

Higher Music

Singapore-Cambridge General Certificate of Education
Ordinary Level (2018)
(Syllabus 6086)

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INTRODUCTION

The Higher Music syllabus extends the study of Music at O-Level by providing musically talented and academically able students with the opportunity to focus on one specific area.

FRAMEWORK

Higher Music candidates offer the Additional Study together with Music at O-Level. For the Additional Study, candidates choose **one** of the following areas:

- Essay
- Performing
- Composing

AIMS OF THE ADDITIONAL STUDY

The aims of the additional study are to:

- Extend musical/interpretative/stylistic understanding
- Encourage musical exploration
- Encourage reflection

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
Music Studies					
1	Music Studies (Compulsory)	Written Examination	2 hours	50%	100
13	Essay (Additional study)	Coursework	N.A.	Independent	50
Music Making					
2	<i>Performing</i>				
21	Performing (major)	Recital	10–15 minutes	30%	60
22	Performing (minor)	Recital	5–10 minutes	20%	40
23	Performing (Additional study)	Recital	8–12 minutes	Independent	50
3	<i>Music Writing</i>				
31	Music Writing (major)	Written Examination	40 minutes	10%	20
32	Music Writing (major and minor) (Compulsory)	Coursework	N.A.	20%	40
33	Composing (Additional study)	Coursework	N.A.	Independent	50

All candidates wishing to qualify for certification in **O-Level Music (Higher Music)** 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

AND

ONE additional component from Components 13, 23 or 33 of the Higher Music Syllabus.

GRADING

The grading system and rules of award for Higher Music are as follows:

- a. A candidate must achieve grade 1 or 2 in each of the components to be awarded Distinction in Higher Music
- b. A candidate must achieve grade 6 or higher in each of the components to be awarded Merit in Higher Music
- c. A candidate who achieves grade 7 or lower in one or more components will not be awarded a grade in Higher Music. The candidate will be awarded a grade in O-Level Music only.

ASSESSMENT OBJECTIVES

Assessment Objectives are given under each option.

DESCRIPTION OF COMPONENTS

COMPONENT 13**ESSAY**

Assessment Format

Coursework (50 marks)

Candidates must submit an essay of not less than 1500 words and not more than 2000 words. The essay should be the result of the candidate's individual inquiry into a subject of his or her own choice. The depth and/or scope of the inquiry must extend the candidate's work beyond the requirements of Component 1. The music chosen for investigation must not be drawn from or lie within any of the genres defined in the Areas of Study.

The primary concern of every enquiry and resulting essay must be the study of music itself. All topics of inquiry should be chosen with a view to promoting and extending the candidate's listening skills. All essays submitted must be accompanied by details of the relevant music that the candidate has listened to in preparation for writing the essay. Candidates and teachers must ensure that score(s)/transcription(s) and/or recorded extracts of any music essential to understanding the essay are submitted for the Examiner's reference.

All topics of enquiry and essay titles must have the approval of Cambridge. Application for approval must be made to Cambridge no later than October in the year preceding the examination.

Candidates will be expected to:

- Show aural attentiveness to a range of appropriate listening
- Show understanding of the context of the music chosen for investigation
- Show an ability to use appropriate investigative techniques
- Substantiate judgements and generalisations by reference to specific examples in the music studied
- Communicate findings clearly and, where appropriate, use technical vocabulary appropriately

Musical examples may be included in any of the following forms:

- Notated and embedded in the text of the essay
- Recorded as short extracts on to an accompanying CD
- Identified by precise references to an attached score (by quoting bar numbers or rehearsal figures)
- Presented as diagrammatic or graphic representation of musical events

Where appropriate, candidates are encouraged to make use of Information Technology (IT) skills in the process and/or presentation of their submission. Candidates who make use of Information Technology skills in the process or presentation of their submission must give full details of the extent and nature of the skills and resources employed. All sources of information and recorded examples must be correctly identified in a bibliography and discography (including programme-notes, sleeve-notes and Internet sources).

Teachers will be required to state the nature and extent of their contribution to the candidate's learning process in this area of study and to certify that the inquiry and the essay submitted are the candidate's own work. It is the teacher's responsibility, as an integral part of their 'authentication' role, to check that all direct (or closely paraphrased) quotations of another author's words, whether from a book or an Internet site, are set in quotation marks and a precise reference to the source given in a footnote.

COMPONENT 23 PERFORMING

Assessment Format *Recital and Performance Notes (50 marks)*

Part 1 Recital (8–12 minutes) (40 marks)

This section will test candidates' interpretative and musical understanding through a performance of their own choice of music from any style or tradition. The performance must consist of 2 contrasting movements or pieces. Performance time should not be less than 8 or more than 12 minutes. Candidates must choose **one** of the following options:

Option 1

A **solo** performance on an instrument (or voice) different from that which is presented for solo performance in Component 21 or 22

Option 2

An **ensemble** performance on an instrument (or voice) different from that which is presented for ensemble in Component 21 or 22

Or

An **ensemble** performance on any instrument (or voice) if ensemble is not presented in Component 21 or 22

Option 3

An **accompaniment** on an instrument different from that which is presented for accompaniment in Component 21 or 22

Or

An **accompaniment** on any instrument if accompaniment is not presented in Component 21 or 22

Option 4

A **solo/ensemble improvisation** on any instrument (or voice) in a chosen improvisatory tradition if a notated tradition is presented in Component 21 or 22

At least one piece must be fully notated for options 1 to 3, 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 should perform music appropriate, in its technical and musical demands, to their stage of development at the time of the examination. In ensemble performance, the candidate's part should not be doubled by any other part, to ensure that a valid judgement of the candidate's ensemble skills can be made. It is not necessary for all members of the ensemble to be examination candidates.

Marking will take place in accordance with the Assessment Criteria for Components 21/22.

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

All candidates must bring to the examination room a completed form on which the programmes chosen for **both** Component 21 or 22 **and** Component 23 are clearly shown.

Part 2 Performing Notes (10 marks)

This section aims to assess candidates' musical understanding as well as their reflection on musical decisions through their report in the Performing Notes.

Candidates are required to submit a report of 400–500 words in a template provided. The Performing Notes should show reflection on the preparation of the repertoire. Further suggestions to writing the Performing Notes are provided in the *Notes for Guidance*.

Candidates will be marked according to the criteria given below. This will be independent of the mark awarded for the recital.

Assessment Criteria:

- Understanding of the musical styles or contexts (e.g. history/genre) of the music selected for performance
- Understanding of the creative/technical challenges in music selected for performance
- Reflection on the musical decisions made in the process of preparation for the performance
- Use of appropriate technical vocabulary

Other Instructions

The Performing Notes must be submitted together with the Performing Programme Form and copies of the score at the time of the recital examination.

Teachers will be required to certify that the Performing Notes submitted are the individual work of the candidate who claims authorship.

O-LEVEL MUSIC (Higher Music)**PERFORMING PROGRAMME FORM**

Centre Number	S					Candidate Number				
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Candidate Name _____

COMPONENT 21

1st Instrument (Compulsory)					
Instrument Name		Piece 1 (Composer and Title)		Piece 2 (Composer and Title)	

Option 1: 2nd Instrument			
Instrument Name		Piece 1 (Composer and Title)	

Option 2: Ensemble			
Instrument Name		Piece 1 (Composer and Title)	

Option 3: Accompaniment			
Instrument Name		Piece 1 (Composer and Title)	

COMPONENT 22

1st Instrument (Compulsory)			
Instrument Name		Piece 1 (Composer and Title)	

Option 1: 2nd Piece on 1st Instrument			
Instrument Name		Piece 2 (Composer and Title)	

Option 2: 2nd Instrument			
Instrument Name		Piece 1 (Composer and Title)	

Option 3: Ensemble			
Instrument Name		Piece 1 (Composer and Title)	

Option 4: Accompanying			
Instrument Name		Piece 1 (Composer and Title)	

COMPONENT 23

Option 1: Solo Performance			
Instrument Name		Programme (Composers and Titles)	

Option 2: Ensemble			
Instrument Name		Programme (Composers and Titles)	

Option 3: Accompanying			
Instrument Name		Programme (Composers and Titles)	

Option 4: Solo / Ensemble Improvisation			
Instrument Name		Programme	

Candidate's signature: Date:

This section is to be completed by the O-Level Music teacher:

<p>I certify that the two original copies of the Performing Programme Form are identical.</p> <p>Teacher's signature: Date:</p>
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INSTRUCTIONS

- Two copies of this form must be completed by all candidates who are offering Component 23.
- Candidates must complete all boxes that apply. All other boxes should be left blank.
- Candidates must ensure that they comply with the rules given in the Syllabus for Component 23, to ensure that there is no duplication between Components.
- One copy of this form must be given to the Examiners for Component 21/22.
- The second copy must be given to the Examiners for Component 23, together with the Performing Notes and copies of the score. Both copies of the Performing Programme Form must show identical information.

O-LEVEL MUSIC (Higher Music)
PERFORMING NOTES

Centre Number	S					Candidate Number				Candidate Name	
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Section A *(to be completed by the candidate)*

Piece 1.

Piece 2.

Candidate's signature:Date

Section B: *(to be completed by the O-Level Music teacher)*

Brief description of assistance given to the candidate.

Teacher's signature: Date

COMPONENT 33
Assessment Format**COMPOSING**
Coursework (50 marks)

In this component, candidates must explore musical ideas through the process of composition. Each submission should comprise:

- Notated scores of four composition tasks
- Recordings of composition tasks (either on audio compact disc or DVD)
- Reflection notes

Part 1 Composition Tasks (40 marks)

Candidates must complete **four** short contrasting composition tasks, with a total performing time **not exceeding six minutes**. The precise duration of pieces should depend on the relative complexity of the music. Each composition task should be a complete piece that is built on a chosen musical concept/genre/style/form. The composition tasks should be recognisably different in scope from those submitted for Components 31 or 32. Any purely instrumental composition is acceptable; vocal compositions must involve **at least two** individual voice parts in addition to any instrumental accompaniment.

Candidates may use any style or technique of their own choice: they may draw on the traditions listed in the Areas of Study, or on any other tradition they wish.

All composition tasks must be notated. Tasks in a Western, tonal style should demonstrate familiarity with the basic principles of traditional harmonic language; such compositions must be fully notated using staff notation. Pieces written in any other style may be notated in any form of notation that is appropriate to the music, provided that the intentions of the notation are clear to the examiners. Parts for transposing instruments may be written either in the relevant transposed keys or at concert pitch, but candidates are required to indicate the choice they have made.

Notation may be either handwritten or computer generated, but all scores must be accurately edited. Graphic notations must be accurately designed to show the duration of the sounds represented by the symbols used. However, staff or cipher notation should be used whenever that is the most appropriate means of communicating the candidate's intentions.

In cases where the score is not submitted in standard staff notation, the recording must be accompanied by a detailed commentary outlining the composition process and explaining the system of notation used. In all scores performance indications should be clear and precise. The examiners will credit work that displays evidence of a careful and intelligent attempt to notate musical ideas and which pays close attention to details of performance, regardless of the notation medium; they will assess how effectively candidates are able to communicate their aural imagination in terms of written signs and symbols.

Assessment Criteria:

- Ideas
- Structure
- Use of the chosen medium
- Compositional technique
- Presentation and notation

The assessment criteria will be applied to **each** composition task. When musical details in the recording are absent from the score, the details in the recording will be taken as the compositional intent of the candidate.

Part 2 Reflection Notes (10 marks)

This section aims to assess candidates' reflection on musical decisions in the process of their exploration.

Candidates are required to submit Reflection Notes of 400–500 words. The Reflection Notes should address the composing process and capture learning points and discussions with the supervising teacher. The Reflection Notes should also make reference to relevant sketches and working drafts, where appropriate.

Assessment Criteria:

- Understanding of how the composition task relates to the chosen musical concept/genre/style/form
- Understanding of the creative/technical challenges in writing the composition tasks
- Reflection on the musical decisions in the process of composing
- Use of appropriate technical vocabulary

Other Instructions

Any commentaries submitted for scores that are not in standard staff notation should be kept separate and distinct from the Reflection Notes.

Candidates who make use of Information Technology skills in the process or presentation of their composition(s) must give full details of the event and nature of the skills and of sources employed.

Teachers will be required to state the nature and extent of their contribution to the candidate's learning process in this area and to certify that the composition tasks submitted are the individual work of the candidate who claims authorship.

ASSESSMENT CRITERIA

COMPONENT 13

ESSAY

Candidates will be expected to:

- Show aural attentiveness to a range of appropriate listening
- Show understanding of the context of the music chosen for the investigation
- Use appropriate investigative techniques and relevant musical terminology
- Substantiate judgements and generalisations by reference to appropriate musical examples
- Communicate findings and acknowledge sources

(a) Aural attentiveness

DESCRIPTOR	MARK
Very close attention paid to an excellent range of appropriate listening demonstrating a well-developed ability to distinguish significant features.	9–10
Close attention paid to a good range of listening demonstrating a fairly well-developed ability to distinguish significant features.	7–8
Adequate attention paid to a fairly good range of appropriate listening demonstrating some ability to distinguish significant features.	5–6
Some appropriate music heard and an attempt made to distinguish one or two relevant features.	3–4
A small amount of music heard but with little evidence of an attempt to identify any of its features.	1–2
No evidence of having listened to the music.	0

(b) Contextual understanding

DESCRIPTOR	MARK
A very good understanding of significant contextual factors (including geographical/historical/biographical/social/technological or other cultural aspects as appropriate) and their relevance to the music under discussion.	9–10
A mostly good understanding of significant contextual factors (including geographical/historical/biographical/social/technological or other cultural aspects as appropriate) and their relevance to the music under discussion.	7–8
An adequate, but limited, understanding of appropriate contextual factors and their relevance to the music under discussion.	5–6
A partial understanding of some contextual factors.	3–4
A very little, or generally confused, understanding of a few contextual aspects.	1–2
No understanding of any contextual aspects demonstrated.	0

(c) Investigative techniques and technical vocabulary

DESCRIPTOR	MARK
Confident use of appropriate analytic/investigative techniques and a wholly secure understanding of relevant musical terminology and its correct application.	9–10
Mostly confident use of appropriate analytic/investigative techniques and a fairly secure understanding of relevant musical terminology and its correct application.	7–8
Fairly confident use of appropriate investigative techniques and some understanding of relevant musical terminology.	5–6
A sensible attempt to explore relevant features of the music partly supported by an understanding of appropriate musical terminology.	3–4
Some attempt made to explore the musical processes.	1–2
No attempt made to explain how the music works.	0

(d) Substantiation of judgements

DESCRIPTOR	MARK
All musical judgements fully supported by reference to wholly apt examples.	9–10
Almost all musical judgements supported by reference to relevant examples.	7–8
Most musical judgements supported by reference to partially relevant examples.	5–6
Some musical judgements illustrated by specific, but not very relevant, examples.	3–4
One or two musical judgements loosely illustrated by reference to the music.	1–2
No attempt made to support any musical judgements or generalisations by reference to the music.	0

(e) Communication of findings and acknowledgement of sources

DESCRIPTOR	MARK
A thoroughly coherent essay which successfully conveys what has been learned, with all sources of information meticulously documented and referenced.	9–10
A coherent essay which is mostly successful in communicating what has been learned, with all sources of information carefully documented and referenced.	7–8
A clear presentation in connected prose which partially communicates a measure of learning, with all sources of information adequately documented and referenced	5–6
Mainly notes, partly connected, which demonstrate limited assimilation of the material gathered, adequately documented.	3–4
Slightly or incoherent presentation of some material showing little evidence of assimilation.	1–2
No evidence of any independent learning.	0

COMPONENT 23**PERFORMING****Part 1 Recital** (40 marks)

To be marked in accordance with Component 21 and 22 Criteria

Part 2 Performing Notes (10 marks)

DESCRIPTOR	MARK
Impressive understanding of the creative/technical challenges, musical styles or contexts (e.g. history/genre) of the music, and reflection on the musical decisions made in the process of preparation for the performance, communicated with accurate and appropriate use of technical vocabulary.	9–10
Good understanding of the creative/technical challenges, musical styles or contexts of the music, and reflection on the musical decisions made in the process of preparation for the performance, communicated with accurate and appropriate use of technical vocabulary.	7–8
Moderate understanding of the creative/technical challenges, musical styles or contexts of the music, and reflection on the musical decisions made in the process of preparation for the performance, communicated with appropriate use of technical vocabulary. There are some inconsistent levels of responses.	5–6
Some understanding of the creative/technical challenges, musical styles or contexts of the music, and reflection on the musical decisions made in the process of preparation for the performance, communicated with weak use of technical vocabulary. There are inconsistent levels of responses.	3–4
Very little understanding of the creative/technical challenges, musical styles or contexts, and reflection on the musical decisions. There are several inaccuracies.	1–2
No reflection. Inaccurate or no understanding of musical styles or contexts.	0

COMPONENT 33**COMPOSING****Part 1 Composition Tasks** (40 marks)

The following notes explain in greater detail the considerations that the examiners will assess under each of these headings:

(a) Ideas

This criterion is concerned with basic elements of composing: the quality of melodic writing, the effectiveness of rhythm, and (when appropriate) the nature of accompanying chords/harmony. In basic terms this area deals with the 'raw materials' of a composition rather than the use made of them by the candidate.

(b) Structure

This criterion concerns candidates' abilities to use the ideas they have produced to fashion coherent and organised composition tasks based on their chosen musical concept/genre/style/form. Credit will 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 each task. In this area, all aspects of structure should be considered: the small-scale aspects (relationships between phrase lengths, for example) and the broader view (the overall structures and coherence of the composition, as appropriate to the chosen musical concept/genre/style/form).

(c) Use of medium

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

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.

(d) Compositional technique

This criterion assesses the ways in which candidates make use of the basic 'raw material' of music in their compositions. 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.

In the case of compositions in Western tonal style, the element of harmony will be considered, whether explicit (as in the piano accompaniment to an instrumental melody) or implicit (as in the case of an unaccompanied solo instrumental line). Aspects of harmonic appropriateness in relation to the melodic line and the progression of chords can provide evidence of candidates' aural awareness of the relationship between linear (melodic) and vertical (harmonic) aspects of their compositions.

(e) Score Presentation/Notation

Candidates are required to submit compositions in the form of notated scores and corresponding audio recordings. In cases where the score is not submitted in standard staff notation, the recording must be accompanied by a detailed commentary outlining the composition process and explaining the system of notation used. In all scores, performance indications should be clear and precise. The examiners will credit work that displays evidence of a careful and thoughtful attempt to notate musical ideas and which pays close attention to details of performance, regardless of the notation medium; they will assess how effectively candidates are able to communicate their aural imagination in terms of written signs and symbols.

A mark out of a total of 4 must be awarded under each of the following headings for each piece (the resulting total to be divided by 2 to give a total of 40 marks):

(a) Ideas

DESCRIPTOR	MARK
Strong and inventive ideas that suggest a keen sense of aural awareness and are presented in a convincing and intelligent manner.	4
Good musical ideas, showing a secure sense of musical inventiveness, but lacking imagination or range. Presentation of materials may display some weakness and/or inconsistency.	3
Reasonable musical ideas displaying some aspects of inventiveness, but not always secure or consistent in presentation.	2
Only a small range of simple ideas displayed and showing awkwardness in presentation of material.	1
Little attempt to produce any musical ideas.	0

(b) Structure

DESCRIPTOR	MARK
Clear and appropriate structure to the chosen musical concept/genre/style/form, with inventive use of elements creating contrast and continuity in the composition as a whole.	4
Effective in overall structure to the chosen musical concept/genre/style/form, with good attention to aspects of contrast and continuity in the composition as a whole.	3
Reasonable attention to structure, although perhaps over-reliant on repetition and limited in its sense of the overall concept.	2
Structure evident in some clear sections, but with obvious imbalances, and a limited use of contrast and continuity.	1
Weak structure, with little sense of contrast and continuity.	0

(c) Use of medium

DESCRIPTOR	MARK
Idiomatic use of resources throughout, displaying strong aural awareness and revealing a broad range of inventive and varied textures.	4
Effective use of resources overall, and displaying a good range of textures, although lacking elements of imagination and/or invention in places.	3
Reasonable use of resources; a fair range of workable textures, with some consideration of detail, but with notable impracticalities in balance or occasional passages of awkward writing.	2
Some evidence of awkwardness in the use of resources, and keeping to very simple textures and narrow registers, with restricted use of textural variety.	1
Poor use of resources and weak understanding of the medium, with little evidence that musical texture has been understood.	0

(d) Compositional technique

DESCRIPTOR	MARK
Innovative and confident use of devices to extend, develop and connect ideas, showing consistent aural familiarity across a wide range of techniques.	4
Effective use of devices to develop and connect ideas, showing good aural familiarity across a range of relevant techniques.	3
Reasonable and generally secure use of devices to extend and/or develop ideas, although perhaps using stock devices across a limited range.	2
Some attempt to use devices to develop or extend ideas, but revealing only a limited aural imagination across a relatively narrow range of techniques.	1
Weak and unimaginative use of devices across a poor range.	0

(e) Score Presentation/Notation

DESCRIPTOR	MARK
Clear, articulate and well-presented scores with few mistakes or omissions, showing consistent attention to musical detail.	4
Coherent and clear scores, but missing some detail, and perhaps with occasional ambiguities, inaccuracies or omissions.	3
Mostly accurate scores, but lacking attention to detail (e.g. omitted dynamics) and to clear presentation (poor clarity, clumsy arrangement of details).	2
Mostly accurate notation indications, but with frequent ambiguities in rhythm, pitch and layout. Poor attention paid to performance instructions.	1
Poor presentation and/or incomplete notation.	0

Overall descriptors and mark bands for compositions:

DESCRIPTOR	MARK
Musical and imaginative compositions that display a high level of creative ability and a keen sense of aural perception. There will be evidence of structural understanding and the selection of instrument/sounds and their manipulation will be idiomatic, with keen attention to timbre and balance. Scores will be accurate, well-presented and show attention to detail throughout.	33–40
Compositions are imaginative and display mainly secure and confident handling of materials, together with an organised approach to overall structure. The compositions will reveal some evidence of idiomatic instrumental and/or vocal writing, although there may be some unevenness in terms of consistent quality of ideas and balance between parts. Scores will be well-presented overall, displaying reasonable attention to performing details.	27–32
Compositions that display evidence of sensible instrumental and/or vocal writing and a creative effort to organise sounds into a coherent and satisfying whole. Aspects of structure and musical ideas may lack imagination and the quality of invention may not be consistent. Scores may contain aspects that are ambiguous or contradictory, although the general level of presentation will be accurate and performance indications will be clear.	20–26
Compositions that display some elements of musical understanding and a degree of aural perception, but are uneven in quality in several assessment areas. Aspects of melodic writing, rhythm and structure may be overly formulaic and/or repetitive, reflecting little confidence to depart from the security of standard conventions. Scores may be rather imprecise in their notation of performance instructions and lack attention to detail in several places.	13–19
Compositions that display relatively little security and limited musical imagination. There will be little evidence of a consistent attempt to write in an idiomatic manner and/or to explore balance, and the organisation of ideas may suggest that the overall structure of the composition has not been thought through carefully. Scores may contain many ambiguities together with consistent imprecision and a lack of attention to detail in providing instructions for performance.	6–12
Compositions that display little evidence of consistent application or musical understanding. All assessment areas will exhibit consistent evidence of weakness and low levels of achievement. Scores will be imprecise throughout and/or incomplete.	1–5

Part 2 Reflection Notes (10 marks)

DESCRIPTOR	MARK
Impressive understanding of the creative/technical challenges and reflection on the musical decisions made in the process of composing. Understanding of how the composition tasks relate to the respective chosen musical concept/genre/style/form is communicated with accurate and appropriate use of technical vocabulary.	9–10
Good understanding of the creative/technical challenges and reflection on the musical decisions made in the process of composing. Understanding of how the composition tasks relate to the respective chosen musical concept/genre/style/form is communicated with accurate and appropriate use of technical vocabulary.	7–8
Moderate understanding of the creative/technical challenges and reflection on the musical decisions made in the process of composing. Understanding of how the composition tasks relate to the respective chosen musical concept/genre/style/form is communicated with appropriate use of technical vocabulary. There are some inconsistent levels of responses.	5–6
Some understanding of the creative/technical challenges and reflection on the musical decisions made in the process of composing. Understanding of how the composition tasks relate to the respective chosen musical concept/genre/style/form is communicated with weak use of technical vocabulary. There are inconsistent levels of responses.	3–4
Very little understanding of the creative/technical challenges and reflection on the musical decisions. Understanding of how the composition tasks relate to the respective chosen musical concept/genre/style/form is inaccurate.	1–2
No reflection. Inaccurate or no understanding of how the composition tasks relate to the chosen musical concept/genre/style/form.	0

NOTES FOR GUIDANCE

The information given below is intended to assist teachers in planning courses of study. It is not intended to be exhaustive.

COMPONENT 13 ESSAY

Examiners will be looking for evidence of what candidates have been listening to, what they have learnt, what progress they have made in developing their awareness of the type of music they are investigating. Candidates will need to be aware that research is not simply a matter of stringing together a group of relevant quotations or paraphrasing a couple of writers. They will need to demonstrate an assimilation of the information they have gathered.

In the process of the research, teachers should advise and guide the candidates in the following:

- Choosing a topic
- Gathering materials
- Investigative techniques
- Notation and musical quotations
- Structuring their essay

At the early stage of the preparation, the most important consideration should be the availability of adequate resources including a range of recorded music that will support the candidate's chosen study. At this level, it will be useful to start by guiding candidates on consistent and systematic gathering and storing of information. For instance, each entry should include complete bibliographical information so that there would not be a need to return for such details later. Candidates should also be guided towards a manageable topic for which they have the appropriate skills. In the process of revising their text, they should be encouraged to explore a range of music. Towards the end of the research process, candidates should ensure that there is a convincing link between the body of their text and their listening experience, with carefully chosen musical examples. In addition, the conclusion will need to deliver the candidate's informed ideas and opinions about the topic, and to give a logical closure to the essay. The final title need not be exactly the same as that submitted for approval. In most cases, a candidate will become more interested in one particular aspect of a topic as the study progresses and may wish, therefore, to modify the scope of the title of the final presentation.

In topics such as the study of music by a certain composer, candidates may choose to focus on analytical techniques. However, it is worth noting that 'analysis' is often too ambitious a word to apply to the descriptions of musical processes that most candidates can manage. It is not sufficient, in analysis, for candidates to observe principal events in the music such as 'who does what'. Candidates should attempt to discuss the style or musical language, and, in the analysis of songs, also examine the treatment of the text. An attempt should be made to acquire and present some background knowledge about the composer (e.g. the training and the influences that have shaped his/her style, some awareness of the most important works).

In investigating music that is not from the Western classical tradition, teachers should advise the candidates to be aware of the different musical values and social styles that characterise the cultural group. It will be useful to take into account the insider's perspective of the music wherever possible, and be careful with the use of Western terms to explain non-Western musical concepts. Making comparisons are useful for a broader understanding of the music under study but candidates should also note that *meaningful* comparisons between different music should go beyond the music-analytic details and take into account the broader socio-cultural or historical contexts. Understanding of the way in which a form of music is conceived, produced and received in its original setting will lead to a greater understanding of the music.

The following list gives examples of some of the possible topics of inquiry which candidates may choose to pursue. The investigation could include a study of:

- A composition by a contemporary Singaporean composer
- A segment of film music
- Music of *guqin*
- *Mahori* ensemble
- Music used in *Bharatanatyam*
- *Kronchong*
- Dixieland Jazz
- John Cage's works for Prepared Piano
- Tchaikovsky's Ballet Music

The list is not exhaustive and candidates may propose any other topics of their own choice.

Note:

Candidates must be made aware that copying quotations from other authors, giving the impression that the copied words or paragraphs are their own words, constitutes plagiarism.

COMPONENT 23**PERFORMING****Recital**

As with Components 21 and 22, candidates are advised to perform music appropriate in its technical and musical demands to their stage of development at the time of the examination. All candidates will be given positive credit for their abilities displayed in the examination.

In several of the options, candidates are required to present a different instrument from that presented in the corresponding options of Components 21 and 22. The instrument offered must be clearly distinct in technique and/or repertoire from the instrument offered in Component 21 and 22. Non-western instruments may also be offered. The combinations of Violin/Viola, Cello/Double Bass, Flute/Piccolo, Oboe/Cor Anglais, Trumpet/Cornet, Tuba/Euphonium, Piano/Harpsichord, Harpsichord/Organ, Soprano/Mezzo-soprano and Baritone/Bass will not be accepted.

Performing Notes

The Performing Notes should be written under the supervision of the O-Level Music teacher, which will allow the teacher to authenticate the work. Candidates should focus on conveying their broader musical understanding of the pieces and reflecting on their musical and technical preparation. They may consider exploring the items in the following list:

- Structure
- Extra-musical content of the pieces, if appropriate
- Wider context of the pieces
- Musical style or tradition
- If the piece is an original work or an arrangement
- Relationship of the piece to other similar works
- Techniques demanded of the pieces
- Instrumental or vocal challenges
- Issues of performance practice and interpretation
- New ways of realising the pieces
- Listening experiences
- Related research on the performance or realisation of the pieces
- Musical or interpretative decisions
- Types of technical preparation

COMPONENT 33**COMPOSING****Composition Tasks**

Candidates should have opportunities to undertake a range of composing activities built on different musical concepts/genres/styles/forms. Candidates may also be given opportunities to compose through creative use of sampling, sequencing and multi-tracking techniques. It is envisaged that candidates will accumulate several short composition assignments from which they select four to develop them into composition tasks. Composing may be carried out as group activity in the initial stages, but it will be necessary for the candidate to develop his/her own work independently at a later stage. Teachers should advise candidates to choose musical concepts/genres/styles/forms which are appropriate to their individual abilities.

Candidates may use any style or technique of their own choice: they may draw on the traditions listed in the Areas of Study, or on any other tradition they wish. The four composition tasks could be written for the same instrument(s) or voice(s). The following list gives examples of some of the possible musical concept/genre/style/form which candidates may use for their composition tasks.

- Arch form
- Jazz
- Dance (e.g. Minuet and Trio, Waltz, Jig, *Asli*, *Joget*)
- Musical concepts of gamelan music
- Interlocking rhythms
- Chinese melodic ideas
- Indian *tala*
- African music
- Combination of concepts and/or techniques from different music traditions

Candidates must ensure that their composition tasks are recognisably different in scope from those submitted for Components 31 or 32. Thus, a setting of a text for solo voice with or without accompaniment is **not** acceptable.

The following list gives ideas for some of the possible types of writing which candidates may choose to submit. This list is not exhaustive:

- An instrumental solo (with or without accompaniment)
- A piece for chamber ensemble or vocal ensemble
- A piece for pitched and/or unpitched percussion
- A piece for one or more non-Western instruments
- An experimental piece using electronic sound devices
- A piece for two or more voices with or without accompaniment

In writing a composition for a chosen musical concept/genre/style/form, candidates should be encouraged to explore varied ways to add interest in their writing. They are not expected to be authentic to the tradition from which they draw. For instance, in drawing on the musical concept of gamelan music, they should not simply reproduce a piece of gamelan music that closely adheres to the polyphonic texture and stylised ornamentations, instead, they should aim to demonstrate an extension of these principles with varied and innovative musical treatment.

Reflection Notes

The aim of the Reflection Notes is to assess the extent of candidates' reflection in the process of exploring ideas in their composition tasks. Candidates should focus on conveying the scope of learning and the extent of their reflection on creative and technical challenges. They should not give descriptions or a technical analysis of their compositions, nor should they dwell on extra-musical sources of inspiration such as 'I was on a bus when ...'.

Teachers should guide candidates to select only the relevant sketches and drafts that will support the Reflection Notes. The Notes should also make specific references to the sketches and drafts where appropriate.

Candidates may consider exploring the items in the following list:

- How and to what extent was each of your composition tasks shaped by your chosen musical concept/genre/style/form?
- What ideas/materials did you explore in each composition task?
- What were the creative and technical challenges in composing for your chosen medium?
- What were the learning points in your discussions with your supervisor? How did you benefit from the discussion process?
- What changes did you make to your work while you were composing and why?