice leading and few points of continuity with the given material	<b>1</b>
Very little or no evidence of stylistic understanding and little or no attention paid to continuity with the given material	<b>0</b>

**4 Harmonic understanding ( = Understanding of harmonic principles e.g. voice-leading; suitability of the harmonic basis)**

Assessment in this area will address the following aspects:

- Identification of main cadence points
- Accuracy of harmonic recognition and chord description between cadence points
- Awareness of the rate of harmonic movement
- Recognition of modulation to closely-related keys
- Awareness and appropriate treatment of non-harmony notes

Strong and confident recognition of harmonic implications throughout the extract	<b>5</b>
Clear recognition of harmonic implications throughout most of the extract, although with occasional errors	<b>4</b>
Identification of the principal markers in the harmonic base of the extract although with some inaccuracy/misunderstanding in the interpretation of the harmony and/or non-harmony notes in the given material	<b>3</b>
Some evidence of rudimentary harmonic understanding but largely inconsistent and inaccurate across the extract	<b>2</b>
Little/occasional evidence of harmonic awareness, but mostly incoherent and/or inaccurate	<b>1</b>
Very little or no evidence of harmonic recognition	<b>0</b>



**Component 32: Music Writing (Major and Minor): Composition Task – Word Setting**

Up to 8 marks will be awarded for each of the following criteria:

**1 Quality and inventiveness of musical ideas in response to the meaning of the text**

This criterion is concerned with basic elements of composing: the quality of melodic writing, the effectiveness of rhythm, the nature of accompanying chords/harmony (i.e. it deals with the 'raw materials' of the composition rather than the use made of them by the candidate). It is also concerned with the appropriateness of the musical ideas as a response to the meaning of the chosen words.

A high quality of inventive musical ideas and a strong response to the meaning of the text	<b>7–8</b>
A fairly high quality of moderately inventive musical ideas and a good response to the meaning of the text	<b>5–6</b>
A moderate quality of less inventive musical ideas and a satisfactory response to the meaning of the text	<b>3–4</b>
A poor quality of relatively uninventive musical ideas and a weak response to the meaning of the text	<b>1–2</b>
Uninventive musical ideas with no attempt to respond to the meaning of the text	<b>0</b>

**2 Accurate representation of the rhythms and stresses of the given text and the structure of the musical setting in relation to the structure of the poem**

This criterion concerns candidates' awareness of verbal rhythm and accentuation within their chosen text and their ability to invent musical ideas that fit the text from this point of view. It also assesses their ability to use the ideas they have produced to fashion a coherent and organised composition that is appropriate to the structure of the text. Credit must be given for clear evidence that important features of structure have been understood in terms of sectional contrasts, links between sections and the conception of a broad overview of the composition. In this area, all aspects of structure must be considered: the small-scale aspects (relationships between phrase lengths, for example) and the broader view (the overall structures and coherence of the composition in relation to the text).

Compositions that maintain a single musical texture without variety will often display a lack of compositional understanding, and it is expected that most candidates should be able to appreciate the need to vary the texture within the pieces of music that they compose.

A fully accurate representation of verbal rhythms and stresses and a wholly suitable structure	<b>7–8</b>
A mainly accurate representation of verbal rhythms and stresses and a generally suitable structure	<b>5–6</b>
A less accurate representation of verbal rhythms and stresses and a less suitable structure	<b>3–4</b>
Several significant inaccuracies in the representation of verbal rhythms and stresses and a weak structure	<b>1–2</b>
A wholly inaccurate representation of verbal rhythms and stresses and an inappropriate structure	<b>0</b>

### 3 Compositional technique

This criterion assesses the ways in which candidates (a) make use of the basic 'raw materials' of music in their compositions and (b) demonstrate aural awareness of the technical, expressive and stylistic features of their chosen tradition.

Aspects to be assessed include candidates' understanding of the ways in which basic ideas can be extended, developed and/or combined; the exploration and utilisation of standard composing devices such as sequence, inversion, drones and the manipulation of techniques on a broader scale to achieve a consistent quality of invention in shaping a complete composition.

Excellent compositional technique	7–8
Generally good compositional technique	5–6
Moderate compositional technique	3–4
Weak compositional technique	1–2
No evidence of compositional technique	0

### 4 Understanding of the capabilities of the chosen voice and instrument(s)

This criterion concerns the ways in which candidates make use of instrumental and vocal resources – their selection of sounds and their handling of different textures within the composition. Aspects to be assessed include candidates' choice of resources; writing for specific instruments or instrumental combinations; selection of sounds and evidence of aural awareness revealed in the composition.

Candidates are expected to have some sense of the appropriateness of what they write for the resources they have chosen to use. Hearing what they have written down is vital, for it provides candidates with opportunities to translate written notation into sound.

A full understanding of the capabilities of the chosen voice and instrument(s)	7–8
A good general understanding of the capabilities of the chosen voice and instrument(s)	5–6
A moderate understanding of the capabilities of the chosen voice and instrument(s)	3–4
A weak understanding of the capabilities of the chosen voice and instrument(s)	1–2
No understanding of the capabilities of the chosen voice and instrument(s)	0

## 5 Presentation and notation of the score

Candidates are required to submit compositions in the form of a notated score (in staff notation) and a corresponding audio recording. In all scores performance indications should be clear and precise. Examiners must credit work that displays evidence of a careful and intelligent attempt to notate musical ideas and which pays close attention to details of performance; they must assess how effectively candidates are able to record their aural imagination in terms of written signs and symbols. Scores produced using a computer notation program must be correctly edited.

*In the absence of a recording, marks awarded under this heading will be halved.*

A well presented, accurate score with complete performance markings (fully and correctly edited, if it was produced with a computer notation program)	<b>7–8</b>
A fairly well presented, mainly accurate score, with most performance markings (almost fully and correctly edited, if produced with a computer notation program)	<b>5–6</b>
A less well presented, less accurate score with incomplete performance markings (inaccurately edited, if produced with a computer notation program)	<b>3–4</b>
A poorly presented, inaccurate and/or barely legible score with few performance markings (unedited, if produced with a computer notation program)	<b>1–2</b>
No score presented	<b>0</b>