Singapore–Cambridge General Certificate of Education Advanced Level Higher 2 (2026)

Music
(Syllabus 9753)

CONTENTS

This syllabus has been reviewed and revised.

Changes to the syllabus:

- The notes for guidance for Area of Study 1 have been updated to the topic of Operas.

❙ Significant changes to the syllabus are indicated by black vertical lines either side of the text. ❙

INTRODUCTION

This syllabus is designed to engage candidates in a range of traditional and contemporary genres, styles and media to gain an understanding of the distinctive characteristics of and connections across the diverse music cultures in Singapore and the world, through which they will find personal meaning, develop their individual musical voices and see the relevance of their musical practice. It also seeks to develop candidates' musical understanding through the inter-related and inter-dependent processes of Listening, Creating and Performing, and provides opportunities for candidates to follow their own musical inclinations through creating and performing music of their own choice. The syllabus also lays the foundation for further study in music at the tertiary level and endeavours to foster in candidates a lifelong interest and involvement in music, which will enable them to appreciate and contribute to Singapore's cultural tapestry.

AIMS

The aims of the syllabus are to:

- Integrate musical skills, knowledge and understanding within and across Listening, Creating and Performing

- Develop advanced skills of communicating, collaborating and expressing musical ideas and understanding

- Develop an enduring understanding and appreciation of the diverse local and global musical cultures

- Develop critical and creative thinking in music

- Develop independent learners with inquiring and innovative minds through reflective practices in music

- Provide the basis for an informed, life-long appreciation and active involvement in the arts.

FRAMEWORK

The syllabus is organised into four papers: Music Studies (9753/11 and 9753/12), Creating (9753/2) and Performing (9753/3). The Music Studies papers (9753/11 and 9753/12) are organised by Areas of Study, which cover a wide range of musical styles and traditions and provide opportunities for active listening experiences that encourage analytical and critical thinking. On the other hand, Creating and Performing provide the necessary breadth of musical and reflective skills, equipping candidates with the ability to evaluate and articulate their musical understanding, interpretation and creative decisions in their Creating and Performing processes.

REQUIREMENT

Candidates offering this syllabus must take papers **9753/11**, **9753/12**, **9753/2 and 9753/3**.

Candidates offering this syllabus must be under the direct supervision of an A-Level Music teacher in their own school.

AREAS OF STUDY

The three Areas of Study represent a broad selection of significant genres and traditions for study at A-Level. All Areas of Study require candidates to understand the historical and/or social contexts of the music based on three Core Understandings:

1   Music is an expression of identity.

2   Music is shaped by innovations.

3   Musical meaning is enriched when multiple perspectives of listener, creator and performer are considered.

Candidates may consider the following questions based on these three Core Understandings:

1   Music and identity:
- When and where was it created or conceived?
- What is its cultural or geographical origin(s)?
- Who created it? (an individual or a group?)
- Why was it created? What was the stimulus for its creation?
- What functions does it serve within its social and cultural contexts?
- What is the identity of the musicians in relation to the works that they have created?
- To what extent is the music an expression of, or representative of, an individual/group identity?
- Does the transformation in musical style and expression relate to changes in musicians' identity within a society?

2   Traditions, sources of influence and stylistic innovations:
- Who and/or what influenced the musicians of the music?
- What sources or traditions did the musicians draw on?
- Had the musicians introduced new practices and innovations that changed the sources or traditions?
- Did the stylistic innovations set a precedent for other musicians to follow?

3   Technological innovations:
- In what way did the innovations in instrument design and the introduction of new sounds/timbres change the musical style and direction?
- How did that design affect the creation and performance of the music?
- How did music recording and editing technology change the ways that music is conceived and (re)produced?

4   The wider dissemination of the music:
- Was it printed or published or circulated by aural/oral tradition?
- If the music was notated, what system of notation was used?
- Who owned the music and its publication?
- Was it recorded or broadcast by radio? Was it intended specifically for recording, radio broadcast, film/video?

5   The performance and reception of the music:
- When and where was it first performed?
- Who performed it?
- Do the performers follow existing scores or improvise?
- What are some important conventions that dictate the performing process?
- Do the performers add new meanings to the music? To what extent is the performance also a form of musical re-creation?
- Who was/were the audience(s) or patron(s)?
- Where and how was the music received?
- How does the audiences' reception contribute to or affect the meaning of the music?
- Has its performance and reception changed over time?

Area of Study 1: Western Art Music (ca. 1740–1825)

Candidates will be examined on the following:

- Genres from the Classical Period:
    - **2023–2025**: Symphonies
    - **2026–2028**: Operas

Knowledge Outcomes	Skills Outcomes	Musical Elements and Concepts[1]
Candidates should be able to demonstrate understanding of: • the historical, social and cultural contexts of music in the Classical Period • the negotiation and emergence of new identities within these contexts • the sources and characteristics of music materials used as the basis of creation • new ideas, compositional strategies and practices that set new musical trends • technological advancement that had impacted composers' creative process, performance and reception of music	**Candidates should be able to:** • describe, distinguish and make connections among different styles and genres: 　– Structure and Form 　– Rhythm and Melody 　– Texture 　– Timbre 　– Harmonic languages 　– Instrumentation and Orchestration 　– Composition techniques and processes • demonstrate stylistic awareness and in-depth understanding of Classical Period idioms and compositional processes through listening, creating and performing	**Stylistic Concepts:** • Galant Style • *Empfindsamkeit / Empfindsamer Stil* • *Sturm und Drang* • *Opera Seria* and *Opera Buffa*** • Rescue Opera** • Heroic style • Pastoral style **Structure:** • Ternary and binary forms • Classical sonata forms* • Classical symphonic forms* • Classical operatic forms** (e.g. overture, aria and recitative forms) • Instrumental dance forms (e.g. minuet and trio, scherzo and trio) • Fugal and canonic forms • Theme and variation form **Melody and Harmony:** • Pre-dominant harmonies, mediant and submediant relation, half-step/whole-step modulation • Motivic development, monothematicism*, regular and irregular phrase structure *These are applicable to Symphonies only.* **These are applicable to Operas only.*

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[1] Please note that some music elements and concepts are only applicable to either Symphonies or Operas.

Area of Study 2: Asian Music

Candidates will be examined on the following:

- Chinese Solo Instrumental Music
  - *Dizi*
  - *Pipa*
  - *Sheng*
  - *Zheng*

- Music of Traditional Malay Dances
  - *Asli*
  - *Inang*
  - *Joget*
  - *Zapin*

- Indian String Music
  - *Carnatic*
  - *Hindustani*

Knowledge Outcomes	Skills Outcomes	Musical Elements and Concepts

Candidates should be able to demonstrate understanding of:
• the aesthetic, social and cultural contexts of music in each tradition
• the purpose and function of the music
• approaches to improvisation and arrangement within the context of the various genres/traditions
• interaction between instruments (e.g. to produce specific musical textures)
• instrumental and performance techniques unique to the various genres and traditions
• developments in modern performance contexts, and effects of modernisation on instrumental performance style
	Candidates should be able to:
	• distinguish between the music of the different traditions by examining the musical characteristics of the selected genres and traditions, focusing on:
	  – Rhythmic and melodic features
	  – Tempo
	  – Structure
	  – Texture
	  – Common instruments used (including combination of instruments)
	• differentiate between the styles and genres specified in each tradition (where applicable)
	• follow transcriptions of melodic line in cipher (Chinese music) and *sargam* (Indian music) notations
	• apply understanding of a variety of musical elements in Listening, Creating and Performing
		Chinese Solo Instrumental Music:
		• Instruments: *dizi*, *pipa*, *sheng*, *zheng*
		• Scales and Modes: anhemitonic pentatonic, heptatonic
		• Concept of *qupai* as a basic unit of variation and other techniques of variation (e.g. *jiahua*)
		• *Ban* as the organisation of time: *ban* as tempo (*sanban, manban, zhongban, kuaiban, liushuiban*) and *ban* as metre (e.g. *yiban yiyan, yiban sanyan*)
		• Musical structures: *baban, taoqu*
		
		Music of Traditional Malay Dances:
		• Instruments: violin, *gambus, seruling*, accordion, harmonium, *rebana, gendang, dok, marwas, gong*
		• Influences of other cultures, especially Arab and Portuguese
		• Functions and features of *taksim* and *wainab* used in *zapin*
		• Typical rhythmic patterns associated with each dance genre
		• Relationship between music and dance steps/gestures

Knowledge Outcomes	Skills Outcomes	Musical Elements and Concepts		
		Indian String Music:		
			Carnatic:	**Hindustani:**
		Instruments:	violin, *veena*, *mridangam*, *tambura*	*sitar*, *sarod*, *tabla*, *tambura*
		Tala:	*adi tala* and *khanda chapu tala*; *anudrutam*, *drutam* and *chatusra laghu*	*tintal* and *rupak tal*; *sam*; *theka*, *tali* and *khali*
		Concepts:	*raga, svara, laya,* drone, *sangati, gamaka* (*kampita*, *jaru* and *janta*), *mukhra, tihai, vistar, meend, gamak, tan, andolan, murki* and *kan-swar*	
		Form and Structure:	*Kriti: alapana-pallavi-anupallavi-charanam* *Ragam-tanam-pallavi* *Tani avartanam (sarva laghu* and *kanakku)*	*Alap: alap-jor-jhala* *Gat: Masit Khani* (*vilambit* or *madhya*) and *Reza Khani* (*madhya* or *drut*)

Area of Study 3: Jazz Music in the Late 1950s–70s

Candidates will be examined on the following:

- Music of Jazz Legends from the late 1950s–70s:
    - Miles Davis
    - John Coltrane
    - Herbie Hancock

Knowledge Outcomes	Skills Outcomes	Musical Elements and Concepts

Candidates should be able to demonstrate understanding of:
• the historical, social and cultural backdrop against which jazz music developed in the late 1950s–70s
• the impact of technology, mass media and audience reception on jazz music in the late 1950s–70s
• new approaches in composition and improvisation in jazz music that were explored in the late 1950s–70s
	Candidates should be able to:
	• identify, analyse and describe the musical characteristics and innovations in and across the jazz music styles, focusing on:
	   – Harmony and Melody
	   – Rhythm and Metre
	   – Texture
	   – Timbre and Instrumentation
	   – Form and Structure
	   – Use of Technology
	• apply understanding of the characteristics, features and innovations through Listening, Creating and Performing
		Melody and Harmony:
		• Scales such as harmonic, melodic, blues, pentatonic and modal scales
		• Harmony such as extended, altered, suspended, secundal harmony and tone clusters, tertian harmony, quartal harmony, modal harmony, chord substitution, harmonic superimposition, conventional and unusual harmonic progressions
		• Voicings such as rootless chords, chord clusters
		• Pedal points, drones
		
		Rhythm and Metre:
		• Swing vs straight rhythms, rock, soul and funk rhythms, Latin-American rhythms, backbeat, syncopation, groove, ostinato, double-timing, interlocking rhythms, polyrhythms
		
		Texture:
		• Monophony, homophony, polyphony, countermelody, unison, block-chord texture, layering
		
		Technology*:
		• New instruments including electric and electronic instruments, synthesisers and the clavinet
		• Instrumental effects such as distortion, reverb, echo/delay, pitch shift, stereo panning
		
		* Post-production effects (e.g. splicing) stated in the TLS are not included in the examination.
		
		Form and Structure**:
		• Conventional forms (e.g. AABA, 12-bar blues), adaptation of conventional forms, exploration of new structures
		
		** Jazz music in free forms stated in the TLS are not included in the examination.

Knowledge Outcomes	Skills Outcomes	Musical Elements and Concepts
	9	**Performance Conventions:** • Approaches to improvisation and arrangement, including the use and development of motivic cells, use of melodic devices, Coltrane's 'sheets of sound', exploration of phrasing, registers, space, intervals, articulation and tone qualities, use of instrumental techniques (e.g. multiphonics, 'wailing' notes, 'growl'), collective and solo improvisation • Other performance conventions such as riff, vamp, break, comping, walking bass, call-and-response

Area of Study 4: Compositional Techniques of Modern and Contemporary Composers (c.1900–Present)

This Area of Study is not reflected within this document as not all the skills and knowledge outcomes are intended to be assessed in the examination. Rather, the diverse range of techniques reflected in this Area of Study is intended for Coursework Supervisors to incorporate suitable techniques for teaching and learning purposes, which might be based on individual schools' curricular design and students' interests. The knowledge gleaned from this Area of Study is also applicable in Question 5 of Paper 12 (Music Studies).

ASSESSMENT OBJECTIVES

Assessment Objectives of the H2 Music Syllabus

The H2 Music Syllabus Assessment Objectives are as follows:

AO1 – Demonstrate Musical Understanding and Knowledge
Students should be able to demonstrate knowledge and understanding of: • Musical elements and concepts in the context of the genre, style and tradition • Connections of musical concepts and practices across traditions
AO2 – Apply Musical Skills and Knowledge
Students should be able to apply musical skills and knowledge to: • Critique music from a wide range of genres, styles and traditions • Create and perform music to demonstrate musical understanding and sensitivity across styles and contexts
AO3 – Analyse and Evaluate Music
Students should be able to: • Analyse and evaluate musical interpretation based on stylistic understanding of relevant creating and performing conventions • Evaluate musical decisions through critical reflection
AO4 – Create and Communicate Musical Ideas
Students should be able to: • Synthesise knowledge to derive personal responses and ideas about music • Create and perform music with advanced technical competence and musical sensitivity • Communicate personal responses and ideas about music through a variety of modes • Collaborate with others to create and perform music

SCHEME OF ASSESSMENT

Candidates offering this syllabus must take papers **9753/11**, **9753/12**, **9753/2 and 9753/3**.

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

Paper	Title	Mode of Assessment	Duration	Weighting	Marks
Music Studies					
11	**Music Studies** Structured Questions	Written Examination	180 minutes	**40%**	25
12	**Music Studies** Commentaries and Essay Questions	Written Examination			75
				Total	100
Music Making					
2	**Creating**				
	Free Composition	Coursework	Year 1 Term 3 to Year 2 Term 3	**30%**	50
	Arrangement				50
				Total	100
3	**Performing**				
	Recital	Practical	15–20 minutes	**30%**	80
	Viva Voce		5–10 minutes		20
				Total	100

DESCRIPTION OF PAPERS AND ASSESSMENT CRITERIA

PAPERS 11 AND 12 **MUSIC STUDIES**
Total Marks: 100 marks
Weighting: 40%
Mode of Assessment: Written Examination

Music Studies consists of Papers 11 and 12 as listed below. Candidates will answer four questions in total from Papers 11 and 12 in the same sitting within 3 hours (180 minutes).

Paper	Areas of Study	Description	Marks
11	**Asian Music** (Chinese, Malay, Indian)	Choose <u>one</u> from three questions: • **1a:** Chinese Solo Instrumental Music • **1b:** Music of Traditional Malay Dances • **1c:** Indian String Music Each question consists of structured questions based on one unprepared listening extract (ca. 3–4 min) without score.	25
12	<u>**Part 1:**</u> **Western Art Music (ca. 1740–1825)** • 2023–2025: Symphonies • 2026–2028: Operas	Complete given commentary question. One commentary question based on one unprepared listening extract (ca. 3–4 min) with full/reduced score. Any extract that falls within this AoS by composers/musicians other than the three listed may be set.	25
	<u>**Part 2:**</u> **Jazz Music in the Late 1950s–70s**	Complete given commentary question. One commentary question based on one unprepared listening extract (ca. 3–4 min) with full/reduced score/lead sheet. Any extract that falls within this AoS by composers/musicians other than the three listed may be set.	25
	<u>**Part 3:**</u> **Essay Questions**	Choose <u>one</u> from three questions: • **3:** Western Art Music • **4:** Jazz • **5:** Question that can be responded to with all Areas of Study as well as knowledge related to Creating and Performing. Essay questions without listening extracts and scores. For questions on specific composers/musicians, only the six composers/musicians listed in AoS1 and AoS3 will be set.	25

General Level Descriptors for Paper 12: Western Art Music and Jazz Commentaries

Descriptors	Marks
An excellent, detailed and fully relevant commentary, demonstrating a thorough understanding and perceptive insight into the music through wholly accurate references to the extract and making correct and full use of appropriate technical vocabulary.	**21–25**
A good, fairly detailed and mainly relevant commentary, demonstrating a good understanding of the music through mostly accurate references to the extract and making correct use of appropriate technical vocabulary.	**16–20**
A rather generalised commentary lacking in detail, demonstrating a moderate understanding of the music through fairly accurate references to the extract and making some use of appropriate technical vocabulary.	**11–15**
An uneven commentary, demonstrating a limited understanding of the music through a small number of references to the extract which may not be wholly relevant and making limited use of technical vocabulary.	**6–10**
A superficial commentary, demonstrating a weak understanding of the music through largely irrelevant references to the extract and making minimal use of technical vocabulary.	**1–5**
No creditable point made.	**0**

General Level Descriptors for Paper 12: Essay Questions

Descriptors	Marks
An excellent, detailed essay, demonstrating a thorough understanding of repertoire and appropriate historical/social context, illustrated by a wide range of accurate and precise references to musicians and works that show extensive familiarity with relevant music and tradition from one or more of the Areas of Study.	**21–25**
A good, fairly detailed essay, demonstrating a good understanding of repertoire and of appropriate historical/social context, illustrated by a good range of mainly accurate and precise references to musicians and works that show a good familiarity with relevant music and tradition drawn from one or more of the Areas of Study.	**16–20**
A moderately detailed essay, demonstrating moderate understanding of repertoire and of appropriate historical/social context, illustrated by a small range of accurate references to musicians and works that show some familiarity with relevant music and tradition drawn from one or more of the Areas of Study.	**11–15**
A general essay, demonstrating limited or inaccurate understanding of repertoire and of appropriate historical/social context, illustrated by a very narrow range of partially accurate references to musicians and works that show little familiarity with relevant music and tradition drawn from one or more of the Areas of Study.	**6–10**
A superficial essay, demonstrating weak understanding of repertoire or of appropriate historical/social context, illustrated by many inaccurate references to musicians and works that show almost no familiarity with any relevant music and tradition drawn from one or more of the Areas of Study.	**1–5**
No creditable points made, no references to relevant music.	**0**

PAPER 2   CREATING
Marks: 100 marks
Weighting: 30%
Mode of Assessment: Coursework, Explanatory Notes, and Technique Exercises and/or Compositional Drafts

Paper 2 consists of two parts:

Part 1: **one** Free Composition (40 marks), with Explanatory Notes and **two to three** Technique Exercises/Compositional Drafts (10 marks)

Part 2: **one** Arrangement (40 marks), with Explanatory Notes and **two to three** Technique Exercises/Compositional Drafts (10 marks)

Part	Item	Marks
1	Free Composition	40
	Explanatory Notes and Technique Exercises/Compositional Drafts	10
2	Arrangement	40
	Explanatory Notes and Technique Exercises/Compositional Drafts	10
	Total	**100**

Either the Free Composition or the Arrangement must employ the use of music technology as defined below.

Part 1: Free Composition

Candidates must create a piece of music of three to five minutes in duration. The music created may be in any style, technique or tradition listed in the Areas of Study, or a hybrid of styles, or beyond. The composition may be written for any, or a combination of, instrument(s), voice(s) and/or electronic media. For the writing of acoustic instruments or composition with a mix of virtual instruments/sound samples and acoustic instruments/voices, it is recommended that candidates do not write for more than eight acoustic instruments/voices. For compositions using solely virtual instruments and/or sound samples, candidates can use an unlimited number of layers or tracks, depending on the creating decision.

Part 2: Arrangement

Candidates must create an Arrangement of a musical source of their own choice of three to five minutes in duration. The Arrangement may be in any style, technique or tradition listed in the Areas of Study, or a hybrid of styles, or beyond, and may be written for any, or a combination of instrument(s), voice(s) and/or electronic media.

For the writing of acoustic instruments or arrangement with a mix of virtual instruments/sound samples and acoustic instruments/voices, it is recommended that candidates do not write for more than eight acoustic instruments/voices. For arrangements using solely virtual instruments and/or sound samples, candidates can use an unlimited number of layers or tracks, depending on the creating decision.

The Arrangement must be more than a simple transcription of the source music for different instrumental, vocal and/or electronic forces. It must be a creative reinterpretation and adaptation of the source, involving the manipulation of musical elements such as melody, harmony, rhythm, instrumentation, texture, medium, etc., and involving creative decisions that make the Arrangement distinct from the source, though related to it. The introduction of new musical elements not present in the source is permissible, but these must not be so extensive as to dominate the source unduly or make it unrecognisable.

Music Technology

Technology-mediated works could refer to the use of a variety of technologies, such as digital technologies, electronic or electroacoustic instruments to create music. Some of the processes involved may include digital signal processing, sound design, and sound synthesis. Works that combine acoustic instrument(s) and technology can be accepted for examination.

For music technology arrangements/compositions, candidates may submit a recording in place of a conventional score if it is more appropriate.

Guidelines on Submissions

Submissions must include:

Technique Exercises/ Compositional Drafts:	Two to three short Technique Exercises/Compositional Drafts should be submitted for each of the Free Composition and Arrangement tasks as supporting evidence. Technique Exercises in the following areas could be considered: • Organisation of Pitches (e.g. chord substitutions, 12-tone techniques, micro-tonality) • Rhythm and Metre (e.g. changing metres, metric modulation, isorhythm) • Textures (e.g. counterpoint, heterophony, pointillism) • Timbres (e.g. multiphonics, signal processing (e.g. filters), sound design) *The list provided above is illustrative, and not exhaustive.*
Source Material (for Arrangement only):	Candidates are strongly encouraged to use source materials with notation for their Arrangements. The source material must be submitted in the following formats: • Staff notation (e.g. full score, lead sheets, single-line melodic transcriptions) OR • Recording (in .mp3 format) OR • Other forms of notation (e.g. cipher) If a transcription is available in staff notation for non-Western music, it should be submitted as source material. If it is not available, then the source material should be given in a notation format that is appropriate to the tradition (e.g. cipher notation), with a translation into English of any information within the authentic notation that is given in the indigenous language of the tradition concerned. The translation may be legibly handwritten alongside the original information, or (if there is too much information for this to be practical) typewritten on a separate sheet with clear references to the point in the score where it occurs. If notated versions of the source material do not exist, candidates may submit a transcription in Western staff notation to help explain the alternative notation presented. Schools may write in to SEAB to seek permission on the use of such sources.

Score Presentation:	The Composition/Arrangement may be presented using staff notation or any other conventional forms of notation that are appropriate to the style of the music, such as cipher notation or lead sheet. This may be handwritten or notated using suitable music notation software.
	For Free Composition: Other alternative forms of notation (e.g. graphic scores) can be used. However, such forms of notation must clearly communicate the compositional intentions of candidates and should be accompanied by performance notes that explain the system of notation.
	Score submissions may not be necessary for compositions/arrangements that use music technology; for works that fall into this category, the audio recording submitted will be assessed in place of a score.
Recording:	For Score submissions: A recording, either of a live performance or of a synthesised playback, is to be submitted for illustrative purposes only.
	For Music Technology submissions: The audio recording submitted will be assessed in place of a score.

Submission Options

The table below illustrates all the possible options for the submission of the Free Composition and Arrangement tasks:

	As substantive document (compulsory and assessed)	For illustrative purposes (compulsory but not assessed)
a	Staff notation	Audio recording (.wav / .mp3 format) Technique Exercises/Compositional Drafts
b	Lead sheet and performance notes	Audio recording (.wav / .mp3 format) Technique Exercises/Compositional Drafts
c	Graphic notation and performance notes	Audio recording (.wav / .mp3 format) Technique Exercises/Compositional Drafts
d	Audio recording (.wav / .mp3 format)	Raw audio files with clear documentation and description of the audio files Technique Exercises/Compositional Drafts

Additional Instructions

Transposed instruments may be written either in the relevant transposed keys or at concert pitch, and candidates are required to indicate the choice that they have made.

Guidelines on Explanatory Notes

The Free Composition and Arrangement must be accompanied by Explanatory Notes of up to 800 words each, describing the following:

	Free Composition (up to 800 words)	Arrangement (up to 800 words)
a	A brief description of the expressive intentions of the music, the sources of its ideas, influences, and inspiration and the listening that has informed the compositional process.	A brief description of the source material, the reasons for choosing it and the listening that has informed the compositional process of the arrangement.
b	A full description of the process of creating the piece, including the learning of various creating techniques and making connections between the techniques learned and the completed piece as well as its realisation.	A full description of the process of arranging, including the learning of various arranging/creating techniques and making connections between the techniques learned and the completed arrangement as well as its realisation.

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

Any borrowed materials, sources of pre-set loops, and/or pre-recorded samples must be clearly acknowledged in the Explanatory Notes and in the Coursework Submission Form, and also exported as individual audio files for verification purposes by Cambridge International Examinations.

Instructions for Coursework Supervisors

Coursework Supervisors will be required to state the nature and extent of their contribution to candidates' creating process and to certify that the tasks submitted are the work of the individual candidate who claims authorship in a standardised 'Declaration and Submission Form' provided by SEAB.

Coursework Supervisors may provide guidance, prompts and useful suggestions, but not in the form of actual ideas, solutions or answers in the course of supervision. Technique Exercises/Composition Drafts can include Coursework Supervisors' annotations and comments. However, these annotations and comments should not be included in the final versions of the Free Composition and Arrangement.

Candidates will be assessed on the Explanatory Notes, together with Technique Exercises and/or Arrangement/Compositional Drafts that best support the description of the creating processes, intent and its realisation.

Assessment Criteria

The maximum mark for this component is 100. Candidates must produce one Free Composition and one Arrangement. Both pieces must be accompanied by Explanatory Notes. There are six sets of criteria shown in the table:

Criterion	Aspect of Creating assessed	Max Mark	
		Free Composition	**Arrangement**
1(a)	Creating ideas	8	
1(b)	The adaptation, transformation and manipulation of the chosen source		8
2	Control and development of musical ideas	8	8
3	Structural design, direction and coherence	8	8
4	Medium: choice and exploration of instruments/voices and/or technology	8	8
5(a)	Communication through notated score	8	8
5(b)	Communication through recording (technology submissions)		
6	Explanatory Notes	10	10
TOTAL		**50**	**50**

1(a) Creating ideas (Free Composition)

This criterion concerns the creating and shaping of basic raw materials of the music composition. This may include but is not restricted to the presentation of melody writing, an appropriate choice of harmonic language, the construction of rhythmic ideas etc.

Descriptors	Marks
Ideas are strong, inventive and successfully shaped.	**7–8**
Ideas are mostly strong and effectively shaped.	**5–6**
Ideas show some attempt at shaping but may lack invention or character.	**3–4**
Ideas are weak and poorly shaped.	**1–2**
Negligible ideas.	**0**

1(b) The adaptation, transformation and manipulation of the chosen source (Arrangement)

This criterion focuses on what the candidate brings to the source material in terms of creative reinterpretation and adaptation, together with the manipulation of musical elements, and the possible introduction of additional ideas.

Descriptors	Marks
Inventive and distinctive adaptation / reinterpretation of the source material.	**7–8**
Effective adaptation / reinterpretation of the source material.	**5–6**
Some attention to detail in adaptation / reinterpretation of the source material but perhaps lacking invention or character.	**3–4**
Simple transcription **or** barely recognisable use of the source material.	**1–2**
Negligible materials.	**0**

2 Control and development of musical ideas

This criterion assesses the appropriate use of compositional devices and techniques to refine, combine, extend and connect ideas.

Descriptors	Marks
Very secure in the effective control and development of musical ideas.	**7–8**
Mainly secure in the effective control and development of musical ideas.	**5–6**
Moderate control and development of musical ideas.	**3–4**
Limited control and development of musical ideas.	**1–2**
No evidence of control and development of musical ideas.	**0**

3 Structural design, direction and coherence

This criterion concerns the large-scale coherence of the compositional structure as well as the design of smaller events or sections within the piece, as appropriate. The use of continuity and contrast, and control of the sense of direction or gradual 'unfolding' may be some of the relevant aspects assessed under this heading.

Descriptors	Marks
Large-scale structure is coherent; secure control and organisation of events.	**7–8**
Large-scale structure is mostly coherent; mainly secure control and organisation of events.	**5–6**
Large-scale structure is fairly coherent; some inconsistencies or imbalance in the control and organisation of events.	**3–4**
Weak, possibly incoherent large-scale structure; limited control and organisation of events.	**1–2**
Significant weaknesses in design with no attempt to control events.	**0**

4 Medium: choice and exploration of instruments/voices and/or technology

This criterion concerns the effectiveness of candidates' exploration of their chosen medium. Credit is given for technical and expressive understanding of the potential of the chosen resources, the ways resources may be used individually or in combination, and the effectiveness of the instrumental, vocal and/or electronic textures produced.

Descriptors	Marks
Very effective use of the chosen medium(s).	**7–8**
Mostly effective use of the chosen medium(s).	**5–6**
Fairly effective use of the chosen medium(s).	**3–4**
Limited use of the chosen medium(s).	**1–2**
No understanding demonstrated.	**0**

5 Communication through: (a) notated score OR (b) recording (for technology submissions)

This criterion assesses the communication of creative intentions through the submitted document(s), which must be those most appropriate to the style/tradition in which the music is composed or arranged.

If the submission involves scores that are not in standard staff notation, performance notes must be included. These are additional to, and distinct from, the Explanatory Notes which are assessed under Criterion 6.

(a) Communication through notated score

Descriptors	Marks
Wholly accurate and detailed use of appropriate notation and markings that enable the effective communication of the technical and expressive intentions of the composition.	**7–8**
Mostly accurate and detailed use of appropriate notation and markings that enable the communication of most of the technical and expressive intentions of the composition.	**5–6**
Partially accurate notation and markings with some inconsistencies, errors or omissions that communicate some of the technical and expressive intentions of the composition.	**3–4**
Inaccurate or inappropriate notation and markings that barely communicate the technical and expressive intentions of the composition.	**1–2**
No communication.	**0**

(b) Communication through recording (for technology submissions)

Descriptors	Marks
• The final mix is well-balanced, sound quality is excellent, the stereo field is effectively used and dynamics are carefully controlled. • There are no unintentional sonic artefacts and/or distortion, and the communication of the composer's intentions is excellent.	**7–8**
• The final mix is mostly well-balanced, sound quality is good, the stereo field is generally well-used and dynamics are well-controlled. • Only occasional unintentional sonic artefacts and/or distortion occur, and the communication of the composer's intention is mostly effective.	**5–6**
• The final mix is fairly well-balanced although there may be several technical inconsistencies. • Unintentional sonic artefacts and/or distortion are audible in a number of places, but the communication of the composer's intentions is fairly effective.	**3–4**
• The final mix is poorly balanced, with many technical inconsistencies that interfere with the musical effect. • Communication of the composer's intentions is seriously impaired by poor overall sonic quality.	**1–2**
• No communication.	**0**

6 Explanatory Notes and Technique Exercises/Compositional Drafts

This criterion assesses the quality of the Explanatory Notes, which are required for both Free Compositions and Arrangements. The Explanatory Notes should demonstrate reflective and critical thinking in relation to the compositional/arranging processes, intent and realisation. Reference should be made to relevant listening, and submitted Technique Exercises and/or Compositional Drafts, which are not separately assessed.

Descriptors	Marks
Comprehensive, coherent and effective account of the compositional/arranging processes, intent and realisation, with entirely relevant and substantial references to Technique Exercises and/or Compositional Drafts.	**9–10**
Detailed and mostly effective account of the compositional/arranging processes, intent and realisation, with mostly relevant references to Technique Exercises and/or Compositional Drafts.	**7–8**
Moderately detailed account of compositional/arranging processes, intent and realisation with some relevant references to Technique Exercises and/or Compositional Drafts.	**5–6**
A limited account of the compositional/arranging processes, intent and realisation with few relevant references to Technique Exercises and/or Compositional Drafts.	**3–4**
A very basic reflection that lacks clarity. Very few references, of questionable relevance, to Technique Exercises and/or Compositional Drafts.	**1–2**
No Explanatory Notes submitted.	**0**

Overall descriptors and mark bands for Free Composition and Arrangement

Descriptors	Marks
• The piece is very musical, inventive and showcases keen aural abilities. • The work displays strong ideas, excellent control and development of ideas, with very secure structural understanding and effective use of the chosen medium and resources. • The score is accurate, well-presented and shows attention to details throughout OR Final mix is well-balanced.	**33–40**
• The piece is musical, inventive and showcases good aural abilities. • The work displays mostly strong ideas, good control and development of ideas, secure structural understanding and fairly effective use of the chosen medium and resources. • The score is mostly accurate, well-presented overall and shows attention to most of the details OR Final mix is mostly well-balanced.	**25–32**
• The piece displays some musical understanding but is uneven in quality in several assessment areas. There might be a lack of consistency in the quality of ideas. • Aspects of the development of musical ideas and structure may be overly formulaic and/or repetitive and may display uneven control of overall structure. • The score is generally accurate although there may be some ambiguities or confusion in instructions for performance; OR Final mix is fairly well-balanced although with some weaknesses.	**17–24**
• The piece displays limited musical understanding. Musical ideas are weak and attempts to develop ideas are often incoherent. • The organisation of ideas may suggest that the overall structure of the composition has not been thought through. • The score may contain many ambiguities together with frequent imprecision and a lack of attention to detail in providing instructions for performance OR Final mix is unevenly balanced.	**9–16**
• The piece displays little evidence of consistent application or musical understanding. • All assessment areas exhibit consistent evidence of weakness and low levels of achievement. • The score will be imprecise throughout and/or incomplete. Minimal instructions for performance provided OR Final mix is poorly balanced.	**1–8**
• No work submitted or work does not meet minimum criteria in the band above.	**0**

PAPER 3   PERFORMING
Marks: 100 marks
Weighting: 30%
Mode of Assessment: Recital and *Viva Voce*

Paper 3 consists of two parts:

Part	Item	Marks
1	Recital: Either a solo performance Or a solo performance + one of the options (a), (b) or (c)	80
2	*Viva Voce*	20
	Total	**100**

Part 1: Recital (15–20 minutes) (80 marks)

Candidates are required to present **a solo or mixed recital programme** lasting 15–20 minutes from any style and/or tradition. The programme should be a solo performance **or** a combination of solo performance and one of the following options:

(a)   Ensemble (on the first/second instrument)

(b)   Accompaniment (on the first/second instrument)

(c)   Solo second instrument (including voice)

The recital programme should demonstrate aural attentiveness, technical competence and interpretative understanding through the presentation of suitably contrasted music. Performances should show awareness, where appropriate, of relevant performance practices. Candidates will be required where necessary to provide their own accompanists.

Candidates must perform at least two different works. Multiple movements from the same work are not acceptable. The music should be of different styles and/or periods, and at least one work should be composed or arranged in 1945 or later. Arrangements of pre-1945 works are acceptable provided that the arrangement was created post-1945.

For candidates offering voice, they are expected to perform in at least two languages. At least one piece should be in a language other than English. Translation should be provided if the lyrics are in a language other than English.

Candidates should refer to 'Guidelines on Instrument and Repertoire Selection' below for specifications of their choice of instrument(s), repertoire and performing options.

Part 2: *Viva Voce* (5–10 minutes) (20 marks)

Candidates will be asked questions covering <u>at least two</u> of the following areas indicated below in any order immediately after their recital:

- Knowledge of chosen repertoire (e.g. composer, style and influence), their instruments (e.g. features of the instrument and/or playing techniques) as well as historical and contemporary performance practices (e.g. Baroque vs Modern bowing; jazz improvisation style)

- Rationale of interpretation (e.g. understanding of forms, choice of articulation(s) not indicated in the score; choice of tempo, dynamic, phrasing); comparison of style/tradition (in relation to the chosen repertoire only)

- Rehearsal and preparation (e.g. coordination with accompanist(s); balance with ensemble; rehearsal strategies to overcome challenges; successful performance and rehearsal strategies)

Examiners will choose questions related and appropriate to the music performed. The *Viva Voce* will last 5–10 minutes. The examiner may vary or extend the questions to offer candidates the best opportunity to show their understanding.

In the event that a candidate is unable to answer clearly or adequately, the examiner may pose a follow-up question exploring the same point in order to enable the candidate to develop his/her answer more fully. In the event that a candidate is completely unable to answer, the examiner may substitute an alternative question in the same category on a different aspect of the music or the performance, but of the same level of difficulty.

A holistic judgement of a candidate's response should be formed, taking into account all the answers given, rather than awarding marks for each answer, as some responses may be more detailed than others.

Assessment Criteria

The maximum mark for this component is 100. There are five sets of criteria shown in the table:

Criterion	Aspect of performance assessed	Marks
1	Fluency and accuracy of pitch and rhythm and, where appropriate, coordination with other members of an ensemble or with a soloist	**20**
2*	Technical control across a range of techniques, including allowance for the technical demands of the music	**20**
3	Stylistic awareness	**20**
4*	Aural awareness, including allowance for range of repertoire	**20**
5*	*Viva Voce* after performance	**20**

*Criteria 2, 4 and 5 include threshold statements defining access to the higher bands of the mark scheme.

A separate table of overall descriptors with a maximum mark of 80 for the performance as a whole is also given.

1 Fluency and accuracy of pitch and rhythm and, where appropriate, coordination with other members of an ensemble or with a soloist

Candidates are credited for:

- the extent to which the performance/improvisation is accurate in pitch and rhythm and fluent

- fluent improvisation, with appropriate use of ideas

- Coordination with other performers (if appropriate).

Descriptors	Marks
• Wholly accurate and completely fluent • Consistently well coordinated with other performers (if appropriate).	**17–20**
• Mostly accurate: slips do not significantly impair basic fluency • Mostly well coordinated with other performers (if appropriate).	**13–16**
• Fairly accurate: slips sometimes impair fluency • Occasional lapses of coordination with other performers (if appropriate).	**9–12**
• Some accuracy: slips often impair fluency • Some significant lapses of coordination with other performers (if appropriate).	**5–8**
• Limited accuracy with seriously impaired fluency. • Frequent significant lapses of coordination with other performers (if appropriate).	**1–4**
• No creditable demonstration of accuracy and fluency.	**0**

2 Technical control across a range of techniques

Candidates are credited for:

- Security of control and the range and demand of skills displayed as appropriate to the instrument/voice presented (for example, intonation, coordination of RH/LH, bow/fingers, tongue/fingers, breath control, diction, quality, variety and evenness of tone, pedalling).

- Understanding of the status of the individual part within an ensemble or the need for support to a soloist (where appropriate).

Descriptors	Marks
• *Secure technical control in every respect, across a wide range of techniques. • Excellent support and understanding of other performers (where appropriate). *To achieve the highest band, the repertoire presented must be of an advanced level showcasing a high standard of technical demand.*	**17–20**
• **Mainly secure technical control in all significant respects across a fairly wide range of techniques. • Good support and understanding of other performers (where appropriate). **To achieve the second band, some of the repertoire presented must be of an advanced level showcasing a high standard of technical demand.*	**13–16**
• Fairly secure technical control across an adequate range of techniques with minor problems in some areas. • Moderate support and understanding of other performers (where appropriate).	**9–12**
• Some technical control across a small range of techniques with problems in several areas. • Inconsistent support and understanding of other performers (where appropriate).	**5–8**
• Limited technical control across a very narrow range of techniques with problems in many areas. • Inadequate support and understanding of other performers (where appropriate).	**1-4**
• No creditable demonstration of technical control and range of techniques.	**0**

3 Stylistic awareness

Candidates are credited for:

- The realisation of markings and application of appropriate performing conventions and practices (e.g. ornamentation/*gamakas*/*jiahua*; notes *inégales* and other Baroque rhythmical alterations; swung quavers and other jazz conventions; phrasing; dynamics; tempo; articulation), demonstrating good stylistic awareness and understanding.

- The realisation of markings and application of appropriate performing conventions and practices in accompaniment and ensemble settings (e.g. common practices in improvisation within a jazz ensemble; the realisation of figured bass in keyboard accompaniment), demonstrating good stylistic awareness and understanding.

- Awareness and understanding of past and present performing contexts of musical traditions, and where appropriate, the application of improvisatory conventions.

Descriptors	Marks
Markings convincingly realised throughout the performance, and/or performing conventions are effectively applied, communicating an in-depth understanding and awareness of musical style(s) and traditions(s).	**17–20**
Markings are realised in most parts of the performance, and/or performing conventions are mostly effectively applied, communicating a good understanding and awareness of musical styles and tradition(s).	**13–16**
Markings are realised in some parts of the performance, and/or performing conventions are sometimes applied, communicating a fair understanding and awareness of musical style(s) and tradition(s).	**9–12**
Markings are realised in a few passages, and/or performing conventions are inconsistently applied, communicating weak understanding and awareness of musical style(s) and tradition(s).	**5–8**
Markings are rarely observed in the performances, and/or performing conventions are rarely applied, communicating limited understanding and awareness of musical style(s) and traditions(s).	**1–4**
No creditable realisation of markings as well as understanding and awareness of musical style(s) and tradition(s).	**0**

4 Aural awareness

Candidates are credited for aural awareness across contrasting pieces, which may include:

- Ability to adjust to live performance circumstances.

- The need to balance parts or chords, grade dynamics and make effective contrasts, judge the effect of techniques (for example, use of sustaining pedal, different beaters) as well as maintain consistency of tempo, and manage tempo changes.

- The need to shape, blend and balance the performance in accompaniment or ensemble settings.

Descriptors	Marks
***Acute aural awareness is demonstrated throughout the performance. ***To achieve the highest band, the repertoire presented must demonstrate clearly contrasting styles and techniques. Singers must show equal confidence and skill in at least two languages.	17–20
Good aural awareness is demonstrated throughout the performance.	13–16
Fairly good aural awareness is demonstrated throughout the performance.	9–12
Some aural awareness is demonstrated throughout the performance.	5–8
Little aural awareness is demonstrated throughout the performance.	1–4
No creditable evidence of aural awareness.	0

Overall assessment criteria for performance

Descriptors	Marks
Consistently convincing, confident and accurate performances of suitably challenging material, expressing strong stylistic awareness and skilful sense of ensemble where appropriate.	65–80
Mostly convincing, confident and accurate performances of suitably challenging material, expressing good stylistic awareness and secure sense of ensemble where appropriate.	49–64
Fairly convincing and partially accurate performances of the material, expressing some stylistic awareness and some sense of ensemble where appropriate.	33–48
Uneven performances of the material, impaired by weaknesses in fluency, accuracy and/or stylistic awareness, with a variable sense of ensemble where appropriate.	17–32
Consistently poor performances of the material, impaired by frequent faults of fluency, accuracy and/or stylistic awareness, with little sense of ensemble where appropriate.	1–16
No creditable quality in performance.	0

5 *Viva Voce*

Candidates are credited for demonstrating their understanding in <u>at least two</u> of the following areas:

- Knowledge of chosen repertoire, instrument(s) and relevant performance practices

- Rationale of interpretation

- Rehearsal and preparation

Descriptors	Marks
Excellent understanding and very comprehensive discussion.	**17–20**
****Good understanding and mostly comprehensive discussion. *****To be awarded a mark in the top two bands, a candidate must respond to at least two of the above-mentioned areas.*	**13–16**
Fairly good understanding and somewhat comprehensive discussion.	**9–12**
Some understanding and modest discussion.	**5–8**
Limited understanding and little discussion.	**1–4**
No creditable content.	**0**

GUIDELINES ON INSTRUMENT AND REPERTOIRE SELECTION

For candidates offering Solo Instrument (including voice) as an option:

The repertoire must be drawn from what is commonly understood as the solo repertoire of the instrument concerned. Candidates may choose to offer an instrument of any tradition.

Candidates playing orchestral instruments or offering voice are allowed to play/sing unaccompanied music/songs if they choose to. However, they must not play without an accompaniment if the music is intended to be accompanied.

Percussionists must offer a combination of at least two of the following categories: (i) Mallet Percussion Instruments, (ii) Snare Drum, or (iii) Timpani. In view of the technical demands of performing on a Drum Set, the Drum Set alone can be offered as a solo instrument. Performers who choose to sing and accompany themselves would be assessed on both the vocal and instrumental parts simultaneously using the Solo Performance rubrics.

For candidates offering Ensemble as an option:

An ensemble is a performance by a group of instrumentalists (or singers) where each performs an individual part. There should be a minimum of three players in an ensemble, so that a full range of ensemble skills can be demonstrated.

The part played by the candidate who is being assessed must not be extensively doubled by any other player of the ensemble. The music should allow sufficient interaction between the players to ensure that ensemble skills can be fully assessed.

Pianists are permitted to offer piano duets as an ensemble option. However, performing a reduced score originally written for solo piano and orchestra parts (on another piano) is not allowed, unless there is a version specially adapted for two pianos or four hands, created by the original composers or other composers or arrangers.

For candidates performing on orchestral instruments (strings, woodwind or brass), repertoire for solo instrument with piano accompaniment or transcription of instrumental group/orchestra parts (e.g. a concerto), or by a small instrumental group (e.g. a concerto by a Baroque composer such as Vivaldi) cannot be offered as repertoire for ensemble.

For singers, candidates can choose to perform in a small group, with one singer per part. A full choir with several singers performing the same part is not permissible. Vocal duets with piano accompaniment need careful consideration, even though three performers are involved. Pieces must allow for a sufficient range of ensemble skills to be demonstrated.

For candidates offering Accompaniment as an option:

This option refers to a performance setting where a candidate performs on an instrument that supports/partners another solo instrumentalist in recital. It extends to candidates offering instruments that take on supportive roles in a two-instrument setting. These instruments include piano, guitar, drumset, *sitar* and *yang qin*, to name a few.

For candidates offering a Second Instrument (including voice) as an option:

In addition to the first instrument, candidate can choose to perform on a second instrument to demonstrate different instrumental skillset, style or expression. There is no restriction on the type of second instrument that candidates choose, although the guidelines for solo instrument stated above should be observed.

NOTES FOR GUIDANCE

Area of Study 1: Western Art Music (ca. 1740–1825) – Operas

1 GENRES

Opera originated in Italy in the early 17th century. Italian opera spread rapidly across most of Europe and became immensely popular, so that in the early 18th century, whether it was in Italy, Austria, Germany, England, Spain, Sweden, Hungary, Russia or parts of Eastern Europe, Italian opera was the dominant form. The only exception was France, where for complex social and political reasons a completely different type of opera had developed.

The principal genres of 18th century opera were the following:

(a) ITALY

Opera Seria
This is usually understood as 'serious opera', with a libretto invariably in Italian and with plots typically drawn from ancient Greek or Roman mythology or history; the heroes were usually gods, kings or victorious generals. This was the predominant type of Italian opera during the Baroque period, reaching its most characteristic, three-Act form from about 1720. It consisted of an orchestral overture (normally in three movements, fast – slow – fast) followed by three Acts. Each Act consisted of a series of Scenes. Each scene typically begins with a passage of Secco Recitative, accompanied by the continuo only, which advanced the action of the story. This is then followed by a Da Capo Aria accompanied by the orchestra, where one of the characters would reflect on the new dramatic situation resulting from the recitative. The final Act would often end with an ensemble or a chorus, celebrating the invariably happy ending. Opera of this kind was aimed at an audience of the cultured nobility and aristocracy. Among the most significant librettists were Apostolo Zeno (1668–1750) and Pietro Metastasio (1698–1782). By c.1740 Opera Seria was beginning to fall out of favour, although several examples from the Classical period exist, including works by Mozart.

Opera Buffa
This is usually translated as 'Comic Opera'. It emerged as a distinct type in the early 18th century, designed to appeal to ordinary people rather than to the aristocracy. The plots were drawn from everyday life, involving comic and stock characters; for instance, a clever servant and a figure of authority. The libretti were invariably in Italian. There were normally two Acts; arias were shorter and freer in form than in Opera Seria, but they were still linked by passages of Recitativo Secco. Unlike Opera Seria which featured recitatives, Opera Buffa often incorporated spoken dialogue between musical numbers to further the plot and enhance comedic elements, and ensemble singing by multiple characters to create lively and energetic musical numbers.

(b) FRANCE

Tragédie lyrique
This was the French equivalent of Opera Seria, but it differed from the Italian form in several significant respects. Dialogue is sung to recitative, but this is much more melodious than Italian Recitativo Secco and often blossoms into short, aria-like sections (known as *petits airs*). This genre was highly stylised, which combined elements of music, dance, drama and spectacle (e.g. special effects and elaborate staging) to create a grand theatrical experience. The libretto was invariably in French and featured poetic language. Each of the five Acts culminates in a *Divertissement*, involving a chorus and a group of ballet dancers. Plots were usually drawn from mythology, history or literature and the music was often noble, tragic and heroic in character.

Opéra Comique
Although the literal translation of this term means 'Comic Opera', the essential point about this genre was that it involved spoken dialogue rather than recitative. At times, the spoken dialogue is integrated with the musical numbers, or are cast as spoken asides, or the characters may directly address the audience. The libretto was invariably in French. Subjects were often comic but there are several examples with tragic subjects.

(c) AUSTRIA / GERMANY

Singspiel
This genre of opera emerged towards the end of the 18th century and the beginning of the 19th, although examples of German plays with songs and music date back much further. They were intended as a more

accessible type of musical drama than conventional opera, and often included popular folk music and dances. Their stories were typically light, popular and comic in character, often including magical elements. The German dialogue was always spoken and musical numbers became increasingly significant. Some of the most historically important operas at the turn of the 19th century were Singspiele, including works by Mozart, Beethoven and Weber.

2   GLUCK AND THE REFORM OF OPERA

(a) Background: perceived problems with Opera Seria

Opera Seria came to be seen as an almost irrational kind of entertainment, whose structure and conventions were unlike real-life drama. Among the conventions which were found objectionable were the following:

(i)   *The allocation of roles to singers in accordance with the status of the singers.*
Some singers, especially the most famous castrati such as Farinelli, Caffarelli or Guadagni, enjoyed a popularity similar to pop stars today. Characters were assigned to singers according to their status: the Primo Uomo (First Man) and Prima Donna (First Lady) would expect to have more arias than the Secondo Uomo or Seconda Donna, and certainly more than were allocated to the supporting cast, who might have only a single Aria each.

(ii) *The Da Capo Aria*
The obligatory return to the opening section of the music gave singers the opportunity to add ornamentation and decoration to the melodic line. Such decorations had become ever more complex, regardless of whether they were dramatically appropriate. The Da Capo section itself came to be seen as interrupting the forward progression of the drama.

(iii) *The Exit*
At the end of an Aria, the performer who had been singing would invariably leave the stage, to avoid the possibility of being upstaged by a rival. Librettists had to manipulate the story to accommodate this convention, regardless of whether it was dramatically appropriate.

(iv) *The castrato voice*
This most unnatural of all voice types had dominated Italian opera through much of its history. Almost every Primo Uomo in the early 18th century was a castrato, so that the heroes of Opera Seria were always sung by high-pitched (alto or soprano) male voices. From the mid-18th century onwards, these voices gradually fell out of favour.

(b) Attempts at Operatic Reform

One of the theorists who first influenced the reform of Italian opera was Count Ferdinand Algarotti (1712–1764), whose *Saggio sopra l'opera in musica* (Essay on the Opera, 1755) argued for a simplification of Opera Seria in which dramatic considerations should supersede the preferences of singers. Algarotti's ideas were developed and expanded in a series of so-called 'Reform Operas' with music by Christoph Willibald von Gluck (1714–1787) and libretti by Ranieri de' Calzabigi (1714–1795).

Gluck had composed several Opere Serie for performance in Milan and Venice, mainly to libretti by Metastasio, and in the late 1750s he had composed French Opéras comiques for performance in Vienna. None of these, however, matched the stature and influence of his collaborations with Calzabigi: first was a ballet, rather than an opera: *Don Juan* (1761), followed by the three 'Reform Operas': *Orfeo ed Euridice* (1762), *Alceste* (1767) and *Paride ed Elena* (1770).

It was in *Orfeo* that Gluck first applied the principles of reform to an operatic setting, although not quite consistently. The role of Orfeo, for example, was written for a castrato voice (originally that of Gaetano Guadagni, who had sung for Handel in London); the Overture, a short, relatively inconsequential call to attention, was entirely out of keeping with the mood and style of the tragedy that follows; and the story, drawn from Greek mythology, was adjusted so that it could have a happy ending quite unlike the original. In other respects, however, *Orfeo* came very close to the principles of reform: there were no secco recitatives, nor Da Capo arias of the Opera Seria type, but the music was virtually continuous in style and texture. Much of the music creates an atmosphere of heroic tragedy, with a large and significant role for the chorus, as might be expected in a Greek drama.

Gluck's next collaboration with Calzabigi came five years later, with *Alceste*. When the score was published in Vienna in 1769, it was provided with a Preface written and signed by Gluck (but some critics argue that the ideas for reform were co-conceptualised and written with Calzabigi). Here, for the first time, the principles of the reform were set out in full, as a means of eliminating the abuses that had crept into Opera Seria:

(i)   The place of music was defined as being to serve the text (i.e. the drama).
  a.   The text thus assumed a greater significance than previously. The music ought to illustrate and exemplify the text in much the same way that colour is used in painting.
  b.   Orchestral ritornelli and da capo sections in arias ought not to be present unless they were demanded by the drama. (There was no absolute embargo on Da Capo arias.)
  c.   The Overture ought to be seen as an integral part of the drama and should set out the dramatic content of the opera in purely musical terms.
  d.   The orchestration ought to reflect the state of the action and of the emotions of the characters.
  e.   There ought to be no strict division between recitative and aria styles. As a result, secco recitative effectively disappeared, replaced by accompanied recitative of a more melodious kind, giving a greater sense of the continuity of the dramatic action.
  f.   Singers ought not to add their own improvised ornamentation to the composer's melodies; vocal virtuosity ought to have no place unless required by the drama.

(ii)   Advocating for naturalness and simplicity: Everything in an opera ought to be done in the spirit of being true to life. The music ought to be as simple as possible for the circumstances of the action at any given moment, always aiming for 'a beautiful simplicity'.

(c)   Gluck's French Operas

Neither *Alceste* nor *Paride ed Elena* were successful in promoting an immediate, radical change in attitudes to opera in the Italian style. During the 1760s, Gluck had become the music tutor to Marie Antoinette, the future Queen of France. In the revision of *Orfeo* (1774) and *Alceste* (1776), and especially in his masterpiece, *Iphigénie en Tauride* (1779), Gluck succeeded in creating a fusion of the old Tragédie Lyrique with elements drawn from his own Italian reform operas. Gluck's subsequent reputation rests mainly on the success of these operas. His last opera for Paris, *Echo et Narcisse* (1779), was a work in the pastoral tradition; it failed in spite of the quality of the music. Thereafter Gluck left Paris, having fallen seriously ill, and returned to Vienna.

(d) The Influence of Gluck

It can be hard to define the exact nature and extent of Gluck's influence on his immediate successors. In Vienna and subsequently in Paris his protégé was Antonio Salieri (1750–1825), who was later held to be a rival of Mozart. Mozart himself, at the age of 11, had been present at the premiere of Gluck's *Alceste*. Later, in *Don Giovanni*, Mozart made a clear reference to one passage of music from *Alceste*, while the descent of the Commendatore into Hell recalls the final scene of Gluck's *Don Juan*. The dramatic content of the Overture to *Don Giovanni* also provides a direct link to Gluck's theories. On the other hand, the true-to-life drama found in Mozart's operas reflects the more general ideals of the Enlightenment, and may well have come about independently of any direct influence from Gluck.

Similarly, the operas of Haydn are mostly typical Opere Serie, but in one of them – *L'Isola disabitata* (1779) – most of the recitatives are accompanied and thus almost completely through-composed. This even extends to the Overture, which leads seamlessly into the first scene. It is hard to imagine how this could have come about independently of Gluck's theories.

In France, given the immense success of Gluck's later operas, a more direct link may be found. Paris became one of the most significant operatic centres in late 18th and 19th-century Europe. Even in the highly charged political climate of the Revolution, theatres had continued to thrive and operas had been written and performed regularly. In deference to the republican spirit of the time, classical subjects were abandoned in favour of more spectacular stories involving acts of heroism, dramatic climaxes and last-minute rescues. The first significant composer to compose operas of this kind was Luigi Cherubini (1760–1842), an Italian who had settled in Paris in 1787. Among his most successful Parisian operas were *Lodoïska* (1791), *Médée* (1797) and *Les deux journées* (1800). The last of these (normally known in English by its subtitle of *The Water Carrier*) was a typical 'rescue opera' with a strongly egalitarian political message. It was performed throughout Europe and became especially popular in Germany, where it strongly influenced Beethoven when he composed *Fidelio*.

Foreign composers continued to dominate operatic developments in Paris for many years. A second Italian, Gaspare Spontini (1774–1851), arrived there in 1803 and soon came under the patronage of the Empress Joséphine. In *La Vestale* (1807) Spontini combined a lyrical, Italianate style with the seriousness of Gluck's

French operas. *La Vestale* is another 'rescue opera', but it also contains a magnificent stage spectacle in the triumphal march in the finale of Act I, which points forward to similar scenes in the Grand Operas of Meyerbeer. It also contains passages of recitative merging with arioso, and orchestration which perfectly fulfils Gluck's stated aim of reflecting dramatic situations. Spontini wrote two further *tragédies lyriques* for the Paris Opéra: *Fernand Cortez* (1809) and *Olimpie* (1819), neither of which equalled the stature, popularity or influence of *La Vestale*.

[Later in the 19th century (and therefore outside the scope of this Topic), Gluck's influence continued to be felt in operas by Meyerbeer, Berlioz and Wagner, whose own theory of opera is an elaboration and extension of the ideas contained in the Preface to *Alceste*.]

3 WOLFGANG AMADEUS MOZART (1756–1791)

Mozart's operas are as central to this topic as they are to the history of opera in the 18th century. His first three operas (*Apollo et Hyacinthus*, 1767, *La Finta semplice*, 1768, and *Bastien und Bastienne*, 1768) were childhood works in different genres. Then he was commissioned to compose an Opera Seria for the ducal theatre in Milan (*Mitridate, Re di Ponto*, 1770), closely followed by a work for Salzburg, *Ascanio in Alba* (1771). Two further commissions for Milan were *Il Sogno di Scipione* (1772) and *Lucio Silla* (1772). After those came *La Finta Giardiniera* (Munich, 1775), *Il Re pastore* (Salzburg, 1775), *Thamos, König in Egypten* (Vienna, 1776) and *Zaide* (1780, though not performed until 1866). In effect, these eleven works constituted a relatively extended apprenticeship, allowing Mozart to assimilate a variety of Italian and Germanic genres of opera and make them his own.

Mozart's next opera, *Idomeneo* (1781), was commissioned by Prince Karl Theodor, who had recently succeeded to the position of Elector of Bavaria. When he moved his court to Munich, he brought with him the famous orchestra and opera company that Mozart had so admired in Mannheim. *Idomeneo* attempts to combine aspects of Opera Seria with elements derived from French opera as conceived by Gluck. Its librettist, Giambattista Varesco, was familiar with Gluck's *Alceste* and this may account for the similarities that have been noted between certain scenes in *Idomeneo* and their equivalents in *Alceste*, and the two *Iphigénie* operas. But there is nothing in Gluck's music that compares with the rich and varied orchestration used by Mozart in *Idomeneo*, nor with the human characterisation that Mozart achieved in some of its best passages.

It took Mozart another five years to find a collaborator who could provide him with libretti that fulfilled what he felt to be his full potential. During those years he composed a substantial German Singspiel, *Die Entführung aus dem Serail* (Vienna, 1782), but his real desire was to compose an Opera Buffa in the Italian style. He made two abortive attempts (*L'Oca del Cairo*, 1783, and *Lo Sposo Deluso*, 1784), but neither of them was finished. By May 1783 he complained that he had read at least 100 libretti without finding anything he considered suitable. "The poet here [i.e. in Vienna] is now a certain Abbate Da Ponte," he wrote to his father. "He has promised to write a new libretto for me. If he is in league with Salieri I shall never get anything out of him, but I would love to show what I could do in an Italian opera!" Eventually, Da Ponte did provide Mozart with not just one but three libretti for Italian comic operas which arguably form the pinnacle of Mozart's operatic achievements.

The three Da Ponte operas followed each other in relatively quick succession. *Le Nozze di Figaro* (The Marriage of Figaro) was first performed on 1 May 1786, *Don Giovanni* just 18 months later, on 29 November 1787, and *Così fan Tutte* on 26 January 1790. These operas are very different from each other in many ways. *Figaro* was highly controversial, being based on a play by Beaumarchais that had been banned in Vienna because it dealt with two servants (Figaro and Susanna) teaching their master (Count Almaviva) a lesson – a subject that was politically sensitive not long before the outbreak of the French Revolution. *Don Giovanni* was a cautionary tale about a womanising nobleman, whose melodramatic fate is sealed in a scene of supernatural, gothic horror that looks back to Gluck's *Don Juan* for some of its musical features. *Così fan Tutte* was a comedy of manners, in which two young men test the fidelity of their fiancées. In all three operas, it is the subtlety and perceptiveness of Mozart's music that reveals the deeply human nature of all the characters, whatever their status and whatever their motivations may be. There are more ensembles in these works than was normal for operas of the time, including large-scale finales to several Acts, in which themes are combined without ever compromising the individuality of the characters involved. Some of these ensembles (notably the Trio from Act I of *Così fan Tutte*) are among Mozart's most beautiful creations. Freed from the restrictions of earlier operatic convention, Mozart could follow all his instinct for creating genuine, true-to-life human drama in ways that had not been open to Gluck, yet these three works represent perhaps the ultimate fulfilment of Gluck's (or, more accurately, Calzabigi's) earlier theories about what opera was capable of becoming.

Shortly after completing *Così fan Tutte*, Mozart began work on two more operas, both very different from the Da Ponte operas and from each other. First was a large-scale Singspiel in which magical, supernatural and comedy elements were held together by an allegorical story of love and purification. This was *Die Zauberflöte* (*The Magic Flute*) (1791), with a libretto by Mozart's friend and fellow Freemason, Emanuel Schikaneder (1751–1812). Before he had completed work on this, however, Mozart was commissioned to compose an opera as part of the celebrations in Prague for the coronation of the new Emperor Leopold II as King of Bohemia. This was *La Clemenza di Tito* (1791), an Opera Seria with a libretto based on one originally written by Metastasio in 1734 and set to music by no fewer than 40 composers (including Gluck) over a period of 50 years.

La Clemenza di Tito was extremely popular for some 30 years after its first performance, but eventually dropped out of the regular repertoire until it was revived in the 1950s. It was criticised for the perceived stiffness of the characters (doubtless a reflection on the already old-fashioned nature of the Opera Seria genre) and for the haste with which it had been composed (just three months in the late summer and autumn of 1791). By that time, Mozart was already unwell, suffering from the liver disease to which he fell victim that December. In addition, he was still working to complete *The Magic Flute*, which reached the stage in Vienna on 30 September 1791, just over three weeks after the première of *La Clemenza di Tito*. *The Magic Flute* was the most successful of all Mozart's operas by a long way, judged by the number of performances it received (197 in two years, by some calculations, certainly 100 by November 1792). Mozart himself conducted the first performance, with Schikaneder playing the part of Papageno. *The Magic Flute* pointed forward to some significant new beginnings in operatic history. As a Singspiel, it links to Beethoven's *Fidelio* and Weber's *Der Freischütz* as a forerunner of early romantic German opera, and its supernatural elements are not far removed from the gothic horror scene of the Wolf's Glen in *Der Freischütz*. And just as in the Da Ponte operas, it is Mozart's music above all that makes *The Magic Flute* so compelling, the final masterpiece that seals Mozart's reputation as the greatest opera composer of the 18th century, at the end of a career tragically cut short by his premature death.

4   ITALIAN OPERA of the LATE 18TH and EARLY 19TH CENTURIES

The traditions of 18th-century Italian opera were continued in the works of Gioachino Rossini (1792–1868), Gaetano Donizetti (1797–1848) and Vincenzo Bellini (1801–1835), with an emphasis on *bel canto* singing and a clear distinction between recitatives and arias. Donizetti and Bellini mostly composed their operas after the period of this topic. Only the operas by Rossini named below fall within the scope of this topic.

Rossini composed some 38 operas, mainly *opera buffa* (comic opera), between 1810 and 1829, in a fresh, witty style. Among the most famous of them are *L'Italiana in Algeri* (Venice, 1813), *Il barbiere di Siviglia* (Rome, 1816), *La Cenerentola* (Rome, 1817), *La gazza ladra* (Milan, 1817) and *Semiramide* (Venice, 1823).

5   LUDWIG van BEETHOVEN

Beethoven's only opera was *Fidelio* (1805, revised in 1806 and 1814). It was based on a true story about a woman who disguised herself as a man to rescue her husband, who was being held as a political prisoner. The music went through several stages of composition. The libretto by Emanuel Schikaneder was abandoned in 1803, when Beethoven turned instead to a libretto by Jean-Nicolas Bouilly (1763–1842). The first version of Beethoven's opera, *Leonore*, was not a success in 1805. For its revival the following year, Beethoven shortened the work, but this version received only two performances. Finally, in 1814, it was revived again in a revised form, and this time it proved highly successful. Its themes of love, courage, faithfulness and devotion are treated in an entirely human way, and the central message of liberty vanquishing oppression belongs firmly to the new world order that followed the French Revolution. Symphonic techniques of motivic and thematic development are employed to explore the characters' depth of emotions, rather than simply to progress the plot. *Fidelio* is a work that clearly points forward to the Romanticism of Weber and his successors, although its subject matter is more serious and more idealistic than anything before Wagner.

6   EARLY ROMANTIC OPERA in GERMANY

It was Carl Maria von Weber (1786–1826) who firmly established the romantic thrust of German opera, especially in *Der Freischütz*, which was composed relatively slowly between 1817 and 1820 and first performed in Berlin in 1821. During that time, Weber had been working as director of the opera house in Dresden, where he had set about establishing a permanent German opera company (before this, permanent opera houses had been almost exclusively devoted to Italian opera).

Der Freischütz was a triumphant success and it set a pattern for German opera that was to be followed for many years. It is a *Singspiel* with a quasi-historical plot and a naturalistic setting in the Bohemian forest; there are important supernatural elements in the story, with ghostly apparitions and invocations of the devil; the characters are embodiments of good and evil forces, but in the end it is good that triumphs; and the harmony, thematic organisation and orchestration are essential to underlining the significance of the action. Weber used particular harmonies (notably the diminished 7th chord), keys and themes as recurrent ideas that foreshadow the Wagnerian technique of the *Leitmotif*. The dramatic centre of the work is the scene in the Wolf's Glen (the finale of Act II): this is a *Melodrama* – a scene in which the words are spoken, rather than sung, over an orchestral accompaniment. The Wolf's Glen scene, with its unprecedented dramatic force, was one of the most significant factors in the success (or even the notoriety) of *Der Freischütz*.

Area of Study 2: Asian Music

The study of Asian Music topics should focus on the history, musical concepts and styles of the different cultural groups. The starting point should be the contemporary musical situation, although recorded extracts may represent both past and present performing practices.

Candidates should study the musical features, processes, practices and issues related to the socio-cultural contexts of the prescribed topics. They should understand that the music is an inseparable part of the culture to which it belongs. In addition, the following points may be especially relevant to the Asian topics:

- What are the fundamental musical concepts of the particular tradition?

- How is the music conceptualised?

- What aesthetic ideas are characteristic of the particular tradition?

- How are these ideas expressed through the way the music is composed and performed?

- What is the nature of any interaction between performer(s) and listener(s)?

- What musical changes have occurred as a result of modernisation and globalisation?

The published literature contains subtle differences in perspectives, definitions and transliterations of terminology, especially in texts by authors within and outside the various traditions. For the purposes of the examination, candidates should normally use the transliterations that are given in the syllabus, in order to avoid any possible misunderstanding.

The following texts give a broad overview of the prescribed traditions:

- *The Garland Encyclopaedia of World Music* (1998–2002). Garland Publishing, New York.

- May, Elizabeth ed. (1980), *Musics of Many Cultures: An Introduction*. UCLA Press, California.

- Myers, Helen ed. (1993), *Ethnomusicology: Historical and Regional Studies.* Macmillan.

- Nettl, Bruno et al eds (1997), *Excursions in World Music*, Second Edition. Prentice Hall, Chicago.

- Wade, Bonnie C (2004), *Thinking Musically: Experiencing Music, Expressing Culture*. Oxford University Press.

Topic 1: Chinese Solo Instrumental Music

1 Musical features

Candidates should focus on contemporary practice in the instrumental traditions, avoiding complex ancient theories and discussions of scale systems that relate to court traditions. Although the Chinese scale system may be considered to be heptatonic with the octave divided into seven degrees, the basic scale of most melodies is generally anhemitonic pentatonic. The fourth and seventh degrees are often less intrinsic to the melodies and may occur in embellishments or in temporary modal shifts. Candidates are not required to name the specific *Chaozhou zheng* modes in the exam, but must be able to identify the tones and inflections in the identification of modes. Candidates are also not expected to describe particular processes *o*f modulation but should be able to discuss modes, such as those of the *Chaozhou zheng*. Candidates are not expected to use classical names to denote the degrees of the scales; it will suffice for them to state the sol-fa syllables or to use cipher notation in describing pitch.

The key concept in the organisation of time is the use of *ban*, which refers both to the tempo (e.g. *sanban* [loose beat], *kuaiban* [fast beat] or *manban* [slow beat]) and to the metre (e.g. *yiban yiyan, yiban sanyan*). The terms *kuaiban, manban* imply not only tempi but are also related to metre; *kuaiban* usually correlates to 2/4 metre (*yiban yiyan*) and manban 4/4 (*yiban sanyan*), etc. The terms *touban, erban, sanban* (not to be confused with the *sanban* of free tempo/rhythm) are terms that are also used in relation to metrical characteristics in *Chaozhou*

music. Candidates are expected to identify the changes in tempo and metre, especially when describing structure.

Candidates should be able to provide a brief description of the common instrumental techniques in *zheng*, *pipa*, *dizi* and *sheng.* These include portamento, glissando, vibrato, tremolo and harmonics. However, they are not required to give details of the finer variations of these techniques (e.g. different types of portamento). Candidates need to be able to discuss and describe the use of these instrumental techniques with respect to the tradition and the context of the piece.

Some of the instruments such as *dizi*, *zheng* and *pipa* do have different playing styles and candidates should know the general characteristics and performance conventions of the northern/southern styles. The *sheng*, however, was never a solo instrument traditionally, so there are no distinct schools as such. While there are many types of *sheng,* emphasis should be given to the study of the traditional *sheng* as well as the 'reformed/improved' *sheng* of the soprano range (*gaoyinsheng*) that are more commonly used in most of the repertoire.

2 Musical processes and practices

Qupai are pre-existent melodies, generally consisting of some 20–70 measures of duple time in their skeletal version (these are widely used in traditional Chinese music, whether instrumental or vocal). *Qupai* is the basic unit of variation.

One common form of realising *qupai* is by metrical variation. This may take the form of a series of variations, beginning with the slowest and most ornate, progressing into variations that reduce the density of decoration, and culminating with the fastest version. The density of melodic decoration applied to the skeletal notes may vary considerably in each realisation. Candidates are expected to describe these variation techniques. 'Improvisation' in Chinese music should be understood within the processes or techniques of variation (*jiahua* decoration of the basic melody; metrical variation, etc.).

The rise of Chinese professional composition from the 1920s had a significant impact on solo *sheng* music. The practice of directly adopting traditional or folk melodies underwent change with many composers exploring ways to recreate them using Western classical and contemporary compositional techniques (e.g. in terms of harmony, tonality, counterpoint and musical form).

Candidates should be able to describe musical structures (e.g. *baban*, *taoqu*) of both the notated and performed versions of solo *zheng*, *pipa*, *dizi* and *sheng* pieces*.* They should be able to use appropriate terminology to describe the musical features and techniques that delineate these structures.

Candidates are expected to read cipher and staff notation and understand the symbols used in *zheng*, *pipa*, *dizi* and *sheng* scores. They will also need to follow a transcription of a *qupai* in cipher notation. They are not expected to write down melodies by dictation from an aural extract.

3 Issues related to socio-cultural contexts

Candidates should be aware of the broader social background of the evolving musical practices and performance traditions of instrumental music in contemporary China. They should be aware that solo repertoire may also be closely related to regional ensembles, and that some of these solo instrumental pieces may also be accompanied by an instrumental ensemble in modern performances. Repertoire of the *dizi* could also be borrowed from elsewhere, for example from the *qin* repertoire. They should be aware of the impact of socio-political changes in Chinese society on solo instrumental repertoire (especially since 1920), as well as the influence of conservatory teaching on the development of instrumental techniques. They should be aware of distinctions in regional traditions (e.g. northern and southern schools of playing) and that modern performances may present features from different performance traditions.

Suggested Reading:

- Dujunco, Mercedes (2003), 'The Birth of a New Mode? Modal Entities in the Chaozhou Xianshi String Ensemble Music Tradition of Guangdong, South China'. *Ethnomusicology Online* (EOL) 8. https://www.umbc.edu/eol/8/dujunco/index.html

- Huang Jinpei and Alan R Thrasher (1982), 'Concerning the Variants of "Lao Liuban" '. *Asian Music*, vol. 13, No. 2: 19–30.

- Jones, Stephen (1995), *Folk Music of China: Living Instrumental Traditions*. Oxford University Press.

- Myers, John (1992), *The Way of the Pipa: Structure and Imagery in Chinese Lute Music*. Kent State University Press.

- Thrasher, Alan (1989), 'Structural Continuity in Chinese Sizhu: The "Baban" Model'. *Asian Music,* Vol. 20, No. 2: 67–106.

- Thrasher, Alan (ed.) (2016), *Qupai in Chinese Music*: *Melodic Models in Form and Practice.* Routledge Studies in Ethnomusicology. New York & London: Routledge.

- Thrasher, Alan (1995), 'The Melodic Model as a Structural Device: Chinese Zheng and Japanese Koto Repertoires Compared'. *Asian Music*, Vol. 26, No. 2: 97–118.

- Thrasher, Alan R, 'Sheng', article in *Grove Music Online, Oxford Music Online.*

- Thrasher, Alan R and Gloria N Wong (2011), *Yueqi: Chinese Musical Instruments in Performance.* Vancouver, BC.: British Columbia Chinese Music Association.

- Thrasher, Alan R (2001), *Chinese Musical Instruments (Images of Asia)*. Oxford University Press.

- Wang, Chenwei, Chow, Junyi and Wong, Samuel (2019), *The Teng Guide to the Chinese Orchestra*. World Scientific Press.

- Wong, Samuel (2007), *Qi: An Instrumental Guide to the Chinese Orchestra*. Teng.

Topic 2: Music of Traditional Malay Dances

Traditional Malay dance music includes music accompanying court and folk dances. For the scope of this study, the topic will only focus on the music of the four traditional (urban-based) Malay Dances namely *asli*, *inang*, *joget* and *zapin*. The music accompanying these dances is mainly syncretic having assimilated influences from other cultures.

1 Musical features

Candidates should be familiar with the musical features (particularly the rhythmic patterns and the improvisatory nature of the melody) of pieces accompanying the *asli*, *inang*, *joget* and *zapin* dances. They would be expected to identify the style and be able to describe the music accompanying the dances. Candidates should be familiar with the basic rhythmic patterns (including making reference to the basic drum beats) underlying the melodic textures. They should also be aware that it is a common practice for the drummers to improvise upon the basic rhythmic pattern during a performance. Candidates should be able to transcribe the basic rhythmic patterns of the dance styles.

The best way to distinguish these dances would be by their tempi, rhythmic patterns and the style of the music. *Asli* is characterised by its slow quadruple metre and highly improvised melodies while *inang* is a fast dance in quadruple metre. *Joget* is characterised by its fast pace, light-heartedness and characteristic duple- and triple-beat divisions, generating a two-against-three rhythmic feel. Most characteristic of the *zapin* would be its strong rhythmic beats and the use of *gambus* (plucked lute).

Due to the cultural influences from other countries, some of the melodies may highlight prominent intervals (e.g. augmented 2nd), chromatic tones and modal references. *Zapin*, with its Arabic influence, is often heard with a modal inflection, and one can sometimes find Chinese music influences from the pentatonic mode heard in *joget* music. Candidates should be able to discern these tonal features and comment on their qualities and effect on the music. They would be expected to describe the characteristics of improvisation such as identifying musical motifs, repeated phrases and embellishments (ornaments). For the *asli*, candidates would be expected to identify melodic patterns or cadences in the music. Chords heard in these dances often provide rhythmic and/or textural interest more than functional harmonic direction.

Similar instruments are used in the ensembles accompanying these dances. Common melodic instruments include violin, accordion and *gambus,* to name a few. The melodic instruments often take turns to play the melody and when they play together, each instrument playing a decorated version of the melody in heterophony. The rhythmic patterns are usually played by the *rebana*, *gendang* and, sometimes, gong. Candidates should be familiar with the different timbres (higher-pitched *tak* and a lower-pitched *dung*) produced on the *rebana*. The rhythmic pattern is often repeated and it is a common practice to improvise upon the rhythmic patterns. Sometimes, the gong is used to add rhythmic structure to the music, emphasising the metrical unit. Candidates should be able to provide a brief description of the instruments and their instrumental techniques, and comment on their functions in the ensembles.

2 Musical processes and practices

While a number of instruments are listed as common instruments, there is no fixed instrumentation for the ensembles. For example, in some *zapin* music, one may find the accordion replacing the *gambus* and the *marwas* and *dok* replaced by *rebana*. However, the free-improvisatory introduction (*taksim*) of the *zapin* pieces remains even when the *gambus* is replaced by the accordion. Similarly, the loud, interlocking drumming pattern (*kopak*) traditionally played by the *marwas* and *dok* can be heard between sections and also at the end of the music in the coda (*tahtim* or *wainab*) even when played by the *rebana*. The ensembles may have additional instruments added, such as the flute, tambourine and mandolin.

The style of the music is often dictated by the rhythmic patterns, which are closely related to the dance steps. For example, the *taksim* of the *zapin* accompanies the dancers in a salutation dance phrase. It is also possible to find the same melody being accompanied by different dance rhythms. Some recordings may have two dance styles within the same song and candidates should be able to discern the change of styles in such a piece of music.

3 Issues related to socio-cultural contexts

Candidates should have a general understanding of the influences on Malay dance and music. A broad understanding of the socio-historical influences on Malay culture would provide candidates with the context for learning about the development of Malay dance. For example, the music of *joget* reflects the Portuguese influences in its rhythm and instrumentation. The performance practice of the dances has also changed over the years. The earlier practice of having only male dancers in the *zapin* has been changed to include female dancers; the *inang* has also evolved from a court dance by ladies to a folk dance performed at social functions which is enjoyed by all.

The dance styles and music may vary slightly when performed in different geographical areas. For example, while *zapin* is popular in the state of Johor, its name and dance moves may differ according to the districts.

While *asli* is studied as a dance style, candidates should be aware that the term *'asli'* can have different references, including a particular song genre, a style of singing, or simply, traditional Malay music. *Joget*, in earlier years, was known by the name of *ronggeng* (a social dance, popular in Singapore and Malaysia around the mid-20th century) and the repertoire assimilated music influences from other countries, including Portugal, China and those in the Middle East.

The dances can be performed at various occasions, including for entertainment, social functions and community festivities. Some are performed at concert settings and cultural festivals around the world. Among these dances, *zapin* is the only one which was previously associated with religious celebrations. Candidates should also be aware that singing was very much part of Malay Dance Music, such as accompaniment in earlier *zapin* music.

Suggested Reading:

- Chopyak, J (1986), Music in Modern Malaysia: A Survey of the Music Affecting the Development of Malaysian Popular Music. *Asian Music*, 18(1), 111–138.

- Hilarian, L (2004), *The gambus (lutes) of the Malay world: its origins and significance in zapin Music.* Paper presented at the UNESCO Regional Expert Symposium on Arts Education in Asia, Hong Kong. Retrieved from http://portal.unesco.org/culture/en/files/40513/12668617653Gambus.pdf/Gambus.pdf

- Matusky, Patricia and Tan, Sooi Beng (2004), *The Music of Malaysia: The Classical, Folk and Syncretic Traditions (SOAS Musicology Series).* Ashgate, England.

- Miller, T and Williams, S (ed.) (1998), *Garland Encyclopedia of World Music* (Vol 4, pp 432–439), Garland, USA.

- Mohd, A M N (1993), *Zapin: Folk Dance of the Malay World,* Oxford University Press*,* Singapore, New York.

Topic 3: Indian String Music

1 Musical features

In general, the concept of *raga* is similar in both Carnatic and Hindustani music, although the classifications and terminologies differ. Candidates are not expected to identify the *raga* by name.

However, they are expected to identify the *svara*, where it is distinct, using the sol-fa syllables that represent Sanskrit words: Sa, Ri (or Re), Ga, Ma, Pa, Dha and Ni. Each *raga* is distinguished not only by the *svaras* in the ascending and descending format. Other qualities such as the moods associated with the *raga*, and the strong inherent tonal centres contribute to what defines the *raga*.

Candidates should also understand and identify the difference in the principles of organisation of rhythmic cycles between a Carnatic and Hindustani *tala*. In Hindustani *tala*, candidates should be aware of the significance of the *sam* (first beat of the *tala* cycle). Each Hindustani *tala* has a *theka* characterised by *tali* and *khali* beats, whereas Carnatic rhythmic thinking distinguishes each *tala* cycle by its different rhythmic groupings rather than by the presence of *tali* and *khali*. Candidates are expected to aurally identify and describe the Carnatic *adi* and *khanda chapu tala*, as well as the Hindustani *tintal* and *rupak tal*.

Candidates should be able to distinguish the Hindustani and Carnatic *laya* (tempo/rhythm). The speed of a Hindustani *tala* can be gradually increased in the course of the performance, whereas the *laya* in Carnatic music is held constant throughout a composition. The practice of increasing the rhythmic density in the course of a piece to create a sense of speed is common to both traditions.

Candidates will be expected to identify the melodic instruments (*sitar* and *sarod* in the Hindustani tradition; *veena* and violin in the Carnatic tradition) as well as the accompanying instruments, and they will be expected to refer to these instruments in describing the musical features of an extract.

2 Musical processes and practices

Vocal music has traditionally been given a primary position in India. The instrumental *kriti* is adapted from the vocal *kriti.* Candidates should be familiar with the structure of the Carnatic *kriti* (*pallavi*, *anupallavi* and *charanam*), which is preceded by the introductory *alapana*. Candidates should also be familiar with the compositional sequence of the *ragam-tanam-pallavi*. Candidates will be expected to identify repetitions of the melodies by the use of *sangati* and the three major types of *gamaka* (ornaments), namely the *kampita* (shake), *jaru* (slide) and *janta* (stress). They are expected to be familiar with the broad structure of a typical *tani avartanam* (drum solo). Candidates are not required to know the details of the various segments of the *tani avartanam*.

With regard to music from the Hindustani tradition, candidates should be familiar with the *alap-jor-jhala-gat* sequence of an instrumental performance. The instrumental *alap* is unmetred and slow in its exploration of the *raga*. The speed picks up in the *jor* with noticeable pulsation. As the unmetred performance progresses to the *jhala*, the drone pitch is constantly referred to with the rapid, constant pulsation maintained. The melody of the

gat to follow is often foreshadowed in this *jhala*, which comes to a climactic close to conclude this unmetred portion. The *gat* follows, often after a short break. The speed increases throughout the *gat* improvisation, arriving at a virtuosic *jhala* section for the conclusion. This *jhala* is metred but the same driving rhythm heard in unmetred *jhala* is obtained by the constant articulation of the pitch Sa.

There are two basic types of instrumental *gats*: *Masit Khani* (*vilambit* (slow) or *madhya* (medium) speed) and *Reza Khani* (*madhya* (medium) or *drut* (fast) speed). In performances they are often linked as a slow-fast pair. After the initial playing of the *gat* melody that begins the portion, the artists proceed to improvisation. The *gat* returns in part or in full at cadences.

Candidates should also be able to identify and describe other musical features in a given extract. These include *mukhra* (refrain or point of return to the fixed composition), *tihai* (improvised motive repeated three times, often returning to the downbeat of the rhythmic cycle), *vistar* (a way of developing the *raga* with longer notes and phrases), *meend* (a slow, continuous slide from one tone to another), *gamak* (a shake on a single tone), *tan* (improvisatory melodic phrase usually in fast tempo), *andolan* (heavily oscillating tone), *murki* (a fast and delicate ornament similar to a mordent, involving two or more tones), and *kan-swar* (a single grace note or inflection before or after an articulated tone). It would be useful for candidates to know some of these terms stated above. However, it is more important for them to be able to aurally recognise salient features and characteristics in the music and be able to describe them meaningfully.

Classical musicians in both North and South India employ contrast of tessitura to delineate the musical phrases of a composition. Candidates should be aware of the extent of fixed composition and improvisation in describing structural features and musical development and be able to distinguish the music of the Carnatic and Hindustani traditions.

3 Issues related to socio-cultural contexts

The *kriti* is now mainly played in Carnatic concerts rather than in courts and temples (which was the practice a century ago). The influence of the recording industry and the evolving preferences of audiences have contributed to increasingly shorter concerts in modern performances, and this has also given greater emphasis to new compositions and improvisation. The change in socio-cultural contexts also resulted in the increasing use of amplification and the rise of women musicians in modern public performances.

Concert programmes became more formalised in the twentieth century and typical concert programmes were modified to suit western expectations in modern international concert-hall venues. Experiments with the concert programme may include the integration of Indian and non-Indian sounds such as the performance of a duet between a *sitar* and a guitar. Although candidates are not expected to be tested on an extract of this nature, they should be aware and able to describe the artists' increasing sense of identity as individuals within a particular tradition, and of the practice of tracing the lineage of musicians. They should also know about influential contemporary instrumental styles.

Suggested Reading:

- Farrell, Gerry (1990), *Indian Music in Education*. Cambridge University Press.

- Pesch, Ludwig (1999), *The Illustrated Companion to South Indian Classical Music*. Oxford University Press.

- Pesch, Ludwig (2009), *The Oxford Illustrated Companion to South Indian Classical Music.* Oxford University Press, second edition.

- Ruckert, George E (2004), *Music in North India: Experiencing Music, Expressing Culture*. Oxford University Press. [Includes one compact disc]

- Sorrell, Neil and Ram Narayan, (1980), *Indian Music in Performance: a Practical Introduction.* Manchester University Press.

- T Viswanathan and Matthew Harp Allen (2004), *Music in South India: Experiencing Music, Expressing Culture.* Oxford University Press. [Includes one compact disc]

- *The Garland Encyclopedia of World Music* (1998–2002). Garland Publishing, New York.

- Wade, Bonnie C (2004), *Music in India: The Classical Traditions*. Manohar.

Other Useful Resources:

- Bor, Joep (1999), *The Raga Guide*. Nimbus: UK (4 CD w/ 184 p. book, NI 5536/9).

- P Sambamurthy (2002), *South Indian Music*. The Indian Music Publishing House.

Area of Study 3: Jazz Music in the Late 1950s–70s

1 Background[2]

The evolution of jazz from its beginnings until the late 1950s was extensive and rapid. From the 1910s, **New Orleans jazz** combined ideas from African-American and Creole folk music, blues, ragtime, popular song, marching band music, and vaudeville to create a new style that quickly grew in popularity and influence. A frontline of trumpet, clarinet, and trombone playing collectively improvised, interweaving lines sitting above a rhythm section combining flexible combinations of piano, banjo, upright bass, and drums. 12-bar blues structures predominated, with a preference for multi-thematic forms. Through the migration to Chicago of many musicians from the south, a less relaxed style with a greater emphasis on solo improvisation developed in the 1920s, paving the way for the emergence of **swing** in the 1930s.

The 'Swing Era' is usually defined as starting in 1935 and lasting through the 1940s. Bandleaders such as Benny Goodman and Duke Ellington merged popular song form and blues to create a broadly popular style. Bigger bands, featuring separate reed and brass sections, contrasted solo improvisations with fixed ensemble sections in numbers such as Ellington's *Ko-Ko* and Count Basie's *Jumpin' at the Woodside.* The predominant oom-pah accompaniment of earlier styles gave way to predominantly 4-beat, walking bass patterns and the use of riffs.

Bop or **bebop** can be seen as a reaction to swing, with smaller bands and an emphasis on virtuosity and harmonic complexity. From the mid-1940s, composers and bandleaders such as Charlie Parker, Dizzy Gillespie, and Thelonious Monk contrasted jagged, unpredictable melodies with sparse chords and a steady bass. The clarinet and guitar lost their significance to the saxophone in a style which can be seen as less melodious and more rarefied than swing.

Charlie Parker's 1945 track *Ko-Ko* is an excellent example to explore. *Ko-Ko* is a **contrafact,** in that it uses the chord changes – though not the melody – from an existing song, *Cherokee.* Typical of bop is the extremely fast tempo (around 300 bpm) and the virtuosic solos structured around standard 32-bar song form over a rapidly walking bass line. The streams of quavers in Parker's sax line are enlivened with accents on unexpected beats. Notice also the 32-bar drum solo from Max Roach: the drums are tuned higher than normal to create a tight, bright timbre.

The hard edges of bop were countered in the late 1940s with the softer sonorities of **cool jazz.** Developing in New York in the late 1940s and continuing in Los Angeles in the 1950s with **West Coast jazz,** there was a general tendency towards quieter dynamics and slower tempos. More tuneful than bop, a softer edge was provided by the use of brushes on drums, with a balance between composed and improvised sections.

Further reactions to bop can be heard in the **hard bop** of the mid 1950s, which embraced ballads and had a greater emphasis on melody, and the **Afro–Cuban jazz** (or **Latin jazz**) which infused swing influences with rhythms and instruments from Latin America and the Caribbean. Dizzy Gillespie's *Manteca* features prominent congas in interlocking, syncopated ostinati with bass, baritone saxophones, and trombones. Sonny Rollins fused hard bop with calypso, while **bossa nova** merged cool jazz with Brazilian samba.

2 From the late 1950s to the 1970s: an overview

One of the most important evolutions in the history of jazz is the development of **modal jazz** in the late 1950s. The emphasis changes from chord changes to modes: collections of notes which form the basis for improvisation based on motivic cells. In the mid-1960s another quintet under Davis's leadership took a tentative step toward free jazz by playing a derivative of hard bop that came to be known as 'time, no changes.' The style involves improvising to a fast, steady, undifferentiated bop beat (the time) that is largely independent of meter. This beat functions in support of highly chromatic lines (no changes, which is to say, no chord progression).

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[2] Jazz music from the 1910s–1950s will be not be tested but is included here to set the context.

In the late 1960s **jazz fusion,** sometimes known as **jazz rock**, began to appear. This had an emphasis on melody and dance rhythms and made use of electric and electronic instruments. A chord-based approach was mingled with modal-based passages, and improvised passages were balanced with pre-composed sections. Synthesisers, Latin percussion, electric guitar and bass were combined with an emphasis on studio techniques such as panning, EQ and compression to create a polished, commercial sound. In some cases, as in Miles Davis' 1969 album *In a Silent Way,* cutting and splicing of tape was used as a means to impose a musical structure that had not been part of the original live recording sessions.

3 Miles Davis 1926–1991

Miles Davis' 50-year career demonstrates the evolution of a personal style that often saw him at the forefront of the development of new movements in jazz. Along with judiciously-chosen band members, he was a pioneer of bop, cool jazz, modal jazz and jazz-rock fusion. His distinctive trumpet sound and the high quality of a large proportion of his recordings have become a benchmark of excellence and have influenced generations of musicians.

Davis' style features:

- Variations of pitch and timbre at the beginnings and endings of notes

- Frequent use of a harmon mute without a stem, close-mic'd for a delicate, intimate sound

- Dramatic use of silence to allow the accompaniment to shine through the melody

- Rhythmic freedom

- An inventive approach to paraphrasing other composers' melodies

- Economy and conciseness

- Uncluttered textures in his arrangements

In the 1940s and 50s, Davis played with a light, soft tone with little vibrato, and mostly in the trumpet's middle range. In the 1960s, Davis' preferred range became higher, and in the 70s his style became more explosive. He also experimented with applying effects usually used on the guitar, such as delay and wah-wah, to his trumpet sound.

In 1957, Miles Davis reunited with arranger Gil Evans, having previously worked with him in 1949–50 on the album *Birth of the Cool,* which is considered important in the development of cool jazz. This time, they worked with a large band which included many orchestral instruments, and created three commercially successful albums in the **Third Stream** jazz–classical fusion style:

- *Miles Ahead* 1958: popular and jazz melodies with interludes, featuring Davis on flugelhorn

- *Porgy and Bess* 1958: arrangements from Gershwin's opera

- *Sketches of Spain* 1959–60: classical and folk arrangements with a common Spanish theme

Perhaps his most pivotal album was 1959's **Kind of Blue,** in which he pioneered modal jazz. This made significant departures from the complexity and rarefied nature of bop, swapping chord changes for modes as the building blocks of its structure. Rather than constructing the music around a set sequence of chords, a mode would be chosen for each four-bar section of music, around which the musicians would improvise. After four bars, the music would move to a different mode. This had the effect of slowing the harmonic rhythm down and creating a sound that felt like an antidote to the 'difficult' qualities of bop. Davis's all-star band, which featured John Coltrane on tenor saxophone and Bill Evans on piano, created an inspirational set of improvisations in this new, mode-based style.

In the 1960s, Davis and his band continued their departure from the traditions of bop. Their music featured more variation of dynamics and accompaniment patterns than other bands of the time. By 1967 they had largely abandoned traditional structural devices such as the bridge and the turnaround to embrace a more free-flowing format. In albums such as *Nefertiti* of 1967, there was an emphasis on simple, expansive melodies laid over a rhythmically complex accompaniment. These ideas, too, became influential as other jazz musicians pursued the same ideals.

In 1968 Davis started working with Austrian keyboard player Joe Zawinul, who later founded the band Weather Report. Their first album together, *In a Silent Way* in 1969, marked the beginning of Davis' **jazz–rock fusion** era. This was followed by *Bitches Brew* in 1970. Jazz-rock fusion has an emphasis on amplified instruments: electric piano, bass, and guitar, and although the tracks were recorded 'live' in the studio with all the musicians playing synchronously, improvised extensive editing and the addition of studio effects took place in post-production. Melodies, with Davis playing in the highest register of the trumpet, were laid over rock-style bass riffs and treated with effects usually used on guitar, such as wah and delay.

4 John Coltrane 1926–1967

John Coltrane was one of several musicians who played with Miles Davis in the 1950s and went on to become an influential figure in their own right. A composer, bandleader, and performer, he is considered to be one of the most virtuosic saxophonists to have lived. Both his saxophone style and his compositional ideas influenced later musicians.

Coltrane's saxophone playing is characterised by:

* Wailing, 'crying' high notes

* An intense, dark, and sometimes rough timbre

* Speed and agility

* Rapid, dense improvisations

* The use of extended techniques such as multiphonics

Coltrane played with various bands during the 1940s and early 50s, before joining the Miles Davis Quintet in 1955, playing on the albums *Kind of Blue* and *Milestones.* During this period, he experimented with adding additional chords to established progressions, often stacked up as polychords, and sometimes changing on every melody note. His 'sheets of sound' style of improvisation attempted to incorporate every note of every chord into densely-packed, virtuosic melodies. The title track from ***Giant Steps,*** the first album to contain only Coltrane's compositions, has become a test piece for saxophonists. The album also features slow ballads, where Coltrane showcased a cantabile style at which he excelled, with long glissandos up to high notes played with a full, sustained tone. His experimental approach to harmony can also be heard in the track *Naima,* where shifting harmonies sit above a constant pedal note.

During the 1960s, Coltrane experimented with modal jazz, as heard on his 1960 album *My Favourite Things.* This was the first album upon which Coltrane played soprano saxophone. The title track is a cover version of the song from *The Sound of Music,* transformed into a series of improvisations over E major and E minor chords.

After he stopped touring with Miles Davis in 1961, Coltrane set up his 'classic quartet' with Elvin Jones (drums), Jimmy Garrison (bass), and McCoy Tyner (piano). Sometimes referred to as 'the most influential jazz combo ever', this group continued to explore ideas from modal jazz, together with influences from Indian music and Ornette Coleman's free jazz experiments. Tracks such as *The Promise* from 1963 demonstrate a broad, sweeping style with sustained piano chords and saxophone notes. Pedal notes form the bass line, rather than a riff or walking bass, and drum patterns last for several bars, with a loose feeling of metre.

5 Herbie Hancock b.1940

Pianist Herbie Hancock played in Miles Davis' 'Second Great Quintet' 1963–69, and drew inspiration from Bill Evans, who had played with Davis on *Kind of Blue.* Evans' chord voicings, and legato touch, with accents that disrupt the metre, can be heard in a style which mixes an impressionist, modal approach with polyrhythms. Hancock often uses chords for their timbre rather than their functionality within a mode and allowed harmonies to be dictated by melodies.

During the 1960s, Hancock also played with other bands, and composed film scores. *Maiden Voyage* from 1965 is a Davis-inspired modal piece, while the soundtrack to *Blow-Up* (1967) shows the beginnings of rock influences. Encouraged by Davis, he experimented with electric keyboards, such as the Fender Rhodes, eventually branching out to use a range of synthesizers and the clavinet.

Hancock set up his own sextet in 1968. By the three *Mwandishi* Band albums from the early 1970s (*Mwandishi, Crossings,* and *Sextant),* he had embraced a jazz-rock fusion style in which he played electric piano enhanced by a range of studio effects. His band also included a synth player, and made use of a range of exotic percussion instruments and electronic timbres, taking in funk influences alongside jazz improvisations.

Head Hunters (1973) is in a more distinct **jazz–funk** style and brought Hancock considerable commercial success. The riff-driven *Chameleon* and clavinet-laden *Sly* exemplify the slickly-produced studio sound of this era's music, which proved influential on soul and hip-hop as well as on jazz and funk. Mid-70s albums such as *Thrust, Man-Child* and *Secrets* further explored this very commercial style.

From 1978 Hancock took jazz–rock fusion further into pop and disco territory, starting with the album *Sunlight,* which was the first to feature Hancock's vocals run through a vocoder. Since the 1980s he has collaborated with a huge array of jazz, rock, pop, hip-hop, classical and African musicians on albums, film soundtracks, and one-off projects.