

## ◆ PROFILE DIMENSION: LISTENING AND APPRAISING (LIAP)

### GENERAL OBJECTIVE

*Students should listen to music of different genres and by reference to structural and expressive elements analyze and appraise them using appropriate language.*

### SPECIFIC OBJECTIVES

Students should listen to music *in order* to:

1. identify rhythmic, melodic, harmonic, structural, timbral and expressive *musical elements*;
2. describe ways in which *musical elements* are utilised singly, or in combination, to create *music of different genres and styles*;
3. describe ways in which expressive elements, as well as timbral effects, are used in performance;
4. appraise musical composition and performance practice in social and historical contexts;
5. analyse and interpret a score to enhance the ability to listen and appraise.

### CONTENT

1. *Recognizing and responding to:*
  - (a) metric patterns and rhythmic features in simple, compound and irregular metres;
  - (b) pitch movement, melodic patterns; major and minor tonality; pentatonic, whole-tone and chromatic patterns; atonality;
  - (c) consonance, dissonance; cadences; modulations;
  - (d) phrase length, repetition, contrast; variation, development; common formal and structural patterns;
  - (e) melodic, harmonic and timbral textures;
  - (f) solo instrumental or vocal timbres and registers; ensembles; other tone timbres (for example duets, sextets, bands, orchestras);
  - (g) dynamics, tempi, articulation and features of expression and interpretation;
  - (h) genres *and* styles.

**Note:** Make reference to pages 36 - 42

## LISTENING AND APPRAISING (cont'd)

2. *Describing ways in which* the features listed in (1) are utilised singly or in various combinations in popular, folk, classical, jazz and other musical genres.
3. *Investigating* stylistic characteristics within *socio-cultural* contexts by reference to musical elements, for example, rhythm, melody, harmony, timbre.
4. Using translative skills (score reading) to enhance listening and appraising.

## TEACHING GUIDELINES FOR LISTENING AND APPRAISING

Within the Listening and Appraising profile dimension teachers should:

1. expose students to a range of genres - folk, gospel, western art (classical), popular, jazz;
2. guide students in identifying and describing structural and expressive elements and also to discuss how these features differentiate genres and styles. This will require careful selection before hand, of music that will enable students to focus on the objectives of the Listening and Appraising (LIAP) exercise;
3. provide opportunities for students to develop an understanding of the social and historical contexts that influence the creation and performance of the different genres and styles of music. This could be effectively done through collaboration with other teachers, individual or small group research assignments or projects that are shared and discussed in class;
4. encourage students at all times to use appropriate musical vocabulary in discussing and appraising music. The musical vocabulary given in Appendix I of the syllabus indicates the general nature of the materials on which candidates will be tested.

## ◆ PROFILE DIMENSION: PERFORMING (PERF)

### GENERAL OBJECTIVE

*Students should develop the ability to perform vocal or instrumental music, displaying understanding of and sensitivity to musical structure and style.*

### SPECIFIC OBJECTIVES

*Students should be able to:*

- 1. display technical competence and structural awareness when performing;*
- 2. exhibit ensemble skills;*
- 3. perform from scores or other visual representations commensurate with their level of technical competence;*
- 4. perform selected pieces (vocal and instrumental) displaying ability to sustain a performance using musical elements expressively.*

### CONTENT

- 1. Performing a variety of pieces that display manipulative skills and convey musical expression.*
- 2. Exhibiting technical competence and accuracy in performing scales and arpeggios.*
- 3. Critiquing their own performance and that of others by reference to agreed standards and musical criteria.*
- 4. Demonstrating the ability to perform alone and with others, by responding to cues and symbols, making adjustments in relation to balance, and maintaining an independent part when required.*

### TEACHING GUIDELINES FOR PERFORMING

1. The programme of study in performing should introduce candidates to a variety of pieces in different styles and idioms. Selection of pieces for the examination should relate to the candidate's aptitude and technical competence.
2. Candidates should be given opportunities to acquire a repertoire of music beyond the limited number of exercises, pieces, scales and arpeggios specified for the examination. Repertoire provided for the candidates should enable them to achieve musical growth and thereby become more technically and musically competent.
3. Candidates should have at least one lesson per week on the chosen principal instrument offered for examination.
4. Assigned technical studies should address specific weaknesses displayed by candidates and should be considered as a means of enabling candidates to perform pieces with confidence and fluency.

5. Although sight-reading is not required as part of the examination, teachers should underscore its importance by including it as a regular component of both the individual lesson and the ensemble sessions.
6. Regular rehearsals should be scheduled for ensemble performance in which teachers ensure that candidates have independent parts, thus enabling them to maintain independence, while performing in a group. The teachers are encouraged to adapt and *arrange scored* pieces for this purpose.
7. Ensemble members who perform with the candidate need not be also sitting the examination.
8. *In ensemble pieces for TWO players only, each of the parts should be of comparable technical demand.*
9. Teachers should provide continuous assessment for all candidates and ensure that they are well prepared for the examination.
10. Teachers should provide opportunities for candidates to perform for their peers and for others within the school community. Involvement in school performances is aimed at developing confidence in performing for an audience and developing auditory skills in order to make critical judgements.
11. Assignments that allow candidates to critique school performances should be given, thereby sharpening candidates' listening skills and analytical ability by making reference to structural, expressive and other features of the music to which they are exposed.