

# Syllabus

## Cambridge IGCSE<sup>®</sup> (9–1) Music 0978

For examination in June and November 2019.



Version 2

Please check the syllabus page at [www.cie.org.uk/igcse](http://www.cie.org.uk/igcse) to see if this syllabus is available in your administrative zone.



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International Examinations

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## Why choose Cambridge?

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Cambridge International Examinations prepares school students for life, helping them develop an informed curiosity and a lasting passion for learning. We are part of Cambridge Assessment, a department of the University of Cambridge.

Our international qualifications are recognised by the world's best universities and employers, giving students a wide range of options in their education and career. As a not-for-profit organisation, we devote our resources to delivering high-quality educational programmes that can unlock students' potential.

Our programmes and qualifications set the global standard for international education. They are created by subject experts, rooted in academic rigour and reflect the latest educational research. They provide a strong platform for learners to progress from one stage to the next, and are well supported by teaching and learning resources.

Our mission is to provide educational benefit through provision of international programmes and qualifications for school education and to be the world leader in this field. Together with schools, we develop Cambridge students who are confident, responsible, reflective, innovative and engaged – equipped for success in the modern world.

Every year, nearly a million Cambridge students from 10 000 schools in 160 countries prepare for their future with an international education from Cambridge.

**'We think the Cambridge curriculum is superb preparation for university.'**

**Christoph Guttentag**, Dean of Undergraduate Admissions, Duke University, USA



### Quality management

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

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## Changes to this syllabus

The latest syllabus is version 2, published February 2018.

Any textbooks endorsed to support IGCSE Music for examination from 2015 are still suitable for use with this syllabus.



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# 1 Why choose this syllabus?

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## Key benefits

Cambridge IGCSE® syllabuses are created especially for international students. For over 25 years, we have worked with schools and teachers worldwide to develop syllabuses that are suitable for different countries, different types of schools and for learners with a wide range of abilities.

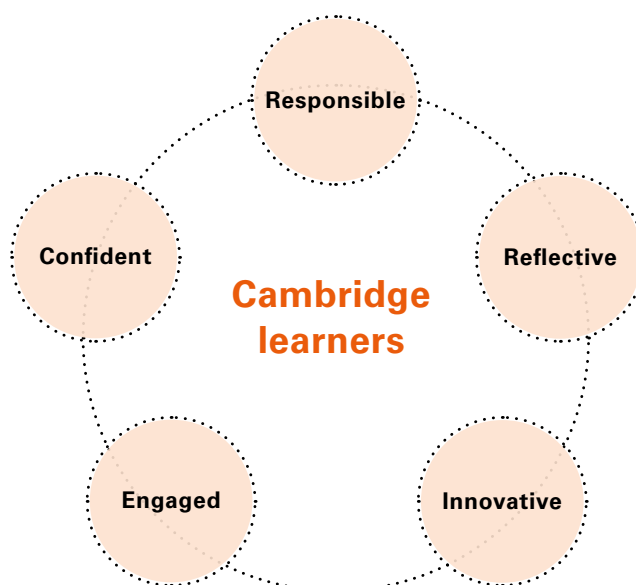
Cambridge IGCSE (9–1) Music is accepted by universities and employers worldwide as providing proof of musical skills, knowledge and understanding. This syllabus offers students the opportunity to develop their own practical musical skills through performing and composing. They also develop their listening 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.

Learners studying Cambridge IGCSE (9–1) 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.

Our programmes balance a thorough knowledge and understanding of a subject and help to develop the skills learners need for their next steps in education or employment.

Our approach encourages learners to be:



**'The strength of Cambridge IGCSE qualifications is internationally recognised and has provided an international pathway for our students to continue their studies around the world.'**

**Gary Tan**, Head of Schools and CEO, Raffles International Group of Schools, Indonesia

## Recognition and progression

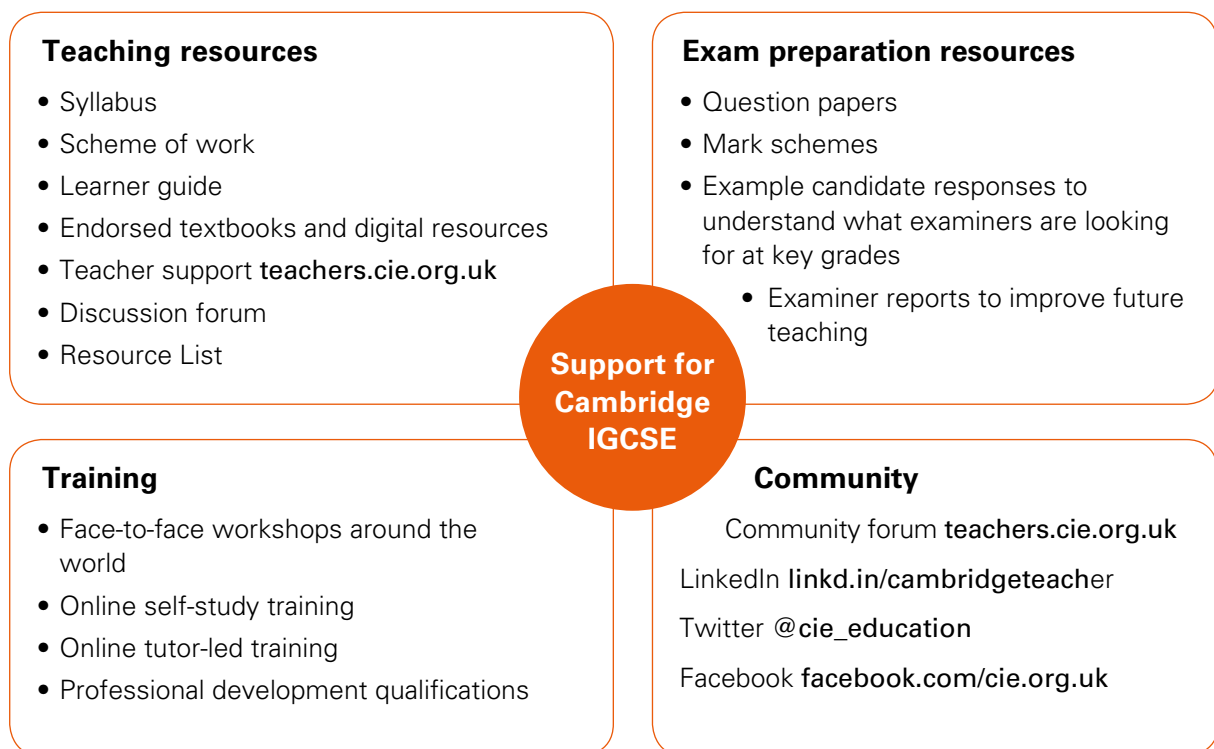
The combination of knowledge and skills in Cambridge IGCSE (9–1) Music gives learners a solid foundation for further study. Candidates who achieve grades 4 to 9 are well prepared to follow a wide range of courses including Cambridge International AS & A Level Music.

Cambridge IGCSEs are accepted and valued by leading universities and employers around the world as evidence of academic achievement. Many universities require a combination of Cambridge International AS & A Levels and Cambridge IGCSEs to meet their entry requirements.

Learn more at [www.cie.org.uk/recognition](http://www.cie.org.uk/recognition)

## Supporting teachers

We provide a wide range of practical resources, detailed guidance and innovative training and professional development so that you can give your learners the best possible preparation for Cambridge IGCSE.



**‘Cambridge IGCSE is one of the most sought-after and recognised qualifications in the world. It is very popular in Egypt because it provides the perfect preparation for success at advanced level programmes.’**

**Mrs Omnia Kassabgy**, Managing Director of British School in Egypt BSE

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## 2 Syllabus overview

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### Aims

The syllabus aims summarise the context in which you should view the syllabus content and describe the purposes of a course based on this syllabus. They are not listed in order of priority.

The aims of the syllabus are to:

- enable candidates to acquire and consolidate a range of basic musical skills, knowledge and understanding, through the activities of listening, performing and composing
- help candidates develop a perceptive and critical response to the main historical periods and styles of Western music
- help candidates to recognise 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.

### Content

When studying the Cambridge IGCSE (9–1) Music syllabus, learners listen to, perform and compose music, encouraging aesthetic and emotional development, self-discipline and, importantly, creativity. As a result, learners enhance their appreciation and enjoyment of music, an achievement that forms an ideal foundation for future study and enhances lifelong musical enjoyment.

Learners study music of all styles; each style is placed in its historical and cultural context, and learners are encouraged to be perceptive, sensitive and critical when listening. Although the majority of the syllabus examines Western European music, the music of other cultures is always represented.

#### Teacher support for Cambridge IGCSE (9–1) Music



We provide a wide range of support resources to give your learners the best possible preparation for Cambridge programmes and qualifications. Support for IGCSE (9–1) Music includes a Coursework Handbook, Example Candidate Responses and a Scheme of Work. These and other resources are available online through Teacher Support at <https://teachers.cie.org.uk>

## Assessment

All candidates take three components.

### All candidates take:

**Component 1** c.1 hour 15 minutes  
 Listening 40%  
 70 marks  
 Written examination based on CD recordings supplied by Cambridge  
 Externally assessed

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### and:

**Component 2** Coursework  
 Performing 30%  
 50 marks  
 Two prepared performances, one individual and one ensemble  
 Internally marked/externally moderated

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### and:

**Component 3** Coursework  
 Composing 30%  
 100 marks scaled to 50 marks  
 Two contrasting compositions  
 Internally marked/externally moderated

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## 3 Subject content

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The subject content described here is the content of Component 1: Listening

### Listening

Candidates should be taught to recognise 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. Extracts may come from any genre, but candidates will only be expected to identify the genres shown. The Set Works and the World Focus may have specific features which are not included in this general list, but these will be highlighted in the *Teachers' Guide to Set Works and the World Focus*.

#### 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 metre. Syncopation, swing, polyrhythm.

#### Harmony

Primary chords: I, IV, and V<sup>(7)</sup>; secondary chords: II and VI. Perfect, imperfect and interrupted cadences. Modulations to related keys (sub-dominant, 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.

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## 4 Details of the assessment

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For information on the assessment objectives (AOs), see section 5.

Candidates complete three compulsory components:

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

A Music Coursework Handbook is available and provides the opportunity for teachers/Examiners to practise assessing the Performing and Composing examinations before they undertake their first live tests.

### Component 1 – Listening

Written paper, c.1 hour 15 minutes, 70 marks

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

The extracts or pieces played will be from a wide range of styles and traditions. The questions test understanding and perception of the music. Candidates are expected to follow any complete or skeleton scores or diagrams provided. All questions in Sections A, B and C are compulsory and will either require 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 African and Arab, Latin American, Chinese, Japanese, Indian and Indonesian traditions.

In addition to questions on the areas listed above, candidates will also be required to identify the possible continent/country or 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 2019 – China**

In the examination, candidates will be tested on a range of knowledge and understanding of the prescribed World Focus. Although the precise nature of questions will depend on the individual characteristics of the country or area, candidates should be prepared to answer questions under the following main headings:

- instruments and effects
- melody and rhythm
- texture
- structure
- general background information about the context of each country or area.

Candidates will not be assessed on spelling, providing the meaning of their answers is clear.

**Further information on the World Focus topic is available in the *Teachers' Guide to Set Works and the World Focus*. It is essential that Centres download this document from [www.cie.org.uk](http://www.cie.org.uk), as it contains details of the vocabulary, specific instruments and other contextual information that candidates may be asked about in the examination.**

**The *Teachers' Guide* will be updated for each year of examination.**

### **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 may 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 which comes before or after the extract itself.

#### **Set Works for examination in 2019:**

##### **EITHER**

Mendelssohn: *Italian Symphony* (Movements 2 and 4)

##### **OR**

Mozart: *Clarinet Concerto* (Movement 1)

## 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 ensure 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 at first hand cannot be stressed too much.

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

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

**Further information on the Set Works is available in the *Teachers' Guide to Set Works and the World Focus*. It is essential that Centres download this document from [www.cie.org.uk](http://www.cie.org.uk), as it contains information that candidates may be asked about in the examination.**

**The *Teachers' Guide* will be updated for each year of examination.**

## Component 2 – Performing

Internally marked/externally moderated coursework, 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 4 and 10 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 be either 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 ensure that they do not offer as an ensemble any piece that could be presented as their individual performance, e.g. a flautist playing with piano accompaniment would count as an individual performance for the flautist. The other musicians in an ensemble do not also have to be candidates for the examination. Backing tracks and/or multi-tracking must not be used in any part of the ensemble performance.

If Centres are in any doubt about the suitability of the proposed repertoire, contact Cambridge through either [info@cie.org.uk](mailto:info@cie.org.uk) or the discussion forum on the Cambridge Teacher Support website.

## Marking criteria

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 the following 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, which 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. **Reference to graded examinations should be taken to mean music of the typical level at the given grade in the syllabuses of the standard graded examining boards (e.g. the Associated Board, Trinity Guildhall).**

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 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 interpretative insight.

Instrument	Mark level	Examples of technical demand
<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 2/3 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 interpretative 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 interpretative 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 interpretative insight.

<b>Instrument</b>	<b>Mark level</b>	<b>Examples of technical demand</b>
<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 interpretative 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 interpretative 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 interpretative insight.



<b>Instrument</b>	<b>Mark level</b>	<b>Examples of technical demand</b>
<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 interpretative 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 interpretative 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 interpretative insight.

Instrument	Mark level	Examples of technical demand
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 3 standard. Music requiring some more sophisticated interpretation.
	5	At least Grade 4 standard. Music with a range of technical challenges and 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 Performing Working Mark Sheet. These forms, and the instructions for completing them, may be downloaded from [www.cie.org.uk/samples](http://www.cie.org.uk/samples)

**(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 (non-notated music)**

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 which 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 realise any markings written into the score by the composer (e.g. dynamics, articulation, ornaments)? In music which is not notated, have candidates given due consideration to issues such as the need for dynamic variety? How sensitive is their phrasing? To what extent are they able to bring the music to life in their performances?

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

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

## Marking Criteria – Performing

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

**Note:** Do not award half marks.

### (a) The range of technical and musical skills demonstrated

Refer to the guidance (**Examples of technical demand**, pages 12–16) 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	Marks
A wide range of well-developed skills, allowing the candidate to perform music which 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 which 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	Marks
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 spoilt 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 (see page 11), award a mark of 0.

Descriptor	Marks
An entirely appropriate choice of tempo, consistently maintained throughout the performance <i>OR</i> excellent coordination with the backing track (individual performing only) <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 (individual performing only) <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 (individual performing only) <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 (individual performing only) <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	Marks
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	Marks
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 which are consistently excellent in musicianship and control of technique, communicating a very high level of musical understanding of the music in programmes made up of pieces demanding the most highly developed skills expected at this level.	<b>43–50</b>
Performances which are very good in musicianship and control of technique, communicating a high level of musical understanding of the music in programmes made up of pieces demanding well-developed skills for a performance at this level (but lacking the consistent excellence to be placed in the highest category).	<b>35–42</b>
Performances which are fairly good in most respects, demonstrating a developing level of musicianship and technique, communicating a good general understanding of the styles represented in an appropriate combination of pieces (but less even in quality than the higher categories or with some limitations of technique or musicianship).	<b>27–34</b>
Performances which are good in some respects, though more limited in musicianship and/or technique, communicating a restricted understanding of the music in programmes which may not be altogether appropriate to the candidate (or which may be rather narrow in the range of musical or technical skills demonstrated).	<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 which offer only limited opportunities to display technical and musical skills.	<b>11–18</b>
Performances which 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>

## Component 3 – Composing

Internally marked/externally moderated coursework, 50 marks

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

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 which 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.

## Marking criteria

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

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

### (a) Ideas

This criterion is concerned with basic elements of composing: the quality of melodic writing 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 create a coherent and organised composition. Credit should be given for clear evidence that important features of structure have been understood in terms of sectional contrasts, links between sections and the conception of a broad overview of each composition. In this area, all aspects of structure should be considered: the small-scale aspects (relationships between phrase lengths, for example) and the broader view (the overall structures and coherence of the composition).

**(c) Use of medium**

This criterion concerns the ways in which candidates make use of instrumental resources – candidates' selection of sounds and their handling of different textures within the composition. Aspects to be assessed include candidates' choice of resources; writing for specific instrumental combinations; selection of sounds and evidence of aural awareness revealed in the composition. Candidates are expected to have some sense of the appropriateness of what they write for the 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 because 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 utilisation of standard composing devices such as sequence, inversion, drones, and the manipulation of techniques on a broader scale to produce an aesthetically pleasing composition.

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

**(e) Score presentation/notation**

Candidates are required to submit compositions in the form of notated scores and an audio recording. In cases where the score is not submitted in standard staff notation, the recording must be accompanied by a detailed commentary 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.



## Marking Criteria – Composing

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

**Note:** Do not award half marks.

### (a) Ideas

Descriptor	Marks
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	Marks
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 over-reliant 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	Marks
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	Marks
Fully appropriate harmonisation; inventive and confident use of techniques to extend, develop and connect ideas.	<b>9–10</b>
Appropriate harmonisation; 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 harmonisation; 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 harmonisation; 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	Marks
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.

<b>Overall Descriptors</b>	<b>Marks</b>	<b>Equates to total mark in range</b>
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.	<b>43–50</b>	<b>85–100</b>
Compositions that are imaginative and display mainly secure and confident handling of materials, together with an organised approach to overall structure. The compositions will reveal some evidence of idiomatic instrumental writing, although there may be some unevenness in terms of consistent quality of ideas and balance between parts. Scores/commentaries will be well-presented overall, displaying reasonable attention to performing details.	<b>35–42</b>	<b>69–84</b>
Compositions that display evidence of sensible instrumental writing and a creative effort to organise sounds into a coherent and satisfying whole. Aspects of structure and musical ideas may lack imagination and the quality of invention may not be consistent. Scores/commentaries may contain aspects that are ambiguous or contradictory, although the general level of presentation will be accurate and performance indications will be clear.	<b>27–34</b>	<b>53–68</b>
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.	<b>19–26</b>	<b>37–52</b>
Compositions that display relatively little security and limited musical imagination. There will be little evidence of a consistent attempt to write in an idiomatic manner and/or to explore balance, and the organisation of ideas may suggest that the overall structure of the composition has not been thought through carefully. Scores/commentaries may contain many ambiguities together with consistent imprecision and a lack of attention to detail in providing instructions for performance.	<b>11–18</b>	<b>21–36</b>
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.	<b>1–10</b>	<b>1–20</b>
No creditable qualities in the work presented.	<b>0</b>	<b>0</b>

## Making and submitting recordings

Teachers are responsible for the organisation and conduct of coursework components. Candidates' marks for Components 2 and 3 must be recorded on the Individual Candidate Working Mark Sheet produced by Cambridge. For the purposes of moderation, teachers must record **all** performances and compositions and send the recordings, mark sheets and other materials to Cambridge. The internally moderated marks for all candidates (Components 2 and 3) must be recorded on the Coursework Assessment Summary Form. All these forms, and the instructions for completing them, may be downloaded from [www.cie.org.uk/samples](http://www.cie.org.uk/samples). The database will ask you for the syllabus code (i.e. 0978) and your Centre number, after which it will take you to the correct forms. Follow the instructions when completing each form.

For information, dates and methods of submission of the coursework marks and sample, please refer to the *Cambridge Handbook* and Sample Database [www.cie.org.uk/samples](http://www.cie.org.uk/samples)

Scores for both performances and compositions should be included. **Please note that material for Performing and for Composing must be submitted in separate packages.**

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 finalised so that they can be played on a standard CD player. The CDs must be checked on a standard CD player before despatch to Cambridge.

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

- Place all performances of each candidate consecutively on the CD submitted. Most Centres prefer to include the work of many candidates on one CD rather than use a separate CD 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 must be labelled with the Centre Number and Name, together with the names and numbers of the candidates in the order of the recordings.
- **Record the compositions on a separate CD from the performances.** Place both compositions of each candidate consecutively on the CD 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 must be labelled with the Centre Number and Name, together with the names and numbers of the candidates in the order of the recordings.

Please see the *Cambridge Handbook* for more information.

## Internal moderation

Centres should request permission from Cambridge if they wish more than one teacher to assess the Performing or Composing Coursework. This permission is only granted on the understanding that Internal Moderation must be carried out at the Centre. This is in order to ensure that marks submitted by the Centre 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 Handbook*.

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## 5 Assessment objectives

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The assessment objectives (AOs) are:

AO1 Listening

AO2 Performing

AO3 Composing

### 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.

## Weighting for assessment objectives

The approximate weightings allocated to each of the assessment objectives (AOs) are summarised below.

### Assessment objectives as a percentage of the qualification

Assessment objective	Weighting in IGCSE %
AO1 Listening	c.40
AO2 Performing	c.30
AO3 Composing	c.30

### Assessment objectives as a percentage of each component

Assessment objective	Weighting in components %		
	Component 1	Component 2	Component 3
AO1 Listening	100	0	0
AO2 Performing	0	100	0
AO3 Composing	0	0	100



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## 6 What else you need to know

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This section is an overview of other information you need to know about this syllabus. It will help to share the administrative information with your exams officer so they know when you will need their support. Find more information about our administrative processes at [www.cie.org.uk/examsOfficers](http://www.cie.org.uk/examsOfficers)

### Before you start

#### Previous study

Learners beginning this course are expected to have as a minimum some background in practical music-making. Learners in England will normally have followed the Key Stage 3 programme of study within the National Curriculum for England.

#### Guided learning hours

Cambridge IGCSE syllabuses are designed on the assumption that learners 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 learners' prior experience of the subject.

#### Availability and timetables

You can enter candidates in the June and November exam series. You can view the timetable for your administrative zone at [www.cie.org.uk/timetables](http://www.cie.org.uk/timetables)

All Cambridge schools are allocated to one of six administrative zones. Each zone has a specific timetable. This syllabus is not available in all administrative zones. To find out about the availability visit the syllabus page at [www.cie.org.uk/igcse](http://www.cie.org.uk/igcse)

Private candidates cannot enter for this syllabus.

#### Combining with other syllabuses

Candidates can take this syllabus alongside other Cambridge syllabuses in a single exam series. The only exceptions are:

- Cambridge IGCSE Music (0410)
- syllabuses with the same title at the same level.

Cambridge IGCSE, Cambridge IGCSE (9–1) (Level 1/Level 2 Certificates) and Cambridge O Level syllabuses are at the same level.

## Making entries

Exams officers are responsible for submitting entries to Cambridge. We encourage them to work closely with you to make sure they enter the right number of candidates for the right combination of syllabus components. Entry option codes and instructions for submitting entries are in the *Cambridge Guide to Making Entries*. Your exams officer has a copy of this guide.

### Option codes for entries

To keep our exams secure we allocate all Cambridge schools to one of six administrative zones. Each zone has a specific timetable. The majority of option codes have 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.

### Support for exams officers

We know how important exams officers are to the successful running of exams. We provide them with the support they need to make your entries on time. Your exams officer will find this support, and guidance for all other phases of the Cambridge Exams Cycle, at [www.cie.org.uk/examsOfficers](http://www.cie.org.uk/examsOfficers)

### Retakes

Candidates can retake the whole qualification as many times as they want to. This is a linear qualification so candidates cannot re-sit individual components.

### Equality and inclusion

We have taken great care to avoid bias of any kind in the preparation of this syllabus and related assessment materials. In compliance with the UK Equality Act (2010) we have designed this qualification to avoid any direct and indirect discrimination.

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

Candidates who cannot access the assessment of any component may be able to receive an award based on the parts of the assessment they have completed.

Information on access arrangements is in the *Cambridge Handbook* at [www.cie.org.uk/examsOfficers](http://www.cie.org.uk/examsOfficers)

### Language

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

## After the exam

### Grading and reporting

Grades 1, 2, 3, 4, 5, 6, 7, 8 or 9 indicate the standard a candidate achieved at Cambridge IGCSE (9–1).

9 is the highest and 1 is the lowest. 'Ungraded' means that the candidate's performance did not meet the standard required for grade 1. 'Ungraded' is reported on the statement of results but not on the certificate. In specific circumstances your candidates may see one of the following letters on their statement of results:

- Q (result pending)
- X (no result)
- Y (to be issued)

These letters do not appear on the certificate.

## Grade descriptions

Grade descriptions are provided to give an indication of the standards of achievement candidates awarded particular grades are likely to show. Weakness in one aspect of the examination may be balanced by a better performance in some other aspect.

A **Grade 7** Cambridge IGCSE (9–1) Music candidate will be able to:

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

A **Grade 4** Cambridge IGCSE (9–1) Music candidate will be able to:

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

A **Grade 2** Cambridge IGCSE (9–1) Music candidate will be able to:

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

## Changes to this syllabus for 2019

The syllabus has been updated. The latest syllabus is version 2, published February 2018.

### Availability

This syllabus is no longer restricted to centres in the UK. Please check the syllabus page at [www.cie.org.uk/igcse](http://www.cie.org.uk/igcse) to see if this syllabus is available in your administrative zone.

'While studying Cambridge IGCSE and Cambridge International A Levels, students broaden their horizons through a global perspective and develop a lasting passion for learning.'

**Zhai Xiaoning**, Deputy Principal, The High School Affiliated to Renmin University of China

Cambridge International Examinations  
1 Hills Road, Cambridge, CB1 2EU, United Kingdom  
Tel: +44 (0)1223 553554 Fax: +44 (0)1223 553558  
Email: [info@cie.org.uk](mailto:info@cie.org.uk) [www.cie.org.uk](http://www.cie.org.uk)

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