

**MUSIC 0410
IGCSE
FOR EXAMINATION IN 2008**

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Music

Syllabus code: 0410

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1 INTRODUCTION

International General Certificate of Secondary Education (IGCSE) syllabuses are designed as two-year courses for examination at age 16-plus.

All IGCSE syllabuses follow a general pattern. The main sections are:

- Aims
- Assessment Objectives
- Assessment
- Curriculum Content.

The IGCSE subjects have been categorised into groups.

Music falls into Group V, Creative, Technical and Vocational, of the International Certificate of Education (ICE) subjects.

All components for this syllabus are available in the **June** session. Coursework for the June session should be submitted by 30 April 2008.

Only the coursework components 3 and 4 are available in the November session. Coursework for the November session should be submitted by 31 October 2008. Candidates wishing to enter for the November session must have already taken Components 1 and 2 in the previous June (2008) session. Results for the syllabus for candidates who take the examination in this way will only be issued after the November (2008) session.

Candidates who have taken all four components in June may not enter the following November examination session.

Copies of syllabuses, past papers and Examiners' Reports are available on CD ROM and can be ordered using the Publications Catalogue, which is available at www.cie.org.uk under 'Qualifications & Diplomas' – 'Order Publications'.

2 AIMS

The aims of the curriculum are the same for all students. These are set out below and describe the educational purposes of a course in Music for the IGCSE curriculum. They are not listed in order of priority.

The aims are to:

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

3 ASSESSMENT OBJECTIVES

The three assessment objectives in Music are:

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

The examination will reward candidates for positive achievement in:

A Listening

- Aural awareness, perception and discrimination in relation to Western music of the baroque, classical, romantic and 20th-century periods;
- Identifying and commenting on a range of music from cultures in different countries;
- Knowledge and understanding of one Western Prescribed Work and one Prescribed Focus from a non-Western culture.

B Performing

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

C Composing

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

Assessment Objectives	Components 1 and 2	Component 3	Component 4
A Listening	√		
B Performing		√	
C Composing			√

4 ASSESSMENT

Scheme of assessment

Candidates must offer four compulsory components:

Component 1	Unprepared Listening	(24%)
Component 2	Prepared Listening	(16%)
Component 3	Performing*	(30%)
Component 4	Composing*	(30%)

*These are school-based assessments, which are only available to teachers who have received CIE's written approval. This will only be given to teachers who satisfy CIE's requirements. To meet these requirements, CIE offers schools in-service training in assessment at courses held at intervals in Cambridge and elsewhere and also via Coursework Training Handbooks. Teachers who have been accredited previously, based on the Distance Training Pack for the IGCSE syllabus, need not re-apply.

Listening (1 h 40 + 20 minutes break)

This will be based on a recording supplied by CIE. It is assumed that Centres will have playing equipment of a reasonable standard, capable of reproducing the bass clearly.

The test will be in two parts: Component 1 Unprepared Listening (maximum 60 minutes) and Component 2 Prepared Listening (maximum 40 minutes). Candidates will have a break of up to 20 minutes between the parts.

Component 1 Unprepared Listening [60 marks]

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

In all sections, 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 will be as follows:

Section A

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

Section B

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

Section C

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

Component 2 Prepared Listening [40 marks]**Section D: Music around the World – Prescribed Focus**

The purpose of setting a prescribed focus in World Music is to allow candidates to study the music of a non-Western culture in greater detail than is possible in the unprepared section. Candidates are required to answer questions on one or two extracts of music representative of one prescribed musical culture from a choice of two prescribed in any year. Extracts will be played four times, with further playings of specific passages as necessary. A source book of relevant information is prescribed and candidates will be expected to draw on their knowledge and understanding of this information in answering questions about the extract(s). Candidates will be expected to identify the principal instruments of each region, but will not be expected to distinguish between similar sounding instruments – the list below makes this clear. They will be expected to identify the textures and structure of the music, but will not need to identify specific scales or rhythmic cycles. The recordings used in the examination will be unprepared, but all questions will be based on the information given in the source text specifically detailed below.

Prescribed Focus for 2008:**EITHER****Chinese Music**

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

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

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

Elizabeth Sharma: *Music Worldwide*

The music of China, pages 57–64

Book ISBN Number: 0-521-37622-X; Accompanying CD ISBN Number: 0-521-37481-2

Available from Cambridge University Press (e-mail address – glane@cup.cam.ac.uk)

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

OR**The Gamelan Music of Indonesia**

Candidates must be able to identify the following instruments: *rabāb*, *suling*, voice, drums (precise identification of different types of drum is not required). They should understand the differences between instruments in the following families. They will not be expected to differentiate between them aurally, but may be asked to describe the construction of the instruments and/or their playing techniques: *saron*, *gong*, *gēnder*, *bonang*.

Candidates should be aware of and be able to describe the texture of the music, including the role of *balungan* instruments, interpunctuating instruments, *panerusan* instruments and rhythm instruments. They should understand the term *gongan*, but will not be expected to identify a rhythmic cycle.

Candidates should understand and be able to use the terms *slendro* and *pelog*, but aural identification of these scales will not be expected.

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

Elizabeth Sharma: *Music Worldwide*

The gamelan music of Indonesia, pages 47–56

Book ISBN Number: 0-521-37622-X; Accompanying CD ISBN Number: 0-521-37481-2

Available from Cambridge University Press (e-mail address – glane@cup.cam.ac.uk)

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

Suggested further reading for the Prescribed Focus:

Terence Rodbard: *Traditional World Music* (Mews Music Publications) [Book and CD, ISBN 1-872799-01-9]
 Jonathon Stock (ed.): *World Sound Matters* (Schott & Co.) [Teachers' Manual: ISBN 0-946-535-79-5;
 Transcriptions: ISBN 0-946-535-81-7; 2 CDs: ED 12572]

Section E: Set works

Candidates are expected to have prepared one set work.

For their chosen work, candidates will hear one or two extracts (played twice). A skeleton score of the extract(s) will be provided in the question paper. Candidates will be expected to answer questions on any aspect of the music in the extract (whether or not it is shown in the skeleton score); there may also be questions on the music which comes before or after the extract itself.

Works for 2008

*Kodály, *Háry János Suite* (movements 2 *Viennese Musical Clock*, 3 *Song*, and 5 *Intermezzo*)
 Schumann, *Piano Concerto in A minor*, Opus 54, (1st movement) (Eulenburg ETP707)

Notes for Guidance on both these works are to be found in Section 6.

Component 3 Performing

This will consist of prepared performances of the candidate's own choice, all of which have to be recorded.

Candidates must offer (i) *and* (ii):

- (i) singing or playing individually (either one piece or two short contrasting pieces, which may be on the same or on different instruments);

and

- (ii) singing or playing in an ensemble (either one piece or two short contrasting pieces, which may be on the same or on different instruments).

For candidates offering fully notated music in Western styles, the total playing time of the two options should not normally exceed ten minutes, but is not expected to be less than four minutes. It is understood that where candidates are playing in instrumental styles where improvisation is the norm, the upper time limit may be inappropriate.

Candidates should perform music appropriate, in its technical and musical demands, to their stage of development at the time of the examination. They will be given positive credit for the following:

- (a) the range of technical and musical skills demonstrated;
- (b) accuracy of playing the notes and rhythm (in notated music) *OR* quality of improvisation (in music that is not notated);
- (c) choice and control of tempo (in an individual performance) *OR* ensemble co-ordination (in an ensemble performance);
- (d) sensitivity to phrasing and expression;
- (e) technical control of the instrument.

An individual performance may either be unaccompanied or accompanied. The accompaniment may be live or through a backing track. An ensemble should normally consist of three or more live performers, and the candidate's part may not be consistently doubled by any other performer.

*to be set again in 2009

Component 4 Composing

Candidates must submit three compositions. These compositions should be either contrasting in character or written for different forces and must be recorded on cassette tape. At least one of them must be written in a Western, tonal style and must demonstrate familiarity with the basic principles of traditional harmonic language; this composition must be fully notated using staff notation and the score must be submitted with the recording. The other pieces may be notated in whatever form of notation is appropriate to the music, provided that the intentions of the notation are clear to the examiner/moderator. Notation may be either handwritten or computer generated, but all scores must be accurately edited. Graphic notations must be accurately designed to show the duration of the sounds represented by whatever symbols are used. However staff notation should be used whenever that is the most sensible means of communicating the candidate's intentions. Teachers will be required to certify that the compositions are the individual work of the candidate who claims authorship.

Candidates will be given positive credit for the following:

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

5 CONTENT OF PAPER 1

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

Rudiments

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

Melody and Rhythm

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

Harmony

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

Ensembles and instruments/voices

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

Instrumental and/or vocal effects

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

Structure

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

Compositional devices

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

Texture

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

Style

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

Genre

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

6 NOTES FOR GUIDANCE FOR SECTION E: SET WORKS

In the last few years it has become apparent that many candidates find this part of the examination very challenging. The following notes may help teachers to ensure that their pupils approach the study of their Prescribed Works in a way that will allow them to answer the examination questions in a precise and focused manner. It must be stressed that the information given below is not intended to give a fully comprehensive statement of content, but to indicate some general principles that should be followed in teaching this part of the Syllabus.

The Prescribed Works for 2008 are:

Schumann:	<i>Piano Concerto in A minor</i> , Op. 54 (1st movement)
Kodály:	<i>Háry János Suite</i> (movements 2 <i>Viennese Musical Clock</i> , 3 <i>Song</i> and 5 <i>Intermezzo</i>)

General Observations

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

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

- Structure and terminology;
- Themes and their transformations;
- Key centres and modulations;
- Identification of chords;
- Instruments;
- Transposition;
- Score markings, performance directions, instrumental effects;
- General background information about the composer and about the genre of each work.

The following notes on each composer and work include suggestions for ways of approaching each of these headings. Essential vocabulary, which candidates will be expected to know, understand and use, is highlighted by the use of ***bold italic*** print, normally at the first point where the words are used.

Robert Schumann (1810–1856): Piano Concerto in A minor, Op. 54 (1st movement)

The piano occupied a position of central importance in Schumann's career. He wrote a large amount of solo piano music, songs with piano accompaniment and chamber music with piano. As a young man he intended to pursue a career as a concert pianist, but an injury to his right hand prevented him from achieving this ambition (though the familiar story of this injury being caused by his use of a finger-strengthening machine is not in fact true). In 1840 he married Clara Wieck, the daughter of his piano teacher, in the face of her father's opposition. Clara was a notable pianist in her own right and she became the foremost interpreter of Schumann's piano music. They had an exceptionally close relationship, in both their personal and musical lives – so much so that many of Schumann's works contain references to a 'Clara Theme' that originated as a cipher of the letters of her name, turned into musical notes. 'C l a r a' thus became a melodic fragment consisting of the notes C-B-A-G-A; this could appear in various keys, for example by sharpening the G (to put it in A minor) or sharpening the C and the G (to put it in A major). It could be inverted or even transposed into any other key, without losing its essential symbolism. Some of Schumann's works, notably the Fourth Symphony, use this fragment as the basis for almost all the thematic material, and it is prominent in many other works (including the Piano Concerto).

In 1841 Schumann composed a succession of orchestral works, including the First Symphony, the *Overture, Scherzo and Finale*, a *Phantasie* for piano and orchestra in A minor (written for Clara) and the first version of what was to become the Fourth Symphony. There were many who believed that he was trying to accomplish too much too quickly, and it is perhaps significant that neither the *Phantasie* nor the Fourth Symphony were successful in their original form. The *Phantasie* (composed in the astonishingly brief time of 16 days) was performed privately in August 1841, but in spite of all Schumann's efforts no one was willing to publish it. In 1845 he revised it and added two further movements; in this way the *Phantasie* became the first movement of the Piano Concerto, Op. 54, which soon gained recognition as one of Schumann's most popular and characteristic works.

The most striking feature of Schumann's Piano Concerto, compared with most similar works of the time, is its lack of virtuosity. Schumann disliked what he regarded as the empty display of other piano concertos, which were often written by composer/pianists who wanted to show off their playing technique (an attitude that was epitomised, a few years later, in the two concertos by Liszt). Schumann set out to write a work that would be, in Alfred Nieman's words, 'not a virtuoso's concerto, but a musician's'. There is no doubt that his approach was directly influenced by Clara's personality and style of playing.

The Piano Concerto is scored for a relatively modest orchestra, consisting of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings in addition to the solo piano. The size and disposition of the orchestra is essentially the same as a typical orchestra of the **Classical period**, although Schumann uses it in an entirely individual way. However, it is characteristic of Schumann to underline in this way his sense of belonging to the great tradition of German composers, from Bach to Beethoven.

The transposing instruments are as follows:

- 2 clarinets: for most of the movement these parts are written in A, a minor 3rd higher than they sound (so candidates need practice in transposing short fragments of these parts *down a minor 3rd*). Between bar 160 and bar 266 the clarinets are written in B flat, a tone higher than they sound (so candidates need practice in transposing short fragments *down a tone*);
- 2 horns: up to bar 266 these parts are written in C, at their sounding pitch. From bar 364 to the end they are written in A, a minor 3rd higher than they sound (so candidates need practice in transposing short fragments of these parts *down a minor 3rd*);
- Double Bass: this part is written an octave higher than it sounds (but candidates will not be expected to transpose any of this part).

It should be noted that the trumpet parts are written in C (at their sounding pitch) throughout.

Directions in the score are perhaps surprisingly sparse for a **Romantic** work. There are, however, several indications of gradual tempo changes, including *ritardando*, *animato* and (at one point) *accelerando poco a poco*. These markings all suggest that a certain amount of *rubato* is essential to the style: it is notable that when Schumann writes *ritard.* at one moment it is almost invariably followed by a corresponding marking of *animato* or *a tempo*. Special instrumental effects are not part of Schumann's style, though there are a few points where the strings are marked *pizzicato*, or where the violins are directed to play *sul G* (on the G string) to achieve a particular tone colour. At the points where transpositions change in the clarinet and horn parts, note Schumann's use of the plural verb *mutano*, to indicate that the new transposition applies to both instruments of each pair. At the start of the Cadenza, Schumann writes a tempo direction in German (his native language), meaning that the crotchet in the Cadenza is the same speed as the previous minim (i.e. the Cadenza goes at half tempo).

Schumann's style is predominantly melodic, and his harmony derives from the nature of his melody. The musical language is **tonal**, with some **chromaticism**, although the Piano Concerto is notable for its relatively simple harmony. Chromatic chords are used sparingly – the most common being the diminished 7th. **Modulations** sometimes take the music to keys that are quite distant from the tonic, the most significant example being the use of A flat major at the beginning of the Development. Melodic phrases are often repeated exactly, and **sequences** are common. Melodies often have a distinctly song-like character, moving predominantly **by step**. Schumann's piano writing is distinctive. He tends to use the middle of the keyboard, avoiding extremes of high or low pitch. **Arpeggio** and **broken chord** figurations are used frequently to accompany the melodies.

The form of the 1st movement of Schumann's Piano Concerto is based on the model of **Sonata Form** that was used in concertos of the classical period. This differs in some important respects from the Sonata Form used in symphonies and is generally more complex. In a classical concerto movement (perhaps best illustrated in the Piano Concertos of Mozart) the form is normally as follows:

FIRST EXPOSITION (also called *ORCHESTRAL EXPOSITION*)

An introductory passage for the orchestra in the Tonic key, which introduces the main thematic material and prepares for the entry of the soloist. It is not normally a full Exposition; its function is more like a Ritornello.

SECOND EXPOSITION (also called *SOLO EXPOSITION*)

The orchestra and the soloist play a complete Exposition together, following the normal symphonic pattern. Some thematic material from the First Exposition may be omitted, but new material is introduced.

First Subject in the Tonic key;

Transition (also called the *Bridge Passage*), which modulates to the Dominant key if the main key of the movement is major, or to the Relative Major if the main key is minor.

Second Subject in the Dominant or Relative Major key.

Codetta: an orchestral passage based on the opening Ritornello.

DEVELOPMENT

Themes introduced in the Second Exposition are elaborated, extended, fragmented or combined. The music modulates frequently and extensively. Both orchestra and soloist are involved.

RECAPITULATION

A restatement of themes from both First and Second Expositions, involving orchestra and soloist together. Any material omitted from the Second Exposition is normally reinstated here. The music remains in the Tonic key throughout. The recapitulation ends with an orchestral passage (equivalent to the Codetta) leading to a Tonic 6/4 (2nd inversion) chord with a fermata (pause).

CADENZA

The soloist plays an improvisatory Cadenza, normally based on thematic ideas drawn from any part of the movement, and often virtuosic in character. The Cadenza ends with an elaborate Perfect Cadence in the Tonic key, often with a trill on the Supertonic, over a Dominant chord.

CODA: As the soloist's cadence resolves, the orchestra finishes the movement with a closing Ritornello, normally based on the closing paragraph of the First Exposition.

A basic familiarity with this structure will permit candidates to understand how Schumann reinterpreted it in the 1st movement of his Piano Concerto, the form of which is not easy to grasp without some knowledge of its antecedents. The most significant ways in which Schumann departed from the 'standard' form are:

- the lack of an orchestral introduction (First Exposition);
- the close similarity of the main themes (First and Second Subjects), making this movement almost **monothematic**.
- the way in which Schumann uses **variation** techniques to change the melodic detail of the themes at various points in the movement.

These points help to explain why Schumann's original title for the movement was *Phantasie*. This word suggests a movement in a free, almost improvisatory form. However, a comparison with the classical structure outlined above reveals that Schumann's form is much stricter than that, again underlining his sense of tradition. In greater detail, the structure of this movement is as follows:

EXPOSITION (bars 1-155) **Allegro affettuoso** (fast but tender [affectionate]) **Tonic key: A minor**

There is no First Exposition. Instead, (bars 1-3) the solo piano enters immediately, with a striking **Introduction** (a dramatic flourish) that acts as a **dominant preparation** for the First Subject.

First Subject (bars 4–19³)

The theme is played by a solo oboe, accompanied by the clarinets, bassoons and horns. The first three notes act as a kind of head-motif which reappears throughout the movement, contributing significantly to the sense of thematic unity. Note that these notes are also the first 3 notes of the 'Clara Theme'. The theme ends with an **Imperfect Cadence**, leading to a repeat played by the solo piano, this time ending with a **Perfect Cadence**.

Transition (bars 19⁴–66)

The 1st violins play a melodic line, doubled in the tenor of the piano accompaniment. This is a variant of the First Subject: its last 3 notes are C-B-A (in bar 21). Its first 5 notes are a retrograde inversion of the 'Clara Theme' (i.e. it is played backwards and upside-down). The theme is extended from bar 24, where the music moves towards C major (the **Relative Major**); from 27 it moves towards E minor (the **Dominant**), and from 31 into G major (note the use of chromatic notes in the piano part from 32-35). There is much use of repetition and of **sequences** throughout this passage. The music settles briefly in C major at 36, then at 40 (with the piano octaves) modulates into F major. In the 4-bar **tutti** that follows, the 'Clara Theme' appears in retrograde. At 46 more piano octaves appear to lead to D minor (47), though this key is not firmly established. Another variant of the main theme begins at 47⁴, with a characteristic piano texture; the original version of the 'Clara Theme' can be distinguished in the melodic line of 49 and 51. The music returns to F major, slows down through a long *ritardando*, then at 58 a diminished 7th chord leads smoothly into a return of the First Subject, now in C major, at 59. Another *ritard* leads, by way of a **Dominant 9th** chord in 66, to the end of the Transition.

Second Subject (bars 67–133)

The theme is played by a solo clarinet. It is in C major and marked *animato*, but for its first 2 bars the theme is otherwise identical to the First Subject. The descending octave jump, followed by a rising 10th (69) gives it a more urgent character, underlined by the typically Schumannesque figuration in the solo part. From 77 there is further thematic extension in the piano part, with the melody emerging subtly from the arpeggiated texture. The clarinet tune reappears at 95. A solo oboe then introduces another apparently new idea (102⁴-104), but this is simply a variant of one of the ideas in the Transition (cf 25⁴-26³). There is a little dialogue between the oboe and the piano, based on this idea, until 111, then the piano continues with yet more melodic extension, supported by the strings. A short passage of 6ths in the piano (132-133) acts as a link to the Codetta.

Codetta (bars 133⁴–155)

This begins in the traditional way, as an orchestral *tutti*. It is based on the oboe idea from 26, but is also designed to be reminiscent of the brief *tutti* at 42. Apart from a small amount of **chromatic** harmony, this is entirely in C major until a **diminuendo** begins at 150; the C major chord turns to C minor at 152, then to a 1st inversion of A flat major at 154; there is a *ritardando* throughout these bars, preparing for a significant change of mood.

DEVELOPMENT (bars 156–258)

This begins quietly, at a slower tempo (**andante espressivo**), in 6/4 time, with a new variant of the First Subject in A flat major. Note the accompaniment figuration of broken chords, sometimes using **septuplets** (7 quavers in the time of 6). The orchestral accompaniment is very light, using cellos to sustain a **tonic pedal** (156-165²), a solo clarinet, and a small amount of harmonic writing in the upper strings and flutes. The music modulates into B flat minor (169) and D flat major (177) before returning to A flat major.

At 185, after a *ritardando*, the tempo changes back to *allegro* and the piano returns to the music of the Introduction, now played in octaves. This is repeated by the orchestra over a **Dominant 7th** chord. Piano and orchestra then alternate, their phrases each 2 bars long at first, then contracting to 1 bar. At 197 the piano has a

passage in octave quavers, descending sequentially and using the outline of the 'Clara Theme'. This is repeated at 201, taking the music to G major at the double bar (205). Here yet another variant of the main theme appears, played by the piano and doubled by a solo flute, at a faster tempo (*più animato*), and with the piano part marked *passionato* (passionately). The music modulates through A minor (209), B minor (213), E minor (217) and A minor again (221). A sequential passage then leads to C major (229), where the theme is repeated. Modulations pass through D minor (232), E minor (237), A minor (241) and D minor again (245). A chromatic climax follows, subsiding with a *diminuendo* and *ritardando* (255-258).

RECAPITULATION (bars 259–402)

First Subject (259-274³)

Exactly as in the Exposition.

Transition (274⁴-319)

Up to 295 this is as in the Exposition. In 296 the piano octaves lead to an F sharp instead of F natural, and the following *tutti* is in B minor. At 301 the music moves towards A minor; the piano variant of the main theme then reappears as before, but a perfect 5th lower in pitch and shortened. It ends, as in the Exposition, with a diminished 7th chord (311) which prepares for the return of the First Subject in A major (312). Bars 312-319 correspond exactly to 59-66, except for the key.

Second Subject (320-401)

This is as in the Exposition, except for the key (now A major) until 382. The original link to the Codetta is omitted, and 383-384 (corresponding to 130-131) are rewritten with added woodwind parts. The traditional orchestral passage follows: it begins as the Codetta for 4 bars (385-388), but then continues differently. There is a gradual *accelerando* and the harmony touches on B flat major (a Neapolitan relationship to the key of A major). The piano then plays 4 bars of arpeggios on the Dominant 7th of B flat (398-401), as a link to the Cadenza.

CADENZA (bars 402–457)

The Cadenza is written out in full (typical of Romantic concertos, but unlike earlier ones, where the Cadenza was normally left for the soloist to improvise). It begins at half the previous tempo, with a 4-bar imitative passage. At 406 the 'Clara Theme' becomes more explicit. The key centre is A minor, but with several references to C major. At 420 the music settles briefly in F major, with a chordal variant of the imitative passage which then passes through D minor (422), A minor (426), C major (429) and back to F major (430). Sequential writing in 430-433 then takes the music back to A minor. At 434 the First Subject reappears, below right-hand trills. The rest of the Cadenza is an improvisatory passage, based on the First Subject; in 455 the melody of the imitative passage returns briefly, and the Cadenza finishes with the traditional trill (though this is on the Dominant note, rather than the normal Supertonic of Classical concertos).

CODA (bars 458–544)

While the piano continues its trill, the orchestra enters with yet another variant of the main theme, marked *allegro molto*. The main melodic material is given to the woodwind; the piano plays a typical accompanying figuration and the strings underline the harmony at certain points. The piano figuration changes at 482 and from 490-515 it takes a more prominent role in the overall texture. At 516 the Coda variant of the main theme returns, then in 532-536 the opening of the First Subject is heard twice, played first by the woodwind and then by the strings. The piano then plays arpeggios of A minor (536-540) and the last 4 bars form an emphatic cadential phrase, based on chords IV – I_c – V⁷ – I.

Zoltán Kodály (1882–1967): *Háry János* Suite (movements 2 *Viennese Musical Clock*, 3 *Song* and 5 *Intermezzo*)

Kodály was one of the most significant Hungarian musicians of the 20th century – second in importance only to Bartók, whose friend and colleague he was for many years. They first met through a shared interest in collecting and studying Hungarian folk music: Kodály began to travel around the country in 1905, recording and transcribing folk songs. From that time onwards, his composing style was dominated by the nature of Hungarian folk music; he was prominent above all as a nationalist composer. Nevertheless, in 1906 he went abroad to study in Paris, where he encountered the music of Debussy. The sophistication of his technique, and the richness of his harmonic language, came about largely through this experience.

Kodály's first international success as a composer came in 1923 with the first performance of his *Psalmus Hungaricus*, a large-scale cantata for tenor, chorus and orchestra. This was followed three years later with the composition of *Háry János*, a spoken play with substantial musical interludes (it is often described as an opera, but this is not strictly accurate). Shortly afterwards, Kodály assembled a six-movement Suite from the music of the play; its first performance took place in Barcelona on 24 March 1927.

In addition to his work as a composer, Kodály was important as an educator. Using folk songs as his starting-point, he devised a system of musical education that was adopted throughout Hungary and has become known internationally as the 'Kodály Method'.

The story of *Háry János* concerns an old soldier (the Háry János – i.e. John Háry – of the title) who likes to sit in the tavern, entertaining anyone who cares to listen with tales of his adventures. In Kodály's words, 'he does not tell lies, but he imagines stories: he is a poet. What he relates may never have happened, but he has experienced it in spirit, so it is more real than reality.' In his imagination, Háry went to Vienna, where the Emperor's daughter fell in love with him. He defeated Napoleon single-handedly, but eventually left his fame behind and returned to his village in Hungary.

The Suite is scored for a very large orchestra, consisting of 3 flutes (doubling piccolos), 2 oboes, 2 clarinets in B flat (the 1st doubling clarinet in E flat, the 2nd doubling alto saxophone), 2 bassoons, 4 horns, 3 trumpets, 3 cornets, 3 trombones, bass tuba, timpani, percussion (including, in the prescribed movements, tam-tam, snare drum, triangle, tubular bells, carillon, cymbals and bass drum), celesta, piano, cimbalom and strings. Some of these instruments are unusual:

- the tam-tam is a type of large gong.
- the carillon is a kind of glockenspiel, played with a keyboard. However, orchestral percussionists sometimes substitute a conventional glockenspiel played with hammers instead.
- the celesta is a keyboard instrument with steel bars that produce the sound. It has a more mellow sound than the glockenspiel, but the tone is equally bell-like.
- the cimbalom is a kind of dulcimer – a stringed instrument that is played with wooden hammers held in the hands. Like the piano, it has more than one string per note. It can play both melodies and chords, but its sound does not sustain very well, so long notes are normally played as tremolos, with a technique similar to a drum roll. The cimbalom is especially popular in Hungary and can often be heard in cafés and restaurants in Budapest. Modern cimbaloms have a range of about 5 octaves and are fully chromatic throughout their compass.

The transposing instruments used in the three prescribed movements are as follows:

- Piccolo: these parts are written an octave lower than they sound (but candidates will not be expected to transpose any of these parts);
- Clarinets in B flat: these parts are written a tone higher than they sound (so candidates need practice in transposing small fragments *down a tone*);
- Horns in F: these parts are written a perfect 5th higher than they sound (so candidates need practice in transposing short fragments *down a perfect 5th*).
- Double bass: this part is written an octave higher than it sounds (but candidates will not be expected to transpose any of this part).

It should be noted that the trumpet parts are written in C (at their sounding pitch) throughout. The parts for tubular bells, celesta, carillon and cimbalom are also written at their sounding pitch (i.e. these are not transposing instruments). Unpitched percussion instruments (e.g. drums other than timpani) are written on single-line staves, with one staff per instrument.

Throughout the score, names of instruments are given in Italian, with transpositions shown in both Italian and German systems. Care needs to be taken to avoid confusion, especially with abbreviations (e.g. the abbreviation 'Cor.' means horns, not cornets). Italian names of percussion instruments are as follows:

- *Tamburo piccolo* means snare drum (also known as side drum);
- *Triangolo* means triangle;
- *Campane* means tubular bells;
- The abbreviation 'Ptto' (short for 'Piatto') means a single [suspended] cymbal; the abbreviation 'Ptti.' (short for 'Piatti') means a pair of [clash] cymbals;
- The abbreviation 'Gr. C.' (short for 'Gran Cassa') means bass drum.

The orchestration is different in each of the three prescribed movements. *Viennese Musical Clock* is scored for woodwind (without bassoons), horns, trumpets, carillon, celesta, tubular bells, percussion and piano. *Song* is scored for flute, oboe, clarinet, horns, strings and cimbalom. *Intermezzo* is scored more conventionally, for the complete woodwind section, horns, trumpets, timpani, strings and cimbalom.

There are many directions to players throughout the score. These include the normal 'a2' or 'a3' in wind and brass parts, when all instruments of a particular group play the same music. Sometimes the exact instruments are specified by numbers (e.g. in *Viennese Musical Clock*, at bar 19, horns 1, 2 and 3 play, but horn 4 is silent). Trumpets and strings are sometimes muted ('con sord.'). and this direction is then cancelled with 'senza sord.'. The strings are also sometimes marked 'divisi'. At bar 14 of *Viennese Musical Clock*, the cymbal is marked 'sospeso' (suspended) to tell the player which type of cymbal to use; at bar 62 of the same movement, the cymbal player is instructed to play 'colle bacchette' (with drumsticks). In the cimbalom part, tremolos are indicated in various ways: like string tremolos (e.g. at bar 12 of *Song*), or with a kind of trill sign (e.g. at bars 19–24 of *Intermezzo*). Expression markings are broadly conventional, but include a few unusual words or phrases, including *strepitoso* (noisily), *quasi niente* (dying away almost to nothing), *sempre ben tenuto* (literally, 'still well held') – this occurs frequently in string parts of *Intermezzo*, indicating that the *tenuto* marks of the previous beats should be continued, only more so – *poco rinf.* [short for *poco rinforzando*] (indicating a more sudden increase in volume than a *crescendo*), *pesante* (heavily) and *con delicatezza* (with delicacy).

Kodály's melodic style was heavily influenced by Hungarian folk music. It is sometimes **modal**, and sometimes uses scale forms that are unusual to ears accustomed to conventional western melody. Even so, the harmonic language is basically **tonal**, but with frequent **chromaticisms**; Kodály was fond of using 7th and 9th chords, and his harmony (especially in *Song*) is often reminiscent of Debussy. IGCSE candidates will not be expected to be able to analyse the passages of complex harmony, or to be able to work out the detail of chords in passages where the orchestration is particularly heavy (unless the chords are simple enough to assimilate easily).

The following outline gives further detail of each of the prescribed movements:

Viennese Musical Clock

Tonic key: E flat major

Rondo Form

The Introduction (4 bars long) is balanced by a Coda of 4 bars. All other sections of this movement fall into 8-bar phrases except for the 2nd Episode, the central point in the movement, which is extended to 10 bars.

Introduction (bars 1–4)

An **ostinato** is played by the tubular bells, with a roll on the snare drum and tam-tam strokes on the 3rd beat of each bar.

Main Theme (bars 5–12)

The tune is played in octaves by woodwind and horns, with the triangle playing the same rhythm. The carillon plays an ostinato made up of the first 5 notes of the tune, beginning as though it is an imitation of the tune. The piano plays a 5-note ostinato in quavers. The tam-tam continues as in the Introduction and the snare drum has a free rhythm. The harmony consists, in effect, of chord I throughout.

1st Episode (bars 13–20)

A new tune is played by the trumpets (13–16); the melody is given partly to the 1st trumpet and partly to the 2nd. The horns accompany, outlining chord I-V-I, in B flat major (the Dominant) in 13–14, then G major in 15–16. The tune is **doubled** by a piccolo in 14 and 16. At 17 the continuation of the tune is played by the 1st oboe above E flat major harmony in the trumpets; in the following bar the 1st clarinet repeats the oboe tune, but the harmony changes to D flat major. In 19 the tune

begins for a third time, played by flutes, piccolo, oboes and clarinets above a C major chord in trumpets and horns. The last 4 notes are used in 20 to form a link.

Main Theme (bars 21–28)

The tune is played by the 1st oboe and celeste, while the clarinets play an ostinato based on chord I and V in E flat major. The tubular bells and piano resume the same ostinatos as in 5-12, and the 2nd horn sustains a Tonic pedal. At 25 the tune is doubled by piccolo, the celeste plays an ostinato (before going back to the tune at 27³), the clarinets move down to suggest C minor harmony (in which they are joined by the flutes) and the horn pedal goes down to C. At 27 the harmony moves down again to A flat major, with 7ths and 9ths added in the flute parts; the horn pedal goes down again to A flat.

2nd Episode (bars 29–38)

Another new tune is played by the 1st horn, in F major (but the 2nd clarinet sustains a low E flat pedal for the first 3½ bars). At 32 the tune ends on a D and the chord changes to D major. At 33 the continuation of the tune is played by flutes, oboes and clarinets in G minor, with horns and 3rd trumpet outlining the harmony. The phrase is extended by 2 bars and at 38 there is a **Perfect cadence** in G minor and a rising scale in the 1st flute as a link.

Main Theme (bars 39–46)

All the melodic, ostinato and accompanying elements in this have been heard before, with the exception of the little **counter-melody** played by the 1st trumpet, muted, in 43-46.

3rd Episode (bars 47–54)

The tune is played by oboes in 3rds, with a characteristic false relation (E flat and E natural). The basic harmony of 39-40 is B flat minor. In the following two bars the pitch goes down a tone (A flat minor) and the false relation is between D flat and D natural. In 43-44 the flutes have the melody, accompanied alternately by clarinets and horns. Although the notes of the chords are relatively easy to work out, the harmony is very rich here and candidates will not be expected to describe the chords in these bars. A 2-bar link is provided by the octave scale passage in the oboe and clarinet parts (the scale is the Aeolian Mode).

Main Theme (bars 55–62)

The first 4 bars are in E flat major. The music is more fully orchestrated and the ostinatos in the celeste and piano parts are in semiquavers, but the other elements are as before. At 59 the music goes suddenly into C major and is marked *fortissimo*. The piano changes to playing chords. The chord on the last beat of 62 forms a link back to the Tonic key.

Coda (bars 63–66)

This is based on the last bar of the Main Theme melody, with rising scales at the end of each bar (glissandos in the piano) and a new triplet ostinato in the celeste and trumpet parts.

Song **Variation Form** **Tonal Centre: D**

This was originally a love duet for mezzo-soprano and baritone. The instrumentation of the principal theme in successive Variations reflects those origins. There are two distinct thematic elements in this movement, the Principal Theme and a kind of Cadenza, both of which are varied each time they reappear.

Principal Theme (bars 1–11)

This is played by a solo viola, without accompaniment. The rhythm, in particular the quaver-dotted crotchet pattern, is a common feature of Hungarian folk music. The first 6 bars are modal (using the Dorian Mode). Bars 7-10 suggest D major, but bar 11 returns to the modal character of the opening.

1st Cadenza (bars 12–15)

This features the clarinet and cimbalom above a muted string accompaniment (violins and tremolando violas), with a Tonic pedal in the horns. The clarinet melody is in the Dorian Mode but the accompanying chords go from D major (12) to B flat 7th (13) and G major 7th (14), ending with an unresolved 4th in 15 (the notes in the string parts are D, G and A).

1st Variation of Principal Theme (bars 16–28)

The theme is played by the oboe and is unchanged. There is a counter-melody in the violas and the violins and cellos accompany with **harmonics**. The harmony in 23-28 becomes increasingly chromatic.

2nd Cadenza (bars 29–34)

This involves the flute in addition to clarinet and cimbalom. The cimbalom part is more prominent and more melodic than in the 1st Cadenza. It makes extensive use of a melodic shape first heard in 15. The accompaniment is played by strings and horn.

2nd Variation of Principal Theme (bars 35–47)

The tempo is a little faster. There is a 1-bar introduction, establishing a distinctive accompanying figuration in the strings and cimbalom. The theme is played by the horn. At 42 a counter-melody appears in the violas and the flute plays an additional accompanying figure. At 46 the flute scales and the tremolandos in the violin and viola parts create a texture that dovetails into the following Cadenza.

3rd Cadenza (bars 47–51)

The entry of the cimbalom in 47 marks the beginning of this Cadenza, overlapping with the last note of the melody from the 2nd Variation.

3rd Variation of Principal Theme (bars 52–63)

This combines elements of the Principal Theme and the earlier Cadenzas. In 52-56 the theme is played by oboe and a solo cello in octaves; in 52-53 the violins and violas shadow the theme heterophonically. In 57, over a pause in the oboe and string parts, the cimbalom plays a bar of cadenza. The theme continues in the oboe and cello parts in 58-63, accompanied by string tremolandos and sustained notes in horns and clarinet. Meanwhile the cimbalom plays cadenza-like interjections, and the flute has a part derived from what it played in 42-45. In 63 there is another overlap of the Cadenza with the last note of the theme.

4th Cadenza (bars 64–71)

The cimbalom is again prominent. The flute plays the melodic shape from 15. Note the way in which the glissando in 66 is notated, demonstrating Kodály's detailed understanding of the instrument (but candidates will not be expected to be able to explain this notation in detail). The clarinet takes up the melodic shape from 15. In the last 4 bars the clarinet's note values gradually lengthen, providing a kind of written-out *rallentando*. The music dies away to a final D major chord, played *pianissimo* by cellos and violas.

Intermezzo Ternary Form Tonic Key: D minor

The general style of this movement is derived from a Hungarian dance called **Verbunkos**, which was also the basis of some of Liszt's *Hungarian Rhapsodies*.

Principal Section (bars 1–40)**Part 1** (1-16)

The main theme is introduced by an arresting rising figure of 3 demi-semiquavers followed by a pause. The theme itself is full of characteristic Hungarian rhythms and the tune is played by clarinets and strings, with an accompaniment provided by bassoons, horns and double basses. There is a prominent counter-melody in semiquavers played by the cimbalom. At the end of the 1st phrase (4) there is a cadence in A (the Dominant) before the second phrase of the tune, which is an octave higher in pitch and has a fuller orchestration. This time it ends with a Perfect cadence in the Dominant (8). Bars 9-16 are a repeat of 1-8.

Part 2 (17-40)

This begins with a sudden move to F major, and a marking of *poco pesante* (rather heavily), which is often treated as indicating a substantial *ritenuto* in this bar. Note the use of a Dominant 9th chord in the 2nd half of the bar. The melody then descends, reaching a Perfect cadence in F major (the Relative Major) at 20. The next phrase also descends (in two 2-bar segments), leading through the Dominant (A) to a return to D minor at the start of the 3rd phrase (25). This 3rd phrase ends at 28. There is a Perfect cadence in D minor (the Tonic), followed by a kind of Plagal extension (beats 2 & 3 of 28). Bars 29-40 are a repeat of 17-28, but the orchestration is much fuller and the melody is doubled at an octave higher.

Middle Section (bars 41–72)**Part 1** (41-56)

The key changes to D major. A new theme is played by a solo horn: it has several acciaccaturas (grace notes), and the descending quaver triplets in the 2nd half of 43 become increasingly important subsequently. The string accompaniment is rather like a piano left hand part. There is an Imperfect cadence at 44 and the flutes echo the descending quaver triplets. The theme is then repeated by 2 horns playing in 3rds, this time leading to a Perfect cadence. The 1st oboe decorates the resolution of this cadence. Bars 49-56 are a repeat of 41-48, but with a fuller orchestration.

Part 2 (57-72)

The melody becomes more impassioned and the music moves to E minor at 58 on its way to an Imperfect cadence in D at 60. Note the use of chromatic notes in the melody at 59 (sharpened 4th [G sharp] and flattened 3rd [F natural] in D major) – another feature derived from Hungarian folk music. A solo clarinet continues the melody more delicately (61-64), with mordents decorating the descending quavers. This phrase ends with a Perfect cadence in the Tonic (note the quaver triplets in the clarinet part). Bars 65-72 are a repeat of 57-64, with the melody played in 3rds for the first 2 bars. In 69-72 a solo flute plays instead of the earlier clarinet, and the rising arpeggio in 71 is faster and spans a wider range than its original form in 63.

Principal Section (bars 73–114)

This is an exact repeat. Three abrupt chords then make a brief Coda, forming a final Perfect cadence.

7 ASSESSMENT CRITERIA FOR COURSEWORK

PERFORMING

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

(a) The range of technical and musical skills demonstrated

When assessing candidates' performing skills under this heading, two factors must be taken into account:

- the technical difficulty of the music;
- the candidate's ability to perform it successfully.

Candidates should perform music that is appropriate, in its technical and musical demands, to their stage of development at the time of the examination. There is nothing to be gained by attempting music that is too difficult for them to perform successfully. That is why the emphasis of this assessment criterion is placed on the range of candidates' technical and musical skills, rather than simply giving credit for the difficulty of the music they perform.

The following lists give guidance, for selected instruments, about the difficulty of music that should attract certain levels of marks under this heading, provided that candidates are able to perform it successfully. Reference to graded examinations must be taken to mean music of the typical average level at the given grade in the syllabuses of the standard graded examining boards (e.g. the Associated Board, Trinity College, Guildhall School, etc.).

Instrument	Mark Level	Examples of technical demand
Piano	1	Single notes in each hand, long notes only in LH. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Mostly single notes in each hand, but with a little rhythmic independence. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	Generally two notes in each hand or greater rhythmic independence or RH melody with LH Alberti bass. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard of the graded examining boards. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V standard of the graded examining boards; easier Bach Two-part Invention, easier Sonatina or Sonata movement, requiring some interpretative insight.
Electronic Keyboard	1	Single notes in one hand only, slow-moving auto chords. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Single notes in RH with fingered auto chords in LH. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	Played parts in RH and LH involving up to 2/3 notes in one hand. Moderate tempo, with some varied use of auto facilities. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV (electronic organ) standard, or involving difficulties equivalent to those required for piano.
	5	Approximately Grade IV or V (electronic organ) standard, or involving difficulties equivalent to those required for piano, requiring some interpretative insight.
Recorder	1	Middle-range notes only, mostly stepwise movement. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Wider in range, with a few of the easier pinched notes. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	Ranging from the lowest note to some of the harder pinched notes, and with some more awkward leaps. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V standard; easier Baroque sonata movement or simple 20th-century piece, requiring some interpretative insight.

Guitar	1	Simple chords, slow-moving and strummed. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Simple chords, changing faster, strummed. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	Introducing some harder chords, and with some RH technique. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation, in classical, jazz or popular styles.
	5	Approximately Grade IV or V standard, in classical, jazz or popular styles, requiring some interpretative insight.
Woodwind	1	Easy register and key, avoiding any 'break', single-note tonguing. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Easy register and key, with some legato tonguing. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	A few notes in a more difficult register, and with more complex tonguing/phrasing. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V standard; easier sonata movement or simple 20th-century piece, requiring some interpretative insight.
Brass	1	Easy register and key, mostly 'fanfare' (1st harmonic) movements. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Easy register and key, some easy stepwise movement. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	In a rather less easy register, and with a little semitone movement. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V standard. Music requiring some interpretative insight.
Orchestral Strings	1	All in first position, with no extensions. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	All in first position, but with some easy extensions. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	Not all in first position, and with some leaps across strings. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V standard; easier Baroque or Classical sonata movement, or simple 20th-century piece, requiring some interpretative insight.
Glockenspiel, etc	1	Single notes, with no wide leaps. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	Requiring two beaters, with some two-note chords and wider leaps. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	Requiring two beaters, and with some rhythmically independent movement. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV (Tuned Percussion) standard. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V (Tuned Percussion) standard. Music requiring some interpretative insight.

Drum Kit	1	Very simple rhythms, usually repetitive, using bass drums, snare drum and cymbal. Minimal scope for interpretation.
	2	More complex rhythms, generally repetitive, using bass drum and cymbal. Little scope for interpretation.
	3	More complex rhythms, with less reliance on repetition. Use of the hi-hat pedal in addition to other instruments. Music requiring sensitivity to dynamics, and using standard conventions such as fills where appropriate.
	4	Approximately Grade III or IV (Drum Kit) standard. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V (Drum Kit) standard. Music requiring some interpretative insight.
Voice	1	A simple song or hymn, mostly stepwise in an easy register. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation.
	2	A simple song or hymn, with no awkward intervals. Simple keys, a few accidentals, very simple modulation. Little scope for interpretation.
	3	A more complex song with some more awkward intervals or a rather more testing tessitura. Music requiring sensitivity to dynamics and phrasing.
	4	Approximately Grade III or IV standard. Music requiring some more sophisticated interpretation.
	5	Approximately Grade IV or V standard; easier Schubert song, or easier song from a Musical, requiring some interpretative insight.

When electronic keyboards and other electronic equipment are used, the criteria should be taken to include the musical use made of the available facilities and the skills required. It is the candidate's input that must always be the prime concern. Multi-tracking is not permitted for the submitted performances. Details of all such equipment, together with the facilities used must be given on the Working Mark Sheet.

(b)(i) Accuracy of playing the notes and rhythm (in notated music)

Do candidates know the music well enough to play fluently, without undue hesitancy? Even if there are technical shortcomings, is there evidence that candidates understand how the music is meant to go?

OR

(b)(ii) Quality of improvisation (in music that is not notated)

Are candidates able to improvise fluently on the basis of the given materials? Is there a sense of direction and purpose in the improvisation, or does it repeat itself too much, producing an effect of aimless meandering?

(c) Choice and control of tempo / ensemble co-ordination

Are candidates able to set a suitable tempo for the music and maintain it throughout the performance, allowing for any *rubato* that may be essential to the style of the music? Are there fluctuations of tempo that are not required by the style of the music, but which may reveal technical problems?

(d) Sensitivity to phrasing and expression

How well do candidates realise any markings written into the score by the composer (e.g. dynamics, ornaments)? How sensitive is their phrasing? To what extent are they able to bring the music to life in their performances?

(e) Technical control of the instrument

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

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

(a) The range of technical and musical skills demonstrated

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

Individual Performing	Ensemble Performing

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

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

Individual Performing	Ensemble Performing

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

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

Individual Performing	Ensemble Performing

(d) Sensitivity to phrasing and expression

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

Individual Performing	Ensemble Performing

(e) Technical control of the instrument

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

Individual Performing	Ensemble Performing

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

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

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

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

Overall Descriptors	
Performances which are consistently excellent in musicianship and control of technique, communicating a very high level of musical understanding of the music in programmes made up of pieces demanding the most highly developed skills expected at this level.	43-50
Performances which are very good in musicianship and control of technique, communicating a high level of musical understanding of the music in programmes made up of pieces demanding well developed skills for a performance at this level (but lacking the consistent excellence to be placed in the highest category).	35-42
Performances which are fairly good in most respects, demonstrating a developing level of musicianship and technique, communicating a good general understanding of the styles represented in an appropriate combination of pieces (but less even in quality than the higher categories or with some limitations of technique or musicianship).	27-34
Performances which are good in some respects, though more limited in musicianship and/or technique, communicating a restricted understanding of the music in programmes which may not be altogether appropriate to the candidate (or which may be rather narrow in the range of musical or technical skills demonstrated).	19-26
Performances in which limitations of technique or musicianship are significant enough to impede the communication of musical understanding in some important respects, in pieces which offer only limited opportunities to display technical and musical skills.	11-18
Performances which display significant weaknesses in musicianship or technique, and in which there may be relatively little evidence of musical understanding.	1-10

COMPOSING

The syllabus requires candidates to submit three compositions at the end of the course. These are assessed by Centres and submitted to CIE for moderation.

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

(a) Ideas

This criterion is concerned with basic elements of composing: the quality of melodic writing, the effectiveness of rhythm, and (when appropriate) the nature of accompanying chords/harmony. In basic terms this area deals with the "raw materials" of a composition rather than the use made of them by the candidate.

"Presentation" of ideas (referred to in the following descriptors) concerns the way in which the ideas are presented within a composition: Is there sufficient variety and contrast between ideas? Is the quality of invention consistent throughout the composition? Is the accompanying chord base (explicit or implied) appropriate to the nature of the melodic line? These are questions that should be asked when considering candidates' "presentation" of ideas.

(b) Structure

This criterion concerns candidates' abilities to use the ideas they have produced to fashion a coherent and organised composition. Credit should be given for clear evidence that important features of structure have been understood in terms of sectional contrasts, links between sections and the conception of a broad overview of each composition. In this area, all aspects of structure should be considered: the small-scale aspects (relationships between phrase lengths, for example) and the broader view (the overall structures and coherence of the composition).

(c) Use of medium

This criterion concerns the ways in which candidates make use of instrumental resources – candidates' selection of sounds and their handling of different textures within the composition. Aspects to be assessed include candidates' choice of resources; writing for specific instrumental combinations; selection of sounds and evidence of aural awareness revealed in the composition.

Candidates are expected to have some sense of the appropriateness of what they write for the resources they have chosen to use. Hearing what they have written down is vital, for it provides candidates with opportunities to translate written notation into sound.

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

(d) Compositional technique

This criterion assesses the ways in which candidates make use of the basic "raw material" of music in their compositions. Aspects to be assessed include candidates' understanding of the ways in which basic ideas can be extended, developed and combined; the exploration and utilisation of standard composing devices such as sequence, inversion, drones, and the manipulation of techniques on a broader scale to produce an aesthetically pleasing composition.

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

(e) Score Presentation/Notation

Candidates are required to submit compositions in the form of notated scores and an audio recording. In cases where the score is not submitted in standard staff notation the recording must be accompanied by a detailed commentary outlining the composition process and explaining the system of notation used. In all scores performance indications should be clear and precise. Assessors should credit work that displays evidence of a careful and intelligent attempt to notate musical ideas and which pays close attention to details of performance, regardless of the notation medium; they should assess how effectively pupils are able to record their aural imagination in terms of written signs and symbols.

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

(a) Ideas

DESCRIPTOR	MARK
Strong and inventive ideas that suggest a keen sense of aural awareness and are presented in a convincing and intelligent manner.	9–10
Good musical ideas, showing a secure sense of musical inventiveness, but lacking imagination or range. Presentation of materials may display some weakness and/or inconsistency.	7–8
Reasonable musical ideas displaying some aspects of inventiveness, but not always secure or consistent in presentation.	4–6
Only a small range of simple ideas displayed and showing awkwardness in presentation of material.	1–3
Little attempt to produce any musical ideas.	0

1st Piece	2nd Piece	3rd Piece

(b) Structure

DESCRIPTOR	MARK
Clear and appropriate structure, with inventive use of elements creating contrast and continuity in the composition as a whole.	9–10
Effective in overall structure, with good attention to aspects of contrast and continuity, although showing some imbalance between sections.	7–8
Reasonable attention to structure, although perhaps over-reliant on repetition and limited in its sense of the overall concept.	4–6
Structure evident in some clear sections, but with obvious imbalances, and a limited use of contrast and continuity.	1–3
Weak structure, with little sense of contrast and continuity.	0

1st Piece	2nd Piece	3rd Piece

(c) Use of medium

DESCRIPTOR	MARK
Idiomatic use of resources throughout, displaying strong aural awareness and revealing a broad range of inventive and varied textures.	9–10
Effective use of resources overall, and displaying a good range of textures, although lacking elements of imagination and/or invention in places.	7–8
Reasonable use of resources; a fair range of workable textures, with some consideration of detail, but with notable impracticalities in balance or occasional passages of awkward writing.	4–6
Some evidence of awkwardness in the use of resources, and keeping to very simple textures and narrow registers, with restricted use of textural variety.	1–3
Poor use of resources and weak understanding of the medium, with little evidence that musical texture has been understood.	0

1st Piece	2nd Piece	3rd Piece

(d) Compositional technique

DESCRIPTOR	MARK
Inventive and confident use of techniques to extend, develop and connect ideas, showing consistent aural familiarity across a wide range of techniques.	9–10
Effective use of techniques to develop and connect ideas, showing good aural familiarity across a range of relevant techniques.	7–8
Reasonable and generally secure use of techniques to extend and/or develop ideas, although perhaps using stock devices across a limited range.	4–6
Some attempt to use techniques to develop or extend ideas, but revealing only a limited aural imagination across a relatively narrow range of techniques.	1–3
Weak and uninventive use of techniques across a poor range.	0

1st Piece	2nd Piece	3rd Piece

(e) Score Presentation/Notation

DESCRIPTOR	MARK
Clear, articulate and well-presented scores with few mistakes or omissions, showing consistent attention to musical detail.	9–10
Coherent and clear scores, but missing some detail, and perhaps with occasional ambiguities, inaccuracies or omissions.	7–8
Mostly accurate scores, but lacking attention to detail (e.g. omitted dynamics) and to clear presentation (poor clarity, clumsy arrangement of details).	4–6
Mostly accurate notation indications, but with frequent ambiguities in rhythm, pitch and layout. Poor attention paid to performance instructions.	1–3
Poor presentation and/or incomplete notation.	0

1st Piece	2nd Piece	3rd Piece

1st Piece	2nd Piece	3rd Piece

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

Add the marks for each individual composition to give the **GRAND TOTAL MARK** out of **150** for all three compositions.

This mark may be adjusted holistically to give an accurate overall total by reference to the overall mark bands shown in the table below, but no adjustment may be greater than 3 marks higher or 2 marks lower than the total given by adding the marks awarded in accordance with the criteria.

8 OVERALL DESCRIPTORS AND MARK BANDS FOR COMPOSITIONS

DESCRIPTOR	MARK
Musical and imaginative compositions that display a high level of creative ability and a keen sense of aural perception. There will be evidence of structural understanding and the selection of instrument/sounds and their manipulation will be idiomatic, with keen attention to timbre and balance. Scores will be accurate, well-presented and show attention to detail throughout.	43–50
Compositions that are imaginative and display mainly secure and confident handling of materials, together with an organised approach to overall structure. The compositions will reveal some evidence of idiomatic instrumental writing, although there may be some unevenness in terms of consistent quality of ideas and balance between parts. Scores will be well-presented overall, displaying reasonable attention to performing details.	35–42
Compositions that display evidence of sensible instrumental writing and a creative effort to organise sounds into a coherent and satisfying whole. Aspects of structure and musical ideas may lack imagination and the quality of invention may not be consistent. Scores may contain aspects that are ambiguous or contradictory, although the general level of presentation will be accurate and performance indications will be clear.	27–34
Compositions that display some elements of musical understanding and a degree of aural perception, but are uneven in quality in several assessment areas. Aspects of melodic writing, rhythm and structure may be overly formulaic and/or repetitive, reflecting little confidence to depart from the security of standard conventions. Scores may be rather imprecise in their notation of performance instructions and lack attention to detail in several places.	19–26
Compositions that display relatively little security and limited musical imagination. There will be little evidence of a consistent attempt to write in an idiomatic manner and/or to explore balance, and the organisation of ideas may suggest that the overall structure of the composition has not been thought through carefully. Scores may contain many ambiguities together with consistent imprecision and a lack of attention to detail in providing instructions for performance.	11–18
Compositions that display little evidence of consistent application or musical understanding. All assessment areas will exhibit consistent evidence of weakness and low levels of achievement. Scores will be imprecise throughout and/or incomplete.	1–10

9 RECORDING (AND SUBMISSION OF RECORDINGS)

Teachers are responsible for the organisation and conduct of coursework components. Individual Candidate Record Cards and Assessment Summary Forms are provided by CIE in this syllabus to record the marks given to each candidate. For the purposes of moderation, teachers are required to record all performances and compositions and to send the recordings and all relevant mark sheets and other materials by 30 April for the June session and by 31 October for the November session. Where appropriate, scores for both performances and compositions should be included. The definitive recording of the performances may be made at any time between 1 March and 15 April (1 September and 15 October for the November session) – it need not be the only one made, but it must be the only one marked.

If it is impractical to record a composition using the forces for which it is intended, the recording may be made using different forces that are more readily available (e.g. a piano reduction of a piece for string quartet). It is essential that candidates hear their compositions in performance, even if it cannot be done with the exact forces intended.

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 tape/CD submitted. Most Centres will probably prefer to include the work of many candidates on one tape/CD rather than to use a separate tape/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 cassette/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 tape/CD** from the performances. Place all compositions of each candidate consecutively on the tape/CD and ensure that the order corresponds to the numbering (i.e. 1st Piece, 2nd Piece and 3rd Piece) on the Working Mark Sheet. Each composition must be preceded by a spoken introduction giving the title of the piece and the details of the candidate. Each cassette/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.

Internal Moderation

Where several teachers in a Centre are involved in internal assessments, arrangements must be made within the Centre for all candidates to be assessed to a common standard.

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

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

(a) Technical control of the instrument

Individual Performing	Ensemble Performing

(b) The range of technical and musical skills demonstrated

Individual Performing	Ensemble Performing

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

Individual Performing	Ensemble Performing

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

Individual Performing	Ensemble Performing

(e) Sensitivity to phrasing and expression

Individual Performing	Ensemble Performing

COMMENTS on aspects of the performance which support the marks awarded:

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

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

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

Transfer the TOTAL mark to the Computer Mark Sheet

Signature of Assessor

Date

Assessor's name (please PRINT)



MUSIC (0410/04)
 COMPOSING WORKING MARKSHEET
 JUNE/NOVEMBER 2008
 IGCSE

Centre No.						Centre Name	
Candidate No.						Candidate Name	

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

(a) Ideas

1st Piece	2nd Piece	3rd Piece

(b) Structure

1st Piece	2nd Piece	3rd Piece

(c) Use of medium

1st Piece	2nd Piece	3rd Piece

(d) Compositional technique

1st Piece	2nd Piece	3rd Piece

(e) Score Presentation/Notation

1st Piece	2nd Piece	3rd Piece

1st Piece	2nd Piece	3rd Piece

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

Add the marks for each individual composition to give the **GRAND TOTAL MARK** out of 150 for all three compositions

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This mark may be adjusted holistically to give an accurate overall total by reference to the overall mark bands shown in the table on Page 28 of the syllabus, but no adjustment may be greater than 3 marks higher or 2 marks lower than the total given by adding the marks awarded in accordance with the criteria.

Holistic Adjustment		FINAL TOTAL MARK for COMPOSING	
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Transfer the **TOTAL** mark to the Computer Mark Sheet

Signature of Assessor _____ Date _____

Assessor's name (please PRINT) _____



A. INSTRUCTIONS FOR COMPLETING COURSEWORK ASSESSMENT SUMMARY FORMS

1. Complete the information at the head of the form.
2. List the candidates in an order which will allow ease of transfer of information to a computer-printed Coursework mark sheet MS1 at a later stage (i.e. in candidate index number order, where this is known; see item B.1 below). Show the teaching group or set for each candidate. The initials of the teacher may be used to indicate group or set.
3. Transfer each candidate's marks from his or her Individual Candidate Record Cards to this form as follows:
 - (a) Where there are columns for individual skills or assignments, enter the marks initially awarded (i.e. before internal moderation took place).
 - (b) In the column headed 'Total Mark', enter the total mark awarded before internal moderation took place.
 - (c) In the column headed 'Internally Moderated Mark', enter the total mark awarded after internal moderation took place.
4. Both the teacher completing the form and the internal moderator (or moderators) should check the form and complete and sign the bottom portion.

B. PROCEDURES FOR EXTERNAL MODERATION

1. University of Cambridge International Examinations (CIE) sends a computer-printed Coursework mark sheet MS1 to each Centre showing the names and index numbers of each candidate. Transfer the total internally moderated mark for each candidate from the Coursework Assessment Summary Form to the computer-printed Coursework mark sheet MS1.
2. The top copy of the computer-printed Coursework mark sheet MS1 must be despatched in the specially provided envelope to arrive as soon as possible at CIE but no later than 30 April for the June session and 31 October for the November session.
3. Send samples of the candidates' work covering the full ability range with the corresponding Individual Candidate Record Cards, this summary form and the second copy of MS1, to reach CIE by 30 April for the June session and 31 October for the November session.
4. Indicate the candidates who are in the sample by means of an asterisk (*) against the candidates' names overleaf. The size of the coursework sample should be as follows:

number of candidates entered	number of candidates in sample
0-10	all candidates
11-50	10
51-100	15
above 100	20

5. CIE reserves the right to ask for further samples of Coursework.

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1. Complete the information at the head of the form.
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 - (b) In the column headed 'Internally Moderated Mark', enter the total mark awarded after internal moderation took place.
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0-10	all candidates
11-50	10
51-100	15
above 100	20

5. CIE reserves the right to ask for further samples of Coursework.