

SYLLABUS

Cambridge IGCSE®

Music (US)

0429

For examination in June and November 2014

**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
international@cie.org.uk quoting syllabus code 0429.**

Note

The subject content of this syllabus is the same as the international version. The range of components available is limited to make coursework, if applicable, a mandatory part of the syllabus. Because of this, there may be component numbers omitted in the list of components.

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

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1. Introduction

1.1 Why Choose Cambridge?

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

Recognition

Every year, hundreds of thousands of learners gain the Cambridge qualifications they need to enter the world's universities.

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

Excellence in Education

We understand education. We work with over 9,000 schools in over 160 countries that offer our programs and qualifications. Understanding learners' needs around the world means listening carefully to our community of schools, and we are pleased that 98% of Cambridge schools say they would recommend us to other schools.

Our mission is to provide excellence in education, and our vision is that Cambridge learners become confident, responsible, innovative, and engaged.

Cambridge programs and qualifications help Cambridge learners to become:

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

Support in the Classroom

We provide a world-class support service for Cambridge teachers and exams officers. We offer a wide range of teacher materials to Cambridge schools, plus teacher training (online and face-to-face), expert advice, and learner support materials. Exams officers can trust in reliable, efficient administration of exams entry and excellent, personal support from our customer services. Learn more at www.cie.org.uk/teachers

Nonprofit, Part of the University of Cambridge

We are a part of Cambridge Assessment, a department of the University of Cambridge and a nonprofit organization.

We invest constantly in research and development to improve our programs and qualifications.

1.2 Why Choose Cambridge IGCSE?

Cambridge IGCSE helps your school improve learners' performance. Learners develop not only knowledge and understanding, but also skills in creative thinking, inquiry, and problem solving, helping them perform well and prepare for the next stage of their education.

Cambridge IGCSE is the world's most popular international curriculum for 14 to 16 year olds, leading to globally recognized and valued Cambridge IGCSE qualifications. It is part of the Cambridge Secondary 2 stage.

Schools worldwide have helped develop Cambridge IGCSE, which provides an excellent preparation for Cambridge International AS and A Levels, Cambridge Pre-U, Cambridge AICE (Advanced International Certificate of Education), and other education programs, such as the US Advanced Placement Program and the International Baccalaureate Diploma. Cambridge IGCSE incorporates the best in international education for learners at this level. It develops in line with changing needs, and we update and extend it regularly.

1.3 Why Choose Cambridge IGCSE Music?

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

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, sensitive, and critical response to the main historical periods and styles of Western music
- help candidates recognize 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 of 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.

1.4 Cambridge International Certificate of Education (ICE)

Cambridge ICE is the group award of Cambridge IGCSE. It gives schools the opportunity to benefit from offering a broad and balanced curriculum by recognizing the achievements of learners who pass examinations in at least seven subjects. Learners take subjects from five subject groups, including two languages, and one subject from each of the other subject groups. The seventh subject can be taken from any of the five subject groups.

Music (0429) falls into Group V, Creative, Technical, and Vocational Subjects.

Learn more about Cambridge IGCSE and Cambridge ICE at www.cie.org.uk/cambridgesecundary2



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 **international@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**.
Email us at **international@cie.org.uk** to find out how your organization can become a Cambridge school.

2. Assessment at a Glance

2.1 Assessment Structure

Cambridge IGCSE Music candidates take three components:

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

2.2 Examination Timing—Important Information

- All components are available in the June 2014 and the November 2014 series.
- Coursework for the June series must be submitted by April 30, 2014, and coursework for the November series must be submitted by October 31, 2014.

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.

3. Syllabus Goals and Objectives

3.1 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, sensitive, and critical response to the main historical periods and styles of Western music
- help candidates recognize 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 of 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.

The weighting of the assessment objectives in the assessment components

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

4. Assessment in Detail

4.1 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.

4.2 Components

4.2.1 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, 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.

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 African and Arab, 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.

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 required musical culture from a choice of two required 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 2014:**EITHER****Arab Music and the Music of Africa**

(to be set again in 2015)

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*, *tqā*, but will not be expected to identify specific types of each.

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

Elizabeth Sharma: *Music Worldwide*

The music of 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.

OR**Chinese Music**

Candidates must be able to identify the following instruments: *pipa* (equal credit will be given for *ch'in*), *erh-hu*, *dizi* (equal credit will be given for *hsiao* and *ti-tzu*), *tou-kuan*, *sheng*, voice, and drums.

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

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

Elizabeth Sharma: *Music Worldwide*

The music of China, pages 57–64

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

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

Available from Cambridge University Press

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

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

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 that comes before or after the extract itself.

Works for 2014:

EITHER

Mendelssohn: *A Midsummer Night's Dream*, Overture, Op. 21 (to be set again in 2015)

OR

Mozart: *Piano Concerto in A major*, KV488 (1st movement only)

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

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 level 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. 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 flutist playing with piano accompaniment would count as an individual performance. Piano duets are allowed and pianists can offer accompaniment. Duos are allowed provided the candidate's part demonstrates genuine ensemble skills and could not also be counted as a solo. The other musicians in an ensemble do not also have to be candidates for the examination. If Centers are in any doubt about the suitability of the proposed repertoire, contact Cambridge either through **international@cie.org.uk** or through the Discussion Forum via the Teacher Support website.

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 recognize 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, untuned 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.

The Prescribed Works for 2014 are:

EITHER

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

OR

Mozart: *Piano Concerto in A major*, KV488 (1st movement only)

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 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 centers 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 Cambridge 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. 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). These exams provide a structured framework from beginner (Grade I) to advanced (Grade VIII). Reference to graded examinations 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.).

Instrument	Mark level	Examples of technical demand
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.

Electronic Keyboard

- 1 Single notes in one hand only, slow-moving auto chords. Very simple keys, 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 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.
-

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, 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, 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.

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.

(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 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, 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 the instruments on which they perform (e.g., coordination of RH/LH, bow/fingers, tongue/fingers; intonation; breath control; balance; diction; pedaling; registration)?



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 that 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 that 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 spoiled 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

(c) Choice and control of tempo (in individual performing) OR Ensemble coordination (in ensemble performing)

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.	5
	4
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.	3
	2
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.	1
No sense of a consistent tempo <i>OR</i> no sense of coordination with the backing track <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

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 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.	43–50
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).	35–42
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).	27–34
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).	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 that 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

6.2 Component 3: Composing

Candidates must submit two compositions at the end of the course. 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, 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 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 resources they have chosen to use. Hearing what they have written down is vital, for it provides candidates with opportunities to translate written notation into sound.

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

(d) Compositional Technique

This criterion assesses the ways in which candidates make use of the basic "raw material" of music in their compositions. Aspects to be assessed include candidates' understanding of the ways in which basic ideas can be extended, developed, and combined; the exploration and 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 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.

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

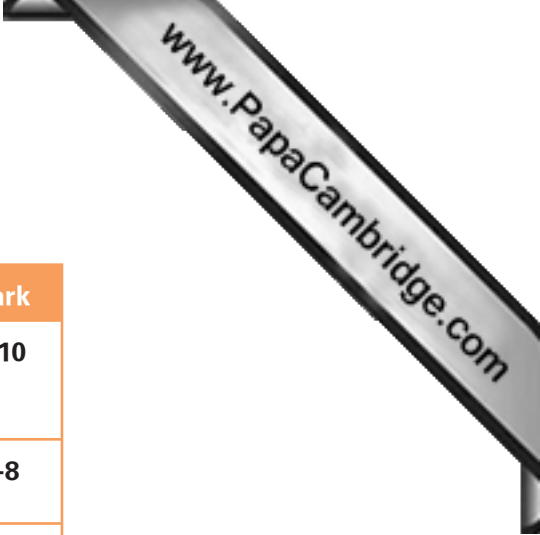
Descriptor	Mark
Clear and appropriate structure, with inventive use of elements creating contrast and continuity in the composition as a whole.	9-10
Effective in overall structure, with good attention to aspects of contrast and continuity, although showing some imbalance between sections.	7-8
Reasonable attention to structure, although perhaps overreliant 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

(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

(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

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.

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.

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 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 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 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 organization 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 organization 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 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 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, 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., "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 labeled with the Center 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 Center are involved in internal assessments, arrangements must be made within the Center 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 that 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 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; 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 that show limitations of technique or musicianship
- produce compositions that 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 (0429/02)
 PERFORMING WORKING MARKSHEET
 JUNE/NOVEMBER 2014
 CAMBRIDGE 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

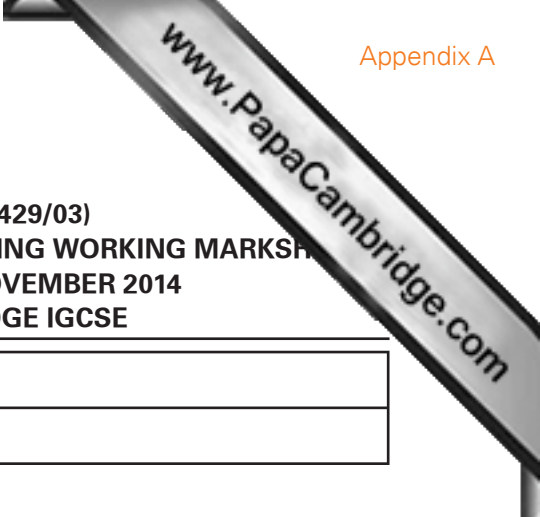
Transfer the TOTAL mark to the Computer Mark Sheet

Enclosed with this mark sheet:

Sheet music
Recording
MS1

Signature of Assessor _____ Date _____

Assessor's name (please PRINT) _____



MUSIC (0429/03)
 COMPOSING WORKING MARKSHEET
 JUNE/NOVEMBER 2014
 CAMBRIDGE 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
- Recording
- MS1

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 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 Cambridge but no later than 30 April for the June series and 31 October for the November series.
3. Send all candidates' work with the corresponding Individual Candidate Working Mark Sheets, this summary form and the second copy of MS1, to reach Cambridge by 30 April for the June series and 31 October for the November series.



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 Cambridge by 30 April for the June series and 31 October for the November series.

10. Appendix B: Additional Information

10.1 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. (“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 with the subject.

10.2 Recommended Prerequisites

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

10.3 Progression

Cambridge 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 Cambridge IGCSE Music are well prepared to follow courses leading to Cambridge International AS and A Level Music or the equivalent.

10.4 Component Codes

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

10.5 Grading and Reporting

Cambridge 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.

10.6 Access

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments and to demonstrate what they know and what they can do. For this reason, very few candidates will have a complete barrier to the assessment. Information on reasonable adjustments is found in the *Cambridge Handbook*, which can be downloaded from the website **www.cie.org.uk**

Candidates who are unable to access part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award based on the parts of the assessment they have taken.

10.7 Support and Resources

Copies of syllabi and Principal Examiners' reports for teachers are on the Syllabus and Support Materials CD-ROM, which we send to all Cambridge International Schools. They are also on our public website—go to **www.cie.org.uk/igcse**. Click the **Subjects** tab and choose your subject. For resources, click "Resource List."

You can use the "Filter by" list to show all resources or only resources categorized as "Endorsed by Cambridge." Endorsed resources are written to align closely with the syllabus they support. They have been through a detailed quality-assurance process. As new resources are published, we review them against the syllabus and publish their details on the relevant resource list section of the website.

Additional syllabus-specific support is available from our secure Teacher Support website **http://teachers.cie.org.uk**, which is available to teachers at registered Cambridge schools. It provides examiner reports on previous examinations, as well as any extra resources such as schemes of work (unit lesson plans) or examples of candidate responses. You can also find a range of subject communities on the Teacher Support website, where Cambridge teachers can share their own materials and join discussion groups.

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