

Music

Singapore-Cambridge General Certificate of Education Advanced Level Higher 3 (2020)

(Syllabus 9819)

CONTENTS

	<i>Page</i>
INTRODUCTION	2
AIMS	2
FRAMEWORK	2
ASSESSMENT OBJECTIVES	2
RESEARCH PROJECT	3
AREAS OF STUDY	4
NOTES FOR GUIDANCE	4
TEACHER SUPERVISION	7
ASSESSMENT CRITERIA	8
ASSESSMENT NOTES	11
APPENDICES	14



INTRODUCTION

Music at Higher 3 (H3) provides an intellectually challenging course which extends the study of Music at Higher 2 (H2). It is intended for students who display an exceptional ability and interest in the study of music, and are willing to pursue the subject at a deeper level and with greater specialisation.

AIMS

The aims of the syllabus are to:

- encourage critical thinking and independent exploration
- develop understanding of musical techniques, approaches, perspectives and related issues
- lay a foundation for the academic pursuit of Music at tertiary level

FRAMEWORK

Candidates will submit a Research Project based on a topic of their choice within the parameters of the following Areas of Study:

- Analytical Studies
- Performance Studies
- Composition Studies

ASSESSMENT OBJECTIVES

Candidates will be rewarded for positive achievement in:

- Aural discrimination
- Analytical or investigative techniques
- Organisation and evaluation
- Communication and presentation

RESEARCH PROJECT

Candidates must submit a Research Project on a topic of their choice. The purpose of the Project is to give candidates the opportunity to deepen their musical understanding on a topic of their choice in one or more Area(s) of Study.

The Project will take the form of a 3000–3500 word essay with illustrative material (e.g. analytical excerpts, compositions, performances or improvisations in the form of audio/video recordings, scores or other audio-visual presentations; interviews in the form of transcriptions). Candidates may offer a topic which draws knowledge and skills from more than one Area of Study but should not go beyond the parameters as outlined below. The Project **must** extend the candidate's work beyond the requirements of H2 Music to demonstrate new discussion and learning.

The Project assesses candidates' ability to demonstrate independent learning and critical thinking. Candidates should be able to plan, use and handle musical skills, information and resources, as well as be able to organise, evaluate and present their work. Where appropriate, candidates are encouraged to make use of Information Technology (IT).

Candidates will be expected to:

- demonstrate understanding of musical techniques/approaches/perspectives and related issues
- show aural attentiveness and/or a range of appropriate listening
- apply analytical/investigative techniques and use appropriate technical vocabulary
- support judgements and generalisations with illustrations and references to significant examples
- communicate and present their findings in appropriate form(s) of submission

Approval of the Project

Candidates are required to submit a proposal of no more than 500 words describing the proposed research topic and a list of source materials the candidate intends to consult.

The proposal must be submitted to the examining authority in the year of the examination for approval. The Principal Examiner will approve the scope of the inquiry and provide preliminary comments and/or suggest adjustments. Candidates must subsequently update the examining authority if they wish to make any changes to their proposed topic.

Project Submission

There should be no duplication of any kind between submissions for H2 and H3 Music.

The submission must include the following:

- Bibliographies to document all research sources (e.g. references, scores/transcriptions, programme notes, sleeve notes, internet sources, recordings and interviews).
- A statement from the candidate testifying that the submission is the candidate's own work. This includes indicating if any accompanying musical writings/transcriptions/recorded performances are their own original work. This statement must be verified by the supervising teacher and endorsed by the Principal of the school.
- A statement from the candidate testifying that there is no duplication of any kind between submissions for the H2 and H3 syllabuses.
- A statement from the teacher testifying that he/she has supervised the candidate in accordance with the Notes of Guidance contained in the Examination Syllabus. The teacher will also be required to give details of the nature and extent of his/her contribution to the work.

The submission may also include supporting appendices (where appropriate) to assist the examiner in assessing the work. The Research Project must be submitted to the examining authority by the stipulated deadline in the year of the examination. They will be returned after results have been issued.

AREAS OF STUDY

The parameters of the Areas of Study are outlined as follows:

ANALYTICAL STUDIES

This area examines different analytical approaches in investigating ‘art’, ‘popular’ and ‘folk’ musics. Candidates will discuss and critique fundamental issues related to different analytical approaches, as appropriate to different musical styles and traditions.

PERFORMANCE STUDIES

This area examines performance practice in Western music and the performance conventions of different musical traditions. Candidates will discuss and critique fundamental issues related to performance styles, interpretations and traditions.

COMPOSITION STUDIES

This area examines the thinking behind compositional approaches in Western music and the concept of composition in traditions other than Western art music. Candidates will discuss and critique fundamental issues related to the realisation of composition intentions vis-à-vis the influences of contexts and conventions.

NOTES FOR GUIDANCE

SUGGESTED FIELDS FOR EXPLORATION AND REFERENCES

The information given below in relation to each Area of Study is intended to assist teachers in the supervision of the Research Projects. It is not intended to be exhaustive.

Analytical Studies
<p>Suggested fields for exploration:</p> <ul style="list-style-type: none"> • Concepts of music (e.g. theme, forms, harmonic function, role of counterpoint) • Analytical perspectives and approaches to Western music, including popular music and jazz (e.g. ‘reduction’ techniques, rule of syntax or rhetorical analysis, semiotic analysis, paradigmatic analysis, structural analysis) • Analytical perspectives and approaches to non-Western music, including folk traditions (e.g. Lomax’s cantometrics, perspectives of the ‘insider’) • Appropriate analytical approaches to contemporary works that draw upon both Western and non-Western music traditions • Issues related to the potentials and limitations of different analytical approaches
<p>Suggested references:</p> <ul style="list-style-type: none"> • Bent, Ian and Pople, Anthony (2006), ‘Analysis’, <i>The New Grove Dictionary of Music and Musicians</i>. Oxford: Oxford University Press. • Blum, Stephen (1992), ‘Analysis of Musical Style’ in Helen Myer ed. (1992), <i>Ethnomusicology: An Introduction</i>. London: Macmillan: 165–218. • Brackett, David (1995), <i>Interpreting Popular Music</i>. Cambridge: Cambridge University Press: 1–33.

<ul style="list-style-type: none"> • Cook, Nicholas (1994), <i>A Guide to Musical Analysis</i>. Oxford: Oxford University Press. • Covach, John and Boone, Graeme (1997), eds <i>Understanding Rock: Essays in Musical Analysis</i>. USA: Oxford University Press. • Dunsby, Jonathan and Whittall, Arnold (1988), <i>Music Analysis in Theory and Practice</i>. London: Faber.
<ul style="list-style-type: none"> • Forte, Allen and Gilbert, Steven E (1982), <i>An Introduction to Schenkerian Analysis: Form and Content in Tonal Music</i>. New York: W. W. Norton. • Frith, Simon, Will, Straw, and John Street (2001), eds <i>The Cambridge Companion to Pop and Rock</i>. Cambridge: Cambridge University Press. • Kent Williams, James (1996), <i>Theories and Analyses of Twentieth-Century Music</i>. Harcourt Brace College Publishers. • Larson, Steve (2009), <i>Analyzing Jazz: A Schenkerian Approach</i>. 2 vols. Pendragon Press. • Lester, Joel (1989), <i>Analytical Approaches to Twentieth Century Music</i>. New York: W. W. Norton. • Lomax, Alan (1968), <i>Folk Song Style and Culture</i>. New Brunswick: Transaction Publishers. • Middleton, Richard (1990), <i>Studying Popular Music</i>. Milton Keynes: Open University Press: 101–293. • Nettl, Bruno (1983), <i>The Study of Ethnomusicology: Twenty-nine Issues and Concepts</i>. Illinois: University of Illinois Press: 82–103. • Ratner, Leonard G (1980), <i>Classic Music: Expression, Form, and Style</i>. London: Collier Macmillan Publishers. • Ratner, Leonard G (1992), <i>Romantic Music: Sound and Syntax</i>. New York: Schirmer. • Réti, Rudolph (1961), <i>The Thematic Process in Music</i>. London: Faber and Faber. • Roig-Francoli, Miguel (2007), <i>Understanding Post-Tonal Music</i>. McGraw-Hill College Publishers. • Rosen, Charles (1988), <i>Sonata Forms</i>. New York: W.W. Norton. • Shuker, Roy (1994), <i>Understanding Popular Music</i>. London: Routledge: 1–25; 139–91. • Stein, Deborah (2004), <i>Engaging Music: Essays in Music Analysis</i>. USA: Oxford University Press. • Tarling, Judy (2004), <i>The Weapons of Rhetoric: A Guide for Musicians and Audiences</i>. St. Albans: Corda Music. • Tenzer, Michael (2006), <i>Analytical Studies in World Music</i>. USA: Oxford University Press.
Performance Studies
<p>Suggested fields for exploration:</p> <ul style="list-style-type: none"> • Performance styles/interpretations of different periods/composers • Performance conventions of popular/folk music • Notation and interpretation • Issues related to authenticity in performances
<p>Suggested references:</p> <ul style="list-style-type: none"> • Berliner, Paul F (1994), <i>Thinking in Jazz: The Infinite Art of Improvisation</i>. Chicago: University of Chicago Press. • Brown, Clive (2000), <i>Classical & Romantic Performing Practice, 1750–1900</i>. Oxford: Oxford University Press. • Dart, Thurston (1967), <i>The Interpretation of Music</i>. London: Hutchinson University Library. • Donnington, Robert (1982), <i>Baroque Music: Style and Performance</i>. London: Faber Music.

- Rink, John, ed. (2002), *Musical Performance: A Guide to Understanding*. Cambridge: Cambridge University Press.
- Lawson, Colin and Stowell, Robin, eds (1999), *The Historical Performance of Music: An Introduction*. Cambridge: Cambridge University Press.
- Neumann, Frederick (1982), *Essays in Performance Practice*. Ann Arbor: UMI Research Press.
- Neumann, Frederick (1992), *New Essays on Performance Practice*. Rochester: Rochester University Press.
- Seeger, Anthony (1992), 'Ethnography of Music' in Helen Myer ed. (1992), *Ethnomusicology: An Introduction*. London: Macmillan: 88-109.

Sherman, Bernard D. (1998), 'Authenticity in Musical Performance' in Michael J. Kelly (ed.) *The Encyclopedia of Aesthetics*. Oxford: Oxford University Press. [Reprinted: <http://www.bsherman.net/encyclopedia.html>]

Composition Studies

Suggested fields for exploration:

- Composition approaches in relation to the historical contexts of Western music
- Contemporary ideologies of composition
- Functions of music and social contexts for composing
- Issues with differing concepts of composition

Suggested references:

- Brindle, Reginald Smith (1992), *Contemporary Percussion*. Oxford: Oxford University Press.
- Brindle, Reginald Smith (1996), *Musical Composition*. Oxford: Oxford University Press.
- Cook, Nicholas (1992), *Music, Imagination & Culture*. Oxford: Clarendon Press: 187–243.
- Cope, David (1997), *Techniques of the Contemporary Composer*. New York: Schirmer.
- Cope, David (2000), *New Directions in Music*. Illinois: Waveland Press.
- Floyd, Malcolm (1999), *Composing the Music of Africa*. London: Ashgate.
- Kostka, Stefan (1999), *Materials and Techniques of Twentieth-Century Music*. New Jersey: Prentice Hall.
- May, Elizabeth and Hood, Mantle (1980), *Music of Many Cultures*. Berkeley: University of California Press.
- Nettl, Bruno, et al (2000), *Excursions in World Music*. Englewood Cliffs, NJ: Prentice Hall.
- Pease, Ted (2003), *Jazz Composition: Theory and Practice*. Boston: Berklee Press Publications.
- Ratner, Leonard G (1992), *Romantic Music: Sound and Syntax*. New York: Schirmer.
- Rosen, Charles (1988), *Sonata Forms*. New York, W.W. Norton.
- Schwartz, Elliott and Godfrey, Daniel (1993), *Music since 1945: Issues, Materials, and Literature*. New York: Schirmer.
- Stravinsky, Igor and Craft, Robert (1962), *Expositions and Developments*. Berkeley: University of California Press.
- Watkins, Glenn (1995), *Soundings: Music in the Twentieth Century*. USA: Schirmer.
- Whittall, Arnold (2000), *Musical Composition in the Twentieth Century*. Oxford: Oxford University Press.
- Whittall, Arnold (2003), *Exploring Twentieth-Century Music: Tradition and Innovation*. Cambridge: Cambridge University Press.

TEACHER SUPERVISION

The Research Project submitted for assessment must be students' own work and should represent their ability to work independently. Nevertheless, all students will need some degree of guidance from their teachers at the stage of formulating their project proposal.

The process of selecting the research topic will begin with the proposal of several possible areas of research by students. Teachers will assist students in refining, narrowing and selecting a few initial topics of potential research based on the assessment of the topics' viability and rigour. Students will then conduct an initial literature review and music survey (e.g. listening titles, video extracts) for these topics. The purpose of the literature review and music survey is to enable the teacher to help the student to ascertain whether there are enough resources available to support their research topic. Based on this, teachers and students will select one research topic.

Four hours of teaching per week until the commencement of writing or the end of April (depending on whichever comes first), are recommended. Upon the commencement of writing, students are expected to complete their project independently and teacher guidance would be limited to two conference sessions as allowed by the examination board. All details of the extent of guidance expected from teachers from the proposal stage to the project submission stage are found in the section on **Assessment Notes**.

Students are not expected to undertake original research; it is sufficient for them to show a good understanding of their chosen topic, and to demonstrate aural awareness and discrimination. On the other hand, a simple compilation of extracts from writings or musical scores will not be sufficient. The project should offer evidence of independent learning and a process of critical reflection and evaluation.

The candidate's primary aim should be to communicate to the Examiner what he/she has learnt. In presenting the Project, students will need to consider the type of submission that will best deliver their ideas and skills. Insertions such as visual illustrations (pictures, diagrams, tables, lyrics, scores) can be used if it will add to the examiner's understanding of the work. Likewise, aural extracts (rather than whole pieces) should be chosen to serve a specific purpose such as to substantiate a point. A good presentation will also clarify the relationship between the main presentation and other appendices/insertions through careful numbering and cross-referencing.

The following list gives examples of possible topics (and their corresponding forms of submission) which students may choose to pursue. **The list is not exhaustive:**

Possible Topics	Forms of Submission
<ul style="list-style-type: none"> • Comparison of analytical approaches to music from an oral tradition 	Essay and original transcriptions
<ul style="list-style-type: none"> • The use of reduction techniques in the analysis of one style of early twentieth century music 	Essay and analytical excerpts of a variety of works to illustrate discussion points
<ul style="list-style-type: none"> • Discussion of concept of improvisation with respect to different traditions 	Essay with original improvisations, transcriptions and written commentary
<ul style="list-style-type: none"> • The instrumental music practices of amateur Chinese dialect groups in Singapore 	Essay with student's fieldwork (for example, interviews or recordings of performances/transcriptions) and skeleton scores used by local groups
<ul style="list-style-type: none"> • A comparison of performance conventions/realisations of a musical style/genre/work 	Essay, audio/video recording and original transcriptions
<ul style="list-style-type: none"> • The relationship between music and extra-musical elements in a musical work 	Essay with discography list
<ul style="list-style-type: none"> • A study of a composer's approach to/through a musical work 	Essay with music excerpts in the form of scores and audio recordings
<ul style="list-style-type: none"> • A comparison of concepts of compositions in different traditions 	Essay with music excerpts in the form of transcriptions and recordings

ASSESSMENT CRITERIA

1 Understanding of musical techniques, approaches, perspectives and related issues

Descriptors	Marks
A thoroughly comprehensive range of wholly sophisticated reading/research forms the basis of a sophisticated understanding of all the relevant issues.	17–20
A comprehensive range of mostly scholarly reading/research forms the basis of a good understanding of the majority of relevant issues.	13–16
A fairly wide range of reading/research, of variable scholarly standard, forms the basis of a moderate understanding of mainly relevant issues.	9–12
A small amount of reading/research undertaken, including some scholarly sources, forms the basis of some understanding of relevant issues.	5–8
Some evidence of reading at a mainly low level of scholarship forms the basis of a partial understanding of issues which are of variable relevance.	1–4
No evidence of any relevant background knowledge.	0

2 Aural attentiveness and range of appropriate listening

Descriptors	Marks
An excellent range of appropriate listening demonstrating well developed powers of aural discrimination and sophisticated focus on significant features.	17–20
A good range of appropriate listening demonstrating well developed powers of aural discrimination with a sharp focus on significant features.	13–16
A fairly good range of appropriate listening demonstrating an adequate level of aural discrimination with a consistent focus on significant features.	9–12
A small range of appropriate listening showing some evidence of aural awareness and recognition of significant features.	5–8
Some appropriate listening showing a weak aural response with little awareness and recognition of significant features.	1–4
No evidence of any listening at all.	0

3 Analytical/investigative techniques and technical vocabulary

Descriptors	Marks
Confident application of appropriate, sophisticated analytical/investigative techniques explained with precision and with wholly correct technical vocabulary.	17–20
Mostly confident application of appropriate analytical/investigative techniques explained clearly using accurate technical vocabulary.	13–16
Fairly confident application of appropriate analytical/investigative techniques explained with mostly correct technical vocabulary.	9–12
A sensible attempt to investigate relevant aspects only partly supported by necessary technical vocabulary.	5–8
Some attempt to investigate the relevant composition/interpretative features hampered by insecurity of technical vocabulary.	1–4
No attempt at analytical/investigative exploration of the music and inadequate use of technical vocabulary.	0

4 Substantiation of judgements

Descriptors	Marks
All judgements fully substantiated by wholly apt, telling examples chosen independently of other commentators and flawlessly referenced.	17–20
Nearly all judgements substantiated by entirely appropriate, clearly identified, correctly referenced examples.	13–16
Most judgements supported by appropriate examples, some derived (but acknowledged) from other commentators.	9–12
Some judgements illustrated by examples, leaning heavily on other commentators.	5–8
A few judgements illustrated by derivative examples.	1–4
No examples of illustrative material of any kind offered to support the text.	0

5 Communication of findings, presentation, acknowledgements

Descriptors	Marks
A thoroughly convincing, lucid presentation, argued in articulate, impeccable English and meticulously documented.	17–20
A convincing presentation clearly argued in correct English and carefully documented.	13–16
A mostly convincing account expressed in correct English and adequately documented.	9–12
Some sense of continuity of thought adequately expressed, though with many errors in language use and incompletely documented.	5–8
Little continuity of thought, confused in expression and weak in use of language and poorly documented.	1–4
Incoherent, poorly-expressed and lacking documentation.	0

ASSESSMENT NOTES

1 THE APPROVAL PROCESS FOR THE RESEARCH PROJECT

1.1 Candidates must submit the soft copy of their **Research Project Proposal Form (Appendix A)** to SEAB by a specified date in Term 1 of the second year of study. **Deadlines for submissions will be specified by SEAB in a circular to schools.**

1.2 The proposal must include the following details:

- Research question/topic or Area of Study
- Rationale for the choice of Area of Study
- Title of the Research Project
- Synopsis which states clearly the objective(s) and scope of the research area, including an indication of any potential problems or limitations
- Literature review giving an overview of the current state of research and knowledge in this Area of Study
- If applicable, a description of the qualitative or quantitative methodology to be used in gathering data

The proposal should not exceed 500 words.

1.3 The hard copy of the proposal must be dated and signed by both the candidate and the teacher. The hard copy should be retained by the school and submitted with the completed Research Project by the date specified by SEAB (see paragraph 1.1 above).

1.4 Proposal submissions will be sent to CIE for approval by the Principal Examiner.

1.5 If a proposal is acceptable as it stands, the Principal Examiner will approve it without further feedback.

1.6 If the Principal Examiner rejects a proposal, or indicates that a proposal needs to be revised before it can be approved, he/she will send feedback accordingly. This feedback must be retained and submitted to SEAB with the completed Research Project, along with the hard copy of the original proposal submission (see paragraph 1.3 above).

1.7 If a candidate has been advised by the Principal Examiner that he/she must make a resubmission of the amended proposal for approval, or submit a second proposal, the candidate must do so by the date specified by SEAB, the hard copy of which must be submitted with the completed Research Project.

2 NOTES FOR GUIDANCE ON THE RESEARCH PROJECT

2.1 The Research Project submitted for assessment must be candidates' own work and should represent their ability to work **independently**. Nevertheless, all candidates will need support from their Centres in the form of monitoring the work in progress and giving some degree of guidance. The extent of teacher guidance is outlined in the paragraphs 2.2 to 2.5 below.

2.2 Proposal Stage

2.2.1 Before candidates embark on the writing of their paper, teachers are expected to:

- guide candidates on the selection of an appropriate research topic
- guide candidates in the formulation of their research proposal and in interpretation of examiners' comments on their proposal
- advise candidates on their work schedule
- advise candidates on research ethics

- advise candidates on research skills and techniques
- advise candidates on the suitability of resources/references selected
- explain to candidates what they will be assessed on and how their performance will be assessed
- draw candidates' attention to the importance of the declaration they will be required to make in the **Research Project Declaration and Submission Form (Appendix B)**.

2.2.2 During the formulation of proposals, teachers may guide candidates as required. This guidance includes discussion with the candidate of any feedback given by the Principal Examiner, and proposal revision, or formulation of a second proposal, as necessary.

2.3 During Writing

2.3.1 The teacher may have up to 3 conferences with the candidate. The first and second conferences are compulsory while the third conference is optional.

- (a) First conference (compulsory) – this must be conducted at the latest by mid-May. The teacher will not be required to complete the **Record of Guidance (Appendix C)**.
- (b) Second conference (compulsory) – this must be conducted at the latest by mid-July. The teacher will be required to complete the **Record of Guidance (Appendix C)**, giving details of key points of guidance provided during the conference. This will aid examiners in evaluating the candidate's work.
- (c) Third conference (optional) – this, if needed, must be conducted latest by mid-August. The teacher will be required to complete the **Record of Guidance (Appendix C)**, giving details of key points of guidance provided during the conference.

The third conference can be conducted:

- at the request of a candidate, or
- should the teacher feel that a candidate would benefit from a third conference, he/she may suggest it to the candidate. However, it should be the candidate's decision whether or not to take up the suggestion.

2.3.2 There is no time limit on the duration of the conferences, as the length of time required will depend on each candidate's needs. However, the conferences should each take place over one sitting. This means that Centres should schedule their conferences in such a way that each of the conferences takes place over a single session within one day.

2.3.3 Teachers may accept a draft of a candidate's work in advance of the conferences for discussion during the sessions, but the teacher should not give any written feedback on the work submitted.

2.3.4 Teachers should encourage candidates to take notes during the conferences so that they can refer to these notes subsequently when working independently.

2.3.5 It should be noted that the nature and extent of guidance given during the conferences may be taken into consideration during the marking of the candidate's work.

2.3.6 All completed **Record of Guidance (Appendix C)** forms must carry the teacher's signature and date. The candidate should be given the opportunity to see what has been noted down on the forms and should sign his/her acknowledgement of the guidance given.

2.3.7 All completed **Record of Guidance (Appendix C)** forms must be submitted with the candidate's essay.

2.4 Acknowledgement of External Sources of Advice/Information

- 2.4.1 Candidates are permitted to seek advice or information from people outside of the school environment who have expertise that is relevant to their research. However, as part of their guidance on the ethics of carrying out independent research, teachers should advise candidates that it is not acceptable for them to either seek or accept help from any outside agency, including family and friends, in the actual writing of their Research Project.
- 2.4.2 Candidates must acknowledge advice or information provided by people other than their Music teachers. They may do this through the use of footnotes, endnotes or in their bibliography.

2.5 On Submission and on Suspicion of Plagiarism

- 2.5.1 When candidates submit their Research Project for assessment, teachers are expected to ensure that candidates have completed the **Research Project Declaration and Submission Form (Appendix B)** and attached it to the front of the work.
- 2.5.2 Teachers should also attach the hard copy of the proposal(s), along with any feedback given by the Principal Examiner, and the **Record of Guidance (Appendix C)**, if any has been given.
- 2.5.3 While teachers do not need to assess the work that is submitted or check that requirements for the Research Project have been fulfilled, they will nevertheless need to read the work in order to satisfy themselves that it is authentic.
- 2.5.4 If the teacher is satisfied that, **to the best of his/her knowledge** of the candidate and the progress of the Research Project, the work is authentic, he/she should sign and date the declaration on authenticity on the **Research Project Declaration and Submission Form (Appendix B)**. It is understood that the declaration is made in good faith by the teacher and that ultimately, the authenticity of the work is the candidate's responsibility.
- 2.5.5 If the teacher has cause for suspicion of plagiarism in the work submitted he/she should circle '**reason**' [*to believe that the candidate has plagiarised work in this Research Project*] and give details in an Irregularity Report which should be submitted to SEAB, along with the work in question, including the candidate's approved proposal.
- 2.5.6 All documentation regarding cases of suspected plagiarism, proven or otherwise must be submitted to SEAB. The examining authority will take disciplinary action against any candidate found to have committed or aided the offence of plagiarism.
- 2.5.7 If there are no irregular cases, a 'nil return' must be submitted by the school.

APPENDICES



**MUSIC
HIGHER 3
(SYLLABUS 9819)**

RESEARCH PROJECT PROPOSAL FORM

Candidate's Name:	Index Number:
Centre Name:	Centre Number:
Year of Examination:	
If this is the 2nd submission, please tick here <input style="margin-left: 20px;" type="checkbox"/>	
Research Topic or Area of Study:	
Rationale for Choice of Topic (e.g. potential contribution of study to existing knowledge/research):	
Proposed Title of Research Project:	
Synopsis of Research Project: [state clearly the objective(s) and scope of your research or area of study and identify any potential problems or limitations]	

<p>Literature Review (i.e. an overview of the current state of research and knowledge in this area of study):</p>		
<p>Methodology (if applicable): [state clearly which, if any, qualitative and/or quantitative methods will be used]</p>		
<p>Candidate's Signature:</p>		<p>Date:</p>
<p>Teacher's Name:</p>	<p>Signature:</p>	<p>Date:</p>

<p>School Stamp</p>

**H3 RESEARCH PROJECT****DECLARATION AND SUBMISSION FORM**

Subject:	Subject Code:
Candidate's Name:	Index Number:
Centre Name:	Centre Number:
Teacher's Name:	Year of Examination:
Title of Research Project:	
Word count for Research Project: _____ words	
<p>Plagiarism Warning: Plagiarism is using someone else's work without acknowledging the source of that information. (Refer to the examination syllabus for more details on what constitutes plagiarism.) Plagiarism amounts to intellectual theft and is seen as an act of dishonesty. An investigation will be conducted when there is cause for suspicion of plagiarism. Where clear and convincing evidence exists, disciplinary action by the examining authority will be taken against any candidate found to have committed or aided the offence of plagiarism. Candidates who have contravened the examination regulations will not be given a grade and a 'T' symbol for the subject will be indicated.</p>	
<p>Candidate's Declaration: I declare that the attached work was produced solely by me.</p> <p>I also declare that the subject area and content used in this Research Project is not used in any other H2/H3 Independent Study/Research Essay/Research Project that I am submitting in the same examination year, or have submitted previously.</p> <p>I am aware that if I am submitting two or more pieces of research work, only one of the works will be assessed if it is found that there is substantial overlap of content in the various pieces of research work submitted.</p> <p style="text-align: right;">Candidate's signature and date _____</p>	
<p>Teacher's Declaration: In supervising this candidate, I declare that I have / have not* supervised this candidate in accordance with the Notes of Guidance contained in the Examination Syllabus.</p> <p>* If 'have not', please attach an Irregularity Report containing the details to this Form.</p> <p style="text-align: right;">Teacher's signature and date _____</p> <p>I have no reason / reason** to believe that the work submitted by the candidate contains plagiarised material (please circle accordingly).</p> <p>** If there is evidence to suggest plagiarism may have occurred, please complete an Irregularity Report and submit it to SEAB with the candidate's work.</p> <p style="text-align: right;">Teacher's signature and date _____</p>	

School Stamp



**H3 RESEARCH PROJECT
RECORD OF GUIDANCE**

Subject:	Subject Code:
Candidate's Name:	Index Number:
Centre Name:	Centre Number:
Year of Examination:	Date of conference:
2nd compulsory / 3rd optional conference (delete as appropriate)	
Title of Research Project:	

The guidance given to this candidate is recorded below.

Teacher's Name:	Signature:	Date:
Candidate's Signature:		Date:

**School
Stamp**