

# Music Syllabus T

Singapore-Cambridge General Certificate of Education  
Normal (Technical) Level (2020)

(Syllabus 6129)

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The Common Last Topics highlighted in yellow will not be examined in 2020 N(T)-Level national examination.



## **INTRODUCTION**

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The Normal (Technical) Music syllabus aims to provide students with a broad-based music education that is relevant to new developments in the music and music-related industries. It recognises the use of music technology in contemporary musical expression and experience, and integrates music technology in developing basic skills and creativity. It fosters students' musicianship and understanding through exposure to a wide range of music.

The syllabus provides opportunities for students to develop and extend their musical interests and skills. The prominence of music making activities and coursework promotes an experiential learning approach that would engage and motivate N(T) students. Exposure to music and music-related industries will be incorporated to build relevant work habits and skills.

Through the syllabus, students learn to appreciate the function of music in the larger society and to develop a lifelong love for music.

## **AIMS**

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The aims of the syllabus are to:

- Acquire a range of skills, knowledge and an understanding of fundamental concepts in music
- Develop basic music technology skills
- Develop creativity and critical thinking through active engagement in listening, performing and creating
- Develop an awareness and appreciation of a range of music and the function of music in society

## SYLLABUS FRAMEWORK

The focus of the syllabus is on building the conceptual understanding of music through direct experiences in the three interactive core musical activities: *Listening*, *Performing* and *Creating*.

*Listening* develops aural perception skills and a basic understanding of varied musical styles. *Performing and Creating* enable students to apply concepts and skills in demonstrating their musical understanding and in developing their music skills and interests.

*Music Technology* permeates the syllabus. Aural discrimination of musical effects mediated through music technology is incorporated in *Listening*. The skills of sequencing and notating are introduced in *Performing and Creating*.

The syllabus content is organised under the Areas of Study, where students explore music across a variety of styles and genres. The study of musical elements and concepts is central in this syllabus. Through an active engagement in music, students will gain an understanding of the musical elements and concepts, how music is created, performed and heard; and relate music to the function it plays in society.

The syllabus framework is depicted in the diagram below.

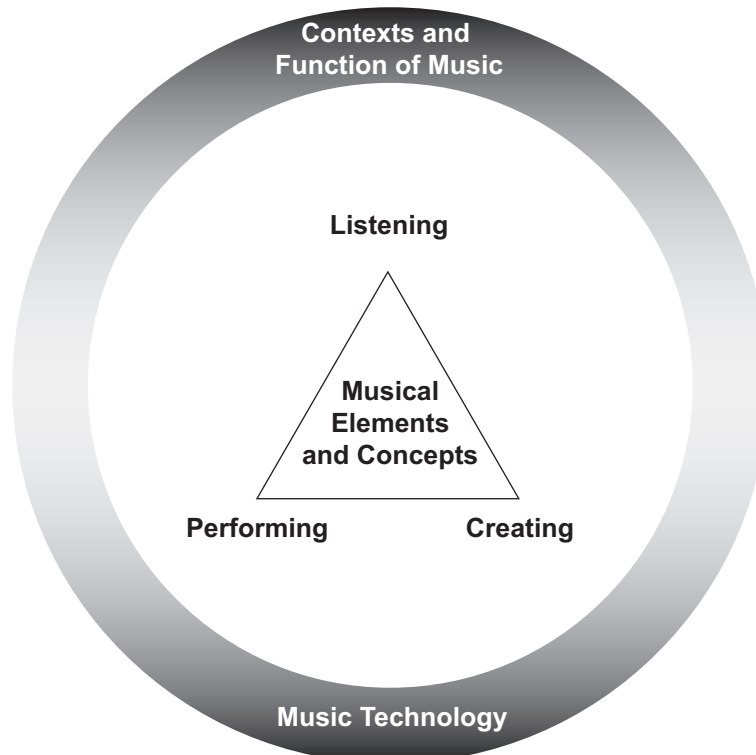


Figure 1

## ASSESSMENT OBJECTIVES

The examination will reward candidates for positive achievement in:

### Listening

- Identification and description of music elements in the context of musical styles using appropriate terminology
- Basic notation literacy
- Basic understanding of music rudiments
- Acquisition of basic vocabulary in relation to music technology
- Understanding of the function/role of music in a given context

### Performing and Creating

- Technical competence on an instrument/voice
- Aural discrimination and imagination in creating music
- Use of music technology to create music
- Demonstration of musicianship through performing with a backing track
- Demonstration of musicianship through creating music for a given context

## SCHEME OF ASSESSMENT

### Summary of Assessment Scheme

Assessment Objectives (AO)	Papers		Total AO Weighting
	Paper 1: Written Examination	Paper 2: Coursework	
Listening	50%	–	50%
Music Making	–	50%	50%
<b>Total</b>	<b>50%</b>	<b>50%</b>	<b>100%</b>

### Description of Examination Papers

#### Paper 1: Written Examination 50 marks [50%] 1 hour 10 minutes

There are two parts to this Paper as shown below:

Part 1	Question	Marks	Time
1	Short answer questions and multiple-choice questions based on five to six short listening extracts (not more than one minute each)	35	40 minutes
2	Typesetting task	15	30 minutes

Part 1 assesses the candidates' aural perception skills and understanding of music elements and concepts through short recorded extracts. Five to six short extracts will be set. The duration of each extract will not exceed one minute. Each extract carries 5–7 marks and each question carries 1–3 marks. The following types of questions may be set:

- Open-ended questions
- Multiple-choice questions
- Fill-in-the-blank questions.

Part 2 comprises a single typesetting task of 8–16 bars. A standard score layout for keyboard with chord symbols will be provided. Candidates will be asked to typeset an identical copy of the piece of music using a notating software. They will be assessed on the accuracy of their work.

Questions in Part 1 and 2 require candidates to demonstrate knowledge and skills listed in the learning outcomes (LOs).

The examination will be conducted in the school's computer laboratory. The musical extracts for Part 1 will be recorded on audio compact disc and made available to every candidate. Centres must ensure that playback facilities with headphones are available for each individual candidate. There will be no restriction on the number of times a candidate may play the recording.

The notation software required in Part 2 will be available on the computers in the laboratory. A MIDI keyboard will also be available at each computer station to provide an optional tool for candidates who may choose to use it. The notation software should be capable of the following:

- Write music using a mouse to place notes and musical symbols
- Record sounds from a MIDI keyboard and convert the sounds into music notation
- Edit music through copy, cut and paste
- Add chord symbols and other text elements
- Save the completed score in PDF format.

There will be a short break between Part 1 and Part 2. Access to the internet will be disabled for the duration of this examination.

### **Paper 2: Coursework 50 marks [50%]**

The coursework is an integrated task that requires candidates to create and perform, and to do investigative work.

The question paper provides a brief description of three contexts, from which candidates select two<sup>1</sup>. Based on the chosen contexts, candidates are required to select two short pieces of music, which they will perform on an instrument/voice. Candidates may choose to work from a lead-sheet (consisting of a single melody line with chord symbols); alternatively, they could use another form of written music, or work from aural memory. Candidates are then required to create a music arrangement for each piece of music that best suits the chosen context, consisting of **three to five** parts including the candidate's part using appropriate Digital Audio Workstation (DAW). The final arrangements should be contrasting in musical styles.

Each arrangement should be approximately **one to two** minutes long and should consist of the following elements:

- A melody line
- Some harmony
- A bass line
- A drum/percussion part if appropriate to the style
- Other sound effects, if necessary.

<sup>1</sup> Examples of contexts are: signature music for a product launch, music for a school event, theme music for a TV serial programme. Cambridge will provide details of the contexts in a short brief to be issued in the form of a question paper.

One of the parts will be played live by the candidate with the other parts being played digitally at the same time as a backing track. The parts should be distinct and should not duplicate the candidate's part.

Some background study involving some research and investigation of the original pieces is expected. Candidates are expected to present their findings using a template provided. They would be required to:

- Briefly describe their chosen pieces and arrangements in relation to the context
- Focus on musical features and decisions made in the arranging process
- Include other relevant information.

Candidates are required to perform the final arrangements on an instrument/voice<sup>2</sup>, accompanied by the backing tracks they have created, on the Digital Audio Workstation (DAW).

Candidates will be assessed on the following:

- Aural discrimination and inventiveness as well as use of music technology in creating the backing track (2 × 10 marks each)
- Demonstration of musicianship through performing on one instrument/voice<sup>3</sup> (2 × 10 marks each)
- Background Study (2 × 5 marks each).

### Coursework Submission

Candidates are required to submit the following:

- A recording of all audio/MIDI loops, pre-set rhythmic and harmonic patterns derived from auto-accompaniment and/or 'Smart' instrument tools, and any other pre-existing musical materials used in creating the arrangement
- An audio recording of the completed backing track (without the candidate's performance)
- A video and audio recording of the candidate's live performance with the backing track
- The background study
- A copy of the music which candidates took as their stimulus (and the source acknowledged).

The audio recordings should be saved as wave, mp3 or m4a audio on data CD.

The video recording should be saved as mov or mp4 on video on data DVD.

### Other Instructions for Paper 2:

The creating of the parts should not take more than 30 hours over five consecutive months, commencing from March during the examination year, under supervised conditions. Candidates may, however, do the background study and rehearse the piece outside the supervision time. The recording of the live performance with the backing track is to be carried out under supervised conditions. Candidates may have up to three trials for the live recording. These must be completed within the same recording session. All the trials should be submitted without any editing. The recording session is to be scheduled by the examining authority.

The coursework recordings and background study will be submitted to Cambridge for marking and moderation.

Teachers will be required to state the nature and extent of their contribution to the candidate's work and to certify that the coursework submitted is the candidate's own work.

<sup>2</sup> Candidates may choose to offer different instruments (or voice) for the two tasks.

<sup>3</sup> Basic technical competency expected is equivalent to Grade 2 standard. The assessment rubrics will also include accuracy of notes and rhythm, choice and control of tempo, sensitivity to phrasing and expression, and technical control.

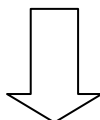
## SYLLABUS CONTENT

The syllabus content is organised into two sections:

- Musical Elements and Concepts
- Areas of Study

The Areas of Study represent a selection of significant genres and traditions for the musical study at N(T)-Level. These Areas of Study provide candidates with the contexts to enable them to understand and recognise how the musical elements and concepts are used in the music. The knowledge, understanding and skills outlined under Musical Elements and Concepts will form the basis for the exploration of the Areas of Study in the syllabus content.

<b>Musical Elements and Concepts</b>		
<b>Music Elements</b>	<b>Instrumental Timbres and Engineered Sound</b>	<b>Music Making and Technology Skills</b>
<ul style="list-style-type: none"> <li>• Rhythm and Tempo</li> <li>• Pitch and Melody</li> <li>• Texture</li> <li>• Shape and Structure</li> <li>• Music Notation (Score-Reading)</li> </ul>	<ul style="list-style-type: none"> <li>• Types of Instruments</li> <li>• Ways of producing sounds</li> <li>• Effects in Music Technology production</li> </ul>	<ul style="list-style-type: none"> <li>• Music performing and creating</li> <li>• Notating skills</li> <li>• Sequencing and Audio-editing</li> </ul>



<b>Areas of Study</b>
<ul style="list-style-type: none"> <li>• Western Classical Music</li> <li>• Malay Traditional Music</li> <li>• Chinese Traditional Music</li> <li>• Indian Classical Music</li> <li>• Film Music</li> <li>• Jazz</li> <li>• Popular Music since 1980s</li> </ul>

The learning outcomes of this syllabus are listed according to the above categories on the following pages.

### Musical Elements and Concepts

The study of musical elements and concepts will underpin all Areas of Study; however, the whole list will not apply to **every** Area of Study. Relevant applications of the musical elements and concepts will be governed by the relevant musical styles and traditions explored in a particular Area of Study.

#### Musical Elements

##### Candidates should be able to:

- **Identify rhythm and tempo**
  - Identify and follow a pulse/beat
    - Regular
    - Irregular
  - Identify the basic unit (bar), note-values and silence/rests [whole-note, half-note, quarter-note, eighth-note, sixteenth-note, dotted half-note, dotted quarter-note and dotted eighth-note]
  - Identify the meter in simple time
    - Duple
    - Triple
    - Quadruple
  - Identify the rhythmic displacement
    - Anacrusis/pickup note(s)
    - Syncopation
    - Offbeat
  - Identify the use of rhythmic cycle
    - Tāla (\*Indian Classical Music)
  - Identify the tempo changes and describe tempo markings
- **Describe pitch and melody**
  - Describe the melody
    - Step
    - Leap
    - Scalic
    - Chromatic
    - Sharp/flat
    - Ascending
    - Descending
    - Slides
  - Describe how pitches are heard simultaneously
    - Harmony
    - Chords
    - Intervals
    - Consonance
    - Dissonance
  - Identify the scale/mode
    - Major
    - Minor
    - Blues (\*Jazz)
    - Pentatonic (\*Chinese Traditional)
    - Rāga (\*Indian Classical)



- **Identify the texture**
  - Solo
  - Group
  - Unison
  - Parts
  - Monophonic
  - Homophonic
  - Polyphonic
  - Interlocking parts (\*Ethnic music)
  - Melody and accompaniment
  - Melody and drone
  - Melody and ostinato
  
- **Identify/describe shape and structure**
  - Identify the structure
    - Binary
    - Ternary
    - 12-bar blues (\*Jazz)
    - verse and chorus (\*Jazz and Popular)
  
  - Identify articulation in performances (legato, staccato, accent, slur)
  - Describe dynamic changes (e.g. getting louder)
  - Identify the musical devices
    - repetition
    - sequence
    - ostinato
    - loop (\*Popular)
    - riff (\*Jazz and Popular)
    - ground bass
    - drone/pedal
    - improvisation (\*Ethnic music and Jazz)
    - break (\*Jazz and Popular)
    - fills (\*Jazz and Popular)
  
- **Follow a single stave skeleton score (in treble or bass clef)**
  - Identify and describe basic elements of the score
    - key signature, time signature, note-values, clef, bar lines, double bar lines, accidentals, sharp/flat/natural
    - signs and symbols in common usage describing dynamic markings and articulation markings
    - Identify music in the keys of C, F and G major; A, D and E minor

## Instrumental Timbres and Engineered Sound

Candidates should be able to:

- **Identify the (generic family of) instrument(s)**
  - String
  - Wind
    - Woodwind (\*Western Classical, Jazz)
    - Brass (\*Western Classical, Jazz)
  - Percussion
  
- **Identify the (type of) instrument(s)**
  - String: violin, cello, double bass, *sitar*, *guzheng*, *pipa*, *erhu*, *gambus*, acoustic guitar
  - Wind: flute, harmonica, saxophone, trumpet, trombone, *dizi*, *suona*
  - Percussion: *tablā*, *kompang*, drum kit, maracas, guiro, xylophone, glockenspiel, kettle drum/timpani, bass drum, snare drum, gong, cymbals, tambourines, triangle, claves
  - Acoustic/Electronic Keyboard instruments: piano, variations of electronic keyboards
  - Electric instruments: electric guitar, bass guitar
  
- **Identify the different ways**
  - string instruments produce different timbres (bowed, plucked, slapped, vibrato)
  - wind instruments produce different timbres (slides, vibrato)
  - percussion instruments produce different timbres (struck, shaken, scraped)
  
- **Identify the different effects in music production through the use of music technology**
  - distortion
  - amplification
  - reverb
  - fade in/fade out
  - delay
  - panning
  - chorus

<b>Music Making and Technology Skills</b>	
<p><b>Candidates should be able to:</b></p> <ul style="list-style-type: none"> <li>• <b>Exhibit technical control of an instrument or voice</b> <ul style="list-style-type: none"> <li>– Perform live on an instrument or voice</li> </ul> </li> <li>• <b>Create music by manipulating music elements (e.g. tempo, rhythm, pitch, timbre, texture) and basic musical devices (e.g. sequences, riff, ostinati) using a DAW</b></li> <li>• <b>Prepare a basic score of a standard layout for keyboard with chord symbols</b> <ul style="list-style-type: none"> <li>– Input using either mouse and/or MIDI keyboard</li> <li>– Add in treble and bass clefs</li> <li>– Add in time and key signatures</li> <li>– Add in notes of rhythmic values (see Musical Elements) and their equivalent rests</li> <li>– Add in more than one and up to three pitches sounded simultaneously in each staff</li> <li>– Add in dynamic markings, accidentals, ties, articulation markings</li> <li>– Add in chord symbols</li> <li>– Number the bars</li> <li>– Select appropriate instruments for the music</li> <li>– Add in other text elements in the score (title and composer of piece, tempo markings)</li> </ul> </li> <li>• <b>Create a music project in a Digital Audio Workstation (DAW)</b> <ul style="list-style-type: none"> <li>– Assign instruments to the tracks</li> </ul> </li> <li>• <b>Recording and editing in a project</b> <ul style="list-style-type: none"> <li>– Set the tempo and key of the project</li> <li>– Arm and record a track</li> <li>– Quantise events in a track</li> <li>– Move, repeat, copy, paste, delete and zoom in/out</li> <li>– Undo move, repeat, copy, paste and delete</li> <li>– Split, join and erase events/parts</li> <li>– Add digital effects (e.g. Reverb, Chorus, Delay)</li> <li>– Adjust track volume and pan</li> </ul> </li> <li>• <b>Save and retrieve project</b> <ul style="list-style-type: none"> <li>– Prepare project to be saved</li> <li>– Save the project</li> <li>– Verify that files have been saved correctly</li> <li>– Retrieve and load project files</li> <li>– Export/Save project to different file/audio format (such as mid or m4a)</li> </ul> </li> </ul>	
<b>MIDI Sequencing Skills</b>	<b>Audio Loop-Based Sequencing Skills</b>
<p><b>Candidates should be able to:</b></p> <ul style="list-style-type: none"> <li>• <b>Create a sequence in MIDI format</b> <ul style="list-style-type: none"> <li>– Record sounds into sequencer</li> <li>– Select appropriate instrumental timbre</li> <li>– Record a sequence track</li> </ul> </li> <li>• <b>Edit and arrange a sequence</b> <ul style="list-style-type: none"> <li>– Quantise track/part</li> <li>– Change the velocity</li> <li>– Transpose</li> </ul> </li> <li>• <b>Save and retrieve sequence</b> <ul style="list-style-type: none"> <li>– Convert .mid into .wav files and .mp3 files</li> </ul> </li> </ul>	<p><b>Candidates should be able to:</b></p> <ul style="list-style-type: none"> <li>• <b>Create a sequence in Audio format</b> <ul style="list-style-type: none"> <li>– Select appropriate loops</li> <li>– Drag and drop loops</li> </ul> </li> <li>• <b>Edit and arrange a sequence</b> <ul style="list-style-type: none"> <li>– Pitch shifting</li> <li>– Time Stretching</li> <li>– Beat splicing of a sample</li> </ul> </li> <li>• <b>Save and retrieve sequence</b> <ul style="list-style-type: none"> <li>– Convert .wav files into .mp3 files and vice versa</li> </ul> </li> </ul>

### Areas of Study

The Areas of Study represent a selection of significant genres and traditions for the musical study at N(T)-Level. The indicative repertoire listed in each of the Areas of Study is intended as points of reference for teachers, and provides opportunities for developing Listening skills and for stimulating Performing and Creating activities.

For each Area of Study, candidates will examine the musical characteristics of selected musical styles and traditions focusing on developing an understanding in:

- Musical elements and concepts
- Select instruments and instrumental techniques
- Function of music in a given context

A detailed analysis and precise knowledge of dates of composition and specific composers are not required.

#### Candidates should be able to:

- Identify the tradition/style from which the extract is drawn (Western Classical, Malay Traditional, Chinese Traditional, Indian Classical, Jazz, Popular)
- Suggest an appropriate context for the music (Advertisement, Dance, Theatre, Film)
- Describe how the music relates to the context where it was created, performed or heard, taking into consideration the musical features and elements in the music that makes it appropriate for the context.

Musical Styles/Traditions	<i>Indicative repertoire</i>
<b>Western Classical</b>	<ul style="list-style-type: none"> <li>• Instrumental music from Classical and Romantic Periods by:               <ul style="list-style-type: none"> <li>– Mozart</li> <li>– Beethoven</li> <li>– Tchaikovsky</li> </ul> </li> </ul>
<b>Film Music</b>	<ul style="list-style-type: none"> <li>• Symphonic Film Music by:               <ul style="list-style-type: none"> <li>– Bernard Herrmann</li> <li>– Maurice Jarre</li> <li>– Howard Shore</li> <li>– John Williams</li> </ul> </li> </ul>
<b>Jazz</b> This Area of Study examines Jazz written for large ensembles (Big Band and Jazz Orchestra) and small instrumental (Jazz Trios, Quartets and Quintets).	<ul style="list-style-type: none"> <li>• Jazz Big Band / Jazz Orchestra from the 1940s and 1950s by:               <ul style="list-style-type: none"> <li>– Benny Goodman</li> <li>– Count Basie</li> <li>– Glen Miller</li> <li>– Duke Ellington</li> </ul> </li> <li>• Jazz Trios, Quartets and Quintets from the late 1940s to early 1960s by:               <ul style="list-style-type: none"> <li>– Charlie Parker</li> <li>– Dizzy Gillespie</li> <li>– Miles Davies</li> <li>– John Coltrane</li> <li>– Bill Evans</li> <li>– Dave Brubeck</li> </ul> </li> </ul>

<p><b>Popular Music</b> This Area of Study examines popular music for pop singers in both soloist and rock/pop band settings. In this syllabus, the listening is focused on:</p> <ul style="list-style-type: none"> <li>• Pop Music from the West; and</li> <li>• Pop Music written by Singaporean composers and singers.</li> </ul> <p>Candidates will examine the musical characteristics and music technology effects used in popular music since 1980s to present day.</p>	<ul style="list-style-type: none"> <li>• Popular music since 1980s to Present Day from the West and from Singapore: <ul style="list-style-type: none"> <li>– Rock/Pop bands</li> <li>– Solo vocalist</li> </ul> </li> </ul>
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<b>Traditional Music in Singapore</b>	
<b>Musical Styles/Traditions</b>	<b>Indicative repertoire</b>
<p><b>Malay Traditional</b> Candidates will examine the musical characteristics of ensemble and solo instrumental music featuring the <i>gambus</i> and <i>kompang</i>.</p>	<ul style="list-style-type: none"> <li>• Kompang music</li> <li>• Zapin Music</li> </ul>
<p><b>Chinese Traditional</b> Candidates will examine the musical characteristics of ensemble and solo instrumental music featuring the <i>guzheng</i>, <i>pipa</i>, <i>erhu</i>, <i>dizi</i> and <i>suona</i>.</p>	<ul style="list-style-type: none"> <li>• Chinese Ensemble Music</li> <li>• Solo Instrumental Music</li> </ul>
<p><b>Indian Classical</b> Candidates will examine the musical characteristics of classical instrumental music featuring the <i>sitar</i> and <i>tabla</i>.</p>	<ul style="list-style-type: none"> <li>• Indian Ensemble Music</li> <li>• Solo Instrumental Music</li> </ul>

## ASSESSMENT CRITERIA FOR COURSEWORK

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The total for this paper will be 50 marks. Each piece of coursework will be marked out of 25: 5 marks being awarded for each of 5 criteria.

**(a) Creating: Aural discrimination and imagination**

Have candidates created an arrangement which contains all of the musical elements specified in the syllabus? Have they demonstrated aural discrimination in creating bass lines and chords which fit correctly with the melodic material? Have they shown imagination in creating the new parts, paying attention to details such as contrast in order to create a musically convincing backing track?

**(b) Creating: Use of music technology**

Are candidates able to use technology to fully realise their musical intentions? Do all the different parts in the backing track fit together correctly? Has consideration been given to issues such as balance between parts?

**(c) (i) Performing: Accuracy of playing the notes and rhythm, and sensitivity to expression and phrase markings (in notated music)**

Do candidates know the music well enough to play fluently, without undue hesitancy? Even if there are technical shortcomings, is there evidence that candidates understand how the music is meant to go? How well do candidates realise any expression markings written into the score by the composer (e.g. dynamics, ornaments)? How sensitive is their phrasing?

OR

**(ii) Performing: Quality of improvisation and musical sensitivity (in music that is not notated)**

Are candidates able to improvise fluently on the basis of the given materials? Does the improvisation fit suitably with the musical style and/or harmonic implications of the backing track? How sensitive is their phrasing? To what extent are they able to bring the music to life in their performances?

**(d) Performing: Co-ordination with the backing track**

Are candidates able to maintain a steady tempo throughout the performance, allowing the live performance to be fully co-ordinated with the backing track? Are there fluctuations of tempo that are not dictated by the backing track, but which may reveal technical problems?

**(e) Background Study**

Have candidates shown that the music they have chosen is related to the given context? Does the background study focus on musical features? Is the information in the study relevant and accurate?

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

(a) **Creating: Aural discrimination and imagination**

DESCRIPTOR	MARK
The arrangement fully meets the syllabus requirements and demonstrates excellent aural discrimination and imagination.	5
	4
The arrangement partially meets the syllabus requirements and demonstrates moderate aural discrimination and imagination.	3
	2
The arrangement meets few of the syllabus requirements and demonstrates poor aural discrimination and imagination.	1
The arrangement does not meet the syllabus requirements and demonstrates hardly any aural discrimination and imagination.	0

1st Piece	2nd Piece

(b) **Creating: Use of music technology**

DESCRIPTOR	MARK
Excellent use of technology which fully realises the musical intentions and creates a fully convincing backing track.	5
	4
Moderate use of technology which partially realises the musical intentions and creates a generally convincing backing track.	3
	2
Poor use of technology which does not realise the musical intentions and creates a generally unconvincing backing track.	1
Hardly any use of technology.	0

1st Piece	2nd Piece

- (c) **Performing: Accuracy of notes and rhythms, and sensitivity to expression and phrase markings  
OR Quality of improvisation and musical sensitivity**

DESCRIPTOR	MARK
Entirely accurate and consistently maintained throughout OR a high quality of fluent improvising. Suitably phrased and fully effective in expression.	5
	4
Moderately accurate, but with several passages spoilt by hesitation OR a moderate quality of fairly fluent improvising. Moderately well phrased and fairly effective in expression.	3
	2
Very inaccurate and hesitant throughout the performance OR a poor quality of aimless improvising. Little account taken of phrasing and expression.	1
Hardly any accurate notes or rhythms OR hardly any evidence of an ability to improvise. No phrasing or expression evident.	0

1st Piece	2nd Piece

- (d) **Performing: Co-ordination with the backing track**

DESCRIPTOR	MARK
Excellent co-ordination with the backing track.	5
	4
Moderate co-ordination with the backing track.	3
	2
Poor co-ordination with the backing track.	1
Hardly any sense of co-ordination with the backing track.	0

1st Piece	2nd Piece



**(e) Background Study**

DESCRIPTOR	MARK
An excellent background study, which focuses on musical features and contains entirely relevant information.	5
	4
A moderately good background study, which partially focuses on musical features and contains some relevant information.	3
	2
A generally poor background study, which does not focus on musical features and contains mostly irrelevant information.	1
A background study which contains no relevant information.	0

1st Piece	2nd Piece

Add together the marks under each heading to give the **TOTAL MARK out of 25 for each individual piece.**

Add the two total marks together to give the **GRAND TOTAL MARK out of 50 for MUSIC MAKING.**



### MUSIC N(T) 6129/2 COURSEWORK SUBMISSION FORM

1 State the source of the music which you have taken for your arrangements:

- (a) \_\_\_\_\_  
 (b) \_\_\_\_\_

2 Complete the following information about the equipment that you used:

(a) Computer Operating System

\_\_\_\_\_  
 \_\_\_\_\_

(b) Music Software/Digital Audio Workstation (DAW)

\_\_\_\_\_  
 \_\_\_\_\_

(c) Electronic/MIDI Keyboard

\_\_\_\_\_  
 \_\_\_\_\_

(d) Other equipment used:

\_\_\_\_\_  
 \_\_\_\_\_

3 Where applicable, state the source of pre-set loops if they are not obtained from the Digital Audio Workstation (DAW) that is used for the task (e.g. URL where the loops were downloaded from).

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
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<b>Candidate's Name:</b>	<b>Index Number:</b>
<b>Centre Name:</b>	<b>Centre Number:</b>
<b>Year of Examination:</b>	
<b>Teacher's Name:</b>	

School  
Stamp

**MUSIC N(T) 6129/2 COURSEWORK  
BACKGROUND STUDY**

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

In the space below and on the following page, present studies of the two pieces which you have chosen. You should name the context you have chosen for each piece. You may use a mind-map, bullet points or prose.

Details may include the following:

- Name the musical style of your arrangement for each piece
- How is your arrangement similar to/different from the original version of the piece
- State why you chose this style for the given context
- Describe the significant musical features in your work (e.g. tempo, choice of instruments, drum/chord/bassline patterns, effects, etc.) and how they suit the chosen context

Candidate's signature: ..... Date .....

**Section B:** *(to be completed by the Music N(T) teacher)*

Brief description of assistance given to the candidate.

I certify that the Background Study submitted is the individual work of the candidate.

Teacher's signature: ..... Date .....