

# NOTES FOR GUIDANCE

**Cambridge International AS and A Level  
Music**

**9703**

For examination in June and November 2017 and 2018

**Cambridge International AS Level  
Music**

**8663**

For examination in June and November 2017 and 2018

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## Notes on teaching the syllabus

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The syllabus allows a wide degree of discretion in planning each candidate's course of study.

For candidates taking the AS qualification only, there is provision for those who have already developed practical skills in the performance and/or composition of music (9703), and also for those whose interest lies solely in the appreciation of music as a listener (8663).

Advanced Level candidates who wish to develop their practical skills and their knowledge/understanding to a level which would prepare them for a Higher Education music course can plan their overall course to lay a broad foundation in all necessary skills.

The one compulsory element for Cambridge International AS and A Level (Component 1: Listening), is designed to give all candidates an accessible introduction to the study of Western music, using typical historical concepts and basic analytic tools. Two bodies of repertoire will be studied. The first exemplifies ways in which common styles and genres, albeit stamped with the personality of individual composers, define the repertoire of one of the generally recognised high points of European music. The second, more disparate in style, provides a focus for the study of expression and meaning in music. This second topic also offers scope for candidates to draw on music from their own tradition and to explore parallels with, and divergences from, Western practices.

All the other components lay down approaches to study and detailed modes of assessment, but do not prescribe repertoire. Thus, candidates in Centres with strong links to European educational backgrounds may, if they wish, pursue a course wholly similar to that followed by students in the UK, while candidates from countries with a strong indigenous musical tradition may shape the syllabus as a vehicle for developing skills and understanding in their own, more local, repertoire. In practice, it is likely that many courses will reflect and draw on a mixture of traditions. The aspects chosen as focus from Western or non-Western traditions do not need to be exclusively 'classical' (i.e. 'historical') – folk and contemporary popular influences may also contribute.

### Component 1: Listening

The title 'Listening' reflects the strong focus in this component on the development of aural discrimination skills through close study of contrasting bodies of (mainly Western) repertoire. Equally important is the cultivation of informed personal responses to the music and the ability to articulate and explain these.

Although many candidates may already have some practical musical skills, the component does not presume this and is designed to be accessible to all who have an interest in music (of any kind) but may not understand conventional Western notation. The study of prescribed works is, therefore, to be predominantly through careful listening. Use of, and references to, scores are not required (this does not, of course, preclude teachers who wish to do so from using the course as a basis for developing score-reading skills).

The component is not intended as an introduction to 'Musical Analysis' in its most common usage as bar-by-bar commentary, nor is detailed discussion of forms and tonal processes expected. Candidates should, however, learn to describe what they hear – the 'sound' of the music itself – in words that not only convey their responses convincingly (i.e. 'how' they hear it) but also describe and explain objectively what they think it is in the music that gives rise to these effects, i.e. how the music 'works'. An understanding of some typical compositional procedures and processes and the technical terms usually used to describe them will, therefore, be necessary.

## Section A

All the music prescribed in this section comes from a single 'period', forming an introduction to the way in which Western music is usually classified, i.e. by reference to recognisable, common features of music within a limited historical era and place. It is important that candidates should have a sense of the 'context' in which the music they are studying arose. They need to know in general terms where Vienna is, why it was so important culturally at the end of the 18th century and how musicians lived and worked. They should also have some understanding of more specific background to the composition of individual pieces (as far as there is evidence):

- why the music was composed
- for what occasion
- what sort of audience might have heard it
- how it might have been performed
- what people thought of it.

The prescribed works are not only historical objects for study: candidates should be encouraged to develop their own appreciation. From an early stage they should begin to develop the skill of describing in words what it is they hear. At first, some may find it difficult to get beyond how they feel about the music: 'it's exciting', 'it makes me sad', 'it's boring', or 'it's strange'. These responses are not irrelevant or inadequate, although they will not be valid as examination answers. Discussion in class, by first drawing attention to those features of the music that contribute to these perceptions, should lead candidates to be able to recognise significant details of the music aurally, and to describe them in straightforward language. Explanation and practice in identifying common techniques as they occur should eventually bring candidates to the point where they are able to notice and comment independently when something is out of the ordinary. They will not, however, be expected to be able to identify the particular stylistic traits of individual composers.

Candidates should learn to recognise and name the instruments of the classical orchestra and the basic terms for the most common orchestral textures and effects. They will not be expected to be able to name keys (e.g. as E flat) or identify distant modulations. They should, however, be familiar with the principle of a 'home' or tonic key and be confident about which parts of the music they have studied are in the tonic, dominant or relative minor/major. They should also be aware of those occasions where the music modulates to a remote key or through a succession of keys. Opportunities should be created for them to extend their 'hearing' so that they can relate one passage to another, recognising repetition and variation or explaining in what respects a passage is contrasting. They should also be confident about the similarities and differences between the genres they are studying, and be able to sketch an account of the form of each movement.

In general, the technical terms that will be most useful to candidates will be those that provide a commonly-recognised shorthand to replace otherwise lengthy and cumbersome descriptions, e.g. words like 'unison', 'sequence'. They should know that the music of the period used many Italian words but they need only be familiar with those which are an aid to their understanding or for which no handy English equivalent is available, e.g. '*solo/tutti*', '*cadenza*'. Terms like '*pizzicato*' are not essential – 'plucked' is adequate. But the *tempo* markings of each movement studied should be known and understood. At least one of the works should be heard on two recordings. Comparison of the most noticeable differences in interpretation between them should include some examination of relative *tempi*. Any identifiable differences in the types of instruments used, dynamic levels and the more obvious differences of articulation should also be noted and explained.

## Possible Teaching Approach

The following notes are not intended to be a comprehensive guide to all the movements of the Prescribed Works. A great deal of relevant information, as well as appropriate commentaries, is readily available in scholarly articles and books, and on academic websites. Other teaching approaches may be equally suitable. References to bar numbers are given here for the convenience of teachers. Candidates are not expected to use or know them.

While the ideal way for candidates already experienced in listening to music of this period may be to hear each work for the first time in its entirety, for those to whom this repertoire is new, a preparatory period of intensive, guided, listening may be helpful. The four works together were all composed within twenty years of one another (1788 to 1808) and represent, therefore, a small but perhaps the most significant slice of the wider period generally known as 'Classical' (approximately 1750 to 1830). Learning to hear, recognise and identify what the music of the four have in common, and acquiring an appropriate vocabulary for describing characteristic features of the general style will also help candidates understand in what ways Beethoven's *Fifth Symphony* expands its musical language.

The following notes suggest how, by studying three very compact movements, the *Menuet and Trio* from Mozart's *Symphony no. 39*, the variation movement from Beethoven's *Clarinet Trio* and the slow movement of Haydn's *Trumpet Concerto*, a foundation for understanding some of the following elements may be laid:

- Rhythm: the beat – its speed and grouping; its relation to the rhythms of the melodies and accompanying figures
- Melody: the rise and fall of pitch; grouping of notes into phrases; balance of phrases and overall structure; the tonic ('home') note.
- Texture: simple homophony (a melody accompanied by plain chords); elaborated homophony, where the chords are 'broken' in a rhythmic or decorative function; imitation between instruments (call-and-response)
- Instrumental characteristics: recognition of characteristic timbres; compass (pitch range); technical (virtuosic) and expressive capabilities; limitations; conventional roles in ensembles and orchestras.

The third movement of Mozart's symphony (*Menuet and Trio*) offers a compact and readily-accessible introduction to recognising and describing some essential features of Viennese 'classical' style. By following it with the Beethoven variation movement the danger of misconceptions about different meanings of the term 'Trio' may be avoided.

### **Mozart: *Symphony no 39 in E flat (K 543), Third movement***

The main focus can most usefully be on the *Trio* section but listening might begin by placing it in its structural context, i.e by explaining the conventional sections, unchanged repeats and *Da capo* of the *Menuet* and then highlighting the contrasting sound world of the *Trio*. Whereas the *Menuet* is dominated by the strings, their role in the *Trio* is to provide a light accompaniment to the principal instruments, the two clarinets. The strong dynamic contrasts between the loud *tutti* sections (bars 1–8, and 17–32) and the quieter passages in which the wind drop out, or retire into the background, in the *Menuet* might also be noted as characteristic of the Viennese 'classical' style at this time (1788). The *Trio* is quiet throughout (although some interpretations allow a slight *crescendo* in bars 9–14). Its lighter texture in comparison with the *Menuet* is characteristic of third movements in symphonies but putting 2 clarinets in the driving seat, as here, was quite new. Mozart was one of the first eighteenth-century composers to foreground clarinets in his music. Some explanation of the nature of the instrument at the time should be given.

Having explained the typical conventions of third movements of symphonies, and placed the *Trio* within the movement as a whole, its 24 bars would then provide a manageable exercise for candidates in 'who does what'.

### **Trio**

Bars 1–8:

Clarinet 1 plays two four-bar phrases in a typically 'balanced' melody (similar pitch contours, same rhythms); the first phrase moves away from the 'home' (tonic) note, the 2nd ends on it.

Flute links the phrases by echoing clarinet 1 in bars 5 and 8 ('imitation').

Strings support the melody with repeated chords, grouped mainly in regular threes with the cellos and basses playing on beat 1, the upper strings (violas and 1st and 2nd violins) on beats 2 + 3: this 'oom-pah-pah' accompaniment is characteristic of waltzes and was often used in other dance-derived genres such as a *menuet* and *trio*.

Clarinet 2 also accompanies, in a continuous pattern of shorter notes that make up the same chords as the strings but in a 'broken' way.

After noting the 'unfinished' nature of phrase 1 (imperfect requiring an 'answer') and the arriving 'home' in bar 8, a simple explanation of the terms 'tonic' and 'dominant' might be given. The harmony of the accompaniment might then be heard as consisting only of tonic and dominant chords (on most recordings the bass notes will be clearly audible).

Bars 9–17:

Clarinets and flute drop out.

1st violins play a continuous line of notes that move steadily away from the tonic, supported by the underlying harmony, towards the sustained dominant note in bars 15–17 (= 'modulation' to a 'related key').

While 1st violins hold the dominant note, horns 1 and 2, in a characteristic 18th century 'horn-call', provide a link that leads the music directly back to the tonic in bar 17.

2nd violins take on the 2nd clarinet's earlier role, i.e. continuous short notes in broken chord patterns.

Bars 17–24:

An exact repeat of bars 1–8.

The Theme of the last movement of Beethoven's *Clarinet Trio* shares many of the melodic and harmonic characteristics encountered above. These might usefully be discussed briefly before going on to study the variety of textures that he uses in the variations..

### **Beethoven: *Trio for Clarinet, cello and piano, op.11, Third movement***

Whereas the term 'trio' in the previous context is simply a conventional legacy of earlier music, here it means exactly what it says – a piece of music for three performers. It should also be made clear that it is an example of 'chamber music' i.e. it is not intended to be performed by an orchestra in which there could be several instrumentalists to a part. Candidates are not expected to know when and where the pianist plays with right or left hand, but should be able to identify, and refer to, 'bass' and 'treble'.

Theme

## Bars 1–4:

In a lively rhythm piano plays detached notes (staccato) in the treble, in a contour that rises from the tonic then falls back (the descending sequence in bars 3–4 might be pointed out). Its bass notes outline tonic and dominant notes.

Cello accompanies with continuous broken chords in a very similar way to the 2nd clarinet in Mozart's *Trio* section.

## Bars 5–8:

Clarinet repeats the piano's melody exactly; piano now plays the broken chords and continues to outline the harmony with its bass notes. There is a very slight addition to the harmony: a subdominant in bar 5. Candidates may hear that the bass note is different but will not be expected to be able to explain it, other than as another 'primary' chord. The cello echoes the piano's bass notes, but on the weak beats.

## Bars 9–12:

A two-bar phrase which outlines a dominant/tonic progression, played first by the piano (in the same texture as bars 1–4), is then repeated by the clarinet.

## Bars 13–16:

Bars 1–4 are restated by the piano, the melody in the treble and continuous broken chord figures in the bass. Clarinet and cello interject in parallel with one another.

This four-bar phrase structure is much simpler than Mozart's, consisting only of six bars of music in total. Its equally simple harmonic basis should also be noted: only chords I, IV and V are used (the IV is almost unnoticeable in the theme but features more prominently in some of the Variations); there is no modulation.

Regarding who suggested the theme to Beethoven, and whether he was cross when he realised its source, the evidence is uncertain, but he wrote several sets of variations on popular tunes, mainly for piano solo, including ones on *Rule, Britannia* and on *God Save the King*. One of the tritest of these tunes, a waltz by Diabelli, stimulated Beethoven to compose one of his late masterpieces.

In this set of Variations the Theme itself, as a recognisable melody, disappears almost entirely. Instead, Beethoven uses its simple harmonic basis as the framework for all of them (except the first of the two in the minor, Var IV, where the chords are richer), in a similar way to jazz improvisations on a 'blues' chord structure. Brief references to the melody can be heard from time to time (e.g. in Var VI) and it returns vigorously and very recognisably in the last variation (IX).

The main focus for developing candidates' aural perception, and their ability to describe and compare in words, might be on the variety of textures:

- Var I Piano only, using a wide range of the instrument, with much use of rapid scalar patterns.
- Var II Cello leads; clarinet 'shadows' in what is almost two-part imitative counterpoint. Piano drops out.
- Var III It is the clarinet's turn to lead in a lively, virtuosic display of scales; cello almost struggles to match it; piano provides a strong, driving rhythm in the bass, with busy broken chords in the treble.
- Var IV A change of mood, in the tonic (not 'relative') minor. Candidates may also hear this as 'slower' (and some interpretations may drag a little) but the beat should be the same as before – Beethoven creates the impression of a slower *tempo* by using longer notes.
- Var V A return to the basic chord structure: piano rising and falling in scales, the clarinet and cello sustaining punchy chords – the cello having to play three notes of each chord at a time (= 'triple-stopping').



Candidates should be given some explanation of the nature of the type of trumpet for which this concerto was composed. They will need to be told something about the capabilities and limitations of the earlier natural trumpet (i.e. its limited range of notes) in order to understand how modern, valved, trumpets can play fully chromatically and to appreciate the 'in-between' stage of development of Weidinger's keyed instrument, for which this concerto was composed. Contemporary accounts of the first public performance suggest that, much as this instrument was able to demonstrate an extended range of notes (i.e. a complete chromatic scale), the modifications may have weakened the power of its sound. [The introduction to the Bärenreiter Study score is useful, but much of the same information is also readily available on the internet.]

When studying the Mozart and Beethoven symphonies useful comparisons might be made between:

- i) Haydn's and Mozart's slow movements, noticing that:
  - Mozart's main theme is longer and very slightly less 'balanced', (8 bars+11bars+8 modified bars that hint at the tonic minor)
  - Mozart's orchestra includes clarinets and makes prominent use of all the woodwind instruments
  - Mozart uses powerful contrasts, dynamically and texturally
  - the returns of Mozart's main theme are rescored.
- ii) Both these slow movements and Beethoven's:

#### **Beethoven: *Symphony no 5, op.67, Second movement***

Variation techniques predominate in this movement but they are different from those used by Beethoven in the last movement of his *Clarinet Trio*: the main theme (Bars 1–22) is always clearly recognisable. In the first two variations of it (bars 49–71 and bars 98–123) shorter notes are inserted between the principal ones, giving a 'busier' effect. Because this creates twice as many notes, such variations were traditionally known by a French term, '*doubles*'. A third variation begins, in the tonic minor, by detaching notes from one another to give a more 'jerky' effect, before reverting to the original rhythm and the key.

A second theme begins in bar 22. This, too, is subject to variations of texture and rhythm each time it recurs. Candidates might be invited to describe how this theme begins, where it changes character and how it contrasts with the principal theme: in dynamics, in key, in instrumentation, in texture?

Among many details of the scoring that might be noticed are the use of violas and cellos in unison to present the theme (effect?), the use of brass (horns and trumpets, unusually for a slow movement) as well as timpani to punctuate the powerful cadence points and use of woodwind, particularly in bars 127–146) and the bassoon's last lingering echo of the main theme at bar 205.

- iii) The third movement of Beethoven's *Symphony no. 5 (Scherzo and Trio)* with Mozart's *Menuet and Trio*:

#### **Beethoven: *Symphony no 5, op.67, Third movement***

Close study of Mozart's *Menuet* and *Trio* will have equipped candidates to appreciate similarities and differences: three beats in a bar, but now at such a fast *tempo* that the music races on in whole bars, rather than individual beats; two opening four-bar phrases, at first conventionally-balanced but, thereafter, phrasing that becomes more elastic, sometimes disruptive; broadly, a typical repeating **A B A** *Menuet* and *Trio* structure but + a closing section which, instead of ending the movement, propels it directly into the next one; a contrast of texture between the **A** and **B** sections but the **B** section abandons homophony for a complex fugal texture;

The *scherzo* itself presents two ideas, which are developed throughout the movement: the opening melody in cellos and basses, and the repetitive rhythm introduced by the horns at bar 19. Repeats are completely rescored, e.g. the *pizzicato* return of the first theme at bar 235 and substitution of clarinets (marked very softly) for horns (marked very loud) to introduce the rhythmic theme (bar 255). As candidates become more aware of the importance of dynamic effects in Beethoven's music they may also try to understand how he uses instruments to contribute to them, e.g. the long crescendo which begins to build up from bar 336, after 12 bars of extreme quiet – (what is the timpanist doing?).

## Sonata Form

All the movements so far discussed feature lyrical melodies that are clearly-phrased and lend themselves well to discussions of variations in texture and scoring. To be able to find their way around the first and last movements of the two symphonies candidates will need to develop their ability to sustain longer-range aural concentration, in order to learn to recognise how shorter motifs may be 'developed'. A gentle introduction to this may be found in Haydn's last movement.

### Haydn: *Trumpet Concerto, Hob. Vllc:1, Third movement*

Bars 1–26 The strings' melody (=1st Subject) is itself 'stretched', by repetition of short phrases within it, from eight to twelve bars, i.e bars 5–6 repeat bars 3–4, and bars 7–8 repeat them again but filled out with extra notes. When the full orchestra (*tutti*) repeat it they add another two bars by extending bars 8–12 in bars 20–26, particularly by taking up the figure from bar 7 by repeating it in bars 23–24. This figure will be heard throughout the movement and has already been taken up by the 2nd violins in bar 18 – can candidates hear it anticipating the 1st violins? After the soloist has had a turn with the main theme it is this figure that the orchestra takes up (in 2-part imitative counterpoint) in their transition to the dominant for the 2nd Subject (bar 80).

After the two bars silence at bars 280–281 (a dramatic silence, after the tumult of the preceding bars with energetic leaping figures and *tremolo*) the soloist says a lingering farewell to the tune but the orchestra rounds the movement off noisily in a conventional repetition of a perfect cadence, repeating in a rare (in Haydn's music) *crescendo* the original playful figure from bar 7 of the Rondo theme.

Candidates should be clear that 'developing' a musical idea is not the same as 'varying' a complete theme, and that the technique is not necessarily confined to the 'Development' Section in a Sonata Form movement. They will need at least a basic understanding of the principles of conventional Sonata Form in order to be able to locate their discussions of examples from the 1st movement of Mozart's symphony, the 1st movement of Haydn's concerto, and the 1st and last movements of Beethoven's symphony; and they should be able to explain when something less usual happens (e.g. Mozart's Introduction, and Beethoven's Codas). They should be able to 'place' the principal themes, know in which of these movements the Recapitulation is a more-or-less straightforward re-presentation of the Exposition material (with appropriate adjustments to the transition and second subject) and be able to contrast these with the Recapitulation in the 1st movement of Beethoven's Symphony. In what ways does it sound different from the Exposition? They should be able to identify where and how a composer 'develops' one or more of his themes (e.g. by modulation? texturally? by fragmentation? in imitation?).

They should understand that structural processes in an extended piece of music do not, even in the Classical period, always lend themselves to a clear-cut label. The last movement of the Mozart symphony is technically in Sonata Form but identifying a separate, independent 'second' subject is a thankless task: the structure can be defined but the musical material itself is almost monothematic. The term 'Sonata Rondo' may be used legitimately, but cautiously, to describe the last movement of Haydn's Concerto. When candidates use such terms they should be prepared to justify their use by close reference to the music. Alternative explanations may be equally convincing. Answers are assessed in terms of a candidate's level of familiarity with the music and their ability to describe and explain what they hear.

### **Beethoven: *Symphony no 5, op.67, Last movement***

Candidates will need to know exactly which instruments are added to the orchestra here, three trombones, a piccolo and a double bassoon, and to understand the intended effect on the capability and texture of the orchestra. They extended the pitch range considerably at the top and the bottom and, as a necessary complement to that, strengthened the power and thickness of the middle of chords. Much of this movement is homophonic and the new instruments have not been added to play important solo melodies (although the piccolo can be heard alone in brief flourishes, e.g. bars 73ff and 329ff).

The movement is often described as 'weighty' and the increased power (and therefore dynamic range) of the orchestra contributes to this. In an otherwise uncomplicated sonata form, the recalling of the Scherzo at the end of the development section (bar 153ff) raises the status of a last movement: it is not a jolly, light-hearted rondo but an organic, significant part of the whole symphony.

### **Context**

All three orchestral pieces were composed with public, money-earning, concerts in mind. Nothing certain is known about the occasion for which Mozart composed his, or about any performance of it: it seems likely that he wanted to have it ready and was expecting it to be performed at a subscription concert. Candidates need to be clear that, in a discussion of 'patronage', in the 1790s, Haydn effectively became a freelance musician: he was free to travel (and came to England twice, staying for quite long periods and composing his last twelve symphonies for public concerts in London). He also continued to be very active in Vienna, composing, playing privately (for example chamber music with Mozart) and teaching (Beethoven had a few lessons from him). His *Trumpet Concerto* waited for its first performance, having been ready in 1796 but not performed publicly until 1800. The Norton Critical Score of the Beethoven's *Fifth Symphony* gives a detailed account of the reasons for the long gap between composing the symphony and its first performance, as well as a vivid account of the event.

At the turn of the century any major new piece was eagerly discussed after its first public performance, both socially among 'connoisseurs', and in print. The role of the professional music critic was developing. When they have become thoroughly familiar with Beethoven's symphony, candidates might be encouraged to discuss among themselves whether it is helpful (or even relevant) to know that he was reported to have said that its opening was 'Fate knocking at the door.' And, does the blazing opening of the last movement in the major key represent some sort of 'triumph'? The question 'what does music mean' (as well as 'can music mean anything other than itself?') was asked increasingly as nineteenth-century culture became more and more 'Romantic'. In some types of piece, such as the Core Works of Section B, 'meaning' was explicitly flagged by accompanying programmes or suggestive titles. .

## Section B

### **Picturing Music**

The three named composers explore different approaches to suggesting pictures in music: Berlioz imagines narrative scenes, some aspects of which he depicts in vivid, almost concrete, detail; Smetana's music has two distinct purposes, the first to portray the course of his country's most important river from its source, through changing landscapes, and on to the sea, the second to evoke as he does it, a sense of national pride and identity; although Debussy's music also has a strongly indicative title, its expression is more elusive - it is more difficult to put one's finger on what one can 'see' (if anything) or, perhaps, only 'sense'.

## Berlioz: *Symphonie fantastique* (movements II, III, IV)

The music of these three movements represents a composer's imagination – memories, longings, dreams (and nightmares). The 'artist' in the symphony's subtitle, *'Episode in the life of an artist'*, is a musician, and it is not over-fanciful to interpret this figure as Berlioz himself. Candidates will need to be provided with a translation of his programme and told as much of the biographical background that provided the stimulus for its composition as teachers consider appropriate. The context is extensively explored in the Norton Critical Score of the work (ed. Cone, Edward T., 1971), which also contains very clear translations of the programme and useful discussions of each movement.

The notes that follow here are not designed to be comprehensive commentaries but to suggest some features of the music that might prompt exercises to develop aural perception and understanding of relationships between specific techniques and their 'effects'.

### Movement II: *Un bal*

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

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

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

#### **Introduction**

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

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

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

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

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

### **Waltz**

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

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

### ***Idée fixe***

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

### **Coda**

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

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

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

- Bars 1 – 20 Shepherd piping – echo (what might the strange viola tremolos suggest?)
- 20 Principal theme (notice how the scoring is enriched each time it is repeated, e.g. bars 33 and 69)
- 87 Abrupt change of mood disturbs the tranquillity as thoughts of the beloved enter the composer's mind (*idée fixe*).
- 117 Variation of principal theme
- 150 *Idée fixe* intrudes again
- 159 Thunder
- 175 Shepherd piping – thunder continues rumbling quietly in the background.

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

#### **Movement IV: Marche au supplice**

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

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

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

**Smetana: *Vltava (Má Vlast, no.2)***

The composer's own section headings define each scene clearly and there are many published commentaries that discuss how these are evoked. Candidates might be encouraged to distinguish between musical details that offer a 'realistic' image, e.g. the use of two flutes to represent two sources of the river, details that are recognisably indicative, e.g. the horns that suggest hunting, and those that are less definable to which our own imaginations may need to contribute more, e.g. night – we can hear the water 'dancing', but what in the music tells us that the moon is shining?

**Debussy: *Clair de lune*** (from *Suite bergamasque*, for piano solo)

The text, and many very similar translations, of the poem by Verlaine that inspired Debussy to compose two songs and this piece, is readily accessible on the internet. It is not necessary for candidates to study the songs but it might be helpful for them to note the references in the third verse of the poem to 'calm moonlight, sad and beautiful,' 'birds dreaming in the trees' and 'fountains sobbing in ecstasy.' What images do they suggest: stillness, sadness, dreaming, movement, intense emotion?

Debussy's piece takes up the theme of 'Night', prefigured in Smetana's symphonic poem. Both pieces convey a strong sense of ambient stillness together with different sorts of movement in the night – dancing, sobbing: how? How have other composers done it? What other sorts of moonlit scenes can music suggest?

**Night**

Candidates should be sufficiently familiar with a range of musical examples to be able to explain and illustrate a variety of compositional techniques for suggesting different aspects of night. Many may have a romantic or picturesque tint (*Nocturnes* in general, or songs like Schumann's *Mondnacht*), but others may evoke terror (e.g. the last movement from the *Symphonie fantastique* of Berlioz is a nightmare, or the *Dirge* from Britten's *Serenade for Horn, Tenor and Strings*), or the ordinary sounds of a city at night (Ives' *Central Park in the Dark*).

After studying solely instrumental, particularly orchestral, music in the Prescribed and Core Works, the focus on 'Night' gives Centres an opportunity to extend the types of repertoire heard to all kinds of vocal music as well as, perhaps, other solo or chamber music.

Vocal examples might include arias or duets from operas (the lovers' scene from Verdi's *Otello*) or musicals, as well as solo songs (such as Samuel Barber's *Sure on This Shining Night*). Some might be quite short extracts, e.g. from the middle of the last movement of Beethoven's *Symphony no. 9*, where the choir sing about 'stars' ('über Sternen' – how does the orchestra create its shimmering sound as the last word of the section is sustained?).

The genre of piano pieces called *Nocturnes*, initiated by John Field and developed by Chopin, continued to be popular throughout the 19th century, though not always with that explicit title (is Debussy's piece, perhaps, a *nocturne*?). The slow movement of Borodin's second *String Quartet* is called '*Nocturne*'.

## Orchestration

While the Syllabus does not require anything approaching a 'History of the Development of the Orchestra', candidates might usefully be asked to compare (i) the resources required by each of the composers they study in the Prescribed and Core Works, and (ii) the use they make of them. For instance, the double bass: what is its function in the Mozart's and Beethoven's symphonies? Compare their uses of the instrument with the beginning of the *March to the Scaffold* where Berlioz divides the basses into four, playing *pizzicato* to provide a rather fuzzy harmonic support (tonic minor chord) for the horns.

Candidates may well hear some resonances of Beethoven in the *Symphonie fantastique*. Berlioz admired his music greatly. The younger man's own originality lay very much in the field of orchestration, in which he was even more innovative. He called for an extraordinarily large orchestra and scored very precisely to achieve exactly the effects he wanted. Candidates are not expected to study a score themselves but it would be helpful for them to be told some of the composer's instructions (some have already been indicated earlier): for instance, at the opening of the fourth movement he tells the horns to pitch their notes by the use of their lips, and with hands in the bell, 'without using valves' – why? Because he wants the notes to be very quiet and slightly muffled? Distant?

Candidates should learn to recognise instruments (i.e. be able to identify them accurately by name) and begin to appreciate individual timbres. They should know exactly how the orchestra of each of the Prescribed and Core Works is made up and have some understanding of contextual factors that limited or expanded the resources available to each of the composers.

## Section C

In this section two broadly-contrasting types of question will be set. Some may probe candidates' understanding of background or contextual matters in relation to one or more of the prescribed works; others may test understanding of key terms or concepts essential to an understanding of any of the music which candidates have been studying, e.g. *tempo*, or invite an opinion about wider issues that may have arisen in the course of study, e.g. 'authenticity'.

In relation to Section A, detailed questions about the political background to Viennese concert life will not be asked, but candidates will be expected to have some understanding of the status of the three musicians and how they earned their living at that time. Although court patronage remained extremely important to composers in the last twenty years of the eighteenth-century, income from performance at public concerts, and from publishing music, gradually allowed them a degree of independence. Mozart and Beethoven both made their early reputations as pianists – after a performance at court they would be given presents or money in appreciation – but they also organised their own public concerts (and took the financial risk), usually on a subscription basis. There is a great deal of documentary evidence concerning Haydn's and Beethoven's dealings with publishers. There was no copyright protection and piracy was rife.

Some questions may require candidates to refer to one or more works in their answers, and care should be taken to identify the work and be precise about how it illustrates the point being made. Credit will be given to references to specific examples of music, made in support of any of the answers, provided they are relevant. In many cases, such examples will not need to be confined to examples drawn from Western repertoire. For example, a discussion of *tempo*, while needing at least an explanation of its meaning, origins and significance in Western music (because it is a Western term), might well be further illustrated by discussion of examples of Chinese music from the *Jiangnan Sizhu* tradition, gamelan or Indian music.

More information on connecting listening with other parts of the course can be found later under Component 2, Element 4.

## Component 2: Practical musicianship Coursework

Candidates can offer any two of the four elements in this component.

Candidates might choose to play to their strengths by taking both elements in the same discipline. This may well suit those who have performing skills, but whose level of interest and ability in the subject will not take them beyond Cambridge International AS Level. Candidates who may want to take the subject forward to Higher Education might be well advised to lay an early foundation in composing by taking Element 3.

Teachers will need to advise on the relative merits of breadth versus depth in each case. The elements may be tailored, individually or collectively, to a wide variety of interests in, and approaches to, the subject. There is no requirement that any of the elements should focus on Western music. All of them are amenable to development and assessment using non-Western instruments, genres or styles. Elements 1 and 3 require a focus on a single tradition, but Elements 2 and 4 could mix strands drawn from Western and non-Western traditions.

Working mark sheets for all four elements are supplied for the use of assessors. Additionally a Coursework Assessment Summary Form must be completed by the Centre.

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

### Element 1

A modest programme, which demonstrates competence in performing and understanding of the music performed, is required. Candidates should be advised to perform music which they understand and can manage comfortably, rather than overstretching themselves by tackling pieces beyond their abilities. The duration '6 to 10 minutes' is indicative. Candidates with very limited skills who can only muster sufficient music for a programme of 3 or 4 minutes will be credited with what they are able to demonstrate in that time. Similarly, the fact that an otherwise very suitable piece would extend the programme to just over 10 minutes is not a reason to exclude it – but any further items would be disregarded.

In the spoken introduction to their programme candidates should explain briefly the principal features of each piece that are characteristic of its place in the repertoire. A small amount of background information may be appropriate in so far as it illuminates ways in which a piece is typical of its period or genre. Composers' biographies are not necessarily relevant in themselves. A recorder player might, for instance, present short pieces by Renaissance, Baroque and 20th century composers. Their commentary should draw attention to the different technical or musical demands made by each piece (e.g. an increase in compass, different types of articulation, ornamentation, particular qualities of expressiveness, a change in the relationship between solo and accompaniment) and explain what their titles mean. The introductions should be brief, not detracting from the playing time, and should be pitched at the general level of understanding of the audience (if there is one). The presence of an audience is not obligatory, but helps to give a sense of 'occasion' and makes the performer's aim to 'communicate' feel more realisable.

In the majority of cases it is expected that the candidate will perform solo music, with an accompaniment where appropriate. Where the nature of the instrument is such that it has little or no solo repertoire (e.g. bass guitar or an Asian instrument normally played in an improvising ensemble), other performers may participate. Backing tracks may be used when an appropriate accompanying ensemble is not available. If the essential nature of the tradition is an improvisatory one, the candidate should explain this in the introduction, wherever possible, by demonstrating what the given material is, what techniques of performing they will be using and showing how their part fits in the overall ensemble.

A recording of the complete performance on DVD must be submitted. Cameras should be placed in such a way as to make it possible for the moderator to see the candidate's face, hands and instrument simultaneously. If the nature of the repertoire is such that the candidate has to perform within an ensemble, the candidate should be clearly identified in the group. Shots should show the group as a whole at the beginning, but focus thereafter mainly on the candidate.

Copies of the music used should be included with the recording. These should be photocopies (which will be destroyed after use), but may be reduced in size and double-sided, in order to reduce the weight of the package. Lead sheets, tabulation, or other forms of notation should also be forwarded.

## Element 2

This element allows considerable flexibility in choice and timing of activities. It gives candidates an opportunity to show a more diverse range of skills than those required for Element 1. Candidates are not required to take Element 1 as well, but they may not substitute performance on a solo instrument/voice by presenting it in this Coursework element in preference to the recorded programme of Element 1. If they do offer Element 1 (defined here as the 'main' instrument), they may offer an additional, different solo instrument for Element 2.

The second instrument and its repertoire must be noticeably different in technique and style/tradition from the main instrument offered in Element 1. Candidates are not required, however, to present a programme of the same sort as that defined for Element 1. If the instrument presented in Element 1 required the presence of additional performers to make up an ensemble, the same instrument may not be presented in ensemble again in Element 2. Similarly, if the tradition presented in Element 1 was an improvisatory one, the candidate may not present improvisation again in Element 2 (nor, of course, may the same type of activity be presented, e.g. both as 'ensemble' and 'improvising' within Element 2).

Opportunities should be provided for each candidate to develop and extend their skills over a sustained period of time. Some activities may need to be tailored to individual candidates, e.g. accompanying or conducting and rehearsing, but others may be ones found in the regular day-to-day extra-curricular timetable of a Centre – singing in a choir or performing in the school orchestra. This allows candidates to gain credit for more of their musical activities than those that are the focus of one-to-one lessons. If reliable, secure assessment can be guaranteed, candidates may submit activities that take place outside the confines of the Centre, e.g. a regional youth choir, local jazz group or *timbila* orchestra.

The demands made by different types of activity should be borne in mind when choosing which to present: for example, singing soprano in a large choir offers a more restricted opportunity to demonstrate achievement in a range of musical skills than maintaining an individual inner part in a chamber group; similarly, playing the *erhu* in a large string section compared with in a small, mixed ensemble. Participation in large-group activities is worthwhile and creditable. However, if circumstances allow and candidates are able enough, they should be encouraged to supplement them with at least one example of small-group work in which they can maintain an individual part.

Ensemble, improvisatory and accompanying activities may each take more than one form. For example, ensemble Coursework might include small group-work in more than one type of ensemble, as well as participation in a choir. Teachers should endeavour to ensure that each candidate's course has a sufficient element of continuity in at least half of the activities undertaken, in order that 'progress' is evident.

A DVD recording of the occasions of assessment should be kept. As indicated above for Element 1, video recording is essential for all ensemble activities. This may be a little more difficult to achieve in the case of large-group performance (as in a choir), but is all the more necessary in this case, because audio-recording

alone has little value as evidence of level of achievement when the individual voice or instrumental part cannot be heard. The nature of the music, and the candidate's part in it, must be clearly identified. If more than one candidate participates in an ensemble or improvising group, care must be taken to ensure that sufficient evidence is recorded for the assessment of each to be moderated reliably. Copies of the music performed for the third, final assessment should be included.

The mark scheme is designed to allow for considerable diversity in types of course and musical traditions presented. Broad criteria for each 'discipline' are laid down, against which a common pattern of marking which takes account of progress made is provided. Together, the criteria and mark scheme should cover most types of courses, but it is recognised that there will be isolated occasions when some adjustment may be necessary in order to match sensibly the particular details of a candidate's individual course of study.

In such cases, assessors should give a full account of the methods used to adapt the mark scheme/criteria.

### Element 3

The focus in this element is on developing an understanding of music within an established tradition. Through study, analysis and imitation, candidates will progressively develop the skills required to complete a set of 6–8 exercises through which to demonstrate their understanding.

An aural approach to the working of exercises is essential, and candidates should be encouraged to develop their 'inner ear' by playing through their work.

It is not necessarily presumed that candidates will come to this element with any prior knowledge of particular practices and procedures associated with the chosen tradition. Indeed, it is through this element that a foundation will be established. There is considerable flexibility to construct a course of study that is both challenging and relevant to all candidates.

By engaging with real music, whether playing or singing through pieces, listening to recordings or analysing scores, candidates can assimilate the language and techniques of a particular tradition as part of a live and expressive art, not just as formulised theory and mechanical processes.

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

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

#### **Language/Vocabulary**

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

## Techniques

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

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

## Element 4

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

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

**Component 4:** a single composition

These notes discuss a range of issues surrounding the composing process, which apply equally to both components. However, Component 2, Element 4 offers an incremental approach in the comparatively less demanding nature of the task set. The requirement to compose two contrasting pieces should be seen as an opportunity for candidates to explore a range of language and techniques.

In Component 4 there is considerable scope for specialisation within the chosen style/genre, and a greater level of understanding of the basic procedures is required to generate and sustain musical ideas in a composition of this length. Teachers are strongly advised to prepare candidates who take Component 4 without having taken Element 4 in Component 2 by providing them with small-scale tasks as preliminary work through which to focus thinking, develop techniques and explore possible ideas.

Whilst there are different demands in the nature of the syllabus requirements for Component 2, Element 4 and Component 4, there are nevertheless a number of common principles which form a backdrop to any empirically-based composing activity. It is intended that candidates should be able to explore and investigate the widest possible range of ideas and styles, in approaching music from the perspective of the composer. The compositions may draw on, or be a fusion of, any traditions or styles. The choice of musical language is unlimited; it need not be 'original'.

The teaching of composition may present special difficulties. Candidates often become attached to and protective of their work, and are not always open to instruction. Candidates working in a supportive environment, where peer comment as well as teaching input is expected and encouraged, will soon reap benefits in terms of the ability to modify, adapt, prune and develop their ideas. A 'work in progress' attitude is often a constructive one. Whilst candidates may welcome the wide choice of musical language permitted, this does not necessarily imply a 'blank canvas' approach. It is a paradox that freedom is often born of constraint. The truth of this is especially pertinent to musical composition, where candidates may benefit considerably from a disciplined approach to small-scale tasks exploring specific techniques, before embarking on the major task for assessment.

### How listening connects with composing

The candidate can demonstrate aural awareness, not only through the extent to which the ear guides the decision-making process in composition, but also through the application of listening which feeds into the work. Candidates may attempt to synthesise ideas from another source (without open plagiarism but acknowledging the source of 'referenced' ideas as a legitimate part of the composition in the written commentary), revealing the presence of an analytical and inquisitive ear, which in turn can stimulate the production of new ideas.

Component 1: Listening, provides a firm basis for candidates to explore music and acquire increasing levels of insight into the composing process. There is broad scope for transference of ideas between the listening component and composing.

The approach to music studied in Section A of Component 1 enables candidates to appreciate the importance of a sense of purpose and occasion, as well as the response by performers and audience to a composition. Candidates learn of the sonorities and textures of instruments in combination, discover the relationship of keys and the power of modulation, the shapes and subtleties of melodic construction, the simplicities and complexities of structural principles within the Classical style, and the relationship between soloist and a larger instrumental collective. An aural appreciation of the difference between variation and development will enable candidates to begin to use such ideas in their own work. Similarly, their understanding of the use of *tempi*, dynamics, phrasing and more detailed articulation in the prescribed works will bear fruit as they construct their own compositions and mark scores/edit recordings accordingly.

### *Picturing Music*

In Section B of Component 1, three Core works provide a focus for the theme. Candidates will learn a great deal about the concept of musical representation through the study of these instrumental works. Observations about *what* is 'pictured', *how* the 'picture' is achieved and the *effectiveness* of the portrayal in the music they investigate may provide candidates with potentially fruitful starting points for their own composing ideas.

The pieces demonstrate the richness of the natural world as a vibrant source of ideas for composers; there is the possibility of capturing a specific sense of time in the various manifestations of 'night', for example, and a more subjective portrayal in the evocation of mood or imaginative 'picturing', in the interplay between light and water.

There is provision for a wider exploration of repertoire in Section B of Component 1.

'Night' is a complex concept when subject to careful scrutiny. Does music portray night itself? Does the music describe a variety of events that might take place at night? What is the difference between the evening and the later hours approaching midnight? (*Un bal* in *Symphonie fantastique*; events as they unfold in Saint-Saen's *Danse Macabre*). A comparison of the 'night music' in the slow movement of Bartok's second piano concerto might be made with the use of soft strings in Charles Ives' *Central Park in the Dark* where they provide an initial wash on the canvas upon which clearly defined 'happenings' of an early 20th-century American city take place in. There are similarities in the harmonic texture of the two pieces and candidates may be tempted to explore the use of fourths rather than thirds to build harmonic blocks. Events in Ives' nightscape have a sense of literal immediacy whereas those in Britten's third of the four *Sea Interludes* from *Peter Grimes* are less easily explained even though the way they dazzlingly dance over the dark waters, completely captures our imagination.

The poetic impulse of Schönberg's *Verklärte Nacht* allows candidates to appreciate the way night can act as a metaphor: the transformation of night to day works in parallel with the working through to resolution of seemingly tragic circumstances, affirming the generosity of the human spirit as outlined in the narrative of Dehmel's poem. Although rooted in D minor, to what extent does the chromaticism in this case, contribute towards the 'picturing' of the night? A comparison of the sextet and the orchestral string versions provides a fine opportunity for candidates to consider the vital question (often ignored) of what the differences are between writing for solo strings rather than string sections and to make clear decisions about their own composing intentions.

The works of non-European composers such as Peter Sculthorpe and Toru Takemitsu frequently demonstrate a use of nature-images, night and water as 'picturing' elements in their composing. The syllabus encourages the widest possible exploration of musical traditions as they connect to compositional investigation.

Takemitsu's *Toward the sea*, for alto flute and guitar uses minimal instrumental forces to exploit a breadth of expressive potential within a musical language firmly rooted in the later 20th-century. Learning about the technical and expressive capabilities of instruments through careful listening is important for young composers so that they are able to write effectively for their chosen resources. Candidates often take the opportunity composing provides to improve their understanding of the piano, for example. There is much to learn from 'nocturnal' music written for solo piano: Field, Chopin, Clara Schumann, Satie and Faure amongst many others have composed 'Nocturnes' for the instrument. Debussy's use of wordless chorus in the midst of his orchestral nocturnes are an encouragement to consider the 'instrumental;' use of voices.

Candidates are not restricted to the use of conventional sound resources in their compositional work. Some candidates may be drawn to the possibilities of electro-acoustic exploration, extended techniques of instruments or combinations of resources that they may have at their disposal, enabling them to try out their ideas in a 'workshop' context as the work progresses.

'Picturing music' may seem to invite instrumental expression but working with vocal forces may also be highly relevant with texts (poetic or narrative), visual imagery or other external sources contributing to the genesis of compositional ideas.

Song settings may draw on traditional, Art song or contemporary approaches. There is no restriction in the choice of language and style and there are multiple possibilities in the way instruments and voice(s) may be combined or indeed, voices may be used without instruments.

The inclusion of named musicians/works in these notes, does not in any way imply that they are specific recommendations for study. They are simply examples that serve to illustrate the many directions candidates may approach their listening in support of the composing components. Candidates will bring their own personal listening preferences and experiences into the arena and teachers should also feel free within the constraints of the syllabus to encourage engagement in areas of study relevant to their own specialisms and enthusiasm.

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

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

### **How technology impacts on composing**

Used imaginatively, technology can be both a tool and sound resource of immense value. It can present a new palette of endless possibilities. Notation programmes are useful for producing a final score, but more genuine *composing* software enables a level of sophistication in the manipulation of sound resources that can fire the imagination of the young composer. Technology, used at its best, embraces innovation and experimentation, and is not exclusively a means by which familiar or traditional sounds can be reproduced and combined with apparent ease. Candidates who bypass their own performing skills entirely in favour of music technology may be doing themselves a disservice. There is no finer way to evaluate the effectiveness, for example of a bass line riff, than by trying it out oneself or getting a friend to play it. The 'low level' use of technology can result in over-repetitious music, with little understanding of the idiomatic and expressive potential of the sounds selected.

### **How the preparation of the recording is really part of the composing process**

The candidate is required to be responsible for the directing or production of the recording.

A first rehearsal is often the time at which important issues come to light, and modifications are frequently made as a result. A candidate may be able to take a much more objective view of his/her own work through

a recording made early on in the compositional process. It can, therefore, be an invaluable part of the refining process through self-appraisal.

In presenting a final recording, candidates must be reminded that an imperfect but expressive 'live' performance will often communicate the composer's intention much more musically than a bland, un-edited sequenced version. Some combination of live and recorded elements may provide a good compromise, especially where resources are limited. Credit will be given to candidates who are able to edit their compositions to produce an expressive realisation using technology.

#### **The relevance of notation in Component 4**

Accuracy of notation, legibility, understanding of standard practice, correct transpositions, etc. are all aspects of basic musicianship which form an integral part of many approaches to composition. Although there is provision in the syllabus for a variety of notational systems, or a written account of the composing process, candidates must not interpret this as consent to avoid notation if that is the usual means by which the chosen style is communicated. In a jazz piece, parts should be notated as accurately as possible, and outlines provided as a basis for improvised solos. A correctly notated drum part should be included, with a key to explain the symbols used, if necessary. However, it is entirely consistent with standard practice to use repeat symbols for guitar and drum rhythms, for example, once a pattern has been established.

It is important that rhythms and all other aspects of notation are accurately edited when using technology to produce scores. It is entirely possible to gain maximum marks for a clear and accurate score written by hand.

#### **When a written document is more appropriate than a score in Component 4**

The syllabus prescribes that in Component 4, where the style/tradition is not precisely notatable, a full account of the composing and recording processes must be provided. This is particularly consistent with certain experimental or technological approaches. A commentary may, for example, take the form of a log of technical procedures/editing techniques, or explain the use of unorthodox notation/graphic score.

#### **Detailed notes in Component 2, Element 4**

At this level, the syllabus makes it clear that notation is optional. For songs in a popular style, lyrics, chord symbols and detailed notes would be acceptable within the requirements for Component 2, Element 4, but would not meet the requirement for Component 4.

#### **Improvisation**

Where compositions contain an element of improvisation, it is important that the composer retains control of events at all times. Credit cannot be given for the improvising skills of a performer as if it were composing, unless (s)he has been carefully guided and instructed by the composer. A full explanation of the processes involved should be supplied.

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

## **Component 3: Performing**

Whereas the programme presented for Component 2, Element 1 should demonstrate a range of techniques/styles, giving a 'snapshot' of typical repertoire for the instrument or voice, in this component it can linger over, and explore, a single aspect. What determines the 'focus' will vary from instrument to instrument (or voice) and candidate to candidate. It might be that all the items in a programme are by the same composer, e.g. songs by Stephen Sondheim, or fall within the same genre, e.g. tangos, or are united by a common thread, e.g. laments. The programme will usually consist of two or more pieces, but coherence can equally well be demonstrated by performance of one significant, substantial piece, e.g. a suite or sonata in several movements, or an extensive solo on the sitar.

The instrument/voice presented may be (but does not have to be) the same as the one presented in Component 2 (although candidates are not required to have taken either of the performing elements at Cambridge International AS Level to enter for Component 3).

In general, programmes should be presented throughout in a single medium, i.e. solo, or in an ensemble/duet, or as an accompanist. More than one mode may only be used if doing so makes a clearly recognisable contribution to the coherence of the programme, e.g. making comparisons between ornamentation in a vocal piece and similar techniques transferred to instrumental music. Similarly, only one instrument/voice should be offered unless the use of, for example, both violin and viola supports the thread of the programme. The spoken introduction should describe the overall focus, and briefly indicate how it is reflected in each item.

A recording on DVD of the complete performance must be submitted. Cameras should be placed in such a way as to make it possible for the examiner to see the candidate's face, hands and instrument simultaneously. If the candidate performs in an ensemble, the candidate should be clearly identified in the group, and shots should show the group as a whole at the beginning, but focus thereafter mainly on the candidate. Copies of all the music performed should be enclosed with the recording; these should be photocopies (which will be destroyed after the examination), but may be reduced in size and double-sided in order to reduce the weight of the package. Lead sheets, tabulated or other types of scores should also be enclosed.

No precise standard of difficulty is required. Candidates will receive credit for the range of technical and interpretative/improvisational skills in which they show achievement. The programme should be chosen to allow them to demonstrate the full extent of their skills, in a programme which explores in depth a single focus or aspect of the repertoire of the instrument (or voice). Candidates are advised to choose pieces which they can perform with sufficient ease to show understanding, rather than attempting ones that make too great a technical demand.

## Component 4: Composing (see earlier under Component 2 Element 4)

## Component 5: Investigation and Report

The title of the component indicates that the process of investigation is important in its own right. The report represents the examination document, but it should be conceived from the start as a record of what the candidate is doing and discovering throughout the course. The link with either Component 3 (Performing) or Component 4 (Composing) should be made explicit at the outset.

The examples of possible links given in the syllabus are by no means exhaustive – many other possibilities will be worthwhile, but they all assume that 'investigation' will include a significant amount of listening. Candidates should endeavour to broaden their knowledge and understanding of relevant repertoire in a way that supports their learning in Component 3 or 4, and enables them to place their performing or composing in a wider, relevant context. An important strand in the assessment of the report will be how far the candidate succeeds in demonstrating aural awareness and an ability to recognise, and select as examples, significant features of the music that has been listened to.

Candidates should learn to be selective in their reading. Examiners will be looking to see: how far candidates' 'research' has been assimilated; how far they can apply what they have discovered; whether they can support general statements by referring to examples chosen to reflect their own experience and responses, rather than reproducing ones given in commentaries; whether they can make confident judgements of their own and support them by reference to specific examples.

Where the form of submission is largely a record or the product of a practical activity (e.g. analysis or transcription), teachers should advise candidates of the importance of setting this in a full context. An introduction to the music itself should refer to relevant background, and the methodology adopted in the investigation should be explained. In every case, a full bibliography should be included, presented in a conventional, scholarly way, together with a detailed discography. The internet is a very rich, often extremely helpful, resource, but it is almost never adequate as the sole source of recorded examples of music. Candidates whose researches do not extend beyond the use of websites will find it difficult to access the higher mark bands.

Presentation should be shaped in the best way possible to demonstrate what the candidate has learned. It should be legible, coherent and accurately referenced, i.e. all quotations (and paraphrasing) of the words of other authors or commentators (including interviewees) should be acknowledged in quotation marks, in a footnote referring to the bibliography. Visual illustrations should only be included if they are essential to the demonstration of a musical point. In most cases, recorded extracts (on tape or CD) will play an important part in supporting the text. Such recorded examples should usually be short, only as long as is necessary to make the point convincingly. Recordings of whole pieces of music should only be included when they are unlikely to be familiar or accessible to the examiner, or when, for instance, the submission consists of an analysis, transcription or edition of an entire piece.

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

## Component 6: Investigation and Report (Syllabus 8663 only)

Component 1 equips candidates with some basic analytic tools and typical contextual frameworks which will be an adequate starting point for the study of most types of music. In the course of their investigation, candidates will be expected to extend these skills and their understanding, by applying them to music from a different repertoire or tradition from the ones studied in Component 1. There is no restriction on choice of music for study – it might be from other periods, genres or styles of Western music, from popular music or jazz, or from classical, folk or popular genres from any other tradition. It need not be music that is conventionally notated and, even if it is from such a tradition, candidates do not need to demonstrate an ability to use or read the notation.

The principal investigative tools should be aural ones. Close familiarity with all aspects of the sound of the chosen music must be demonstrated, and candidates are therefore advised to choose something which interests or excites them. The music for listening should be substantial – at least one long piece or a group of shorter pieces. In order to understand fully the place of the chosen music in the repertoire or tradition from which it comes, it may also be advisable to listen, less intensively, to a wider range of relevant examples.

It is important for candidates to ensure that adequate resources (particularly relevant CDs and suitable books) are available to support their investigation before they commit themselves to a particular topic.

This should be discussed with the supervising teacher when the focus of the investigation is being decided and a timetable for study is drawn up. Background reading to support and extend the listening should be chosen, not only to be appropriate to the topic, but with the candidate's prior experience and aptitude in mind. It may be desirable to use a variety of texts, beginning with simple introductions and graduating to more scholarly texts later in the course. Candidates will need to learn to discriminate in their reading between what is significant, and what is just relevant, or merely incidental to their line of enquiry. The internet can be a useful resource, but candidates need guidance in using it. At this level, candidates are

unlikely to be in a position to judge the authority of a website, and there is a great deal of superfluous, often erroneous, information available, particularly on the websites of 'enthusiasts' for a composer or an instrument.

Component 1 will have given candidates some initial practice in writing about what they hear. The report will demand more extended writing of this nature. It will be helpful if candidates set out to develop this in a structured way throughout the research period, writing notes and commentaries at the end of each session of listening. They will be expected to learn, and to be able to use correctly, the most common technical terms which are appropriate to the repertoire they are investigating.

The report should aim to demonstrate what the candidate has done and learned; it does not need to be a model essay or 'dissertation', or to give a comprehensive exposition of a subject. Candidates should express themselves clearly in their own words. When they wish to quote what other commentators say, this should always be properly acknowledged in a footnote reference to their bibliography. Whenever possible, assertions about the music should be illustrated by precise reference to an example; it must be possible for the Examiner to recognise which particular moment or aspect of the music is being referred to. CD timings, while helpful as a study guide, should not be relied on (the Examiner may have a different recording) unless brief recorded examples accompany the candidate's text. Wherever possible, candidates should aim to develop a confident enough grasp of technical language to be able to describe and locate their references precisely.

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

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