

Syllabus

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Cambridge IGCSE Music

Cambridge International Certificate*

Syllabus code 0410

For examination in June 2012



UNIVERSITY of CAMBRIDGE
International Examinations

*This syllabus is accredited for use in England, Wales and Northern Ireland as a Cambridge International Level 1/Level 2 Certificate.

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1. Introduction

1.1 Why choose Cambridge?

University of Cambridge International Examinations (CIE) is the world's largest provider of international qualifications. Around 1.5 million students from 150 countries enter Cambridge examinations every year. What makes educators around the world choose Cambridge?

Recognition

Cambridge IGCSE is internationally recognised by schools, universities and employers as equivalent to UK GCSE. Cambridge IGCSE is excellent preparation for A/AS Level, the Advanced International Certificate of Education (AICE), US Advanced Placement Programme and the International Baccalaureate (IB) Diploma. Learn more at www.cie.org.uk/recognition.

Support

CIE provides a world-class support service for teachers and exams officers. We offer a wide range of teacher materials to Centres, plus teacher training (online and face-to-face) and student support materials. Exams officers can trust in reliable, efficient administration of exams entry and excellent, personal support from CIE Customer Services. Learn more at www.cie.org.uk/teachers.

Excellence in education

Cambridge qualifications develop successful students. They not only build understanding and knowledge required for progression, but also learning and thinking skills that help students become independent learners and equip them for life.

Not-for-profit, part of the University of Cambridge

CIE is part of Cambridge Assessment, a not-for-profit organisation and part of the University of Cambridge. The needs of teachers and learners are at the core of what we do. CIE invests constantly in improving its qualifications and services. We draw upon education research in developing our qualifications.

1. Introduction

1.2 Why choose Cambridge IGCSE Music?

The Cambridge IGCSE Music Syllabus is designed as a two-year course for examination at age 16-plus.

The aims of the syllabus are to:

- enable candidates to acquire and consolidate a range of basic musical skills, knowledge and understanding, through the activities of listening, performing and composing
- help candidates develop a perceptive, sensitive and critical response to the main historical periods and styles of Western music
- help candidates to recognise and understand the music of various non-Western traditions, and thus to form an appreciation of cultural similarities and differences
- provide a foundation for the development of an informed appreciation of music
- provide a foundation for further study in music at a higher level

With grades C to A*, candidates are well prepared to follow courses leading to Level 3 qualifications such as GCE AS and A Level Music, IB Music or the Cambridge International AS and A Level Music.

1.3 Cambridge International Certificate of Education (ICE)

Cambridge ICE is the group award of the International General Certificate of Secondary Education (IGCSE). It requires the study of subjects drawn from the five different IGCSE subject groups. It gives schools the opportunity to benefit from offering a broad and balanced curriculum by recognising the achievements of students who pass examinations in at least seven subjects, including two languages, and one subject from each of the other subject groups.

The Cambridge portfolio of IGCSE qualifications provides a solid foundation for higher level courses such as GCE A and AS Levels and the International Baccalaureate Diploma as well as excellent preparation for employment.

A wide range of IGCSE subjects is available and these are grouped into five curriculum areas. Music (0410) falls into Group V, Creative, Technical and Vocational Subjects.

Learn more about ICE at www.cie.org.uk/qualifications/academic/middlesec/ice.

1. Introduction

1.4 UK schools

This syllabus is accredited for use in England, Wales and Northern Ireland. Information on the accredited version of this syllabus can be found in the appendix to this document.

1.5 How can I find out more?

If you are already a Cambridge Centre

You can make entries for this qualification through your usual channels, e.g. CIE Direct. If you have any queries, please contact us at **international@cie.org.uk**.

If you are not a Cambridge Centre

You can find out how your organisation can become a Cambridge Centre. Email us at **international@cie.org.uk**. Learn more about the benefits of becoming a Cambridge Centre at **www.cie.org.uk**.

2. Assessment at a glance

Cambridge IGCSE Music Syllabus code 0410

2.1 Assessment structure

Cambridge International IGCSE Music candidates take three Components:

Component	Weighting	Duration
1 Listening	c 40%	c 1 hour 15 minutes
2 Performing	c 30%	Coursework
3 Composing	c 30%	Coursework

2.2 Examination timing – important information

- All components are available in the June 2012 session; coursework for the June session must be submitted by 30 April 2012.
- Only Components 2 and 3 are available in the November 2012 session; coursework for the November session should be submitted by 31 October 2012.
- Candidates wanting to enter for the November 2012 session must have already taken Component 1 in the June 2012 session. Final results for candidates taking the examination in this way will be issued after the November 2012 session.
- Candidates entering for all three Components in June 2012 may not enter for Components 2 and 3 again in the November 2012 session.

This syllabus is **not** available to private candidates.

Combining this with other syllabuses

Candidates can combine this syllabus in an examination session with any other CIE syllabus, except:

- syllabuses with the same title at the same level

Please note that IGCSE, Cambridge International Level 1/Level 2 Certificates and O Level syllabuses are at the same level.

3. Syllabus aims and objectives

3.1 Aims

The aims of the syllabus are to:

- enable candidates to acquire and consolidate a range of basic musical skills, knowledge and understanding, through the activities of listening, performing and composing
- help candidates develop a perceptive, sensitive and critical response to the main historical periods and styles of Western music
- help candidates to recognise and understand the music of various non-Western traditions, and thus to form an appreciation of cultural similarities and differences
- provide a foundation for the development of an informed appreciation of music
- provide a foundation for further study in music at a higher level

3.2 Assessment objectives

The three assessment objectives are:

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

The examination rewards candidates for positive achievement in the following areas:

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.

3. Syllabus aims and objectives

The weighting of the assessment objectives in the assessment components

Assessment Objectives	Component 1	Component 2	Component 3
A Listening	c 40%		
B Performing		c 30%	
C Composing			c 30%

4. Assessment in detail

4.1 Scheme of assessment

Candidates complete three compulsory components:

Component 1	Listening	(c 40%)
Component 2	Performing*	(c 30%)
Component 3	Composing*	(c 30%)

NOTE: *Components 2 and 3 are school-based assessments. Accreditation from CIE is not compulsory for teachers wishing to offer this syllabus. However it is recommended and is available through completion of the Music Coursework Training Handbook. Please contact CIE for further information.

4.2 Components

4.2.1 Component 1: Listening – c 1 h 15 minutes – 70 marks

This Component is based on CD recordings supplied by CIE. It is assumed that Centres will have a CD player of reasonable quality, capable of reproducing the bass clearly.

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

Extracts in Sections A, B, C and D will be played *four* times, extracts in Section E will be played *twice*.

In Sections A, B and C, candidates may be asked questions relating to rudiments, melody and rhythm, harmony (including recognition of chords, keys and cadences), ensembles, instruments and instrumental effects, structure, compositional devices, texture, style or genre, as appropriate to the music.

4. Assessment in detail

The main focus of each section is as follows:

Section A: Unprepared Western Repertoire [16 marks]

Extracts from two works which may be instrumental and/or vocal selected from the *Baroque*, *Classical* and *Romantic* periods and the Twentieth Century. In addition to questions on the areas listed above, candidates may also be required to identify the period and suggest a possible composer.

Section B: Unprepared World Music [12 marks]

Extracts from two pieces of contrasting music selected from Latin American, Chinese, Indian and Indonesian traditions. In addition to questions on the areas listed above, candidates will also be required to identify the possible continent/country of origin.

Section C: Skeleton Score [12 marks]

A single extract with skeleton score. In addition to questions on the areas listed above, candidates will be expected to undertake simple rhythmic and/or melodic dictation. They will also be required to identify the period of the music and/or to suggest the name of a likely composer.

Section D: World Music – Prescribed Focus [12 marks]

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. 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 are played four times, with further playings of specific passages as necessary. A source book of relevant information is prescribed and candidates are expected to draw on their knowledge and understanding of this information when answering questions about the extract(s). Candidates are expected to identify the principal instruments of each region, but will not need 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 specific 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 2012:

EITHER

Indian Music

(to be set again in 2013)

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.

4. Assessment in detail

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

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

OR

Japanese Instrumental Music

Candidates must be able to identify the following instruments: *kokyū*, *shakuhachi* (equal credit will be given for *ryuteki* and *komabue*), *hichiriki*, *shō*, *shamisen* (equal credit will be given for *koto* and *biwa*), *taiko* and *kakko*.

Candidates should be aware of and be able to identify the texture and structure of the music – the use of heterophony, and sections called *jo*, *ha* and *kyū*.

Extracts can be taken from either *gagaku* (court music) or folk music, and candidates will be expected to differentiate between these types.

Candidates will not be expected to identify the scales used in the extracts.

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

Elizabeth Sharma: *Music Worldwide*

The music of Japan, pages 65–68 (NB this excludes theatre music.)

Book ISBN Number: 0-521-37622-X;

Accompanying CD ISBN Number: 0-521-37481-2

Available from Cambridge University Press

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

Suggested further reading for the Prescribed Focus:

Terence Rodbard: *Traditional World Music* (Mews Music publications)

Book and CD, 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

4. Assessment in detail

Section E: Western Set Work [18 marks]

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 2012:

EITHER

Tchaikovsky: *Romeo and Juliet*, Fantasy Overture in B minor

OR

Beethoven: *Symphony No. 6 in F, opus 68 [Pastoral]* (movements 3, 4 and 5)

Notes for Guidance on both these works are to be found on the CIE website.

4. Assessment in detail

4.2.2 Component 2: Performing – 50 marks

Component 2 consists of prepared performances of the candidate's own choice, all of which must be recorded.

Candidates must:

(i) sing or play individually – either one piece or two short contrasting pieces, which may be on the same or on different instruments

and

(ii) sing or play 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 performances should be between four and ten minutes. If a candidate plays in an instrumental style where improvisation is the norm, the upper time limit may be inappropriate.

The music performed should be appropriate, in its technical and musical demands, to the candidate's stage of development at the time of the examination. Positive credit is given 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. Any 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. Candidates should ensure that they do not offer as an ensemble any piece that could be presented as their individual performance e.g. a flautist playing with piano accompaniment would count as an individual performance. Piano duets are allowed and pianists can offer accompaniment. The other musicians in an ensemble do not also have to be candidates for the examination.

4. Assessment in detail

4.2.3 Component 3: Composing – 100 marks scaled to 50 marks

Candidates submit two compositions, either contrasting in character or written for different forces, which must be recorded on cassette tape or CD.

At least one composition 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 piece may be in any style of the candidate's choice and 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. If graphic notations are submitted, they must be accurately designed to show the duration of the sounds represented by whatever symbols are used. Graphic notation should not be used for any piece which is capable of being notated in a conventional manner: staff notation should be used whenever that is the most sensible means of communicating the candidate's intentions. Teachers must certify that the compositions are the individual work of the candidate who claims authorship.

Candidates will be given positive credit for:

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

5. Content of Component 1

Candidates should be taught to recognise and describe (where appropriate) the musical features on the following list. This list is not exhaustive, but is intended to provide a clear indication of the range of knowledge expected in this paper. In particular, extracts may come from any genre, but candidates will only be expected to identify the genres shown.

Rudiments

Standard European staff notation including dynamic, tempo and expression markings, simple ornaments and articulation signs, treble, bass and alto clefs, key signatures up to 4 sharps and 4 flats in major and minor keys, time signatures, intervals.

Melody and Rhythm

Major, minor, chromatic and pentatonic scales. Melodic movement by step or leap. Phrasing. Duple, triple or irregular metre, syncopation, polyrhythm.

Harmony

Primary chords: I, IV, and V⁽⁷⁾; secondary chords: II and VI. Perfect, imperfect, plagal, and interrupted cadences. Modulations to related keys.

Ensembles and instruments/voices

Orchestras, wind and jazz bands, choirs and chamber ensembles. The main instruments and voices used in the above ensembles. Piano, harpsichord, organ. Gamelan, *rabāb*, *kora*, xylophone, *'ūd*, sitar, *sārangī*, *tablā*, *ch'in*, *erh-hu*, *shakuhachi*, *koto*, *bandoneon*, *quena*, pan-pipes, guitar, un-tuned percussion instruments.

Instrumental and/or vocal effects

Arco, pizzicato, glissando, tremolo, harmonics, double stopping, strumming, pitch bending, mute, roll, melisma, blue notes.

Structure

Binary, ternary, rondo, theme and variations, ground bass.

Compositional devices

Repetition, imitation, sequence, canon, inversion, ostinato, drone, Alberti bass, pedal, contrary motion.

Texture

Melody and accompaniment, homophonic, polyphonic, monophonic, heterophonic.

Style

Baroque, Classical, Romantic, Twentieth Century (including impressionism, serialism, neo-classical, jazz).

Genre

Opera, oratorio (including recitative, aria and chorus), musical, symphony, concerto, string quartet, sonata, march, waltz, minuet and trio.

5. Content of Component 1

The Prescribed Works for 2012 are:

EITHER

Tchaikovsky: *Romeo and Juliet*, Fantasy Overture in B minor

OR

Beethoven: *Symphony No. 6 in F, opus 68 [Pastoral]* (movements 3, 4 and 5)

General Observations

It is most important that candidates are able to hear their Prescribed Work as often as possible, so that they become thoroughly familiar with the music primarily through listening. Recordings should therefore always be available to them in school. Wherever possible, it is also desirable for candidates to have their own copy of a recording, so that they can listen at home as well. With this in mind, every effort has been made to ensure that all the Prescribed Works are available on good quality, but inexpensive CD recordings (e.g. those issued on the Naxos label). The importance of experiencing the sound of the music at first hand cannot be stressed too much.

In the examination, candidates will be tested on a range of knowledge and understanding of their chosen work. Although the precise nature of questions will depend upon the individual characteristics of the work concerned, candidates should be prepared to answer questions under the following main headings:

- structure and terminology
- themes and their transformations
- key centres and modulations
- identification of chords
- instruments
- transposition
- score markings, performance directions, instrumental effects
- general background information about the composer and about the genre of each work.

Notes on each composer and work are to be found on the CIE website and include suggestions for ways of approaching each of these headings.

6. Assessment criteria for coursework

6.1 Component 2: Performing

The total for this paper will be 50 marks. Each performance will be marked out of 25, a maximum of 5 marks being awarded for each of 5 criteria:

(a) 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 Guildhall etc.).

<i>Instrument</i>	<i>Mark level</i>	<i>Examples of technical demand</i>
Piano	1	Single notes in each hand, long notes only in LH. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Mostly single notes in each hand, but with a little rhythmic independence. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	Generally two notes in each hand or greater rhythmic independence or RH melody with LH Alberti bass. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard of the graded examining boards. Music requiring some more sophisticated interpretation.
	5	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.

6. Assessment criteria for coursework

Electronic Keyboard	1	Single notes in one hand only, slow-moving auto chords. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Single notes in RH with fingered auto chords in LH. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	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.
	4	Approximately Grade III or IV (electronic organ) standard, or involving difficulties equivalent to those required for piano.
	5	Approximately Grade IV or V (electronic organ) standard, or involving difficulties equivalent to those required for piano, requiring some interpretative insight.

Recorder	1	Middle-range notes only, mostly stepwise movement. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Wider in range, with a few of the easier pinched notes. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	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.
	4	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V standard; easier Baroque sonata movement or simple 20th-century piece, requiring some interpretative insight.

Guitar	1	Simple chords, slow-moving and strummed. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Simple chords, changing faster, strummed. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	Introducing some harder chords, and with some RH technique. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation, in classical, jazz or popular styles.
	5	Approximately Grade IV or V standard, in classical, jazz or popular styles, requiring some interpretative insight.

6. Assessment criteria for coursework

Woodwind	1	Easy register and key, avoiding any 'break', single-note tonguing. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Easy register and key, with some legato tonguing. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	A few notes in a more difficult register, and with more complex tonguing/phrasing. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V standard; easier sonata movement or simple 20th-century piece, requiring some interpretative insight.

Brass	1	Easy register and key, mostly 'fanfare' (1st harmonic) movements. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Easy register and key, some easy stepwise movement. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	In a rather less easy register, and with a little semitone movement. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V standard. Music requiring some interpretative insight.

Orchestral Strings	1	All in first position, with no extensions. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	All in first position, but with some easy extensions. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	Not all in first position, and with some leaps across strings. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V standard; easier Baroque or Classical sonata movement, or simple 20th-century piece, requiring some interpretative insight.

6. Assessment criteria for coursework

Glockenspiel, etc.	1	Single notes, with no wide leaps. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Requiring two beaters, with some two-note chords and wider leaps. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	Requiring two beaters, and with some rhythmically independent movement. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV (Tuned Percussion) standard. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V (Tuned Percussion) standard. Music requiring some interpretative insight.

Drum Kit	1	Very simple rhythms, usually repetitive, using bass drums, snare drum and cymbal. Minimal scope for interpretation.
	2	More complex rhythms, generally repetitive, using bass drum and cymbal. Little scope for interpretation.
	3	More complex rhythms, with less reliance on repetition. Use of the hi-hat pedal in addition to other instruments. Music requiring sensitivity to dynamics, and using standard conventions such as fills where appropriate.
	4	Approximately Grade III or IV (Drum Kit) standard. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V (Drum Kit) standard. Music requiring some interpretative insight.

Voice	1	A simple song or hymn, mostly stepwise in an easy register. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	A simple song or hymn, with no awkward intervals. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	A more complex song with some more awkward intervals or a rather more testing tessitura. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	5	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. Multi-tracking is not permitted for the submitted performances. Details of all such equipment, together with the facilities used, must be given on the Working Mark Sheet, a copy of which can be found at the end of this Syllabus.

6. Assessment criteria for coursework

(b)(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

(b)(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?

(c) 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 the music, but which may reveal technical problems?

(d) 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?

(e) Technical control of the instrument

Are candidates able to perform with suitable quality, variety and 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)?

6. Assessment criteria for coursework

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

(a) 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.	5
	4
A range of moderately developed skills, allowing the candidate to perform music of moderate difficulty.	3
	2
A narrow range of modest skills, allowing the candidate to perform music which makes very simple demands.	1
An inadequate range of very basic skills, allowing the candidate to perform at an elementary level.	0

Individual Performing	Ensemble Performing

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

Descriptor	Mark
Entirely accurate and consistently maintained throughout <i>OR</i> a high quality of fluent improvising.	5
	4
Moderately accurate, but with several passages spoilt by hesitation <i>OR</i> a moderate quality of fairly fluent improvising.	3
	2
Very inaccurate and hesitant throughout the performance <i>OR</i> a poor quality of aimless improvising.	1
Hardly any accurate notes or rhythms <i>OR</i> hardly any evidence of an ability to improvise.	0

Individual Performing	Ensemble Performing

6. Assessment criteria for coursework

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

Descriptor	Mark
An entirely appropriate choice of tempo, consistently maintained throughout the performance <i>OR</i> excellent ensemble co-ordination.	5
	4
Choice of tempo not wholly appropriate and with some fluctuations <i>OR</i> moderate ensemble co-ordination.	3
	2
An inappropriate choice of tempo, with many fluctuations throughout the performance <i>OR</i> poor ensemble co-ordination.	1
No sense of a consistent tempo <i>OR</i> no sense of ensemble.	0

Individual Performing	Ensemble Performing

(d) Sensitivity to phrasing and expression

Descriptor	Mark
Suitably phrased and fully effective in expression.	5
	4
Moderately well phrased and fairly effective in expression.	3
	2
Little account taken of phrasing and expression.	1
No phrasing or expression evident.	0

Individual Performing	Ensemble Performing

(e) Technical control of the instrument

Descriptor	Mark
Very good technical control.	5
	4
Moderately good technical control.	3
	2
Generally weak technical control.	1
Not in control of the instrument.	0

Individual Performing	Ensemble Performing

6. Assessment criteria for coursework

Add together the marks under each heading to give the **TOTAL MARK out of 25 for Individual Performing**

Add together the marks under each heading to give the **TOTAL MARK out of 25 for Ensemble Performing**

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

The Grand Total Mark must be checked against the Overall Descriptors and Mark Bands below. If the marks achieved by a consideration of the Individual Marking Criteria are correct, they will be compatible with the Overall Descriptors. If they are not, the individual marks should be revisited.

Overall Descriptors	
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 this 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 a performance at this level (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 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
No work presented.	0

6. Assessment criteria for coursework

6.2 Component 3: Composing

Candidates must submit two 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 is assessed out of a maximum of 50 marks, a maximum of 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.

Handling of ideas (referred to in the following descriptors) concerns the way in which candidates use the ideas 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.

6. Assessment criteria for coursework

(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 candidates are able to record their aural imagination in terms of written signs and symbols.

6. Assessment criteria for coursework

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

(a) Ideas

Descriptor	Mark
Musical and imaginative ideas that suggest a keen sense of aural awareness and are handled in a convincing and intelligent manner.	9–10
Some imaginative musical ideas, showing a secure sense of musical inventiveness, but perhaps lacking in range. Handling of materials may display some weakness and/or inconsistency.	7–8
Reasonable musical ideas displaying some aspects of inventiveness, but not always securely or consistently handled.	4–6
Only a small range of simple ideas displayed, showing awkwardness in the handling of material.	1–3
Little attempt to produce any musical ideas.	0

1st Piece	2nd 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

6. Assessment criteria for coursework

(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

(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

6. Assessment criteria for coursework

(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

1st Piece	2nd 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 **100** for both compositions.

The Total Mark for each composition and the Grand Total Mark out of 100 must be checked against the Overall Descriptors and Mark Bands in the table on the following page. If the marks achieved by a consideration of the Individual Marking Criteria are correct, they will be compatible with the Overall Descriptors. If they are not, the individual marks should be revisited.

Holistic adjustments to the total marks may no longer be made.

6. Assessment criteria for coursework

The total mark for Composing should be compatible with the following general mark bands and descriptors.

Overall Descriptors	Mark	Equates to total mark in range
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	85–100
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	69–84
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	53–68
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	37–52
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	21–36
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	1–20
No work presented.	0	0

7. Making and submitting recordings

Teachers are responsible for the organisation and conduct of coursework components. Individual Candidate Working Mark Sheets and Assessment Summary Forms are provided (found at the end of this Syllabus) to record the marks given to each candidate. For the purposes of moderation, teachers must record all performances and compositions and send the recordings, mark sheets and other materials to CIE by **30 April** for the June session and **31 October** for the November session.

Scores for both performances and compositions should be included. **Please note that material for Performing and for Composing must be submitted in separate packages.** The definitive recording of performances may be made at any time between:

- 1 March and 15 April for the June session
- 1 September and 15 October for the November session

This recording need not be the only one made, but it must be the only 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. As a general rule, recordings of live performances (even if they are not completely note-perfect) give Moderators a much better impression of the music than performances generated from music technology (e.g. music notation programs or sequencers). However, if it is impossible to record a live performance, sequenced versions may be submitted. In all cases, recordings on CD must be saved as Audio files and not in formats such as Midi or .WAV. CD-RW discs should not be used. All CDs must be capable of being reproduced on a standard audio CD player.

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 CD/cassette submitted. Most Centres prefer to include the work of many candidates on one CD/cassette rather than use separate CD/cassettes 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 CD/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 CD/cassette from the performances.** Place both compositions of each candidate consecutively on the CD/cassette and ensure that their order corresponds to the numbering (i.e. '1st Piece' and '2nd 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 CD/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.

8. Grade descriptions

Grade descriptions give a general indication of the standards of achievement likely to have been shown by the candidates awarded particular grades. In practice, the grade awarded depends upon the extent to which the candidate has met the assessment objectives overall. This can mean that shortcomings in some aspects of a candidate's performance in the examination may be balanced by a better performance in others.

Candidates achieving a Grade A

- show an awareness of a wide range of styles and traditions through answering questions on specific points of understanding and perception of music
- can follow scores or diagrams
- show their study of a prescribed world music focus and a set work in detail
- sing and/or play music with excellent musicianship and technical control
- produce compositions which are musical and imaginative and display a high level of creative ability and a keen sense of aural perception, with scores that are clear and accurate.

Candidates achieving a Grade C

- can answer questions on music in a wide range of styles and traditions but may not have a full understanding of all genres
- give performances which are fairly good in most respects but may be less even in quality than the higher grades or have some limitations of technique or musicianship
- produce compositions which show evidence of sensible instrumental writing and a creative effort; scores are generally clear but may contain aspects that are ambiguous or contradictory.

Candidates achieving a Grade F

- show limited understanding of music in a wide range of styles and traditions
- give performances. in simple repertoire, which show limitations of technique or musicianship
- produce compositions which display little security and limited imagination, with imprecise scores.

9. Appendix A

Working marksheet: Performing – Component 2

Working marksheet: Composing – Component 3

Coursework assessment summary form: Performing – Component 2

Coursework assessment summary form: Composing – Component 3

MUSIC (0410/02)
PERFORMING WORKING MARKSHEET
JUNE/NOVEMBER 2012
IGCSE

Centre No.								Centre Name	
Candidate No.								Candidate Name	
Individual Instrument								Ensemble Instrument	

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

(a) The range of technical and musical skills demonstrated

Individual Performing	Ensemble Performing

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

Individual Performing	Ensemble Performing

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

Individual Performing	Ensemble Performing

(d) Sensitivity to phrasing and expression

Individual Performing	Ensemble Performing

(e) Technical control of the instrument

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 25 for Individual Performing

Add together the marks under each heading to give the
TOTAL MARK out of 25 for Ensemble Performing

Add the two total marks together to give the
GRAND TOTAL MARK out of 50 for PERFORMING

Transfer the TOTAL mark to the Computer Mark Sheet

Enclosed with this mark sheet:

Sheet music
Recording
MS1

Signature of Assessor _____ **Date** _____

Assessor's name (please PRINT) _____

MUSIC (0410/03)
 COMPOSING WORKING MARKSHEET
 JUNE/NOVEMBER 2012
 IGCSE

Centre No.						Centre Name	
Candidate No.						Candidate Name	

1st Piece: Title _____
 2nd Piece: Title _____

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

(a) Ideas

1st Piece	
2nd Piece	

(b) Structure

1st Piece	
2nd Piece	

(c) Use of medium

1st Piece	
2nd Piece	

(d) Compositional technique

1st Piece	
2nd Piece	

(e) Score Presentation/Notation

1st Piece	
2nd Piece	

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

1st Piece	2nd Piece

Add the marks for each individual composition to give the **GRAND TOTAL MARK**
out of 100 for both compositions

--

Transfer the **TOTAL** mark to the Computer Mark Sheet

Enclosed with this mark sheet:

Sheet music	<input type="checkbox"/>
Recording	<input type="checkbox"/>
MS1	<input type="checkbox"/>

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 Working Mark Sheet 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. University of Cambridge International Examinations (CIE) sends a computer-printed Coursework mark sheet MS1 to each Centre 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 for the June session and 31 October for the November session.
3. Send all candidates' work with the corresponding Individual Candidate Working Mark Sheets, this summary form and the second copy of MS1, to reach CIE by 30 April for the June session and 31 October for the November session.



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 Working Mark Sheet to this form as follows:
 - (a) In the column headed 'Total Mark', enter the total mark awarded before internal moderation took place.
 - (b) 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

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3. Send all candidates' work with the corresponding Individual Candidate Working Mark Sheets, this summary form and the second copy of MS1, to reach CIE by 30 April for the June session and 31 October for the November session.

10. Appendix B: Additional information

Guided learning hours

IGCSE syllabuses are designed on the assumption that candidates have about 130 guided learning hours per subject over the duration of the course. ('Guided learning hours' include direct teaching and any other supervised or directed study time. They do not include private study by the candidate.)

However, this figure is for guidance only, and the number of hours required may vary according to local curricular practice and the candidates' prior experience of the subject.

Recommended prior learning

Candidates beginning this course are expected to have a minimum of some background in practical music-making.

Progression

IGCSE Certificates are general qualifications that enable candidates to progress either directly to employment, or to proceed to further qualifications.

Candidates who are awarded grades C to A* in IGCSE Music are well prepared to follow courses leading to AS and A Level Music, or the equivalent.

Component codes

Because of local variations, in some cases the component codes that appear in instructions about making entries for examinations and timetables will be different from those printed in this syllabus, but the component names will be unchanged to make identification straightforward.

Grading and reporting

IGCSE results are shown by one of the grades A*, A, B, C, D, E, F or G indicating the standard achieved, Grade A* being the highest and Grade G the lowest. 'Ungraded' indicates that the candidate's performance fell short of the standard required for Grade G. 'Ungraded' will be reported on the statement of results but not on the certificate. For some language syllabuses CIE also reports separate oral endorsement grades on a scale of 1 to 5 (1 being the highest).

Percentage uniform marks are also provided on each candidate's Statement of Results to supplement their grade for a syllabus. They are determined in this way:

- A candidate who obtains...
 - ... the minimum mark necessary for a Grade A* obtains a percentage uniform mark of 90%.
 - ... the minimum mark necessary for a Grade A obtains a percentage uniform mark of 80%.
 - ... the minimum mark necessary for a Grade B obtains a percentage uniform mark of 70%.
 - ... the minimum mark necessary for a Grade C obtains a percentage uniform mark of 60%.
 - ... the minimum mark necessary for a Grade D obtains a percentage uniform mark of 50%.

10. Appendix B: Additional information

- ... the minimum mark necessary for a Grade E obtains a percentage uniform mark of 40%.
- ... the minimum mark necessary for a Grade F obtains a percentage uniform mark of 30%.
- ... the minimum mark necessary for a Grade G obtains a percentage uniform mark of 20%.
- ... no marks receives a percentage uniform mark of 0%.

Candidates whose mark is none of the above receive a percentage mark in between those stated according to the position of their mark in relation to the grade 'thresholds' (i.e. the minimum mark for obtaining a grade). For example, a candidate whose mark is halfway between the minimum for a Grade C and the minimum for a Grade D (and whose grade is therefore D) receives a percentage uniform mark of 55%.

The uniform percentage mark is stated at syllabus level only. It is not the same as the 'raw' mark obtained by the candidate, since it has been turned into a percentage and depends on the position of the grade thresholds (which may vary from one session to another and from one subject to another).

Resources

Copies of syllabuses and Principal Examiners' reports are available on the Syllabus and Support Materials CD-ROM, which is sent to all CIE Centres.

Resources are also listed on CIE's public website at www.cie.org.uk. Please visit this site on a regular basis as the Resource Lists are updated through the year.

Access to a teachers' email discussion group and regularly updated resource lists may be found on the CIE Teacher Support website at <http://teachers.cie.org.uk>. This website is available to teachers at registered CIE Centres.

11. Appendix C: Additional information – Cambridge International Certificates

This syllabus is accredited for use in England, Wales and Northern Ireland. Additional information on this accredited version is provided below.

Prior Learning

Candidates in England who are beginning this course should normally have followed the Key Stage 3 programme of study within the National Curriculum for England.

Other candidates beginning this course should have achieved an equivalent level of general education.

NQF Level

This qualification is accredited by the regulatory authority for England, Ofqual, as part of the National Qualifications Framework as a Cambridge International Level 1/Level 2 Certificate.

Candidates who gain grades G to D will have achieved an award at Level 1 of the National Qualifications Framework.

Candidates who gain grades C to A* will have achieved an award at Level 2 of the National Qualifications Framework.

Progression

Cambridge International Level 1/Level 2 Certificates are general qualifications that enable candidates to progress either directly to employment, or to proceed to further qualifications.

This syllabus provides a foundation for further study at Levels 2 and 3 in the National Qualifications Framework, including GCSE, AS and A Level GCE, and Cambridge Pre-U qualifications.

Candidates who are awarded grades C to A* are well prepared to follow courses leading to Level 3 qualifications such as Cambridge Pre-U Music, GCE AS and A Level Music, IB Music or the Cambridge International AS and A Level Music.

Guided Learning Hours

The number of guided learning hours required for this course is 130.

Guided learning hours are used to calculate the funding for courses in state schools in England, Wales and Northern Ireland. Outside England, Wales and Northern Ireland, the number of guided learning hours should not be equated to the total number of hours required by candidates to follow the course as the definition makes assumptions about prior learning and does not include some types of learning time.

11. Appendix C: Additional information – Cambridge International Certificates

Overlapping Qualifications

Centres in England, Wales and Northern Ireland should be aware that every syllabus is assigned to a national classification code indicating the subject area to which it belongs. Candidates who enter for more than one qualification with the same classification code will have only one grade (the highest) counted for the purpose of the school and college performance tables.

The classification code for this syllabus is **7010**.

Spiritual, Ethical, Social, Legislative, Economic and Cultural Issues

This syllabus enables candidates to extend their understanding of the diversity of musical traditions. Through the study of Western repertoire (Baroque, Classical, Romantic and 20th century) and a wide range of non-Western traditions (World Music: Latin American, African, Chinese, Indian and Far Eastern), they learn to recognise and appreciate similarities and differences in techniques and practices (Sections A, B and C). In Sections D and E, more detailed study of a Prescribed World Music Focus and a Western set Work extends this understanding further and may include relevant aspects of their cultural and social contexts. Candidates' own performing and composition (Papers 2 and 3) allow for the development of cultural and social awareness.

Sustainable Development, Health and Safety Considerations and International Developments

This syllabus offers opportunities to study a wide range of music from both European and World traditions; candidates perform and compose in styles appropriate to their instruments and areas of interest. Health and safety issues arise from equipment used in performing and composing.

Avoidance of Bias

CIE has taken great care in the preparation of this syllabus and assessment materials to avoid bias of any kind.

Language

This syllabus and the associated assessment materials are available in English only.

Key Skills

The development of the Key skills of application of number, communication, and information technology, along with the wider Key Skills of improving your own learning and performance, working with others and problem solving can enhance teaching and learning strategies and motivate students towards learning independently.

11. Appendix C: Additional information – Cambridge International Certificates

This syllabus will provide opportunities to develop the key skills of:

- communication
- information technology
- improving own learning and performance
- working with others
- problem solving.

The separately certificated Key Skills qualification recognises achievement in:

- application of number
- communication
- information technology.

Further information on Key Skills can be found on the Ofqual website (www.ofqual.gov.uk).

Resources

Copies of syllabuses and Principal Examiners' reports are available on the Syllabus and Support Materials CD-ROM, which is sent to all CIE Centres.

Resources are also listed on CIE's public website at www.cie.org.uk. Please visit this site on a regular basis as the Resource Lists are updated through the year.

Access to a teachers' email discussion group and regularly updated resource lists may be found on the CIE Teacher Support website at <http://teachers.cie.org.uk>. This website is available to teachers at registered CIE Centres.

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