

# SYLLABUS

**Cambridge IGCSE®**

**Music (US)**

**0429**

For examination in June and November 2015

This syllabus is available only to Centers taking part in the  
Board Examination Systems (BES) Pilot.

If you have any questions about this syllabus, please contact Cambridge at  
[info@cie.org.uk](mailto:info@cie.org.uk) quoting syllabus code 0429.

## Changes to syllabus for 2015

The syllabus has been revised. Some changes are significant and are outlined below. You are advised to read the whole of the syllabus before planning your teaching program.

### Component 1 Listening

- The assessment has been streamlined and World Music is in a single section for 2015.
- Minor additions and clarifications have been made to the content of Component 1 Listening as a result of the change to the assessment.
- The World Focus for examination in 2015 is Arab Music and the Music of Africa.
- Rodrigo: *Concierto de Aranjuez* (Movements 1 and 2) is included as a Set Work for examination in 2015.

### Component 2 Performing

- The description of an ensemble has been clarified.

### Component 3 Composing

- The description of the requirements for composing has been clarified.

### Assessment Criteria for Coursework

Further guidance on the marking criteria for performing and composing has been included.

| Changes are also indicated by black vertical lines on either side of the text. |

### Note

**The subject content of this syllabus is the same as the international version.**

**Please read the *Cambridge Glossary* alongside this syllabus. This is available from our website. Administration materials appear in UK English and are standard for all our international customers.**

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# 1. Introduction

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## 1.1 Why Choose Cambridge?

### Recognition

Cambridge International Examinations is the world's largest provider of international education programs and qualifications for students aged 5 to 19. We are part of Cambridge Assessment, a department of the University of Cambridge, trusted for excellence in education. Our qualifications are recognized by the world's universities and employers.

Cambridge IGCSE® (International General Certificate of Secondary Education) is internationally recognized by schools, universities, and employers as equivalent in demand to UK GCSEs. Learn more at [www.cie.org.uk/recognition](http://www.cie.org.uk/recognition)

### Excellence in Education

Our mission is to deliver world-class international education through the provision of high-quality curricula, assessment, and services.

More than 9,000 schools are part of our Cambridge learning community. We support teachers in over 160 countries who offer their students an international education based on our curricula and leading to our qualifications. Every year, thousands of students use Cambridge qualifications to gain admission to universities around the world.

Our syllabi are reviewed and updated regularly so that they reflect the latest thinking of international experts and practitioners and take into account the different national contexts in which they are taught.

Cambridge programs and qualifications are designed to support students in becoming:

- **confident** in working with information and ideas—their own and those of others
- **responsible** for themselves, responsive to and respectful of others
- **reflective** as students, developing their ability to learn
- **innovative** and equipped for new and future challenges
- **engaged** intellectually and socially, ready to make a difference.

### Support for Teachers

A wide range of materials and resources is available to support teachers and students in Cambridge schools. Resources suit a variety of teaching methods in different international contexts. Through subject discussion forums and training, teachers can access the expert advice they need for teaching our qualifications. More details can be found in Section 2 of this syllabus and at [www.cie.org.uk/teachers](http://www.cie.org.uk/teachers)

### Support for Exams Officers

Exams officers can trust in reliable, efficient administration of exam entries and excellent personal support from our customer services. Learn more at [www.cie.org.uk/examsOfficers](http://www.cie.org.uk/examsOfficers)

## Nonprofit, Part of the University of Cambridge

We are a nonprofit organization in which the needs of the teachers and students are at the core of what we do. We continually invest in educational research and respond to feedback from our customers in order to improve our qualifications, products, and services.

Our systems for managing the provision of international qualifications and education programs for students aged 5 to 19 are certified as meeting the internationally recognized standard for quality management, ISO 9001:2008. Learn more at [www.cie.org.uk/ISO9001](http://www.cie.org.uk/ISO9001)

### 1.2 Why Choose Cambridge IGCSE?

Cambridge IGCSEs are international in outlook but retain a local relevance. The syllabi provide opportunities for contextualized learning, and the content has been created to suit a wide variety of schools, avoid cultural bias, and develop essential lifelong skills, including creative thinking and problem solving.

Our goal is to balance knowledge, understanding, and skills in our programs and qualifications to enable candidates to become effective students and to provide a solid foundation for their continuing educational journey.

Through our professional development courses and our support materials for Cambridge IGCSEs, we provide the tools to enable teachers to prepare students to the best of their ability and work with us in the pursuit of excellence in education.

Cambridge IGCSEs are considered to be an excellent preparation for Cambridge International AS and A Levels, the Cambridge AICE (Advanced International Certificate of Education) group award, Cambridge Pre-U, and other education programs, such as the US Advanced Placement Program and the International Baccalaureate Diploma. Learn more about Cambridge IGCSEs at [www.cie.org.uk/cambridgesecundary2](http://www.cie.org.uk/cambridgesecundary2)

### Guided Learning Hours

Cambridge IGCSE syllabi are designed with the assumption that candidates have about 130 guided learning hours per subject over the duration of the course, but this is for guidance only. The number of hours required to gain the qualification may vary according to local curricular practice and the candidates' prior experience with the subject.

### 1.3 Why Choose Cambridge IGCSE Music?

Cambridge IGCSE Music is accepted by universities and employers worldwide as providing proof of musical skills, knowledge, and understanding. This syllabus offers students the opportunity to develop their own practical musical skills through performing and composing. They also develop their listening skills by studying music from the main historical periods and styles of Western music as well as from selected non-Western traditions. The emphasis within the syllabus is as much on developing lifelong musical skills as on acquiring knowledge.

Students studying Cambridge IGCSE Music are given the opportunity to:

- listen to and learn about music from a wide range of historical periods and major world cultures
- develop their skills in performing music, both individually and in a group with other musicians
- develop their skills in composing music in a style of their own choice.

## Prerequisites

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

## Progression

Cambridge IGCSEs are general qualifications that enable candidates to progress either directly to employment or to proceed to further qualifications.

Candidates who are awarded grades A\* to C in Cambridge IGCSE Music are well prepared to follow courses leading to Level 3 qualifications such as GCE AS and A Level Music, International Baccalaureate Diploma and Cambridge International AS and A Level Music.

## 1.4 Cambridge ICE (International Certificate of Education)

Cambridge ICE is a group award of Cambridge IGCSE. It gives schools the opportunity to benefit from offering a broad and balanced curriculum by recognizing the achievements of candidates who pass examinations in at least seven subjects. To qualify for the Cambridge ICE award, candidates are required to have studied subjects from five groups: two languages from Group I and one subject from each of the remaining four groups. The seventh subject can be taken from any of the five subject groups.

Music (0429) is in Group V, Creative, Technical, and Vocational Subjects.

Learn more about Cambridge ICE at [www.cie.org.uk/cambridgesecondary2](http://www.cie.org.uk/cambridgesecondary2)

The Cambridge ICE is awarded from examinations administered in the June and November series each year.

Detailed timetables are available from [www.cie.org.uk/examsOfficers](http://www.cie.org.uk/examsOfficers)

## 1.5 How Can I Find Out More?

### If You Are Already a Cambridge School

You can make entries for this qualification through your usual channels. If you have any questions, please contact us at [info@cie.org.uk](mailto:info@cie.org.uk)

### If You Are Not Yet a Cambridge School

Learn about the benefits of becoming a Cambridge school at [www.cie.org.uk/startcambridge](http://www.cie.org.uk/startcambridge). Email us at [info@cie.org.uk](mailto:info@cie.org.uk) to find out how your organization can register to become a Cambridge school.

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## 2. Teacher Support

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### 2.1 Resources

Syllabi and examiner reports to cover the last examination series are on the *Syllabus and Support Materials DVD*, which we send to all Cambridge schools. These materials are also on our public website.

Past question papers are available through the Cambridge Publications Catalogue. Learn more at **[www.cie.org.uk/teachers](http://www.cie.org.uk/teachers)**

Go to our public website at **[www.cie.org.uk/igcse](http://www.cie.org.uk/igcse)** to download the following materials:

- current and future syllabi
- examiner reports from one series
- *Teacher's Guide to Set Works*
- frequently asked questions
- resource lists (recommended).

For teachers at registered Cambridge schools additional support materials for specific syllabi are available. For teacher support go to **<http://teachers.cie.org.uk>** (username and password required) to find the following:

- syllabi
- *Teacher's Guide to Set Works*
- mark schemes and examiner reports from past series
- grade thresholds for past series
- frequently asked questions
- schemes of work (unit lesson plans)
- online discussion forums
- resource lists (recommended).

### 2.2 Resource Lists

We work with publishers providing a range of resources including textbooks, websites, CDs, etc. A list of recommended and suggested resources is available on our website. The resource lists can be accessed from our public and teacher support websites.

### 2.3 Training

We offer a range of support activities for teachers to ensure they have the relevant knowledge and skills to deliver our qualifications. See **[www.cie.org.uk/events](http://www.cie.org.uk/events)** for further information.

### 3. Assessment at a Glance

Cambridge IGCSE Music candidates take **three** mandatory components:

Components		Approx. Weighting
<b>1 Listening</b> Written examination based on CD recordings supplied by Cambridge 70 marks Externally marked	ca. 1 hour, 15 minutes	40%
<b>2 Performing</b> Two prepared performances, one individual and one ensemble 50 marks Internally marked/externally moderated	Coursework	30%
<b>3 Composing</b> Two contrasting compositions 100 marks scaled to 50 marks Internally marked/externally moderated	Coursework	30%

#### Availability

- This syllabus is examined in the June 2015 and in the November 2015 examination series.
- Coursework for the June series must be submitted by April 30, 2015, and coursework for the November series must be submitted by October 31, 2015.

Detailed timetables are available from [www.cie.org.uk/examsOfficers](http://www.cie.org.uk/examsOfficers)

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

#### Combining This with Other Syllabi

Candidates can combine this syllabus in an examination series with any other Cambridge syllabus, except syllabi with the same title at the same level.



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## 4. Syllabus Goals and Assessment Objectives

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### 4.1 Syllabus Goals

The goals 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 and critical response to the main historical periods and styles of Western music
- help candidates recognize and understand the music of selected 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.

### 4.2 Assessment Objectives

The three assessment objectives are:

**AO1** Listening

**AO2** Performing

**AO3** Composing

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

**AO1 Listening**

- Aural awareness, perception, and discrimination in relation to Western music.
- Identifying and commenting on a range of music from cultures in different countries.
- Knowledge and understanding of one World Focus from a non-Western culture and one Western Set Work.

**AO2 Performing**

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

**AO3 Composing**

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

### 4.3 Relationship between Assessment Objectives and Components

The approximate weightings allocated to each of the assessment objectives are summarized below.

Assessment Objectives	Component 1	Component 2	Component 3
<b>A01</b> Listening	40%	–	–
<b>A02</b> Performing	–	30%	–
<b>A03</b> Composing	–	–	30%

### 4.4 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 that are musical and imaginative and display a high level of creative ability and a keen sense of aural perception with clear and accurate notation.

#### 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 that 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 that show evidence of sensible instrumental writing and a creative effort; notation is 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 that show limitations of technique or musicianship
- produce compositions that display little security and limited imagination with imprecise notation.

## 5. Assessment in Detail

### 5.1 Scheme of Assessment

Candidates complete three mandatory components:

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

**NOTE:** \*Components 2 and 3 are internal assessments. Accreditation from Cambridge is not mandatory for teachers wishing to offer this syllabus. However, it is recommended and is available through completion of the *Music Coursework Training Handbook*. Please contact Cambridge for further information.

### 5.2 Components

#### 5.2.1 Component 1 Listening—ca. 1 hour, 15 minutes—70 marks

This component is based on CD recordings supplied by Cambridge. It is assumed that Centers 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 in Sections A, B, and C are mandatory and will require either short answers or will be in a multiple-choice format.

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

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/or suggest a possible composer.

### Section B: World Music [22 marks]

Extracts from three pieces of music. Two of the pieces (6 marks each) will be selected from Latin American, Chinese, Indian, Indonesian, and Japanese traditions. In addition to questions on the areas listed above, candidates will also be required to identify the possible continent/country of origin. The third piece (10 marks) will be taken from the World Focus, prescribed each year from the non-Western music traditions.

#### World Focus for Examination in 2015: Arab Music and the Music of Africa

The purpose of setting a World Focus is to allow candidates to study the music of one non-Western culture in greater detail than is possible in the rest of the World Music section. 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. Candidates are expected to identify the principal instruments of the 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.

Although there are separate chapters on Arab Music and African Music in the source book *Music Worldwide* by Elizabeth Sharma, there is a geographical overlap of North Africa and hence these two chapters are combined in this topic. Candidates must be able to identify the following instruments: *mbira* (equal credit will be given for *ubo*, *sansa*, and *likembe*), *kora*, *rabāb*, *ūd*, *qānūn*, *nāy*, drums, talking drums, un-tuned percussion, xylophone, voice.

Candidates should be aware of the texture and structure of the music—the importance of rhythm and the use of song structures such as “call-and-response.” Candidates should understand and be able to use the terms *maqām*, *ajān*, *īqā* but will not be expected to identify specific types of each.

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

Elizabeth Sharma: *Music Worldwide*

The music of Africa, pages 5–11 and 13–15 (this excludes highlife music); and Arab music, pages 30–33.

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.

### Section C: Skeleton Score [16 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: Set Work [16 marks]

Candidates are expected to have prepared one Set Work.

For their chosen work, candidates will hear two extracts (played twice). A skeleton score of the extracts 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 that comes before or after the extract itself.

#### Set Work for Examination in 2015:

##### EITHER

Mendelssohn: *A Midsummer Night's Dream*, Overture, Op. 21

##### OR

Rodrigo: *Concierto de Aranjuez* (Movements 1 and 2)  
(*Concierto* to be set again in 2016)

#### General Observations

It is most important that candidates are able to hear their Set 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 make sure that all the Set 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 firsthand 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 centers and modulations
- identification of chords
- instruments
- transposition
- score markings, performance directions, instrumental effects
- general background information about the context and genre of each work.

The *Teacher's Guide to Set Works*, containing notes on each work and suggestions for ways of approaching each of these headings, can be downloaded from the Cambridge website.

## 5.2.2 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 should be on the same instrument)
- and
- (ii) sing or play *in an ensemble*—either one piece or two short contrasting pieces (which should be on the same instrument but this does not need to be the same instrument as that offered for individual performing).

The total playing time should be between four and ten minutes.

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 coordination (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 (but the accompaniment should be played if the composer wrote one and a suitable accompanist is available). Any accompaniment may be live or through a backing track. Singers who choose to accompany themselves (e.g., on the guitar) should be assessed for their singing only.

An ensemble should consist of two or more *live* performers, and the candidate's part may not be consistently doubled by any other performer. Pianists may offer accompaniment; duos are allowed provided the candidate's part demonstrates genuine ensemble skills and could not also be counted as a solo. Candidates should make sure that they do not offer as an ensemble any piece that could be presented as their individual performance, e.g., a flutist playing with piano accompaniment would count as an individual performance for the flutist. The other musicians in an ensemble do not also have to be candidates for the examination. Backing tracks and/or multitracking must not be used in any part of the ensemble performance.

If Centers are in any doubt about the suitability of the proposed repertoire, contact Cambridge either through **info@cie.org.uk** or through the Discussion Forum on the Cambridge Teacher Support website.

### 5.2.3 Component 3 Composing—100 marks scaled to 50 marks

Candidates submit two compositions, written for different instruments and/or voices, which must be recorded on cassette tape or CD.

Composition 1 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.

Composition 2 may be in any style of the candidate's choice and may be notated in whatever form of notation is appropriate to the music. If staff notation is not used, the intentions of the notation must be clearly explained in an accompanying commentary. The score and commentary (if applicable) must be submitted with the recording.

Notation may be either handwritten or computer generated, but all scores must be accurately edited. If notations other than staff notation are submitted, they must be accurately designed to show the duration of the sounds represented by whatever symbols are used (e.g., guitar chord symbols on their own do not show duration). Alternative notation should not be used for any piece that is capable of being notated in staff notation.

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) score presentation/notation.

## 6. Content of Component 1

Candidates should be taught to recognize and describe (where appropriate) the musical features on the following list which provides a clear indication of the range of knowledge expected in this paper. In particular, extracts may come from any genre, but candidates will be expected to identify only the genres shown. The World Focus and Set Works may have specific features that are not included in this general list, but will be highlighted in the description of the World Focus for Section B: World Music in “Assessment in detail” or the *Teacher’s Guide to Set Works*.

### Rudiments

Standard 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, major, minor, and perfect intervals.

### Melody and Rhythm

Major, minor, chromatic, whole-tone, and pentatonic scales. Blue notes. Melodic movement (ascending or descending by step or leap). Phrasing. Call-and-response. Duple, triple, or irregular meter. Syncopation, swing, polyrhythm.

### Harmony

Primary chords: I, IV, and  $V_{(7)}$ ; secondary chords: II and VI. Perfect, imperfect, and interrupted cadences. Modulations to related keys (subdominant, dominant, relative minor, relative major).

### Ensembles and Instruments/Voices

Western ensembles and instruments: orchestras, jazz bands, choirs, and chamber music ensembles. The main instruments and voices used in the above ensembles.

Keyboard instruments: piano, harpsichord, organ.

World ensembles and instruments: Indonesian: gamelan. African and Arab: *rabāb*, *kora*, xylophone, *ūd*. Indian: *bansuri*, *sitar*, *sārangī*, *tablā*. Chinese: *ch’in*, *dizi*, *erh-hu*. Japanese: *shakuhachi*, *koto*, *shō*.

Latin American: *bandoneon*, pan-pipes, *charangos*, guitars.

### Instrumental and/or Vocal Effects

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

### Structure

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

### Compositional Devices

Repetition, imitation, sequence, canon, ostinato, drone, Alberti bass, pedal (tonic and dominant), contrary motion.

### Texture

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

### Style

Baroque, Classical, Romantic, Twentieth Century (including impressionism, neo-classicism, jazz, minimalism).

### Genre

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



## 7. Assessment Criteria for Coursework

### 7.1 Component 2 Performing

The total for this component is 50 marks. Each performance will be marked out of 25, a maximum of 5 marks being awarded for each of five 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.

A copy of the sheet music of performances must be submitted for all pieces where it is available in print. If the candidate has *intentionally* altered their performance from the sheet music, this must be clearly indicated: the teacher should take account of any alteration that makes a piece easier to play in the marking.

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. In the UK, graded music exams are provided by specialist examining boards, e.g., the Associated Board of the Royal Schools of Music (ABRSM) (for further information go to [www.abrsm.org](http://www.abrsm.org)). These exams provide a structured framework from beginner (Grade 1) to advanced (Grade 8). Reference to graded exams must be taken to mean music of the typical average level at the given grade in the syllabi 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>
<b>Piano</b>	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 a wider variety of articulation and sensitivity to dynamics and phrasing.
	4	Approximately Grade 3 standard. Music requiring some more sophisticated interpretation.
	5	At least Grade 4 standard. Music with a range of technical challenges and requiring some interpretive insight.

<b>Electronic Keyboard</b>	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 to 3 notes in one hand. Moderate tempo with some varied use of auto facilities. Music requiring a wider variety of articulation and sensitivity to dynamics and phrasing.
	4	Approximately Grade 3 (electronic organ) standard, or involving difficulties equivalent to those required for piano.
	5	At least Grade 4 (electronic organ) standard, or involving difficulties equivalent to those required for piano. Music with a range of technical challenges and requiring some interpretive insight.
<b>Recorder</b>	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 a wider variety of articulation and sensitivity to dynamics and phrasing.
	4	Approximately Grade 3 standard. Music requiring some more sophisticated interpretation.
	5	At least Grade 4 standard. Music with a range of technical challenges and requiring some interpretive insight.
<b>Guitar</b>	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 a wider variety of articulation and sensitivity to dynamics and phrasing.
	4	Approximately Grade 3 standard. Music requiring some more sophisticated interpretation.
	5	At least Grade 4 standard. Music with a range of technical challenges and requiring some interpretive insight.

<b>Bass Guitar</b>	1	All in first position, often using open strings, and moving mainly between adjacent strings. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	All in first position, with some basic legato and staccato playing. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	Some changes of position, with a variety of articulation. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade 3 standard. Music requiring some more sophisticated interpretation (e.g., slapped and pulled notes, slides and bends).
	5	At least Grade 4 standard. Music with a range of technical challenges and requiring some interpretive insight.
<b>Woodwind</b>	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 a wider variety of articulation and sensitivity to dynamics and phrasing.
	4	Approximately Grade 3 standard. Music requiring some more sophisticated interpretation.
	5	At least Grade 4 standard. Music with a range of technical challenges and requiring some interpretive insight.
<b>Brass</b>	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 a wider variety of articulation and sensitivity to dynamics and phrasing.
	4	Approximately Grade 3 standard. Music requiring some more sophisticated interpretation.
	5	At least Grade 4 standard. Music with a range of technical challenges and requiring some interpretive insight.

<b>Orchestral Strings</b>	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 a wider variety of articulation and sensitivity to dynamics and phrasing.
	4	Approximately Grade 3 standard. Music requiring some more sophisticated interpretation.
	5	At least Grade 4 standard. Music with a range of technical challenges and requiring some interpretive insight.
<b>Glockenspiel, etc.</b>	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 a wider variety of articulation and sensitivity to dynamics and phrasing.
	4	Approximately Grade 3 (Tuned Percussion) standard. Music requiring some more sophisticated interpretation.
	5	At least Grade 4 (Tuned Percussion) standard. Music with a range of technical challenges and requiring some interpretive insight.
<b>Drum Kit</b>	1	Very simple rhythms, usually repetitive, using bass drum, snare drum, and cymbal. Minimal scope for interpretation.
	2	More complex rhythms, generally repetitive, using bass drum, snare 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 3 (Drum Kit) standard. Music requiring some more sophisticated interpretation.
	5	At least Grade 4 (Drum Kit) standard. Music with a range of technical challenges and requiring some interpretive insight.
<b>Voice</b>	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 3 standard. Music requiring some more sophisticated interpretation.
	5	At least Grade 4 standard. Music with a range of technical challenges and requiring some interpretive 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. Multitracking is not permitted for the submitted performances. Details of all such equipment, together with the facilities used, must be given on the Performing Working Mark Sheet, a copy of which can be found at the end of this syllabus.

**(b) 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**

**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 coordination**

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 that may reveal technical problems? If they are performing to a backing track (solo performances only), is the performance well coordinated with the backing track?

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

How well do candidates realize any markings written into the score by the composer (e.g., dynamics, articulation, 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 that apply to their instruments (e.g., coordination of RH/LH, bow/fingers, tongue/fingers; intonation; breath control; balance; diction; pedaling; registration)?

## Marking Criteria—Performing

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

N.B. Do not award half marks.

### (a) The Range of Technical and Musical Skills Demonstrated

Refer to the guidance (*Examples of Technical Demand*, page 15) given under each instrument type when awarding a mark in this category. The mark will generally correspond to the mark level given in the guidance; however, if the music is too difficult for the candidate and the skills demonstrated are therefore compromised, the mark should be reduced.

Descriptor	Mark
A wide range of well-developed skills, allowing the candidate to perform music that makes substantial demands.	<b>5</b>
	<b>4</b>
A range of moderately developed skills, allowing the candidate to perform music of moderate difficulty.	<b>3</b>
	<b>2</b>
A narrow range of modest skills, allowing the candidate to perform music that makes very simple demands.	<b>1</b>
An inadequate range of very basic skills, allowing the candidate to perform at an elementary level.	<b>0</b>

### (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.	<b>5</b>
	<b>4*</b>
Moderately accurate, but with several passages spoiled by hesitation <i>OR</i> a moderate quality of fairly fluent improvising.	<b>3</b>
	<b>2†</b>
Very inaccurate and hesitant throughout the performance <i>OR</i> a poor quality of aimless improvising.	<b>1</b>
Hardly any accurate notes or rhythms <i>OR</i> hardly any evidence of an ability to improvise.	<b>0</b>

\* Award 4 if the performance contains too many errors for full marks (full marks may be awarded where there are a few small slips), but is more accurate than is suggested by 3.

† Award 2 where there are some accurate passages, but where the overall level of accuracy is poor and/or the performance is hesitant.

**(c) Choice and Control of Tempo (in Individual Performing) OR Ensemble Coordination (in Ensemble Performing)**

If the performance submitted by the candidate as an ensemble is in fact a second solo, award a mark of 0.

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

\* Award 4 in individual performing if the tempo is correct, but there are some small fluctuations or if the tempo is not quite correct but is maintained consistently. In ensemble performing award 4 where the rhythmic coordination is good, and the phrasing, articulation, and balance are mostly well-matched, but perhaps with a small area of weakness.

† Award 2 in individual performing if the tempo is more seriously inappropriate and/or there are more frequent fluctuations than 3 suggests. In ensemble performing, award 2 where there are more serious problems with rhythmic coordination, and the other areas are not well matched.

**(d) Sensitivity to Phrasing and Expression**

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

\* Award 4 if the music is effectively phrased, but with less attention to dynamics and articulation than would be needed to gain full marks.

† Award 2 where the phrasing is reasonably effective, but expression and/or articulation have been ignored.

**(e) Technical Control of the Instrument**

Descriptor	Mark
Very good technical control.	<b>5</b>
	<b>4*</b>
Moderately good technical control.	<b>3</b>
	<b>2†</b>
Generally weak technical control.	<b>1</b>
Not in control of the instrument.	<b>0</b>

\* Award 4 if, e.g., the tone quality appropriate to the instrument is not sufficiently developed to gain full marks (but other areas of technique are strong) or there is a minor area of technical weakness.

† Award 2 if, e.g., tone quality is poorer and/or there are problems with some of the other technical factors appropriate to the instrument.

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	Marks
Performances that are consistently excellent in musicianship and control of technique, communicating a very high level of musical understanding of the music, in programs made up of pieces demanding the most highly developed skills expected at this level.	<b>43–50</b>
Performances that are very good in musicianship and control of technique, communicating a high level of musical understanding of the music, in programs 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).	<b>35–42</b>
Performances that 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).	<b>27–34</b>
Performances that are good in some respects, though more limited in musicianship and/or technique, communicating a restricted understanding of the music, in programs that may not be altogether appropriate to the candidate (or which may be rather narrow in the range of musical or technical skills demonstrated).	<b>19–26</b>
Performances in which limitations of technique or musicianship are significant enough to impede the communication of musical understanding in some important respects, in pieces that offer only limited opportunities to display technical and musical skills.	<b>11–18</b>
Performances that display significant weaknesses in musicianship or technique and in which there may be relatively little evidence of musical understanding.	<b>1–10</b>
No creditable qualities in the work presented.	<b>0</b>

## 7.2 Component 3 Composing

Candidates must submit two contrasting compositions. These are assessed by Centers and submitted to Cambridge for moderation.

In assessing compositions, Centers should concentrate on candidates' responses to specific key areas of the composing process, summarized 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 and the effectiveness of rhythm. 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?

**(b) Structure**

This criterion concerns candidates' abilities to use the ideas they have produced to fashion a coherent and organized 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 instruments/voices they have chosen to use. Care should be taken to ensure that the range of instrumental/vocal parts does not exceed the normal range of the instrument/voice concerned. It is vital for candidates to hear what they have written down, for it provides them 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 utilization of standard composing devices such as sequence, inversion, drones, and the manipulation of techniques on a broader scale to produce an aesthetically pleasing composition.

Centers 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 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 that 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.

## Marking Criteria—Composing

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

N.B. Do not award half marks.

### (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.	<b>9–10</b>
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.	<b>7–8</b>
Reasonable musical ideas displaying some aspects of inventiveness, but not always securely or consistently handled.	<b>4–6</b>
Only a small range of simple ideas displayed, showing awkwardness in the handling of material.	<b>1–3</b>
No creditable musical ideas.	<b>0</b>

### (b) Structure

Descriptor	Mark
Clear and appropriate structure, with inventive use of elements creating contrast and continuity in the composition as a whole.	<b>9–10</b>
Effective in overall structure, with good attention to aspects of contrast and continuity, although showing some imbalance between sections.	<b>7–8</b>
Reasonable attention to structure, although perhaps overreliant on repetition and limited in its sense of the overall concept.	<b>4–6</b>
Structure evident in some clear sections, but with obvious imbalances and a limited use of contrast and continuity.	<b>1–3</b>
No creditable structure.	<b>0</b>

### (c) Use of Medium

If both pieces are written for identical instrument(s)/voice(s), a mark of 0 in this category must be awarded for composition 2.

Descriptor	Mark
Idiomatic use of resources throughout, displaying strong aural awareness and revealing a broad range of inventive and varied textures.	<b>9–10</b>
Effective use of resources overall and displaying a good range of textures, although lacking elements of imagination and/or invention in places.	<b>7–8</b>
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.	<b>4–6</b>
Some evidence of awkwardness in the use of resources and keeping to very simple textures and narrow registers with restricted use of textural variety.	<b>1–3</b>
No creditable use of medium.	<b>0</b>

**(d) Compositional Technique**

Descriptor	Mark
Fully appropriate harmonization; inventive and confident use of techniques to extend, develop, and connect ideas.	<b>9–10</b>
Appropriate harmonization; effective use of techniques to develop and connect ideas, showing good aural familiarity across a range of relevant techniques.	<b>7–8</b>
Moderately successful harmonization; reasonable and generally secure use of techniques to extend and/or develop ideas, although perhaps using stock devices across a limited range.	<b>4–6</b>
Less successful harmonization; some attempt to use techniques to develop or extend ideas, but revealing only a limited aural imagination across a relatively narrow range of techniques.	<b>1–3</b>
No creditable compositional technique.	<b>0</b>

**(e) Score Presentation/Notation**

Descriptor	Mark
Clear, articulate, and well-presented score/commentary with few mistakes or omissions, showing consistent attention to musical detail.	<b>9–10</b>
Coherent and clear score/commentary, but missing some detail, and perhaps with occasional ambiguities, inaccuracies, or omissions.	<b>7–8</b>
Mostly accurate score/commentary, but lacking attention to detail (e.g., omitted dynamics) and to clear presentation (poor clarity, clumsy arrangement of details).	<b>4–6</b>
Mostly accurate score/commentary, but with frequent ambiguities in rhythm, pitch, and layout. Poor attention paid to performance instructions.	<b>1–3</b>
No creditable score presentation/notation.	<b>0</b>

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 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.

**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/Commentaries 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 organized 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/Commentaries 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 organize 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/Commentaries 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 formulaic and/or repetitive, reflecting little confidence to depart from the security of standard conventions. Scores/Commentaries 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 organization of ideas may suggest that the overall structure of the composition has not been thought through carefully. Scores/Commentaries 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/Commentaries will be imprecise throughout and/or incomplete.	1–10	1–20
No creditable qualities in the work presented.	0	0

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## 8. Making and Submitting Recordings

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Teachers are responsible for the organization and administration of coursework components. Individual Candidate Working Mark Sheets and Coursework 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 Cambridge by **April 30** for the June series and **October 31** for the November series.

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:

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

This definitive 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 CDs must be finalized so that they can be played on a standard audio CD player. The CDs must be checked on a standard CD player before dispatch to Cambridge.

For the purpose of moderation, Centers are asked to organize the presentation of recordings as follows:

- Place all performances of each candidate consecutively on the CD/cassette submitted. Most Centers prefer to include the work of many candidates on one CD/cassette rather than use separate CDs/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 labeled with the Center 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., "Composition 1" and "Composition 2") 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 labeled with the Center Number and Name, together with the names and numbers of the candidates in the order of the recordings.

### Internal Moderation

Centers should request permission from Cambridge if they wish more than one teacher to assess the Performing or Composing Coursework. This permission is granted only on the understanding that Internal Moderation must be carried out at the Center. This is in order to ensure that marks submitted by the Center are consistent for all candidates, irrespective of which teacher assessed the examination.

### Resubmission of Coursework

Information about resubmission of coursework can be found in the *Cambridge Administrative Guide*.

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## 9. Other Information

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### Equality and Inclusion

Cambridge has taken great care in the preparation of this syllabus and assessment materials to avoid bias of any kind. To comply with the UK Equality Act (2010), Cambridge International Examinations has designed this qualification with the goal of avoiding direct and indirect discrimination.

The standard assessment arrangements may present unnecessary barriers for candidates with disabilities or learning difficulties. Arrangements can be put in place for these candidates to enable them to access the assessments and receive recognition of their attainment. Access arrangements will not be agreed to if they give candidates an unfair advantage over others or if they compromise the standards being assessed.

Candidates who are unable to access the assessment of any component may be eligible to receive an award based on the parts of the assessment they have taken.

Information on access arrangements is found in the *Cambridge Handbook*, which can be downloaded from the website [www.cie.org.uk](http://www.cie.org.uk)

### Language

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

### Grading and Reporting

Cambridge IGCSE Certificate 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. The letters Q (result pending), X (no results), and Y (to be issued) may also appear on the statement of results but not on the certificate.

### Entry Codes

To maintain the security of our examinations we produce question papers for different areas of the world, known as "administrative zones." Where the component entry code has two digits, the first digit is the component number given in the syllabus. The second digit is the location code, specific to an administrative zone. Information about examination timetables, administrative instructions, and entry codes for your administrative zone can be found in the *Cambridge Guide to Making Entries*.

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## 10. Appendix: Coursework Forms

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Performing Working Mark Sheet (Component 2)

Composing Working Mark Sheet (Component 3)

Performing Coursework Assessment Summary Form (Component 2)

Composing Coursework Assessment Summary Form (Component 3)



## IGCSE Music (0429/02) Performing Working Mark Sheet June/November 2015

<b>Center No.</b>						<b>Center Name</b>	
<b>Candidate No.</b>						<b>Candidate Name</b>	
<b>Individual Instrument</b>						<b>Ensemble Instrument</b>	

Award a mark out of 5 under each heading.

<b>Marking Criteria</b>	<b>Individual Performing</b>	<b>Ensemble Performing</b>
The range of technical and musical skills demonstrated		
Accuracy of notes and rhythm OR Quality of improvisation		
Choice and control of tempo (in individual performing)		n/a
Ensemble coordination (in ensemble performing)	n/a	
Sensitivity to phrasing and expression		
Technical control of the instrument		
<b>TOTAL</b>		

**COMMENTS** on aspects of the performance that support the marks awarded, including any use of technology:

Please check the box to indicate that the following have been enclosed with this mark sheet:

Sheet music

Recording

A copy of the list of candidates and their marks as submitted electronically to Cambridge.

**Signature of Assessor** \_\_\_\_\_ **Date** \_\_\_\_\_

**Assessor's name (please PRINT)** \_\_\_\_\_



## IGCSE Music (0429/03) Composing Working Mark Sheet June/November 2015

<b>Center No.</b>						<b>Center Name</b>	
<b>Candidate No.</b>						<b>Candidate Name</b>	

**Composition 1: Title** \_\_\_\_\_

**Composition 2: Title** \_\_\_\_\_

Award a mark out of 10 under each heading:

<b>Marking Criteria</b>	<b>Composition 1</b>	<b>Composition 2</b>
Ideas		
Structure		
Use of medium		
Compositional technique		
Score presentation/Notation		
<b>TOTAL</b>		

**COMMENTS** on aspects of the composition that support the marks awarded, including any use of technology:

Please check the box to indicate that the following have been enclosed with this mark sheet:

Notation

Recording

A copy of the list of candidates and their marks as submitted electronically to Cambridge.

**Signature of Assessor** \_\_\_\_\_ **Date** \_\_\_\_\_

**Assessor's name (please PRINT)** \_\_\_\_\_





## INSTRUCTIONS FOR COMPLETING COURSEWORK ASSESSMENT SUMMARY FORMS

1. Complete the information at the head of the form.
2. List the candidates in an order that will allow ease of transfer of information to Cambridge at a later stage (i.e., in candidate index number order, where this is known). 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.

## EXTERNAL MODERATION

For IGCSE Music the coursework of **all** candidates must be submitted to Cambridge. Teachers should work with their exams officer to make sure the coursework is submitted along with the supporting forms according to the instructions in the *Cambridge Administrative Guide*.



## INSTRUCTIONS FOR COMPLETING COURSEWORK ASSESSMENT SUMMARY FORMS

1. Complete the information at the head of the form.
2. List the candidates in an order that will allow ease of transfer of information to Cambridge at a later stage (i.e., in candidate index number order, where this is known). 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.

## EXTERNAL MODERATION

For IGCSE Music the coursework of **all** candidates must be submitted to Cambridge. Teachers should work with their exams officer to make sure the coursework is submitted along with the supporting forms according to the instructions in the *Cambridge Administrative Guide*.



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