

IMPORTANT NOTICE

Cambridge International Examinations (CIE) in the UK and USA

With effect from the June 2003 examination Cambridge International Examinations will only accept entries in the UK and USA from students registered on courses at CIE registered Centres.

UK and USA private candidates will not be eligible to enter CIE examinations unless they are repatriating from outside the UK/USA and are part way through a course leading to a CIE examination. In that case a letter of support from the Principal of the school which they had attended is required. Other UK and USA private candidates should not embark on courses leading to a CIE examination after June 2003.

This regulation applies only to entry by private candidates in the UK and USA. Entry by private candidates through Centres in other countries is not affected.

Further details are available from Customer Services at Cambridge International Examinations.

Music

Syllabus code: 0410

CONTENTS

	Page
INTRODUCTION	1
AIMS	1
ASSESSMENT OBJECTIVES	2
ASSESSMENT LISTENING; UNPREPARED (COMPONENT 1)	3
LISTENING; PREPARED (COMPONENT 2)	4
PERFORMING (COMPONENT 3)	5
COMPOSING (COMPONENT 4)	5
CURRICULUM CONTENT	6
ASSESSMENT CRITERIA FOR COURSEWORK	7
PERFORMING (COMPONENT 3)	7
COMPOSING (COMPONENT 4)	12
OVERALL DESCRIPTORS AND MARK BANDS FOR COMPOSITIONS	15
RECORDING (AND SUBMISSION OF RECORDINGS)	16
WORKING MARKSHEET (PERFORMING – COMPONENT 3)	17
WORKING MARKSHEET (COMPOSING – COMPONENT 4)	19
COURSEWORK ASSESSMENT SUMMARY FORM (PERFORMING – COMPONENT 3)	21
COURSEWORK ASSESSMENT SUMMARY FORM (COMPOSING – COMPONENT 4)	23

INTRODUCTION

International General Certificate of Secondary Education (IGCSE) syllabuses are designed as two-year courses for examination at age 16-plus.

All IGCSE syllabuses follow a general pattern. The main sections are:

- Aims
- Assessment Objectives
- Assessment
- Curriculum Content.

The IGCSE subjects have been categorised into groups.

Music falls into Group V, Creative, Technical and Vocational, of the International Certificate of Education (ICE) subjects.

The *IGCSE Syllabus Synopses for 2005* gives details of the ICE Group Award. This booklet also includes a brief outline of all IGCSE syllabuses, together with excluded combinations with other subjects.

This syllabus is available in the June session only.

AIMS

The aims of the curriculum are the same for all students. These are set out below and describe the education purposes of a course in Music for the IGCSE curriculum. They are not listed in order of priority.

The aims are to:

- 1 enable candidates to acquire and consolidate a range of basic musical skills, knowledge and understanding, through the activities of listening, performing and composing;
- 2 assist candidates to develop a perceptive, sensitive and critical response to the main historical periods and style of Western music;
- 3 help candidates to recognise and understand the music of various non-Western traditions, and thus to form an appreciation of cultural similarities and differences;
- 4 provide the basis for an informed and lasting love and appreciation of music;
- 5 provide a foundation for further study in music for those candidates who wish to pursue their studies at a higher level.

ASSESSMENT OBJECTIVES

The three assessment objectives in Music are:

- A** Listening
- B** Performing
- C** Composing

The examination will reward candidates for positive achievement in:

A Listening

- Aural awareness, perception and discrimination in relation to Western music of the baroque, classical, romantic and 20th-century periods;
- Identifying and commenting on a range of music from cultures in different countries;
- Knowledge and understanding of one Western Prescribed Work and one Prescribed Focus from a non-Western culture.

B Performing

- Technical competence on one or more instruments;
- Interpretative understanding of the music performed.

C Composing

- Discrimination and imagination in free composition;
- Notation, using staff notation and, if appropriate, other suitable systems.

Assessment Objectives	Components 1 and 2	Component 3	Component 4
A Listening	√		
B Performing		√	
C Composing			√

ASSESSMENT

Scheme of assessment

Candidates must offer four compulsory components:

Component 1	Unprepared Listening	(24%)
Component 2	Prepared Listening	(16%)
Component 3	Performing*	(30%)
Component 4	Composing*	(30%)

*These are school-based assessments, which are only available to teachers who have received CIE's written approval. This will only be given to teachers who satisfy CIE's requirements: to meet these requirements, CIE offers schools in-service training in assessment at courses held at intervals in Cambridge and elsewhere and also via Distance Training Packs. Teachers who have been accredited based on the Distance Training Pack for the previous IGCSE syllabus need not re-apply.

Listening (1 h 40 + 20 minutes break)

This will be based on a recording supplied by CIE. It is assumed that Centres will have playing equipment of a reasonable standard, capable of reproducing the bass clearly.

The test will be in two parts: Component 1 Unprepared Listening (maximum 60 minutes) and Component 2 Prepared Listening (maximum 40 minutes). Candidates will have a break of up to 20 minutes in between the parts.

Component 1 Unprepared Listening [60 marks]

The extracts or pieces played will be from a wide range of styles and traditions. The questions will test the candidates' understanding and perception of the music. Candidates will be expected to follow any complete/skeleton scores or diagrams provided. All questions will be compulsory and will require either short answers or be in a multiple-choice format. All extracts will be played four times.

Section A

Extracts from two works which may be instrumental and/or vocal selected from the *Baroque*, *Classical* and *Romantic* periods and *Twentieth Century Styles*. In addition to answering questions relating to rudiments, instruments, structure, effects (including chord changes and cadences), style or mood, candidates may also be required to identify the period and suggest a possible composer.

Section B

Extracts from three pieces of contrasting music selected from Latin American, African, Chinese, Indian, and Far Eastern traditions. In addition to answering questions relating to instruments and instrumental effects (e.g. pitch bending, drone etc), structure, texture, effects, style or mood, candidates may also be required to identify the possible continent/country of origin.

Section C

A single extract with skeleton score. Questions will test knowledge drawn from the following:
 rudiments; recognition of chords, keys and cadences; simple rhythmic and/or melodic dictation.
 Candidates will also be required to identify the period of the music and to suggest the name of a likely composer.

Component 2 Prepared Listening [40 marks]**Section D: Music around the World – Prescribed Focus**

The purpose of setting a prescribed focus in World Music is to allow candidates to study the music of a non-Western culture in greater detail than is possible in the unprepared section of this paper. Candidates are required to answer questions on one or two extracts of music representative of one prescribed musical culture from a choice of two prescribed in any year. Extracts will be played four times, with further playings of specific passages as necessary. A source book of relevant information is prescribed and candidates will be expected to draw on their knowledge and understanding of this information in answering questions about the extract(s). Candidates will be expected to identify the principal instruments of each region, but will not be expected to distinguish between similar sounding instruments – the list below makes this clear. They will be expected to identify the textures and structure of the music, but will not need to identify scales or rhythmic cycles. The recordings used in the examination will be unprepared, but all questions will be based on the information given in the source text specifically detailed below.

Prescribed Focus for 2005:**EITHER****Chinese Music**

Candidates must be able to identify the following instruments: *Pipa* (equal credit will be given for *Ch'in*), *Erhu*, *Dizi* (equal credit will be given for *Hsiao* and *Ti-tzu*) *Tou-kuan*, *Sheng*, Voice and Drums.

Candidates should be aware of the use of heterophonic textures and the pentatonic scale.

The following text is prescribed as a source for the study of this topic:

Elizabeth Sharma: *Music Worldwide*

The Music of China, pages 57–64

Book ISBN Number; 0-521-37622-X; Accompanying CD ISBN Number; 0-521-37481-2

Available from Cambridge University Press (email address - mellwood@cup.cam.ac.uk)

Recordings used in the examination will not be taken from the accompanying CD.

OR**Indian Classical Music**

Candidates must be able to identify the following instruments: *Sitar* (equal credit will be given for *Sarod* and *Tamburā*), *Sārangī*, *Santūr*, *Harmonium*, *Tablā* (but no other drums), Flute and Voice.

Candidates should be aware of and able to identify the texture and structure of the music – the use of melody, drone and rhythm, and sections called *alap*, *jhor* (also known as *jod*) and *jhala*. The term *gat*, which is widely used in Indian music, is not mentioned in the prescribed text and will not, therefore, be used in the examination.

Candidates should understand and be able to use the terms *raga* and *tala*, but will not be expected to identify specific types of each.

The following text is prescribed as a source for the study of this topic:

Elizabeth Sharma: *Music Worldwide*: The Music of India, pages 34-43

(NB This excludes folk, bhangra, religious and film music.)

Book ISBN Number; 0-521-37622-X; Accompanying CD ISBN Number; 0-521-37481-2.

Available from Cambridge University Press (email address – mellwood@cup.cam.ac.uk).

Recordings used in the examination will not be taken from the accompanying CD.

Suggested further reading for the Prescribed Focus:

Joep Bor (ed.): *The Raga Guide* (Nimbus Records NI 5536/9) [Book and 4 CDs]

Terence Rodbard: *Traditional World Music* (Mews Music Publications) [Book and CDD, ISBN 1-872799-01-9]

Jonathon Stock (ed.): *World Sound Matters* (Schott & Co.) [Teachers' Manual: ISBN 0-946-535-79-5;

Transcriptions: ISBN 0-946-535-81-7; 2 CDs: ED 12572]

Section E: Set works

Candidates are expected to have prepared one set work.

For their chosen work, candidates will hear one or two extracts (played twice). A skeleton score of the extract(s) will be provided in the question paper. Candidates will be expected to answer questions on any aspect of the music in the extract (whether or not it is shown in the skeleton score); there may also be questions on the music which comes before or after the extract itself.

Works for 2005

*Vivaldi, *The Four Seasons*, Autumn and Winter only (Eulenburg ETP1220-23)

Mozart, *Symphony No. 40*, first and second movements (Eulenburg ETP404)

Smetana, *Ma Vlast*, Vltava (The Moldau) and From Bohemia's Fields and Groves (Eulenburg ETP472 and ETP474)

*Rodrigo, *Concierto de Aranjuez*, first and second movements (Eulenburg ETP1809)

*to be set again in 2006

Component 3 Performing

This will consist of prepared performances of the candidate's own choice, all of which have to be recorded.

Candidates must offer (i) and (ii):

(i) singing or playing individually (either one piece or two short contrasting pieces, which may be on the same or on different instruments);

and

(ii) singing or playing in an ensemble (either one piece or two short contrasting pieces, which may be on the same or on different instruments).

For candidates offering fully notated music in Western styles, the total playing time of the two options should not normally exceed ten minutes, but is not expected to be less than four minutes. It is understood that where candidates are playing in instrumental styles where improvisation is the norm, the upper time limit may be inappropriate.

Candidates should perform music appropriate, in its technical and musical demands, to their stage of development at the time of the examination. They will be given positive credit for the following:

- (a) the range of technical and musical skills demonstrated;
- (b) accuracy of playing the notes and rhythm (in notated music) OR quality of improvisation (in music that is not notated);
- (c) choice and control of tempo (in an individual performance) OR ensemble co-ordination (in an ensemble performance);
- (d) sensitivity to phrasing and expression;
- (e) technical control of the instrument.

An individual performance may either be unaccompanied or accompanied. The accompaniment may be live or through a backing track. An ensemble should normally consist of three or more live performers, and the candidate's part may not be consistently doubled by any other performer.

Component 4 Composing

Candidates must submit three compositions. These compositions should be either contrasting in character or written for different forces and must be recorded on cassette tape. At least one of them must be written in a Western, tonal style and must demonstrate familiarity with the basic principles of traditional harmonic language; this composition must be fully notated using staff notation and the score must be submitted with the recording. The other pieces may be notated in whatever form of notation is appropriate to the music, provided that the intentions of the notation are clear to the examiner/moderator. Notation may be either handwritten or computer generated, but all scores must be accurately edited. Graphic notations must be accurately designed to show the duration of the sounds represented by whatever symbols are used. However staff notation should be used whenever that is the most sensible means of communicating the candidate's intentions. Teachers will be required to certify that the compositions are the individual work of the candidate who claims authorship.

Candidates will be given positive credit for the following:

- (a) their ideas;
- (b) the structure of their compositions;
- (c) their use of the chosen medium;
- (d) their compositional technique;
- (e) the presentation and notation of their scores.

CURRICULUM CONTENT

All students should be familiar with:

Standard European staff notation	including dynamic, tempo and expression markings, simple ornaments and articulation signs, treble, bass and alto clefs.
Harmony	<p>Primary chords: I in root position, 1st and 2nd inversion; IV and V⁽⁷⁾ in root position and 1st inversion;</p> <p>Secondary chords: VI in root position; II in root position and 1st inversion (and chord II⁷b);</p> <p>All main cadences (Perfect, Imperfect, Plagal, Interrupted) and standard approach chords (including the standard progressions II – V – I and II⁷b – V – I);</p> <p>The cadential ⁶/₄ [the progressions Ic – V – I and Ic – V];</p> <p>The progression I – VI – II⁽⁷⁾b – V – I.</p>
Ensembles and their constituent instruments/voices	e.g. orchestras, bands (including knowledge of the main transposing instruments) choirs and chamber ensembles. The main instruments and ensembles of world music traditions, e.g. gamelan, steel bands, 'ūd, sitar, sārangi, bonang, sheng, koto rabāb.
Standard Western music genres	e.g. opera, oratorio (including recitative, aria and chorus), musical, plainsong, symphony, quartet, suite, sonata, concerto, concert overture, tone poem, march, waltz.
The main genres of major world music traditions	e.g. gagaku, noh drama, bhangra.
The main structural forms of the Western sonata form, music tradition	e.g. binary, ternary, rondo, theme and variations, ground bass, fugue.
The main harmonic and melodic bass, contrary compositional devices	e.g. imitation, canon, inversion, ostinato, drone, obbligato, Alberti motion.
Performing techniques and effects	e.g. arco, pizzicato, glissando, roll, mute, harmonics, double stopping, melisma, pitch bending, blue notes.

ASSESSMENT CRITERIA FOR COURSEWORK

PERFORMING

The total for this paper will be 100 marks. Each performance will be marked out of 50: 10 marks being awarded for each of 5 criteria:

(a)(i) Accuracy of playing the notes and rhythm (in notated music)

Do candidates know the music well enough to play fluently, without undue hesitancy? Even if there are technical shortcomings, is there evidence that candidates understand how the music is meant to go?

OR

(a)(ii) Quality of improvisation (in music that is not notated)

Are candidates able to improvise fluently on the basis of the given materials? Is there a sense of direction and purpose in the improvisation, or does it repeat itself too much, producing an effect of aimless meandering?

(b) Choice and control of tempo/ensemble co-ordination

Are candidates able to set a suitable tempo for the music and maintain it throughout the performance, allowing for any *rubato* that may be essential to the style of the music? Are there fluctuations of tempo that are not required by the style of music, but which may reveal technical problems?

(c) Sensitivity to phrasing and expression

How well do candidates realise any markings written into the score by the composer (e.g. dynamics, ornaments)? How sensitive is their phrasing? To what extent are they able to bring the music to life in their performances?

(d) Technical control of the instrument

Are candidates able to perform with suitable quality, variety & evenness of tone? How well do they handle the specific factors which apply to the instruments on which they perform (e.g. co-ordination of RH/LH, bow/fingers, tongue/fingers; intonation; breath control; balance; diction; pedalling; registration)?

(e) The range of technical and musical skills demonstrated

When assessing candidates' performing skills under this heading, two factors must be taken into account:

- the technical difficulty of the music;
- the candidate's ability to perform it successfully.

Candidates should perform music that is appropriate, in its technical and musical demands, to their stage of development at the time of the examination. There is nothing to be gained by attempting music that is too difficult for them to perform successfully. That is why the emphasis of this assessment criterion is placed on the range of candidates' technical and musical skills, rather than simply giving credit for the difficulty of the music they perform.

The following lists give guidance, for selected instruments, about the difficulty of music that should attract certain levels of marks under this heading, provided that candidates are able to perform it successfully. Reference to graded examinations must be taken to mean music of the typical average level at the given grade in the syllabuses of the standard graded examining boards (e.g. the Associated Board, Trinity College, Guildhall School, etc.).

Instrument	Mark Level	Examples of technical demand
Piano	1 - 2	Single notes in each hand, long notes only in LH. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	3 - 4	Mostly single notes in each hand, but with a little rhythmic independence. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	5 - 6	Generally two notes in each hand or greater rhythmic independence or RH melody with LH Alberti bass. Music requiring sensitivity to dynamics and phrasing.
	7 - 8	Approximately Grade III or IV standard of the graded examining boards. Music requiring some more sophisticated interpretation.
	9 - 10	Approximately Grade IV or V standard of the graded examining boards; easier Bach Two-part Invention, easier Sonatina or Sonata movement, requiring some interpretative insight.
Electronic Keyboard	1 - 2	Single notes in one hand only, slow-moving auto chords. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	3 - 4	Single notes in RH with fingered auto chords in LH. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	5 - 6	Played parts in RH and LH involving up to 2/3 notes in one hand. Moderate tempo, with some varied use of auto facilities. Music requiring sensitivity to dynamics and phrasing.
	7 - 8	Approximately Grade III or IV (Electronic Organ) standard, or involving difficulties equivalent to those required for Piano.
	9 - 10	Approximately Grade IV or V (Electronic Organ) standard, or involving difficulties equivalent to those required for Piano, requiring some interpretative insight.
Recorder	1 - 2	Middle-range notes only, mostly stepwise movement. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	3 - 4	Wider in range, with a few of the easier pinched notes. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	5 - 6	Ranging from the lowest note to some of the harder pinched notes, and with some more awkward leaps. Music requiring sensitivity to dynamics and phrasing.
	7 - 8	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	9 - 10	Approximately Grade IV or V standard; easier Baroque sonata movement or simple 20 th -century piece, requiring some interpretative insight.
Guitar	1 - 2	Simple chords, slow-moving and strummed. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	3 - 4	Simple chords, changing faster, strummed. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	5 - 6	Introducing some harder chords, and with some RH technique. Music requiring sensitivity to dynamics and phrasing.
	7 - 8	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation, in classical, jazz or popular styles.
	9 - 10	Approximately Grade IV or V standard, in classical, jazz or popular styles, requiring some interpretative insight.
Woodwind	1 - 2	Easy register and key, avoiding any 'break', single-note tonguing. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	3 - 4	Easy register and key, with some legato tonguing. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	5 - 6	A few notes in a more difficult register, and with more complex tonguing/phrasing. Music requiring sensitivity to dynamics and phrasing.
	7 - 8	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	9 - 10	Approximately Grade IV or V standard; easier sonata movement or simple 20th-century piece, requiring some interpretative insight.

Brass	1 - 2	Easy register and key, mostly 'fanfare' (1st harmonic) movements. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	3 - 4	Easy register and key, some easy stepwise movement. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	5 - 6	In a rather less easy register, and with a little semitone movement. Music requiring sensitivity to dynamics and phrasing.
	7 - 8	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	9 - 10	Approximately Grade IV or V standard. Music requiring some interpretative insight.
Orchestral Strings	1 - 2	All in first position, with no extensions. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	3 - 4	All in first position, but with some easy extensions. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	5 - 6	Not all in first position, and with some leaps across strings. Music requiring sensitivity to dynamics and phrasing.
	7 - 8	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	9 - 10	Approximately Grade IV or V standard; easier Baroque or Classical sonata movement, or simple 20th-century piece, requiring some interpretative insight.
Glockenspiel, etc	1 - 2	Single notes, with no wide leaps. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	3 - 4	Requiring two beaters, with some two-note chords and wider leaps. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	5 - 6	Requiring two beaters, and with some rhythmically independent movement. Music requiring sensitivity to dynamics and phrasing.
	7 - 8	Approximately Grade III or IV (Tuned Percussion) standard. Music requiring some more sophisticated interpretation.
	9 - 10	Approximately Grade IV or V (Tuned Percussion) standard. Music requiring some interpretative insight.
Drum Kit	1 - 2	Very simple rhythms, usually repetitive, using brass drums, snare drum and cymbal. Minimal scope for interpretation.
	3 - 4	More complex rhythms, generally repetitive, using brass drum and cymbal. Little scope for interpretation.
	5 - 6	More complex rhythms, with less reliance on repetition. Use of the hit-hat pedal in addition to other instruments. Music requiring sensitivity to dynamics, and using standard conventions such as fills where appropriate.
	7 - 8	Approximately Grade III or IV (Drum Kit) standard. Music requiring some more sophisticated interpretation.
	9 - 10	Approximately Grade IV or V (Drum Kit) standard. Music requiring some interpretative insight.
Voice	1 - 2	A simple song or hymn, mostly stepwise in an easy register. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	3 - 4	A simple song or hymn, with no awkward intervals. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	5 - 6	A more complex song with some more awkward intervals or a rather more testing tessitura. Music requiring sensitivity to dynamics and phrasing.
	7 - 8	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	9 - 10	Approximately Grade IV or V standard; easier Schubert song, or easier song from a Musical, requiring some interpretative insight.

When electronic keyboards and other electronic equipment are used, the criteria should be taken to include the musical use made of the available facilities and the skills required. It is the candidate's input that must always be the prime concern.

A mark out of 10 must be awarded under each of the following headings:

(a) Accuracy of notes and rhythm OR Quality of improvisation

DESCRIPTOR	MARK
Entirely accurate and consistently maintained throughout OR A high quality of fluent improvising.	9 – 10
Mainly accurate, though a few passages spoilt by wrong notes and/or hesitation OR Mainly effective improvisation but cautious.	7 - 8
Moderately accurate, but with several passages spoilt by hesitation OR A moderate quality of improvisation but uneven or inconsistent.	5 - 6
A significant number of inaccuracies and hesitations OR Weak and uninventive improvisation.	3 - 4
Very inaccurate and hesitant throughout the performance OR A poor quality of aimless improvising.	1 - 2
Hardly any accurate notes or rhythms OR Hardly any evidence of an ability to improvise.	0

Individual Performing	Ensemble Performing

(b) Choice and control of tempo

DESCRIPTOR	MARK
An entirely appropriate choice of tempo, consistently maintained throughout the performance.	9 - 10
An appropriate choice of tempo, maintained throughout most of the performance.	7 - 8
Choice of tempo not wholly appropriate and with some fluctuations.	5 - 6
A less appropriate choice of tempo, with several fluctuations.	3 - 4
An inappropriate choice of tempo, with many fluctuations throughout the performance OR an acceptable tempo with many fluctuations throughout the performance.	1 - 2
No sense of a consistent tempo.	0

Individual Performing	Ensemble Performing

(c) Sensitivity to phrasing and expression

DESCRIPTOR	MARK
Suitably phrased and fully effective in expression.	9 – 10
Mainly suitable phrasing and effective in expression.	7 – 8
Moderately well phrased and fairly effective in expression.	5 – 6
Less well phrased and generally less effective in expression.	3 – 4
Little account taken of phrasing and expression.	1 – 2
No phrasing or expression evident.	0

Individual Performing	Ensemble Performing

(d) Technical control of the instrument

DESCRIPTOR	MARK
Excellent technical control.	9 - 10
Good technical control.	7 - 8
Moderately good technical control.	5 - 6
Some significant weakness in technical control.	3 - 4
Generally weak technical control.	1 - 2
Not in control of the instrument.	0

Individual Performing	Ensemble Performing

(e) The range of technical and musical skills demonstrated

DESCRIPTOR	MARK
A wide range of well-developed skills, allowing the candidate to perform music which makes substantial demands.	9 - 10
A fairly wide range of quite well-developed skills, allowing the candidate to perform music which makes fairly extensive demands.	7 - 8
A range of moderately developed skills, allowing the candidate to perform music of moderate difficulty.	5 - 6
A restricted range of less well developed skills, allowing the candidate to perform relatively simple music.	3 - 4
A narrow range of modest skills, allowing the candidate to perform music which makes very simple demands.	1 - 2
An inadequate range of very basic skills, allowing the candidate to perform at an elementary level.	0

Individual Performing	Ensemble Performing

Add together the marks under each heading to give the TOTAL MARK out of 50 for Individual Performing

Add together the marks under each heading to give the TOTAL MARK out of 50 for Ensemble Performing

Add the two total marks together to give the GRAND TOTAL MARK out of 100 for PERFORMING

The total mark for Performing should be compatible with the following general mark bands and descriptors:

Descriptors	Marks
Performances which are consistently excellent in musicianship and control of technique, communicating a very high level of musical understanding of the music in programmes made up of pieces demanding the most highly developed skills expected at O Level.	43 – 50
Performances which are very good in musicianship and control of technique, communicating a high level of musical understanding of the music in programmes made up of pieces demanding well developed skills for an O Level performance (but lacking the consistent excellence to be placed in the highest category).	35 – 42
Performances which are fairly good in most respects, demonstrating a developing level of musicianship and technique, communicating a good general understanding of the styles represented in an appropriate combination of pieces (but less even in quality than the higher categories or with some limitations of technique or musicianship).	27 – 34
Performances which are good in some respects, though more limited in musicianship and/or technique, communicating a restricted understanding of the music in programmes which may not be altogether appropriate to the candidate (or which may be rather narrow in the range of musical or technical skills demonstrated).	19 – 26
Performances in which limitations of technique or musicianship are significant enough to impede the communication of musical understanding in some important respects, in a selection of pieces which offer only limited opportunities to display technical and musical skills.	11 – 18
Performances which display significant weaknesses in musicianship or technique, and in which there may be relatively little evidence of musical understanding.	1-10

COMPOSING

The syllabus requires candidates to submit three compositions at the end of the course. These are assessed by Centres and submitted to CIE for moderation.

In assessing compositions Centres should concentrate on candidates' responses to specific key areas of the composing process, summarised in the following assessment criteria. Each composition must be assessed out of a maximum of 50 marks, 10 marks being awarded for each criterion.

(a) Ideas

This criterion is concerned with basic elements of composing: the quality of melodic writing, the effectiveness of rhythm, and (when appropriate) the nature of accompanying chords/harmony. In basic terms this area deals with the "raw materials" of a composition rather than the use made of them by the candidate.

"Presentation" of ideas (referred to in the following descriptors) concerns the way in which the ideas are presented within a composition: Is there sufficient variety and contrast between ideas? Is the quality of invention consistent throughout the composition? Is the accompanying chord base (explicit or implied) appropriate to the nature of the melodic line? These are questions that should be asked when considering candidates' "presentation" of ideas.

(b) Structure

This criterion concerns candidates' abilities to use the ideas they have produced to fashion a coherent and organised composition. Credit should be given for clear evidence that important features of structure have been understood in terms of sectional contrasts, links between sections and the conception of a broad overview of each composition. In this area, all aspects of structure should be considered: the small-scale aspects (relationships between phrase lengths, for example) and the broader view (the overall structures and coherence of the composition).

(c) Use of medium

This criterion concerns the ways in which candidates make use of instrumental resources – candidates' selection of sounds and their handling of different textures within the composition. Aspects to be assessed include candidates' choice of resources; writing for specific instrumental combinations; selection of sounds and evidence of aural awareness revealed in the composition.

Candidates are expected to have some sense of the appropriateness of what they write for the resources they have chosen to use. Hearing what they have written down is vital, for it provides candidates with opportunities to translate written notation into sound.

Compositions that maintain a single musical texture without variety will often display a lack of compositional understanding, and it is expected that most candidates should be able to appreciate the need to vary the texture within the pieces of music that they compose.

(d) Compositional technique

This criterion assesses the ways in which candidates make use of the basic "raw material" of music in their compositions. Aspects to be assessed include candidates' understanding of the ways in which basic ideas can be extended, developed and combined; the exploration and utilisation of standard composing devices such as sequence, inversion, drones, and the manipulation of techniques on a broader scale to produce an aesthetically pleasing composition.

Centres must also consider the element of harmony, whether explicit (as in the piano accompaniment to an instrumental melody) or implicit (as in the case of an unaccompanied song or solo instrumental line). Aspects of harmonic appropriateness in relation to the melodic line and the progression of chords can provide evidence of candidates' aural awareness of the relationship between linear (melodic) and vertical (harmonic) aspects of their compositions.

(e) Score Presentation/Notation

Candidates are required to submit compositions in the form of notated scores and an audio recording. In cases where the score is not submitted in standard staff notation the recording must be accompanied by a detailed commentary outlining the composition process and explaining the system of notation used. In all scores performance indications should be clear and precise. Assessors should credit work that displays evidence of a careful and intelligent attempt to notate musical ideas and which pays close attention to details of performance, regardless of the notation medium; they should assess how effectively pupils are able to record their aural imagination in terms of written signs and symbols.

A mark out of 10 must be awarded under each of the following headings:

(a) Ideas

DESCRIPTOR	MARK
Strong and inventive ideas that suggest a keen sense of aural awareness and are presented in a convincing and intelligent manner.	9–10
Good musical ideas, showing a secure sense of musical inventiveness, but lacking imagination or range. Presentation of materials may display some weakness and/or inconsistency.	7–8
Reasonable musical ideas displaying some aspects of inventiveness, but not always secure or consistent in presentation.	4–6
Only a small range of simple ideas displayed and showing awkwardness in presentation of material.	1–3
Little attempt to produce any musical ideas.	0

1st Piece	2nd Piece	3rd Piece

(b) Structure

DESCRIPTOR	MARK
Clear and appropriate structure, with inventive use of elements creating contrast and continuity in the composition as a whole.	9–10
Effective in overall structure, with good attention to aspects of contrast and continuity, although showing some imbalance between sections.	7–8
Reasonable attention to structure, although perhaps over-reliant on repetition and limited in its sense of the overall concept.	4–6
Structure evident in some clear sections, but with obvious imbalances, and a limited use of contrast and continuity.	1–3
Weak structure, with little sense of contrast and continuity.	0

1st Piece	2nd Piece	3rd Piece

(c) Use of medium

DESCRIPTOR	MARK
Idiomatic use of resources throughout, displaying strong aural awareness and revealing a broad range of inventive and varied textures.	9–10
Effective use of resources overall, and displaying a good range of textures, although lacking elements of imagination and/or invention in places.	7–8
Reasonable use of resources; a fair range of workable textures, with some consideration of detail, but with notable impracticalities in balance or occasional passages of awkward writing.	4–6
Some evidence of awkwardness in the use of resources, and keeping to very simple textures and narrow registers, with restricted use of textural variety.	1–3
Poor use of resources and weak understanding of the medium, with little evidence that musical texture has been understood.	0

1st Piece	2nd Piece	3rd Piece

(d) Compositional technique

DESCRIPTOR	MARK
Inventive and confident use of techniques to extend, develop and connect ideas, showing consistent aural familiarity across a wide range of techniques.	9–10
Effective use of techniques to develop and connect ideas, showing good aural familiarity across a range of relevant techniques.	7–8
Reasonable and generally secure use of techniques to extend and/or develop ideas, although perhaps using stock devices across a limited range.	4–6
Some attempt to use techniques to develop or extend ideas, but revealing only a limited aural imagination across a relatively narrow range of techniques.	1–3
Weak and uninventive use of techniques across a poor range.	0

1st Piece	2nd Piece	3rd Piece

(e) Score Presentation/Notation

DESCRIPTOR	MARK
Clear, articulate and well-presented scores with few mistakes or omissions, showing consistent attention to musical detail.	9–10
Coherent and clear scores, but missing some detail, and perhaps with occasional ambiguities, inaccuracies or omissions.	7–8
Mostly accurate scores, but lacking attention to detail (e.g. omitted dynamics) and to clear presentation (poor clarity, clumsy arrangement of details).	4–6
Mostly accurate notation indications, but with frequent ambiguities in rhythm, pitch and layout. Poor attention paid to performance instructions.	1–3
Poor presentation and/or incomplete notation.	0

1st Piece	2nd Piece	3rd Piece

1st Piece	2nd Piece	3rd Piece

Add the marks under each heading to give the **TOTAL MARK** out of **50** for each individual composition

Add the marks for each individual composition to give the **GRAND TOTAL MARK** out of **150** for all three compositions.

This mark may be adjusted holistically to give an accurate overall total by reference to the overall mark bands shown in the table below, but no adjustment may be greater than 3 marks higher or 2 marks lower than the total given by adding the marks awarded in accordance with the criteria.

Overall descriptors and mark bands for compositions:

DESCRIPTOR	MARK
Musical and imaginative compositions that display a high level of creative ability and a keen sense of aural perception. There will be evidence of structural understanding and the selection of instrument/sounds and their manipulation will be idiomatic, with keen attention to timbre and balance. Scores will be accurate, well-presented and show attention to detail throughout.	43–50
Compositions that are imaginative and display mainly secure and confident handling of materials, together with an organised approach to overall structure. The compositions will reveal some evidence of idiomatic instrumental writing, although there may be some unevenness in terms of consistent quality of ideas and balance between parts. Scores will be well-presented overall, displaying reasonable attention to performing details.	35–42
Compositions that display evidence of sensible instrumental writing and a creative effort to organise sounds into a coherent and satisfying whole. Aspects of structure and musical ideas may lack imagination and the quality of invention may not be consistent. Scores may contain aspects that are ambiguous or contradictory, although the general level of presentation will be accurate and performance indications will be clear.	27–34
Compositions that display some elements of musical understanding and a degree of aural perception, but are uneven in quality in several assessment areas. Aspects of melodic writing, rhythm and structure may be overly formulaic and/or repetitive, reflecting little confidence to depart from the security of standard conventions. Scores may be rather imprecise in their notation of performance instructions and lack attention to detail in several places.	19–26
Compositions that display relatively little security and limited musical imagination. There will be little evidence of a consistent attempt to write in an idiomatic manner and/or to explore balance, and the organisation of ideas may suggest that the overall structure of the composition has not been thought through carefully. Scores may contain many ambiguities together with consistent imprecision and a lack of attention to detail in providing instructions for performance.	11–18
Compositions that display little evidence of consistent application or musical understanding. All assessment areas will exhibit consistent evidence of weakness and low levels of achievement. Scores will be imprecise throughout and/or incomplete.	1–10

RECORDING (AND SUBMISSION OF RECORDINGS)

Teachers are responsible for the organisation and conduct of the practical examinations. Individual Candidate Record Cards and Assessment Summary Forms will be provided by CIE to record the marks given to each candidate. For the purposes of moderation, teachers will be required to record all the performances and compositions and to send the recordings and all relevant mark sheets and other materials by 30 April. Where appropriate, scores for both performances and compositions should be included. The definitive recording of the performances may be made at any time between 1 March and 15 April – it need not be the only one made, but it must be the one marked.

If it is impractical to record a composition using the forces for which it is intended, the recording may be made using different forces that are more readily available (e.g. a piano reduction of a piece for string quartet). It is essential that candidates hear their compositions in performance, even if it cannot be done with the exact forces intended.

For the purpose of moderation, Centres are asked to organise the presentation of recordings as follows:

- Place all performances of each candidate consecutively on the tape submitted. Most Centres will probably prefer to include the work of many candidates on one tape rather than to use a separate tape for each candidate. The work of each candidate must be preceded by a spoken introduction giving the candidate's name, number and the titles of the pieces. Each cassette must be labelled with the Centre Number and Name, together with the names and numbers of the candidates in the order of the recordings.
- Record the compositions on a separate tape from the performances. Place all compositions of each candidate consecutively on the tape and ensure that the order corresponds to the numbering (i.e. 1st Piece, 2nd Piece and 3rd Piece) on the Working Mark Sheet. Each composition must be preceded by a spoken introduction giving the title of the piece and the details of the candidate. Each cassette must be labelled with the Centre Number and Name, together with the names and numbers of the candidates in the order of the recordings.

Internal Moderation

Where several teachers in a Centre are involved in internal assessments, arrangements must be made within the Centre for all candidates to be assessed to a common standard.

Centre No.						Centre Name	
Candidate No.						Candidate Name	
Individual Instrument						Ensemble Instrument (if applicable)	

A mark of 10 must be awarded under each of the following headings:

(a) **Technical control of the instrument**

Individual Performing	Ensemble Performing

(b) **The range of technical and musical skills demonstrated**

Individual Performing	Ensemble Performing

(c) **Accuracy of notes and rhythm OR Quality of improvisation**

Individual Performing	Ensemble Performing

(d) **Choice and control of tempo (in individual performing) OR ensemble co-ordination (in ensemble performing)**

Individual Performing	Ensemble Performing

(e) **Sensitivity to phrasing and expression**

Individual Performing	Ensemble Performing

COMMENTS on aspects of the performance which support the marks awarded:

Add together the marks under each heading to give the **TOTAL MARK out of 50 for Individual Performing**

Add together the marks under each heading to give the **TOTAL MARK out of 50 for Ensemble Performing**

Add the two total marks together to give the **GRAND TOTAL MARK out of 100 for PERFORMING**

Transfer the TOTAL mark to the Computer Mark Sheet

Signature of Assessor

Date

Assessor's name (please PRINT)



Centre No.						Centre Name	
Candidate No.						Candidate Name	

A mark out of 10 must be awarded under each of the following headings:

(a) Ideas

1st Piece	2nd Piece	3rd Piece

(b) Structure

1st Piece	2nd Piece	3rd Piece

(c) Use of medium

1st Piece	2nd Piece	3rd Piece

(d) Compositional technique

1st Piece	2nd Piece	3rd Piece

(e) Score Presentation / Notation

1st Piece	2nd Piece	3rd Piece

1st Piece	2nd Piece	3rd Piece

Add the marks under each heading to give the **TOTAL MARK** out of 50 for each individual composition

Add the marks for each individual composition to give the **GRAND TOTAL MARK** out of 150 for all three compositions

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This mark may be adjusted holistically to give an accurate overall total by reference to the overall mark bands shown in the table below, but no adjustment may be greater than 3 marks higher or 2 marks lower than the total given by adding the marks awarded in accordance with the criteria.

Holistic Adjustment		FINAL TOTAL MARK for COMPOSING	
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Transfer the **TOTAL** mark to the Computer Mark Sheet

Signature of Assessor _____

Date _____

Assessor's name (please PRINT) _____

A. INSTRUCTIONS FOR COMPLETING COURSEWORK ASSESSMENT SUMMARY FORMS

1. Complete the information at the head of the form.
2. List the candidates in an order which will allow ease of transfer of information to a computer-printed Coursework mark sheet MS1 at a later stage (i.e. in candidate index number order, where this is known; see item B.1 below). Show the teaching group or set for each candidate. The initials of the teacher may be used to indicate group or set.
3. Transfer each candidate's marks from his or her Individual Candidate Record Cards to this form as follows:
 - (a) Where there are columns for individual skills or assignments, enter the marks initially awarded (i.e. before internal moderation took place).
 - (b) In the column headed 'Total Mark', enter the total mark awarded before internal moderation took place.
 - (c) In the column headed 'Internally Moderated Mark', enter the total mark awarded after internal moderation took place.
4. Both the teacher completing the form and the internal moderator (or moderators) should check the form and complete and sign the bottom portion.

B. PROCEDURES FOR EXTERNAL MODERATION

1. Cambridge International Examinations (CIE) sends a computer-printed Coursework mark sheet MS1 to each Centre (in late March for the June examination and in early October for the November examination) showing the names and index numbers of each candidate. Transfer the total internally moderated mark for each candidate from the Coursework Assessment Summary Form to the computer-printed Coursework mark sheet MS1.
2. The top copy of the computer-printed Coursework mark sheet MS1 must be despatched in the specially provided envelope to arrive as soon as possible at CIE but no later than 30 April.
3. Send samples of the candidates' work covering the full ability range with the corresponding Individual Candidate Record Cards, this summary form and the second copy of MS1, to reach CIE by 30 April.
4. Indicate the candidates who are in the sample by means of an asterisk (*) against the candidates' names overleaf. The size of the coursework sample should be as follows:

number of candidates entered	number of candidates in sample
0-10	all candidates
11-50	10
51-100	15
above 100	20

5. CIE reserves the right to ask for further samples of Coursework.

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