

# SYLLABUS

**Cambridge International AS & A Level  
Music**

**9703**

For examination in June and November 2019

### Changes to the syllabus for 2019

The latest syllabus is version 1, published September 2016

There are no significant changes which affect teaching.

**You are strongly advised to read the whole syllabus before planning your teaching programme.**

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## Why choose Cambridge International Examinations?

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 learners' potential.

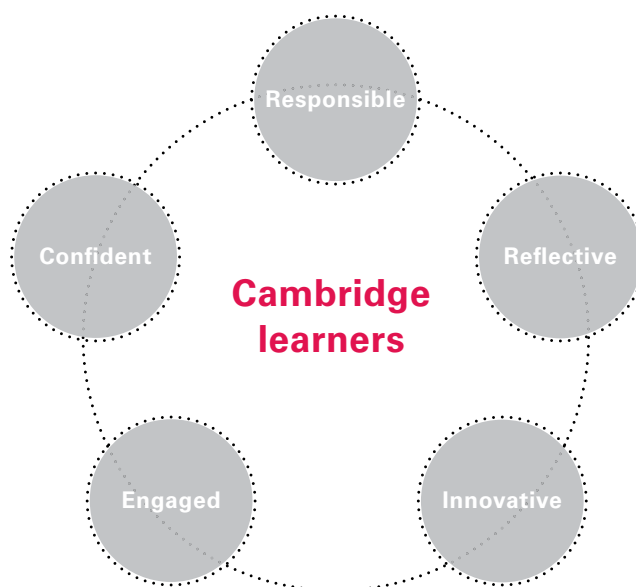
Our programmes and qualifications set the global standard for international education. They are created by subject experts, rooted in academic rigour and reflect the latest educational research. They provide a strong platform for learners to progress from one stage to the next, and are well supported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

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

### Cambridge learners

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 learners who are:

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



**Learn more** about the Cambridge learner attributes in Chapter 2 of our *Implementing the curriculum with Cambridge* guide at [www.cie.org.uk/curriculumguide](http://www.cie.org.uk/curriculumguide)

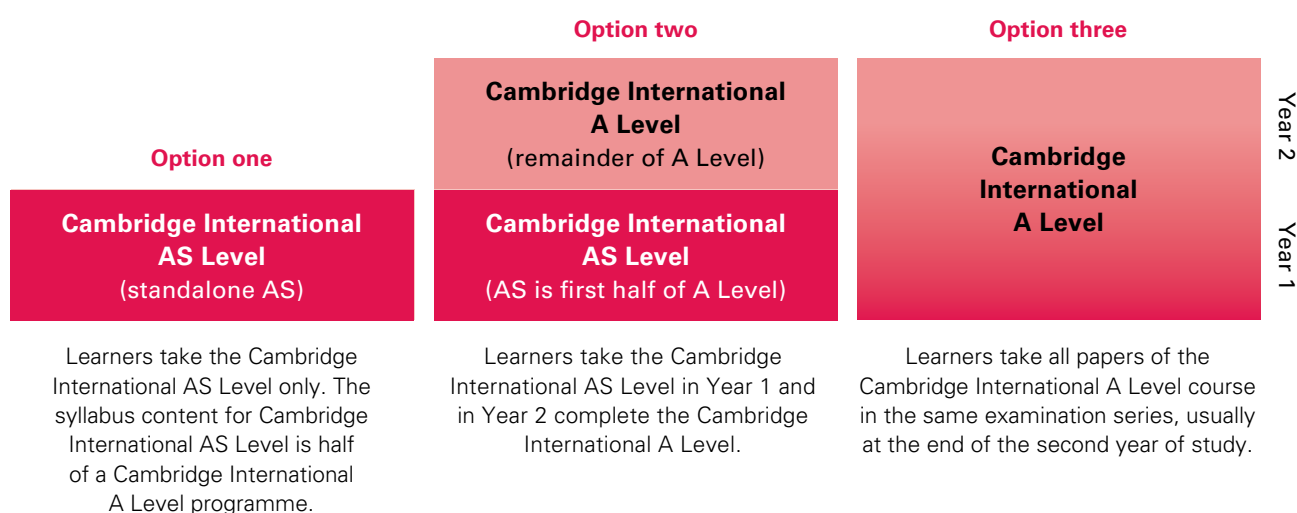
## Why Cambridge International AS & A Levels?

Cambridge International AS & A Levels are international in outlook, but retain a local relevance. The syllabuses provide opportunities for contextualised learning and the content has been created to suit a wide variety of schools, avoid cultural bias and develop essential lifelong skills, including creative thinking and problem-solving.

Our aim is to balance knowledge, understanding and skills in our qualifications to enable students to become effective learners and to provide a solid foundation for their continuing educational journey. Cambridge International AS & A Levels give learners building blocks for an individualised curriculum that develops their knowledge, understanding and skills.

Cambridge International AS & A Level curricula are flexible. It is possible to offer almost any combination from a wide range of subjects. Cambridge International A Level is typically a two-year course, and Cambridge International AS Level is typically one year. Some subjects can be started as a Cambridge International AS Level and extended to a Cambridge International A Level.

There are three possible assessment approaches for Cambridge International AS & A Level:



Every year thousands of learners with Cambridge International AS & A Levels gain places at leading universities worldwide. Cambridge International AS & A Levels are accepted and valued by top universities around the world including those in the UK, US (including Ivy League universities), European nations, Australia, Canada and New Zealand. Learners should check the university website for specific entry requirements before applying.

### Did you know?

In some countries universities accept Cambridge International AS Levels in their own right as qualifications counting towards entry to courses in the same or other related subjects. Many learners who take Cambridge International AS Levels also choose to progress to Cambridge International A Level.

### Learn more

For more details go to [www.cie.org.uk/recognition](http://www.cie.org.uk/recognition)

## Why Cambridge International AS & A Level Music?

### About the syllabus

Cambridge International AS and A Level Music is accepted by universities and employers as proof of essential knowledge and ability.

Cambridge International AS and A Level Music candidates develop an appreciation of, and an informed critical response to, music of the Western tradition, from at least two genres and periods. Candidates learn how to listen attentively and responsively in order to better understand the musical processes at work. They also learn how to communicate this understanding, supporting their judgements by evidence-based argument.

As part of the course, candidates are encouraged to develop their own creative and interpretative skills through the disciplines of composing and performing in Western and/or non-Western traditions. This leads, in turn, to a deeper understanding of music in its wider cultural context.

One of the available options is a stand-alone AS course, which allows listeners who do not read Western notation to develop their understanding and appreciation of a range of critical approaches to the reception of music.

### Guided learning hours

Guided learning hours give an indication of the amount of contact time teachers need to have with learners to deliver a particular course. Our syllabuses are designed around 180 guided learning hours for Cambridge International AS Level, and around 360 guided learning hours for Cambridge International A Level.

These figures are for guidance only. The number of hours needed to gain the qualification may vary depending on local practice and the learners' previous experience of the subject.

### Prior learning

We recommend that learners who are beginning the 9703 A and 9703 AS course should have previously completed a Cambridge IGCSE® (or equivalent) course in Music.

### Progression

Cambridge International A Level Music provides a suitable foundation for the study of Music or related courses in higher education. Equally it is suitable for candidates intending to pursue careers or further study or as part of a course of general education.

Cambridge International AS Level Music is the first half of Cambridge International A Level Music. Depending on local university entrance requirements, the qualification may permit or assist progression directly to university courses in Music or some other subjects.

We recommend learners check the Cambridge recognitions database and the university websites to find the most up-to-date entry requirements for courses they wish to study.

### How can I find out more?

#### If you are already a Cambridge school

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

#### If you are not yet a Cambridge school

Learn more about the benefits of becoming a Cambridge school from our website at [www.cie.org.uk/startcambridge](http://www.cie.org.uk/startcambridge)

Email us at [info@cie.org.uk](mailto:info@cie.org.uk) to find out how your organisation can register to become a Cambridge school.

## Cambridge AICE

Cambridge AICE Diploma is the group award of the Cambridge International AS & A Level. It gives schools the opportunity to benefit from offering a broad and balanced curriculum by recognising the achievements of candidates who pass examinations from different curriculum groups.

### Learn more

For more details go to [www.cie.org.uk/aice](http://www.cie.org.uk/aice)

“ Our research has shown that students who came to the university with a Cambridge AICE background performed better than anyone else that came to the university. That really wasn't surprising considering the emphasis they have on critical research and analysis, and that's what we require at university. ”

John Barnhill, Assistant Vice President for Enrollment Management, Florida State University, USA

## Teacher support

We offer a wide range of practical and innovative support to help teachers plan and deliver our programmes and qualifications confidently.

The support package for our Cambridge International AS & A Levels gives teachers access to a worldwide teaching community enabling them to connect with other teachers, swap ideas and share best practice.

### Teaching and learning

- Support materials provide teachers with ideas and planning resources for their lessons.

### Exam preparation

- Past question papers and mark schemes so teachers can give learners the opportunity to practise answering different questions.
- Example candidate responses help teachers understand exactly what examiners are looking for.
- Principal examiner reports describing learners' overall performance on each part of the papers. The reports give insight into common misconceptions shown by learners, which teachers can address in lessons.

Cambridge  
International  
AS & A Level  
support for  
teachers

### Professional development

#### Face-to-face training

We hold workshops around the world to support teachers in delivering Cambridge syllabuses and developing their skills.

#### Online training

We offer self-study and tutor-led online training courses via our virtual learning environment. A wide range of syllabus-specific courses and skills courses is available. We also offer training via video conference and webinars.

#### Qualifications

We offer a wide range of practice-based qualifications at Certificate and Diploma level, providing a framework for continuing professional development.

### Learn more

Find out more about support for this syllabus at [www.cie.org.uk/alevel](http://www.cie.org.uk/alevel)

Visit our online resource bank and community forum at <https://teachers.cie.org.uk>

#### Useful links

Customer Services [www.cie.org.uk/help](http://www.cie.org.uk/help)

LinkedIn <http://linkd.in/cambridgeteacher>

Twitter [@cie\\_education](https://twitter.com/cie_education)

Facebook [www.facebook.com/cie.org.uk](http://www.facebook.com/cie.org.uk)



# 1 Assessment at a glance

## Cambridge International AS Level Music

- **Syllabus 9703:** This can be taken as a stand-alone AS qualification. In addition, results in this syllabus can be carried forward, within a 13 month period, to contribute to Cambridge International A Level Music (9703).

## Cambridge International A Level Music 9703

Candidates can take all components at a single session or they can carry forward an AS result (9703 Components 1 and 2) and choose 2 additional components from 3, 4, and 5. AS results must be carried forward within a 13 month period.

Component	Description	Assessment	AS Level Syllabus code 9703	A Level Syllabus code 9703
1	Listening (100 marks)	2 hour examination	✓	✓
2	Practical musicianship (100 marks)	Teacher-assessed Coursework	✓	✓
3	Performing (100 marks)	Cambridge-assessed Coursework		Two components from 3, 4 and 5
4	Composing (100 marks)			
5	Investigation and Report (100 marks)			

All components are available in June and November.

## Availability

This syllabus is examined in the June and November examination series.

This syllabus is not available to private candidates.

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

Centres in the UK that receive government funding are advised to consult the Cambridge website [www.cie.org.uk](http://www.cie.org.uk) for the latest information before beginning to teach this syllabus.

## Submission dates

**Component 2:** the deadline for receipt by Cambridge of work for moderation/assessment is 30 April for the June examination series and 31 October for the November examination series.

**Components 3, 4 and 5:** the deadline for receipt by Cambridge of work for assessment is 30 April for the June examination series and 31 October for the November examination series.

## Combining this with other syllabuses

Candidates can combine this syllabus in an examination series with any other Cambridge syllabus, except:

- syllabuses with the same title at the same level.

## 2 Syllabus aims and assessment objectives

### 2.1 Syllabus aims

The aims of the Cambridge International AS and A Level syllabuses are:

- to foster a discriminating aural appreciation of, and an informed critical response to, music of the Western tradition from at least two representative genres and periods
- to encourage the development of creative and interpretative skills through the disciplines of composing and performing in Western and/or non-Western traditions
- to deepen understanding of music in its wider cultural context
- to communicate understanding, supporting judgements by argument based on evidence.

### 2.2 Assessment objectives

Candidates will be required to demonstrate:

- an ability to listen attentively and responsively
- understanding of the processes at work in music
- an ability to clearly communicate knowledge, understanding and musical insight
- technical and interpretative competence in performing (depending on options)
- musical invention in composing (depending on options)
- an ability to work independently.

### 2.3 Specification grid

Assessment Objective	Component 1	Component 2	Component 3	Component 4	Component 5	Component 6
(a)	✓	✓	✓	✓	✓	✓
(b)	✓	✓	✓	✓	✓	✓
(c)	✓	✓	✓	✓	✓	✓
(d)		✓	✓			
(e)		✓		✓		
(f)				✓	✓	✓

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## 3 Syllabus components

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### 3.1 Component 1: Listening

#### 2 hour examination (100 marks)

Candidates must answer 3 questions, **one** from each section.

- Sections A and B will each offer a choice of three questions on a prescribed topic.
- Section C will offer a choice of four questions. These will require wider knowledge of the historical, social and cultural background to both topics, and understanding of other relevant contextual and interpretative issues.

No scores may be brought into the examination.

Candidates may bring into the exam room their own, unedited/complete recordings of the prescribed works for **Section A** and the core works for **Section B**, and they may consult them freely through headphones.

No recordings may be used for **Section C**.

#### Section A: The 'First Viennese School' 1770–1827 (35 marks)

##### **Prescribed Works:**

Mozart	Symphony no. 39 in E flat major, K.543
Haydn	Concerto in E flat major for Trumpet and Orchestra, Hob. VIIe : 1
Beethoven	Symphony no. 5 in C minor, Op. 67
Beethoven	Trio for clarinet, piano and cello. Op. 11 (third movement only)

No particular recordings or editions of scores are specified. It is recommended that candidates hear more than one recording/interpretation of at least **one** of the prescribed works, and familiarise themselves with the principal differences between them.

Detailed questions will be asked about the ways in which the prescribed works are typical of their period. Some questions may deal with all or part of a single movement from any of the four prescribed works; others may range more widely across two or more of the works, or require specific types of comparison to be made (e.g. about instrumentation, treatment of themes). Candidates will be expected to be thoroughly familiar with the events in the music and the compositional techniques used. A sufficient understanding of the forms of the movements, and the terms most commonly used in describing these, will be needed to enable candidates to place, and identify to examiners, specific examples referred to in their answers.

## Section B: Picturing Music (35 marks)

### **Core Works:**

Berlioz	<i>Symphonie Fantastique</i> , movements II, III and IV
Smetana	<i>Vltava</i> (from <i>Ma Vlast</i> )
Debussy	<i>Clair de lune</i> (from <i>Suite bergamasque</i> )
	Your own choice of pieces – vocal <i>and</i> instrumental – from different periods, that are each suggestive of some aspect(s) of 'Night'

## Section C (30 marks)

Candidates will be expected to demonstrate that their listening in preparation for Sections A and B has been informed by a wider understanding of contextual and cultural issues appropriate to the topics.

Questions will be asked about the background to the composition, performance and reception of the prescribed works in Section A, and about musical or aesthetic issues relevant to Sections A and B. Candidates should be prepared to express and support judgements by argument and reference to specific instances in the music they have studied, including, in addition to the repertoire specified in this syllabus, examples from their wider, personal listening experience.

## 3.2 Component 2: Practical Musicianship

### Teacher-assessed Coursework (100 marks)

Candidates must present any **two** of the four elements below. All are equally weighted.

#### Element 1 (50 marks)

Performance of a representative selection of music in a programme of 6 to 10 minutes, presented as one continuous performance (an audience may be present at the candidate's discretion). The programme must be introduced by the candidate, orally, giving a brief explanation of the principal features of each piece that are characteristic of its place in the repertoire. The performance must be submitted on DVD, assessed by the teacher and forwarded to Cambridge for moderation.

Performance may be on any instrument (or voice) and the music from any tradition appropriate to the instrument. The programme should present 3 or 4 short pieces which together demonstrate typical aspects of the chosen repertoire. Performances should normally be solo (or with a single accompanist), unless the nature of the instrument is such that it is traditionally only played in ensemble.

#### Element 2 (50 marks)

Performance throughout the course in two or more of the following:

- Main instrument in an ensemble (unless already presented in an ensemble in Element 1). This may include participation in an orchestra or choir.
- Second instrument, solo or in an ensemble (must be different from any instrument used in Element 1)
- Accompanying, on a main or other appropriate instrument
- Improvisation, solo or in an ensemble
- Conducting and rehearsing a suitable instrumental or vocal ensemble

The two chosen forms of activity should be sustained throughout a period of not less than 6 months. Candidates' work should be recorded on DVD and assessed on three occasions for each of the two disciplines they undertake for Element 2 (i.e. six assessments in total). The recordings are to be forwarded to Cambridge for moderation.

#### Element 3 (50 marks)

A set of 6 to 8 progressive composing exercises designed to develop the candidate's abilities to handle typical techniques in an established tradition, e.g. melodic and harmonic exercises using conventional approaches to Western tonality. The chosen tradition need not be Western, but must be one that is amenable to notation of a type appropriate to the chosen tradition, e.g. tablature or staff notation.

#### Element 4 (50 marks)

Two contrasting compositions, together lasting not more than 5 minutes, for two or more instruments/voices. Recordings of both pieces, acoustic or electronic, made or directed by the candidate must be submitted on CD, together with **either** detailed notes on the genesis of the compositions **or** full notation.

A short written commentary that explains both the origins of the compositional thinking and the on-going compositional decisions, including reference to listening influences, should be included with the score and recording.

### 3.3 Component 3: Performing

#### Cambridge-assessed Coursework (100 marks)

Candidates will be required to perform music that reflects a single focus from any tradition, e.g. one substantial piece or a group of pieces which reflect a common theme, style or purpose, on any instrument (or voice). The programme should last at least 12 minutes, but not more than 20 minutes, and should be presented as one continuous performance (an audience may be present at the candidate's discretion). The programme must be introduced by the candidate, orally, giving a brief explanation of the principal features of the repertoire to be performed and how individual items reflect the focus.

The performance will be assessed on the range and level of technical and interpretative skills demonstrated by the candidate. The appropriateness of the music, as outlined by the candidate, will be taken into consideration.

Candidates may perform solo, in an ensemble or duet, or as an accompanist. Where two instruments are closely related (descant and treble recorder, cornet and trumpet), music for both may be presented, provided that they both contribute to the focus of the programme.

The performance must be submitted on DVD and forwarded to Cambridge for assessment.

### 3.4 Component 4: Composing

#### Cambridge-assessed Coursework (100 marks)

A single composition (or a group of shorter related pieces conceived as a whole) for any instrument, voice or combination, lasting no more than 8 minutes.

The composition may draw on, or be a fusion of, any traditions or styles.

It should be submitted in both written and recorded (audio CD) forms. If the style/tradition is not precisely notatable, a full account of the composition and recording processes must be provided.

A short commentary that explains both the origins of the compositional thinking and the on-going compositional decisions, including reference to listening influences, should be included with the score and recording.

## 3.5 Component 5: Investigation and Report

### Cambridge-assessed Coursework (100 marks)

The topic for investigation must have a clearly-discernible link with Performing (Component 3) or Composing (Component 4) which the candidate is submitting for assessment at the same time. The link with Component 3 or Component 4 must be made explicit in an introduction to the report.

Examples of how this link may be made are as follows:

- an in-depth exploration of background to the music performed in Component 3
- an analytic study of music which has influenced the candidate's approach to composing in Component 4
- a critical study of aspects of performing practice relevant to the music performed in Component 3
- a study of instruments and performing techniques relevant to the chosen medium in Component 4

The Report should be equivalent in length to an essay of approximately 3000 words, but need not be entirely in connected prose. Other forms may be appropriate, e.g. one or more tabular analyses, a performing edition of an unpublished piece, or of music notated in tablature or cipher notation, or a transcription of otherwise unnotated music. The core findings of the candidate's investigation must be supported by an accompanying CD of recorded examples, carefully chosen and explained. A full bibliography and discography must be appended.



## 4 Assessment criteria

### 4.1 Component 1: Listening mark scheme

Candidates should not repeat points made in one section in answer to a question in any other section.

#### Section A: Generic mark bands

Candidates will be expected to show:

- close familiarity with the prescribed works
- an understanding of typical techniques and processes used in them
- an ability to describe music recognisably in words
- an ability to illustrate answers by reference to apt examples.

Mark range	
<b>31–35</b>	A thorough knowledge of the music is very convincingly demonstrated, together with an ability to select and describe significant features in vivid commentaries.
<b>26–30</b>	A secure knowledge of the music is convincingly demonstrated, together with an ability to select and describe relevant features in accurate commentaries.
<b>21–25</b>	A good knowledge of the music is demonstrated, together with an ability to select and describe relevant features in a recognisable way.
<b>16–20</b>	A fairly good knowledge of the music is demonstrated, together with some ability to select and describe relevant features.
<b>11–15</b>	Patchy knowledge of the music is demonstrated, with some ability to refer to relevant aspects.
<b>6–10</b>	Some evidence of familiarity with some music is demonstrated, but the question is either not addressed or descriptions and references are very vague.
<b>1–5</b>	Some music has obviously been heard, but there is no evidence of real familiarity.
<b>0</b>	No evidence is shown of having listened to any of the music.

To access the highest bands, answers do not need to demonstrate the level of ability to analyse that would be expected if candidates were using scores. It is not necessary, therefore, to be able to name keys, or to explain key relationships in anything more detailed than broad principles when discussing a composer's handling of tonality. To be convincing, answers will need to explain effects, techniques, processes and forms using language as precisely as possible. Common technical terms should be known, explained and applied correctly.

In order to convince the examiners of their ability to find their way around the prescribed works, candidates will need to be able to describe accurately in words what precise moments or examples they are referring to.

They should not use CD timings as reference points in their answers, as examiners may be using different recordings with different timings.

### Section B: Generic mark bands

Candidates will be expected to show:

- close familiarity with the prescribed works and/or a wider range of relevant music
- an understanding of typical techniques and processes
- personal responsiveness and an ability to explain musical effects
- an ability to illustrate answers by reference to apt examples.

Mark range	
<b>31–35</b>	A well-developed understanding is demonstrated, together with an ability to select and describe significant examples of relevant music which support a wholly pertinent answer.
<b>26–30</b>	A fairly well-developed understanding is demonstrated, together with an ability to select and describe significant examples of relevant music which support a mostly pertinent answer.
<b>21–25</b>	An adequate understanding is demonstrated, together with an ability to select and describe relevant examples of music which support a fairly focused answer.
<b>16–20</b>	Some understanding is demonstrated, together with ability to select and describe relevant examples of music which sometimes support a loosely focused answer.
<b>11–15</b>	A little understanding is demonstrated, and a few examples of partly relevant music are cited.
<b>6–10</b>	The question is addressed, but little music is cited.
<b>1–5</b>	Some attempt to answer the question is made, but no specific references to any music are made.
<b>0</b>	No attempt is made to answer the question.

### Section C: Generic mark bands

Candidates will be expected to show:

- knowledge and understanding of relevant background
- evidence of reflection on issues related to the composition and performance of music they have heard
- an ability to state and argue a view with consistency
- an ability to support assertions by reference to relevant music/musical practices.

Mark range	
<b>26–30</b>	A comprehensive, cogent discussion of the issues raised by the question, well supported by relevant references to music and/or contextual background.
<b>21–25</b>	A thorough, articulate discussion of the issues raised by the question, well-supported by relevant references to music and/or contextual background.
<b>16–20</b>	A sensible, clearly-expressed discussion of the issues raised by the question, largely supported by relevant references to music and/or contextual background.
<b>11–15</b>	A patchy attempt to address the issues raised by the question, supported by some relevant references to music and/or contextual background.
<b>6–10</b>	Some attempt to address the issues raised by the question, but lacking support from references to relevant music and/or contextual background.
<b>1–5</b>	A confused attempt to answer the question, lacking evidence of any background knowledge.
<b>0</b>	No attempt to answer the question.

## 4.2 Component 2: Practical musicianship Coursework

### Assessment criteria for Element 1

No precise standard of difficulty is required: candidates will receive credit for the range of technical and interpretative/improvisational skills in which they show achievement. The programme should be chosen to allow them to demonstrate the full extent of their skills in 3 or 4 short pieces which present a range of typical stylistic and technical characteristics of the repertoire of the instrument (or voice). Candidates are advised to choose pieces which they can perform with sufficient ease to show understanding, rather than attempting ones that make too great a technical demand.

To ensure a consistent approach to marking, one appropriate person should act as Assessor for all the candidates entered by the Centre, e.g. the Head of Music or a senior music teacher. Instrumental teachers may participate in the assessment process, provided that they do so for all candidates. They should not examine or advise only in relation to some individual candidates. 'Progress' or 'hard work' are not relevant criteria in this element. The assessment must be made for the programme as a whole. Marks should not be awarded on the basis of separate items, which are then aggregated or averaged.

Candidates' marks for Element 1 must be recorded on the Working Mark Sheet produced by Cambridge. 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. 9703) and your Centre number, after which it will take you to the correct forms. Follow the instructions when completing each form.

#### A. Fluency and accuracy (of pitch and rhythm)

Teachers should ask the question: does the candidate know the music well enough to play fluently, without undue hesitation? Even if there are technical shortcomings, is there evidence that the candidate knows how the music should go? In improvising traditions, is the candidate fluent, without undue hesitation, repetition or obvious slips?

Mark range	
9–10	Wholly accurate in notes and rhythms, and completely fluent.
7–8	Almost wholly accurate; some slips, but not enough to disturb the basic fluency of the performance.
5–6	Accurate in most respects, but with a number of mistakes which disturb the fluency in some parts of the performance.
3–4	Basically accurate, but hesitant to the point of impairing the fluency of more than one item in the performance.
1–2	Accurate only in parts, with persistent hesitancy, showing little fluency throughout most of the performance.
0	All items marred by persistent inaccuracies and hesitations.

## B. Technical control

Assessed under this heading: security of control and the range of skills displayed as appropriate to the instrument/voice presented (e.g. intonation, co-ordination of RH/LH, bow/fingers, tongue/fingers, breath control, diction, quality, variety and evenness of tone, pedalling, registration).

Mark range	
9–10	Very secure technical control in every respect, across a wide range of techniques.
7–8	Mainly secure technical control in all significant respects, across a fairly wide range of techniques.
5–6	Moderately secure technical control, with minor problems in some areas, across an adequate range of techniques.
3–4	Sometimes erratic technical control, with significant problems in some areas, across a narrow range of techniques.
1–2	Poor technical control, with significant problems in several areas, across a very limited range of techniques.
0	No technical control at any point.

## C. Realisation of performance markings and/or performing conventions

Assessed under this heading: the recognition and realisation of markings written into the score by the composer (e.g. phrasing, dynamics, tempo, articulation) **and/or** understanding and application of appropriate performing conventions (e.g. ornamentation, *notes inégales* and other baroque rhythmical alterations; swung quavers and other jazz conventions in Western traditions; other, usually improvisatory, conventions as appropriate to specific non-Western traditions).

Mark range	
9–10	All markings convincingly realised throughout the performance, and/or appropriate performing conventions applied.
7–8	Most markings convincingly realised throughout the performance, and/or appropriate performing conventions applied.
5–6	Some markings adequately realised in parts of the performance, and/or appropriate performing conventions applied.
3–4	A few markings realised in a few passages, and/or appropriate performing conventions applied.
1–2	Very few markings observed, and/or appropriate performing conventions attempted.
0	Markings and/or performing conventions wholly ignored.

#### D. Aural awareness

Assessed under this heading: the aural awareness needed to maintain consistency of tempo, manage tempo changes, to balance parts or chords, grade dynamics and make effective contrasts, to judge the effect of techniques (e.g. use of sustaining pedal, different beaters); and, where appropriate, to shape the performance in relation to an accompaniment or ensemble.

Mark range	
9–10	Acute aural awareness is demonstrated throughout the performance.
7–8	Good aural awareness is demonstrated throughout the performance.
5–6	Fairly good aural awareness is demonstrated throughout most of the performance.
3–4	Some aural awareness is demonstrated in some of the performance.
1–2	Little aural awareness is demonstrated in few parts of the performance.
0	No aural awareness is demonstrated.

#### E. Stylistic understanding

The range of the candidate's understanding of different stylistic demands, as demonstrated in the programme as a whole, will be assessed. The relevance of the spoken introduction and the extent to which its content is reflected in the performance will be taken into account in assessing the level of understanding shown.

Mark range	
9–10	A well-developed, coherent understanding of a range of styles is communicated, in a wholly convincing performance.
7–8	A fairly well-developed, coherent understanding of a range of styles is communicated, in a mostly convincing performance.
5–6	A moderate understanding of a range of styles is communicated, in a competent performance.
3–4	Some understanding of style is communicated, in a limited performance.
1–2	A little sense of style is communicated, only in a few parts of the performance.
0	No understanding of style is communicated.

## Assessment criteria for Element 2

The following scheme for the award of marks must be applied in relation to the criteria provided for each separate discipline. Each of the two disciplines is to be marked out of 25.

Candidates' marks for Element 2 must be recorded on the Working Mark Sheet produced by Cambridge. 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. 9703) and your Centre number, after which it will take you to the correct forms. Follow the instructions when completing each form.

Mark range	
<b>21–25</b>	The candidate has made excellent progress, has worked hard and consistently, and has met all the criteria at a high level of achievement.
<b>16–20</b>	The candidate has made good progress, has worked fairly hard, and has met most of the criteria at a fairly high level of achievement.
<b>11–15</b>	The candidate has made steady progress, has worked consistently, and has met several of the criteria at a moderate level of achievement.
<b>6–10</b>	The candidate has made some progress, has done some worthwhile work, and has met the criteria at a very modest level of achievement.
<b>1–5</b>	The candidate has made little progress, done only a little work, and has only partially met the criteria at a low level of achievement.
<b>0</b>	None of the criteria have been met on any occasion.

## Criteria for Coursework disciplines

### (a) Performing as a member of an ensemble or as a duettist

Although experiences in larger ensembles, in which the candidate performs the same parts as a number of other performers, may contribute to the view formed of overall progress, on the actual assessment occasions, every effort should be made to ensure that the nature of the ensemble is such that the candidate plays/sings a discernible individual part.

Candidates offering these disciplines should demonstrate an ability to:

- play or sing their own part in an ensemble, with accurate notes and rhythm and with accurate entries
- synchronise and adjust their own part with the rest of the group in rhythm, tempo and tuning
- blend their contribution with the rest of the ensemble, by sensitive use of tone, phrasing and dynamics
- show an awareness of the status of their part in the ensemble at any given moment, and adjust in accordance with the appropriate conventions of the tradition
- respond in practice to varied demands from music from more than one genre, style or culture.

### **(b) Accompanying**

While it is likely that accompanying will be undertaken principally by keyboard players, any suitable instrument (appropriate to the chosen tradition) may be offered. For most candidates, progress will be best achieved by concentrating on developing skills on one instrument only, and in a single tradition, but more than one may be offered during the course, if the candidate wishes.

Candidates offering this discipline should demonstrate an ability to:

- play their own part with accurate notes and rhythm, and with accurate entries
- synchronise and adjust their own part with the solo part, in rhythm and tempo
- respect the intentions of the soloist in matters of tempo, articulation, phrasing, dynamics and balance
- listen and respond spontaneously
- demonstrate understanding of the varied demands of music from more than one style or genre within the tradition.

### **(c) Improvising**

There will be many diverse approaches to the development of candidates' skills in this discipline. Improvisation lies at the heart of a number of traditions, and gauging the level of understanding of the conventions of such traditions must necessarily form part of the assessment. The use of more informal, less structured situations as an aid to the development of composing skills may also provide valuable musical experience. The candidate may improvise solo (on an appropriate instrument) or sing or play in a group.

A single set of criteria cannot cover all possibilities. The following criteria, therefore, indicate a broad range of common features from which specific ones appropriate to the nature of the situation should be selected. Appropriate alternatives which reflect specific conventions may also be adopted. A clear, detailed account of particular criteria and assessment methods employed must be given on the Working Mark Sheet.

Candidates should demonstrate an ability to:

- create music spontaneously from original, given or traditional ideas
- make use of a range of techniques to extend, vary or develop the musical ideas
- respond appropriately to the ways in which other members of the group use such techniques
- add further musical ideas to the basic material
- respond appropriately to further musical ideas added to the basic material by other members of the group
- make adjustments of tuning and tempo in co-ordination with the rest of the group
- blend with the rest of the ensemble, by sensitive use of tone, phrasing, and dynamics
- maintain a consistent style, whether given, original, or in accordance with traditional conventions.

### **(d) Solo performance on a second instrument**

There is no requirement for candidates to present any form of 'recital programme' in this element; assessment may be of a single piece of music at a time. The criteria used for assessment should reflect similar categories to those used for Element 1:

- accuracy and fluency
- technical control
- realisation of performing markings/conventions
- aural awareness
- interpretative understanding of the style or tradition.



### **(e) Conducting and Rehearsing**

Candidates should develop their skills in this discipline through conducting and rehearsing a suitable instrumental or vocal ensemble. The choice of ensemble may be from any tradition where a conductor would be appropriate. The skills should be developed and assessed through conducting an ensemble with which the candidate has the opportunity to build up good working relationships through regular rehearsal. For many candidates, conducting a small ensemble will be a more appropriate way of developing the varied skills required in this discipline than working with large pre-existing groups such as the school orchestra or choir. Assessments submitted for moderation should include rehearsal as well as performance.

Candidates should demonstrate an ability to:

- beat time clearly using the standard patterns appropriate to the music they are conducting
- give effective upbeats to establish the desired tempo
- subdivide the beat and vary its style as appropriate to the music
- use a range of expressive gestures in response to the character of the music
- communicate intentions concerning tempo, phrasing, dynamics, articulation, as appropriate, by means of both the application of basic conducting techniques and the use of appropriate descriptive and musical vocabulary
- identify and correct imperfections of pitch, rhythm, ensemble, balance and intonation
- make informed choices in interpretation through identifying the qualities and constraints of particular instruments or voices and the stylistic demands of the music
- build up good working relationships
- achieve a performance which reflects the rehearsal process.

## Assessment criteria for Element 3

Candidates' marks for Element 3 must be recorded on the Working Mark Sheet produced by Cambridge. 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. 9703) and your Centre number, after which it will take you to the correct forms. Follow the instructions when completing each form.

	Mark range	Approaches to Western tonality	Other established tradition
<b>Language (content)</b>	<b>17–20</b>	Strong and confident identification of harmonic implications across a variety of given material. Vocabulary used effectively and consistently at appropriate places.	
	<b>13–16</b>	Clear identification of harmonic implications in the given material, some errors in the intervening material. Clear understanding of the core vocabulary, effectively used and connected, although occasionally inconsistent.	
	<b>9–12</b>	Principal markers of harmonic recognition identified (e.g. at cadences/phrase endings), although with evident moments of misunderstanding in the interpretation of harmony and non-harmony notes in the given material. Simple vocabulary understood and effectively used at cadences and ends of phrases, although perhaps showing some difficulties between main markers.	
	<b>5–8</b>	Rudimentary harmonic recognition, but inconsistent across the submission. Minimal range of core vocabulary, but showing confusion in its use.	
	<b>0–4</b>	Occasional evidence of harmonic recognition and use of language, but mostly incoherent.	

	Mark range	Approaches to Western tonality	Other established tradition
<b>Technique (construction)</b>	<b>17–20</b>	Strong command of bass line/melodic construction, convincing voice leading, clear understanding of techniques of modulation, effective and detailed continuation of texture.	
	<b>13–16</b>	Good bass line/melodic construction and voice leading, reasonable treatment of modulation, good continuation of texture.	
	<b>9–12</b>	Reasonable shape in bass line/melodic construction, some attention to voice leading and methods of modulation, although not always fluent. Reasonable attempt to continue texture.	
	<b>5–8</b>	Bass lines mark out harmonic progressions, but without coherent shape. Simple voice leading observed, inconsistent in identifying modulation, weak texture.	
	<b>0–4</b>	Poor attention to bass line/melodic construction and voice leading, modulation not observed, weak/fragmentary texture.	
<b>Progress</b>	<b>5</b> <b>4</b> <b>3</b> <b>2</b> <b>1</b> <b>0</b>	Excellent progress Reasonable and consistent progress Evidence of progress, but slow Application to most of the tasks and/or inconsistent progress Poor application to the tasks No consistent application	
<b>Notation</b>	<b>5</b> <b>4</b> <b>3</b> <b>2</b> <b>1</b> <b>0</b>	Accurate – one or two minor slips only Mostly accurate Moderately accurate Insecure Showing persistent weaknesses No attention given to accuracy	

The example given in the syllabus, of a set of melodic and harmonic exercises practising conventional approaches to Western tonality, is clearly valuable to candidates aiming to study music at Higher Education level. Such a course could well provide a foundation in common techniques, which would provide a secure basis for further study at Cambridge International A level. It might follow very traditional lines, by focusing on extracts from the Baroque or Classical periods, but it might equally validly explore, for instance, more popular 20th century genres. Exercises may be adapted, but should be based on actual repertoire. It is usual at this level for one part always to be given (top, bottom or changing – a ‘skeleton score’ approach). An *incipit* providing a starting point from which an accompaniment/texture can be continued may be appropriate.

Candidates should not be expected to ‘compose’ whole pieces in a pastiche manner.

In presenting folios for moderation, the following points should be observed:

- the given material should be actual music by named composers, or identified as traditional, or by region, if from folk or indigenous sources; it should be clearly distinguishable from the candidate’s own work
- all pieces of work should be dated and assembled in chronological order
- the exercises must derive from a notated tradition; aural traditions are not appropriate for this element of study
- the exercises should be of sufficient length to show development and range in the acquisition of techniques
- candidates should submit working copies, showing clearly the extent of teacher advice or revised workings; fair copies need not be made
- an assessment cover sheet will allow teachers to record marks and add (optional) comments in support of their decisions.

## Assessment criteria for Element 4

The two compositions will be assessed together according to the given criteria.

The complete submission will be marked out of 100, then divided by 2 to reach a final mark out of 50.

Candidates' marks for Element 4 must be recorded on the Working Mark Sheet produced by Cambridge. 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. 9703) and your Centre number, after which it will take you to the correct forms. Follow the instructions when completing each form.

The contrasting nature of the two pieces should enable the candidate to demonstrate a range of invention and composing technique.

The choice of musical language/tradition is unlimited; it need not be 'original'.

**A. Materials** – the inventive and effective shaping of the basic musical ideas

Mark range	
<b>17–20</b>	Strong, inventive and confidently shaped materials, showing detailed aural familiarity with a range of language.
<b>13–16</b>	Effective shaping of materials, showing invention and identity, presenting good aural familiarity with a range of relevant language.
<b>9–12</b>	Reasonable shaping of materials, showing some aural familiarity with relevant language, although lacking invention or character, perhaps using stock devices from the chosen style.
<b>5–8</b>	Materials show a limited aural familiarity with similar models, but may be awkward in shape.
<b>0–4</b>	Weak and uninventive materials, with little aural familiarity with relevant models.

**B. Use of materials** – the effectiveness, inventiveness and variety of the techniques used to combine, extend and connect the musical materials

Mark range	
<b>17–20</b>	Strong and inventive use of techniques to combine, extend and connect materials.
<b>13–16</b>	Good use of techniques, showing familiarity with common conventions, but perhaps lacking imagination or range.
<b>9–12</b>	Reasonable attention to a range of techniques of combination, extension and connection, but not always secure in execution.
<b>5–8</b>	A small range of simple techniques displayed, showing awkwardness in execution.
<b>0–4</b>	Little attempt to apply any techniques.

**C. Structure** – the control of contrast, continuity and timing to build effective structures on a small and large scale, **or** the control of events with respect to structural timing throughout the composition

Whilst there may be a clear understanding of the elements to be assessed within structures based on Western historical models, such elements may be absent, for example in minimalist compositions, music for Gamelan or music of *Jiangnan Sizhu*, where the rate of pace of change across time is more significant.

The balance between continuity and change may legitimately be quite different in music of contrasting traditions.

Mark range	
<b>17–20</b>	Clearly articulated structure, with inventive use of contrast and continuity <b>or</b> imaginative and sensitive control of events.
<b>13–16</b>	Effective in overall structure, with good attention to contrast and continuity, although perhaps showing some imbalance between sections <b>or</b> effective control of events, with some occasional misjudgements.
<b>9–12</b>	Reasonable attention to structure, with some consideration of contrast and continuity, but perhaps over-reliant on the use of a set 'form' or the use of block repetition to generate length <b>or</b> reasonable control of events, but with over use perhaps of repetition.
<b>5–8</b>	Structure in clear sections, but with imbalance between the sections and limited use of contrast and continuity <b>or</b> some attempt to control the pacing of events, with some less satisfactory passages.
<b>0–4</b>	Weak structure, with little sense of contrast and continuity <b>or</b> weak control of events with an unsatisfactory structural outcome.

**D. Use of medium and texture** – demonstration of imagination and idiomatic understanding of the chosen medium together with the construction of effective textures or figuration to present the materials

Mark range	
<b>17–20</b>	Wholly idiomatic use of medium, with a broad range of inventive and varied textures/figuration.
<b>13–16</b>	Effective use of medium, presenting a good range of textures/figuration.
<b>9–12</b>	Fair range of workable textures/figuration for the chosen medium, showing some consideration of detail, but perhaps with impracticalities in register/balance or occasional passages of awkward writing.
<b>5–8</b>	Keeping to simple textures/figuration and narrow registers; lacking variety.
<b>0–4</b>	Poor understanding of the medium and textural/figuration possibilities.

**E. Notation and presentation** – relates to the accuracy, detail and legibility of the score **or** the corresponding accuracy, detail and explanation contained in the account of the composition and recording processes accompanying the recording. The recording is assessed for the extent to which it conveys the composer’s (expressive?) intention rather than the accuracy of performance or quality of recording.

The recording and score/detailed notes are of equal weighting.

Mark range	
<b>17–20</b>	Clear and articulate scores <b>or</b> comprehensive and detailed notes. The recording is a vivid representation of the composer’s ideas.
<b>13–16</b>	Coherent and playable scores, but missing some detail such as articulation and phrasing <b>or</b> detailed notes, but missing information, e.g. on processes and technological input. Recording communicates composer’s intention, but missing detail.
<b>9–12</b>	Mostly accurate scores, but lacking attention to detail e.g. omitted dynamics, poor alignment <b>or</b> adequate notes, but missing information, e.g. concerning expressive or editing detail. Reasonable aural presentation in recording.
<b>5–8</b>	Scores accurate in layout and pitch, but with inaccuracies in rhythm and spelling and missing detail <b>or</b> only a basic account of processes in the notes. The recording communicates only the basic elements of the composition.
<b>0–4</b>	Poor presentation of score, with incomplete notation in most elements <b>or</b> a minimal amount of incomplete information in the notes. Recording poorly presented/incomplete.

## 4.3 Component 3: Performing

### Assessment criteria for Component 3

#### A. Fluency and accuracy (of pitch and rhythm)

Mark range	
17–20	Wholly accurate in notes and rhythms and completely fluent.
13–16	Almost wholly accurate; some slips, but not enough to disturb the basic fluency of the performance.
9–12	Accurate in most respects, but with a number of mistakes which disturb the fluency in some parts of the performance.
5–8	Basically accurate, but hesitant to the point of impairing the fluency of more than one item in the performance.
1–4	Accurate only in parts, with persistent hesitancy, showing little fluency throughout most of the performance.
0	All items marred by persistent inaccuracies and hesitations.

#### B. Technical control

Mark range	
17–20	Very secure technical control in every respect, across a wide range of techniques.
13–16	Mainly secure technical control in all significant respects, across a fairly wide range of techniques.
9–12	Moderately secure technical control, with minor problems in some areas, across an adequate range of techniques.
5–8	Sometimes erratic technical control, with significant problems in some areas, across a narrow range of techniques.
1–4	Poor technical control, with significant problems in several areas, across a very limited range of techniques.
0	No technical control at any point.



### C. Realisation of performance markings and/or performing conventions

Mark range	
<b>17–20</b>	All markings of tempo, expression, articulation and phrasing convincingly realised and/or appropriate performing conventions applied throughout the performance.
<b>13–16</b>	Most markings of tempo, expression, articulation and phrasing convincingly realised and/or appropriate performing conventions applied throughout the performance.
<b>9–12</b>	Some markings of tempo, expression, articulation and phrasing convincingly realised and/or some appropriate performing conventions applied in parts of the performance.
<b>5–8</b>	Markings of tempo, expression, articulation and phrasing realised in a few passages and/or appropriate performing conventions applied in a few passages.
<b>1–4</b>	Very few markings of tempo, expression, articulation and phrasing are observed and/or very few appropriate performing conventions attempted.
<b>0</b>	Markings and/or performing conventions wholly ignored.

### D. Aural awareness

Mark range	
<b>17–20</b>	Acute aural awareness is demonstrated throughout the performance.
<b>13–16</b>	Good aural awareness is demonstrated throughout the performance.
<b>9–12</b>	Fairly good aural awareness is demonstrated throughout most of the performance.
<b>5–8</b>	Some aural awareness is demonstrated in some of the performance.
<b>1–4</b>	A little aural awareness is demonstrated in only a few parts of the performance.
<b>0</b>	No aural awareness is demonstrated.

## E. Stylistic understanding

The depth of the candidate's understanding of the stylistic demands demonstrated in the programme as a whole will be assessed. The relevance of the spoken introduction and the extent to which its content is reflected in the performance will be taken into account.

Mark range	
<b>17–20</b>	A well-developed, coherent understanding of the chosen stylistic focus is communicated, in a wholly convincing performance.
<b>13–16</b>	A fairly well-developed, coherent understanding of the chosen stylistic focus is communicated, in a mostly convincing performance.
<b>9–12</b>	A moderate understanding of the chosen stylistic focus is communicated, in a competent performance.
<b>5–8</b>	Some understanding of a style is communicated, in a limited performance.
<b>1–4</b>	Little understanding of style is communicated in any part of the performance.
<b>0</b>	No understanding of style is communicated.

## 4.4 Component 4: Composing

(See also Component 2, Element 4)

A single composition is assessed here, but the quality of work submitted should be commensurate with a task that consolidates previous learning experiences, and that addresses the demands of a second year of study.

A flexible approach to the interpretation of the criteria will always be taken by examiners, given the diverse range of music which may be submitted, and is encouraged in this component.

The final mark for the composition is 100.

### Assessment criteria for Component 4

**A. Materials** – the inventive and effective shaping of the basic musical ideas

Mark range	
17–20	Strong, inventive and confidently shaped materials, showing detailed aural familiarity with a range of language.
13–16	Effective shaping of materials, showing invention and identity, presenting good aural familiarity with a range of relevant language.
9–12	Reasonable shaping of materials, showing some aural familiarity with relevant language, although lacking invention or character, perhaps using stock devices from the chosen style.
5–8	Materials show a limited aural familiarity with similar models, but may be awkward in shape.
0–4	Weak and uninventive materials, with little aural familiarity with relevant models.

**B. Use of materials** – the effectiveness, inventiveness and variety of the techniques used to combine, extend and connect the musical materials

Mark range	
17–20	Strong and inventive use of techniques to combine, extend and connect materials.
13–16	Good use of techniques, showing familiarity with common conventions, but perhaps lacking imagination or range.
9–12	Reasonable attention to a range of techniques of combination, extension and connection, but not always secure in execution.
5–8	A small range of simple techniques displayed, showing awkwardness in execution.
0–4	Little attempt to apply any techniques.

**C. Structure** – the control of contrast, continuity and timing to build effective structures on a small and large scale **or** the control of events with respect to structural timing throughout the composition

Whilst there may be a clear understanding of the elements to be assessed within structures based on Western historical models, such elements may be absent, e.g. in minimalist compositions, music for Gamelan or music of *Jiangnan Sizhu*, where the rate of pace of change across time is more significant.

The balance between continuity and change may legitimately be quite different in music of contrasting traditions.

Mark range	
17–20	Clearly articulated structure, with inventive use of contrast and continuity <b>or</b> imaginative and sensitive control of events.
13–16	Effective in overall structure, with good attention to contrast and continuity, although perhaps showing some imbalance between sections <b>or</b> effective control of events, with some occasional misjudgements.
9–12	Reasonable attention to structure, with some consideration of contrast and continuity, but perhaps over-reliant on the use of a set 'form' or the use of block repetition to generate length <b>or</b> reasonable control of events, but with over use perhaps of repetition.
5–8	Structure in clear sections, but with imbalance between the sections and limited use of contrast and continuity <b>or</b> some attempt to control the pacing of events, with some less satisfactory passages.
0–4	Weak structure, with little sense of contrast and continuity <b>or</b> weak control of events, with an unsatisfactory structural outcome.

**D. Use of medium and texture** – demonstration of imagination and idiomatic understanding of the chosen medium together with the construction of effective textures or figurations to present the materials

Mark range	
17–20	Wholly idiomatic use of medium, with a broad range of inventive and varied textures/figuration.
13–16	Effective use of medium, presenting a good range of textures/figuration.
9–12	Fair range of workable textures/figuration for the chosen medium, showing some consideration of detail, but perhaps with impracticalities in register/balance or occasional passages of awkward writing.
5–8	Keeping to simple textures/figuration and narrow registers; lacking variety.
0–4	Poor understanding of the medium and textural/figuration possibilities.

**E. Notation and presentation** – relates to the accuracy, detail and legibility of the score **or** the corresponding accuracy, detail and explanation contained in the account of the composition and recording processes accompanying the recording. The recording is assessed for the extent to which it conveys the composer’s expressive intention rather than the accuracy of performance or quality of recording.

The recording and score/account of the composition and recording processes are of equal weighting.

Mark range	
<b>17–20</b>	Clear and articulate scores <b>or</b> comprehensive and detailed account of the composition and recording processes. The recording is a vivid representation of the composer’s ideas.
<b>13–16</b>	Coherent and playable scores, but missing some detail such as articulation and phrasing <b>or</b> detailed account of the composition and recording processes, but missing information, e.g. on specific procedures or technological input. Recording communicates composer’s intention, but missing detail.
<b>9–12</b>	Mostly accurate scores, but lacking attention to detail (e.g. omitted dynamics, poor alignment) <b>or</b> adequate account of the composition and recording processes, but missing information, e.g. concerning expressive or editing detail. Reasonable aural presentation in recording.
<b>5–8</b>	Scores accurate in layout and pitch, but with inaccuracies in rhythm and spelling and missing detail <b>or</b> only a basic account of processes in the commentary. The recording communicates only the basic elements of the composition.
<b>0–4</b>	Poor presentation of score, with incomplete notation in most elements <b>or</b> a minimal amount of incomplete information in the account of the composition and recording processes. Recording poorly presented/incomplete.

## 4.5 Component 5: Investigation and Report

### Assessment criteria for Component 5

The report forms the examination document, but assessment covers both the report and the investigation. It is important that the report should reflect accurately the nature and extent of the investigation. The work of most candidates will be judged by the following assessment criteria:

- aural perceptiveness and an ability to recognise and select what is significant
- an ability to use reference material and an understanding of relevant context
- an ability to use appropriate analytic and/or investigative techniques and use appropriate technical vocabulary
- an ability to demonstrate, and support judgements about, the link with Component 3 or 4, by reference to apt examples
- an ability to communicate methods and findings cogently and to use scholarly conventions in the acknowledgment of all sources.

Some types of investigation (e.g. preparation of a performing edition, or a transcription, or a comparison of interpretations) may require slight adjustments to the relative weightings of the following criteria to reflect the particular technical nature of the task.

#### A. Aural perception

Mark range	
<b>17–20</b>	Highly-developed powers of aural discrimination and a sophisticated focus on significant features demonstrated, across an excellent range of appropriate listening.
<b>13–16</b>	Well-developed powers of aural discrimination with a sharp focus on significant features demonstrated, across a wide range of appropriate listening.
<b>9–12</b>	An adequate level of aural discrimination with a consistent focus on significant features demonstrated, across a fairly wide range of appropriate listening.
<b>5–8</b>	Some evidence of aural awareness and recognition of significant features shown, in a small range of appropriate listening.
<b>1–4</b>	A weak aural response with little awareness of significant features shown, in some appropriate listening.
<b>0</b>	No evidence of any listening at all.

## B. Contextual understanding

Mark range	
<b>17–20</b>	A thoroughly comprehensive range of wholly scholarly reading/research informs a sophisticated understanding of significant contextual matters.
<b>13–16</b>	A comprehensive range of mostly scholarly reading/research informs knowledgeable references to relevant contextual matters.
<b>9–12</b>	A fairly wide range of appropriate reading/research, of variable scholarly standard, is drawn on to sketch a helpful, relevant context.
<b>5–8</b>	A limited amount of reading/research undertaken, including some scholarly sources, leads to partial understanding of relevant background.
<b>1–4</b>	Some evidence of reading/research, at a mainly low level of scholarship, and some attempt to establish background, but of only partial relevance.
<b>0</b>	No evidence of any relevant background knowledge.

## C. Analytic/investigative techniques and technical vocabulary

Mark range	
<b>17–20</b>	Confident application of wholly appropriate sophisticated analytic/investigative techniques, explained with precision, using wholly-correct technical language.
<b>13–16</b>	Mostly confident application of appropriate analytic/investigative techniques, explained clearly, using accurate technical language.
<b>9–12</b>	Fairly confident application of appropriate analytic/investigative techniques, explained using mostly correct technical language.
<b>5–8</b>	A sensible attempt to investigate relevant aspects, only partly supported by necessary technical language.
<b>1–4</b>	Some attempt to investigate relevant features of the music, hampered by an insecure grasp of terminology.
<b>0</b>	No attempt at analytic/investigative exploration of the music.

#### D. Demonstration of link with Component 3 or 4 and substantiation of judgements

Mark range	
17–20	A thoroughly convincing link made and all judgements substantiated by wholly apt, telling examples, chosen independently of other commentators and flawlessly referenced.
13–16	A convincing link made and nearly all judgements substantiated by entirely appropriate, clearly identified and appropriate, correctly-referenced examples.
9–12	An adequate link made and most judgements supported by appropriate examples, some derived with acknowledgement from other commentators.
5–8	A tenuous link made and some judgements illustrated by examples, leaning heavily on other commentators.
1–4	A very weak link made and few judgements illustrated by derivative examples.
0	No link attempted and no examples or illustrative material of any kind offered to support the text.

#### E. Communication of findings and acknowledgements

Mark range	
17–20	A thoroughly convincing, coherent presentation, meticulously documented.
13–16	A convincing presentation, carefully documented.
9–12	A mostly convincing presentation, adequately documented.
5–8	A patchy presentation, incompletely documented.
1–4	A weak presentation, poorly documented.
0	Incoherent and undocumented.



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## 5 Other information

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### Equality and inclusion

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

The standard assessment arrangements may present unnecessary barriers for candidates with disabilities or learning difficulties. Arrangements can be put in place for these candidates to enable them to access the assessments and receive recognition of their attainment. Access arrangements will not be agreed if they give candidates an unfair advantage over others or if they compromise the standards being assessed. Candidates who are unable to access the assessment of any component may be eligible to receive an award based on the parts of the assessment they have taken.

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

### Language

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

### Grading and reporting

Cambridge International A Level results are shown by one of the grades A\*, A, B, C, D or E, indicating the standard achieved, A\* being the highest and E the lowest. 'Ungraded' indicates that the candidate's performance fell short of the standard required for grade E. 'Ungraded' will be reported on the statement of results but not on the certificate. The letters Q (result pending), X (no result) and Y (to be issued) may also appear on the statement of results but not on the certificate.

Cambridge International AS Level results are shown by one of the grades a, b, c, d or e, indicating the standard achieved, 'a' being the highest and 'e' the lowest. 'Ungraded' indicates that the candidate's performance fell short of the standard required for grade 'e'. 'Ungraded' will be reported on the statement of results but not on the certificate. The letters Q (result pending), X (no result) and Y (to be issued) may also appear on the statement of results but not on the certificate.

If a candidate takes a Cambridge International A Level and fails to achieve grade E or higher, a Cambridge International AS Level grade will be awarded if both of the following apply:

- the components taken for the Cambridge International A Level by the candidate in that series included all the components making up a Cambridge International AS Level
- the candidate's performance on these components was sufficient to merit the award of a Cambridge International AS Level grade.

## Entry option codes

To maintain the security of our examinations, we produce question papers for different areas of the world, known as 'administrative zones'. Where the entry option code has two digits, the first digit is the component number given in the syllabus. The second digit is the location code, specific to an administrative zone.

Entry option codes and instructions for making entries can be found in the *Cambridge Guide to Making Entries*. Other exams administration documents, including timetables and administrative instructions, can be found at [www.cie.org.uk/examsOfficers](http://www.cie.org.uk/examsOfficers)

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