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Introduction

This Handbook provides a guide to the Coursework Components in the University of Cambridge International Examinations (CIE) IGCSE Music syllabus (Syllabus Code 0410). It applies to the syllabus for examination in the May / June examination session from 2005 onwards.

The purpose of this Handbook is to give advice and clarification on:

- the different types of coursework that candidates will complete
- preparation of the coursework for external moderation
- assessing the work
- standards.

Before Centres can enter candidates for this component, at least one teacher at the Centre must be accredited by CIE to assess (and internally moderate) the work. (This is prior to external moderation by CIE.)

A teacher wishing to seek accreditation by using this Coursework Training Handbook will need to assess the sample performances and compositions in the light of the guidance and advice in the Handbook, and send marks on these to CIE using the form at the back.

Any accreditation already granted to conduct coursework assessment remains valid. Even though they will not need to assess the sample performances and compositions, currently accredited teachers of the syllabus will still find the rest of the material in this Handbook of use.
Overview of requirements

Component 3: Performing

Candidates will be required to submit a **solo performance** (either one piece or two short contrasting pieces, which may be on the same or different instruments) and an **ensemble performance** (either one piece or two short contrasting pieces, which may be on the same or different instruments). The total playing time of the solo and ensemble pieces should not normally exceed ten minutes, but is not expected to be less than four minutes.

The Performances must be recorded on either CD or cassette, and copies of the music should be enclosed wherever possible.

Component 4: Composing

Candidate will be required to submit a portfolio of **three compositions**. The compositions should be either contrasting in character or written for different instrumental forces, and must be recorded on either CD or cassette. At least one of the compositions 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. 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 moderator.

Notation may be either hand-written or computer generated.
Course planning

Although the components of listening, performing and composing are examined separately, they should be seen as complementary skills and opportunities should be sought wherever possible to make links between the music the candidates play, sing, listen to, and compose.

Performing

Singing or playing individually

In most Centres, candidates will receive their instrumental tuition on an individual basis from a specialist instrumental teacher, either at the Centre or outside. It is a good idea to prepare an information sheet which each candidate can give to their instrumental teacher outlining the requirements of the performing component, and the internal deadlines you are setting for the recording of the performing coursework.

You should aim to hear your candidates perform on their solo instrument regularly – if done in a supportive whole class setting this can be of great benefit not only to everyone’s performing skills, through discussion of performance techniques, but also to listening skills, by asking questions about the style of the music each candidate is playing.

It is also a good idea to record the candidates regularly – playing in front of a microphone can be daunting at first; the more experience candidates have of being recorded, the more confident their playing will become. Playing back the recording to the candidate can also be a very valuable teaching and learning tool.

The recording which is submitted for examination should be made between 1 March and 15 April in the year of the examination. It need not be the only recording made during this period, but it must be the one marked.

Singing or playing in an ensemble

Playing in an ensemble is one of the most rewarding parts of being a musician, and should be seen as a core part of the syllabus. There are many sources of ensemble music. The extensive repertoire of chamber music composed from the Baroque period to the present day (trio sonatas, string quartets, wind quintets, flute trios etc) can provide material at every level of difficulty, from simpler classical minuets to movements which will challenge the most able musicians. Many Centres submit successful Jazz Band performances (although it is important to remember that the candidate’s part must not be doubled) and a number of candidates perform in rock bands. There is a wide range of classroom ensemble material published, and in many Centres teachers make their own arrangements of pieces to suit both the
instruments available and the candidates’ ability. Some Centres choose to organise the ensemble performing using just the members of the class; others involve musicians who are not studying for IGCSE Music. Either situation is perfectly valid.

When choosing ensemble repertoire with your candidates, you should ensure that the piece allows each candidate to demonstrate at least the same level of musical and technical skill that they achieved in their solo performances. Although ensembles should normally consist of three or more live performers, it is recognised that this is not always possible. If this is the case, it is possible to submit performances such piano duets, duo repertoire, or piano accompanying. As a guideline to suitable repertoire, ask yourself if the ensemble piece you are considering could also be marked as a solo performance for that candidate – if the answer is ‘yes’, then it is probably necessary to seek an alternative piece.

Composing

At the beginning of a composing course, it is a good idea for candidates to try plenty of short exercises, so that they can gain experience in a variety of compositional methods. Improvisatory exercises can be a good way of boosting confidence in an area of music which may be new to many candidates. For example, candidates could listen to some gamelan music, then improvise in a group using the notes of the pentatonic scale (e.g. C, D, E, G, A) in different layers (low, medium and high instruments). They will quickly find that they can create effective sounding music, and will start to believe that composing is something at which they can succeed. They could then be asked to explore the use of contrast in music, perhaps by improvising duets with another member of the class on a different instrument. Gradually, they should start to work on ideas on their own, and will need to be helped to write these down using suitable notation.

While formal harmony teaching (in the sense of Bach Chorale writing for example) is not an expectation of this syllabus, it is nonetheless good practice to give candidates some instruction in the method of creating successful chord sequences and cadences. More able candidates would benefit from understanding the techniques of modulation. The level at which this is done will depend on the ability of the candidates you are teaching. Always try to listen to examples from other compositions – either from recordings or from the pieces candidates are performing individually or in ensemble – to reinforce the teaching points you are making. This also strengthens the link between the different parts of the syllabus.

A variety of tasks are suitable for composing at this level. The following list is by no means exhaustive, but may provide some useful starting points:

- A solo for the candidate’s own instrument, with piano accompaniment if appropriate
- Theme and variations
- Song writing – either with pre-existing lyrics, or the candidate’s own words
- Dances – e.g. Minuet, Waltz, Tango
- Ternary form pieces

The examples of composing found later in this Handbook were all written by IGCSE candidates, and may serve as suggestions for the type of work which can be undertaken. In general, it is difficult for candidates at this stage in their musical development to handle experimental forms of composition successfully (for example serial compositions, or pieces for unpitched instruments only). However, the syllabus does allow such compositions (provided at least one piece is written in a Western, tonal style) if you feel it is appropriate.

Candidates should always try to hear what their music sounds like. Although it will not always be possible to have pieces played by real instruments, it is a good idea for candidates to write at least one piece which they can either perform themselves, or hear played by another member of the class (even if they later choose not to submit this piece). Music technology, particularly sequencing software, provides wonderful opportunities for candidates to hear their pieces, but they must always be taught to think carefully about writing idiomatically for an instrument. The computer will play anything it is told to – a real player may not be able to.

You should aim to provide feedback to candidates throughout the composing process for each piece. The way you do this will depend on their particular method of composing. If they are working straight to manuscript paper, or working on a computer at home, you could ask to see a draft of the composition, onto which you can write comments and make suggestions. If the composing is being done at a computer in school, however, it may be more appropriate to provide verbal guidance during a lesson. When offering advice, you should not tell candidates how you think their compositions should sound. Instead, you could suggest a variety of ways in which the piece could be improved, which the candidate can then explore on their own, or you could direct the candidate’s listening to features of other pieces which may provide a model for their own work. Candidates should generally be expected to work on their own melodic and harmonic ideas, but may need guidance with respect to textural variety, structural matters, issues of instrumental technique or correct notation. Although it is likely that much of the work will be carried out in the candidate’s own time, some lesson time should be devoted to composing. This not only allows you to provide regular guidance, but is also necessary so that you can authenticate coursework as the candidate’s own.
Assessing the coursework

Performing

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

(a) The range of technical and musical skills demonstrated
The mark which is given here should reflect the advice given in the syllabus for the level of technical skills expected for each type of instrument. However, it is not the difficulty of the piece that is being measured, but the candidate’s musical and technical ability in playing it. For example, if a candidate played a Grade V piece but could only get through it slowly, with many breakdowns and inaccuracies, the mark given would be lower than 5.

(b) Accuracy of notes and rhythm (in notated music)
Do not be tempted to count wrong notes and deduct one mark for each that you hear. You must take the work as a whole, and then compare that with the descriptors. The fluency of the piece is important; occasional slips may not detract from the performance in which case it is still possible to give full marks. More consistent playing of wrong notes will result in marks lower down the band according to the descriptors.

(c) Choice and control of tempo / ensemble co-ordination
In this category you should assess if the candidate is playing the music at a suitable tempo. You should consider if the tempo is being maintained consistently, allowing for the expressive use of rubato where appropriate. In an ensemble performance, you will be listening to how well the co-ordinated the candidate’s part is with the other performers.

(d) Sensitivity to phrasing and expression
If the score has performing indications (e.g. dynamics and articulation) marked, you should assess how well the candidate interprets these. If there are no written markings (e.g. in much Baroque music, or improvised music) the candidate will still be expected to bring the music to life by using their own judgement as to how to interpret the music.

(e) Technical control of the instrument
You should assess how well the Candidate is able to play their particular instrument in order to realise the piece they have performed. It is important that you assess the work the Candidate has submitted, not your view of how well they can play in other situations.

For each criterion, read the descriptor for the marks of 0, 1, 3 or 5. If the description is a good match for the performance being marked, then that mark should be given. If not, choose the descriptor which is closest to the performance, and award either one mark more or one mark less, whichever is appropriate.
Performing: Assessed Examples

The commentary outlines the process of marking, by looking at each of the 5 criteria (a) – (e) in turn. The phrases in italics are taken from the syllabus; these are of paramount importance when deciding what marks to award. The individual mark for each criterion is given in bold, and the total mark at the end. Scores of the music are printed later in the Handbook, and the recordings can be found on the accompanying CD.

Performance 1 (Solo) (Track 1)
Piano (Bach: Prelude and Fugue in F minor)

(a) This performance demonstrates a wide range of well-developed skills, allowing the candidate to perform music which makes substantial demands [5].
(b) The notes and rhythm are entirely accurate and consistently maintained throughout [5].
(c) There is an entirely appropriate choice of tempo, consistently maintained throughout the performance [5].
(d) The music is suitably phrased and fully effective in expression [5].
(e) The candidate demonstrates very good technical control [5].

The total mark for this performance is 25.

Performance 2 (Ensemble) (Track 2)
Trumpet (Sweeney: Blues Machine)

The candidate plays the first trumpet part in the school jazz band. Note that the trumpet part is not doubled, as required by the syllabus.
(a) The music is approximately Grade III or IV standard, and is a suitable choice for this candidate, so a mark of [4] should be given.
(b) Allowing for the addition of unprinted passing notes and slides which fit this style of music well, the pitch and rhythm is entirely accurate and consistently maintained throughout [5].
(c) The candidate demonstrates excellent ensemble co-ordination [5] with the other members of the band.
(d) In general the candidate phrases the music well, but only adheres to some of the articulation. There is also a limited dynamic range; the performance is therefore moderately well phrased and fairly effective in expression [3].
(e) Overall, the candidate’s technical control falls between very good and moderately good; a mark of [4] should be given.

The total mark for this performance is 21.

Performance 3 (Solo) (Track 3)
Voice (Handel: O sleep, why dost thou leave me?)
(a) The technical demands of this song, combined with its generally successful performance, match the descriptor a wide range of well-developed skills, allowing the candidate to perform music which makes substantial demands [5].

(b) The accuracy of notes and rhythm does not wholly match the descriptor entirely accurate and consistently maintained throughout but it is certainly better than moderately accurate, but with several passages spoilt by hesitation. It should therefore be given a mark of [4].

(c) The tempo is a little on the slow side for this candidate to fully sustain some of the long phrases and is therefore not entirely appropriate. However, it cannot be said to be not wholly appropriate and with some fluctuations; again, it should therefore be given a mark of [4].

(d) The candidate adheres to the phrasing moderately well, and pays some attention to the dynamics. It is therefore moderately well phrased and fairly effective in expression [3].

(e) The candidate sings with generally good tone quality and clear diction, and demonstrates more than moderately good technical control; however, the lapses in tuning mean that she does not demonstrate very good technical control. A mark of [4] should therefore be given.

The total mark for this performance is 20.

Performance 4 (Solo) (Track 4)
Drum Kit (Improvisation – no music provided)

(a) Looking at the guidance for each type of instrument, this performance on the drum kit falls between two descriptors. While the performance displays little interpretation or sensitivity to dynamics (which would imply a mark of 2), it does use a wider range of instruments, more complex rhythms and a number of fills. The performance therefore displays a range of moderately developed skills, allowing the candidate to perform music of moderate difficulty [3].

(b) The improvisation utilises a range of different sounds and effects, but it is based on fairly standard drumming patterns and rather loses direction towards the end. It therefore demonstrates A moderate quality of fairly fluent improvising [3].

(c) The tempo starts off satisfactorily, but then fluctuates; towards the end the sense of pulse is somewhat lacking. The choice of tempo is therefore not wholly appropriate and with some fluctuations [3].

(d) The lack of variation in dynamics in particular means that this performance is not moderately well phrased and fairly effective in expression; however, the performance was not entirely lacking in phrasing and so the descriptor little account taken of phrasing and expression would also be inappropriate. A mark of [2] should therefore be given.

(e) The candidate has demonstrated Moderately good technical control [3].

The total mark for this performance is 14.
Performance 5 (Solo) (Track 5)
Piano (Borodin: Polovtsian Dance; Bach: Prelude in A minor)

This candidate has offered two shorter pieces for their solo performance.
(a) Most of the music matches the descriptor single notes in each hand, long notes only in LH. Very simple keys, few accidentals, no modulation. Minimal scope for interpretation. Taken in conjunction with the candidate’s performance, this demonstrates a narrow range of modest skills, allowing the candidate to perform music which makes very simple demands. [1].
(b) There are a number of inaccuracies of both pitch and rhythm, but there are no major breakdowns; the performance is therefore moderately accurate [3].
(c) The tempo varies during both pieces, particularly in the passages which the candidate appears to find more difficult; the choice of tempo is therefore not wholly appropriate and with some fluctuations [3].
(d) The candidate does play with a certain sense of phrasing, but with little dynamic variation and an unevenness in legato lines. The performance is better than the descriptor little account taken of phrasing and expression, but it is not moderately well phrased and fairly effective in expression. A mark of [2] should therefore be given.
(e) The candidate’s technical control falls between the descriptors moderately good and generally weak; a mark of [2] should be given.

The total mark for this performance is 11.

Performance 6 (Solo) (Track 6)
Clarinet (Schumann: Evening Song)

(a) If the printed music is compared with the level descriptors, it would be appear that this piece is approximately Grade III or IV standard: music requiring some more sophisticated interpretation. However, the candidate is presenting a piece which appears to have been hastily prepared, and in practise the candidate is only able to demonstrate somewhere between a range of moderately developed skills and a narrow range of modest skills. A mark of [2] should be given.
(b) The pitch and rhythm is very inaccurate and hesitant throughout the performance [1].
(c) There is an inappropriate choice of tempo, with many fluctuations throughout the performance [1].
(d) Little account taken of phrasing and expression [1] is an accurate description of this performance.
(e) Despite the other limitations, the candidate does perform with reasonable tone quality; the technical control falls between generally weak and moderately good; a mark of [2] should be given.

The total mark for this performance is 7.
Performances 7 – 16 should be marked on the form at the back of this Handbook and submitted to CIE for accreditation purposes.

Performance 7 (Solo) (Track 7)
Flute (Gurlitt: *Buds and Blossoms*)

Performance 8 (Ensemble) (Track 8)
Piano Accompaniment (Van Heusen & De Lange: *Darn that Dream*)

Performance 9 (Solo) (Track 9)
Voice (Boyce, arr Poston: *Tell me, lovely shepherd*)

Performance 10 (Solo) (Track 10)
Trumpet (Sanders: *Square-Dance*)

Performance 11 (Ensemble) (Track 11)
Violin (Vivaldi: *Corrente*)

Performance 12 (Solo) (Track 12)
Guitar (Nuttall: *Prelude*)

Performance 13 (Solo) (Track 13)
Saxophone (Millars: *Andante*)

Performance 14 (Solo) (Track 14)
Recorder (Loeillet: Sonata in A minor – *Largo & Allegro*)

Performance 15 (Solo) (Track 15)
Trombone (Bach: *Arioso*)

Performance 16 (Solo) (Track 16)
Violin (Vivaldi: Concerto in A minor – *Allegro*)
Composing

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

(a) **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.

For each criterion, read the descriptor for each mark band and decide which one is the closest match for the composition you are marking. You then need to decide which mark to give within the range stated. For the highest two mark bands, you should decide if the piece is closer to the descriptor above or below the one you have decided on, and give the higher or lower mark accordingly. For the third and fourth mark bands, give the middle mark (either 5 or 2) if the descriptor is an exact match for the composition, or follow the procedure above to decide if you should give the higher or lower mark within the range.
Composing: Assessed Examples

The commentary outlines the process of marking, by looking at each of the 5 criteria (a) – (e) in turn. The phrases in italics are taken from the syllabus; these are of paramount importance when deciding what marks to award. The individual mark for each criterion is given in bold, and the total mark at the end. The syllabus contains an overall descriptor for compositions which fall into particular mark bands; these descriptors should also be considered when marking compositions (the marksheet provides for holistic adjustment if necessary). Scores of the music are printed later in the Handbook, and the recordings can be found on the accompanying CD.

Composition 1 (Track 17)
Flute and piano (Tango)

(a) The melodic ideas in this composition are extremely distinctive, and are well varied. The use of the tango rhythm is particularly strong. The composition reveals strong and inventive ideas that suggest a keen sense of aural awareness and are presented in a convincing and intelligent manner [10].

(b) The structure is in a clear ternary (ABA) form; the B section is contrasting in terms of tonality, yet also provides melodic continuity from the A section. The final A section provides a varied recapitulation and therefore sustains the interest in this composition. Overall, there is a clear and appropriate structure, with inventive use of elements creating contrast and continuity in the composition as a whole [10].

(c) The composition is well written for both the flute and the piano, demonstrating idiomatic use of resources throughout, displaying strong aural awareness and revealing a broad range of inventive and varied textures [10].

(d) This piece uses a variety of compositional techniques, including good use of sequence. The harmonic flow is particularly strong, and the transition between keys is well handled. This piece demonstrates inventive and confident use of techniques to extend, develop and connect ideas, showing consistent aural familiarity across a wide range of techniques [10].

(e) This piece is submitted as a clear, articulate and well-presented score with few mistakes or omissions, showing consistent attention to musical detail [10].

The total mark for this composition is 50, which is summed up by the overall descriptor 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.
Composition 2 (Track 18)
Flute and strings (Slavonic dance)

(a) This piece has good melodic ideas, although the music lacks variation rhythmically. The composition therefore displays good musical ideas, showing a secure sense of musical inventiveness, but lacking imagination or range. As the musical ideas are closer to being strong and inventive than just reasonable, a mark of [8] should be awarded.
(b) The piece is in a clear ternary structure, and has some variation in the accompaniment on the recapitulation. By moving into the relative major the middle section provides contrast, but the descending scale in quavers maintains a link with the A section. There is therefore a clear and appropriate structure, with inventive use of elements creating contrast and continuity in the composition as a whole. A mark of [9] should be given here rather than 10, as this piece would have benefited from a coda, given the short length of the final section.
(c) The instrumental writing is entirely practical, but the texture lacks imagination and variation, and the cello and bass parts in particular are simple. The piece demonstrates effective use of resources overall, and displaying a good range of textures, although lacking elements of imagination and/or invention in places [8].
(d) There is a good harmonic progression underlying the carefully constructed melody, although the bass line could display more sense of direction at times. Overall, the piece demonstrates effective use of techniques to develop and connect ideas, showing good aural familiarity across a range of relevant techniques [8].
(e) The score is clearly notated, and shows close attention to articulation markings, although the scarcity of dynamic markings means the mark will be at the lower end of the descriptor clear, articulate and well-presented scores with few mistakes or omissions, showing consistent attention to musical detail [9].

The total mark for this composition is 42, which is summed up by the overall descriptor 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.

Composition 3 (Track 19)
Saxophone, trumpet and piano (Wandering minds)

(a) The piece uses a simple but effective opening statement, which forms the basis for much of the rest of the piece. The candidate demonstrates good musical ideas, showing a secure sense of musical inventiveness, but lacking imagination or range [8].
(b) The piece is clearly structured; the three statements of the main theme are separated by a contrasting solo for each of the wind instruments. The piece is effective in overall structure, with good attention to aspects of contrast and continuity [8].
(c) The instrumental writing is generally good, although the large leaps in the trumpet solo are not entirely idiomatic, and the piano writing lacks variety. The piece demonstrates effective use of resources overall, and displaying a good range of textures, although lacking elements of imagination and/or invention in places [8].

(d) The candidate uses diminution of the main theme as the starting point for the saxophone solo, but the trumpet solo is less secure in its line. The melody writing is sometimes inconsistent with the harmonic progressions in the piano part. There is a reasonable and generally secure use of techniques to extend and/or develop ideas, although perhaps using stock devices across a limited range [5].

(e) The composition is neatly presented, and contains some dynamic and expression markings. It is a clear, articulate and well-presented score with few mistakes or omissions, showing consistent attention to musical detail [9].

The total mark for this composition is 38 which is summed up by the overall descriptor shown for Composition 3.

Composition 4 (Track 20)
Piano (Good question)

(a) This piece contains reasonable musical ideas displaying some aspects of inventiveness, but not always secure or consistent in presentation [6].

(b) The piece is carefully planned in an arch form (ABACABA), but the candidate does not vary any of the recapitulations in any way. There is reasonable attention to structure, although perhaps over-reliant on repetition and limited in its sense of the overall concept [5].

(c) The music is nicely written for the piano, and uses textural contrast in the middle section. It demonstrates effective use of resources overall, and displaying a good range of textures, although lacking elements of imagination and/or invention in places [7].

(d) The music is based on simple ideas which are repeated a number of times. The harmony is also repetitive, and the changes between the sections are somewhat abrupt. The candidate has made some attempt to use techniques to develop or extend ideas, but revealing only a limited aural imagination across a relatively narrow range of techniques [3].

(e) The score is well presented, and contains some dynamic and expression markings, although lacks any articulation. It is a coherent and clear score, but missing some detail [8].

The total mark for this composition is 29, which is summed up by the overall descriptor 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.
Composition 5 (Track 21)
Flute and viola (A walk in the park)

(a) This piece only uses the notes of the pentatonic scale, but the melody is distinctive and memorable. The accompaniment is less imaginative, however, so the lower mark should be given in the descriptor 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].

(b) The ostinato pattern serves as the structural feature for the piece, but there is little sense of contrast; the structure is evident in some clear sections, but with obvious imbalances, and a limited use of contrast and continuity [3].

(c) The piece appears to have been conceived as a keyboard piece rather than for the instruments specified; although playable by each instrument (albeit with a fairly relentless flute part) the writing is by no means idiomatic. There is some evidence of awkwardness in the use of resources, and keeping to very simple textures and narrow registers, with restricted use of textural variety [3].

(d) The candidate uses repetition, sequence and extension to create an interesting melody using only five pitches, and the ostinato accompaniment is reasonably effective. The composition displays reasonable and generally secure use of techniques to extend and/or develop ideas, although perhaps using stock devices across a limited range [4].

(e) The music could have been notated with a key signature of either G flat or F sharp major. The lack of key signature and mixture of sharp and flat accidentals makes this piece harder to read than is necessary. There is little attention paid to dynamics, and there are no articulation markings. This is a mostly accurate score, but lacking attention to detail [5].

The total mark for this composition is 22, which is summed up by the overall descriptor 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.

Composition 6 (Track 22)
Keyboard (Think)

(a) There is very little about the melodic, rhythmic or harmonic material in the piece which is in any way inventive or memorable. It is well summed up by the descriptor only a small range of simple ideas displayed and showing awkwardness in presentation of material [2].

(b) The piece is loosely in ternary form, with a B section marked by a change of texture at bar 8, and a recapitulation at bar 21; overall, the structure is evident in some clear sections, but with obvious imbalances, and a limited use of contrast and continuity [2].
(c) The instrumental writing demonstrates some evidence of awkwardness in the use of resources, and keeping to very simple textures and narrow registers, with restricted use of textural variety [3].

(d) The candidate uses repetition of the opening idea, and also presents it in augmentation in bars 21 – 24. However, there is no sense of coherent harmonic writing; the piece shows some attempt to use techniques to develop or extend ideas, but revealing only a limited aural imagination across a relatively narrow range of techniques [2].

(e) Although the pitch and rhythmic notation is unambiguous, there are no markings of dynamics, articulation, phrasing or tempo, and the space between the right and left hand staves is far too wide to read easily. This is a mostly accurate score, but lacking attention to detail (e.g. omitted dynamics) and to clear presentation [4].

The total mark for this composition is 13, which is summed up by the overall descriptor 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.

Compositions 7 – 16 should be marked on the form at the back of this Handbook and submitted to CIE for accreditation purposes.

Composition 7 (Track 23)
Piano (Sweet sorrow)

Composition 8 (Track 24)
Piano (What did I do?)

Composition 9 (Track 25)
2 Clarinets and Harp (Theme and variations)

Composition 10 (Track 26)
Piano (Too tired to play)

Composition 11 (Track 27)
Piano (Lullaby)

Composition 12 (Track 28)
Oboe, Violin and Cello (The Journey)

Composition 13 (Track 29)
Piano (As I was walking)

Composition 14 (Track 30)
Piano (*The Forest*)

Composition 15 (Track 31)
Piano (*Winter calls*)

Composition 16 (Track 32)
Clarinet (*Going home*)
PRELUDE XII

[Allegretto espressivo]
O SLEEP WHY DOST THOU LEAVE ME?

GEORGE FREDERICK HANDEL
(1685-1759)
Sleep, again deceive me, O Sleep, again deceive me, To my arms restore my wanderings love, my wanderings love, to my arms restore me, O Sleep!
Performance 4

Improvisation. Music score not required.
POLOVTSIAN DANCE
from the opera Prince Igor

Moderato

Alexander Borodin
Prelude in A Minor

Moderato

\( \text{mp} \)

\( \text{mf} \)

\( \text{p} \text{ molto rit.} \)

32
EVENING SONG

Andante espressivo (\( \dot{J} = c. 80 \))

Robert Schumann
1810 - 1856
BUDS AND BLOSSOMS No. 9

Allegretto grazioso (J. = 96)

Cornelius Gurlitt
1820-1901

Fine

p tranquillo

D.C. al Fine
Darn That Dream

Moderately slow swing \((J = 76)\) by Jimmy Van Heusen and Edgar De Lange
for Elsie Suddaby

TELL ME, LOVELY SHEPHERD

Air by WILLIAM BOYCE (1710-1779)
from 'SOLOMON' a Serenata

Arranged by
ELIZABETH POSTON

Andante sempre con moto piacevole

Tell me lovely

Tell me where Thou

Shepherd where,
feedst at noon thy fleecy care Direct me to the poco cresc.

sweet retreat, That guards thee from the midday heat.

Left by the flocks I lonely stray without a guide and poco cresc.
Square-Dance

Bb Trumpet

Allegro \( (\text{d} = 100) \)

Robert Sanders

\[ f \]

\[ \text{meno} f \]

\[ p \text{ espr.} \]

\[ pp \text{ sotto voce} \]

\[ f \text{ dim.} \]

\[ pp \]

\[ mp \]
TWELVE INVENTIONS

Prelude

Cantabile

s-tempo

 rall... mp dolce

cantando il basso

Più Lento

allargando
Andante and Rondo

Andante \( \frac{\text{accel.}}{4} \)

\[ p \text{ molto espress.} \]

\[ \text{rall. a tempo} \]

\[ \text{mf cantabile} \]

\[ \text{sub., p} \]

\[ \text{a piacere} \]

\[ \text{col Solo} \]
7. Arioso
from: Piano Concerto in F Minor

Moderato cantabile

Johann Sebastian Bach

TROMBONE
KONZERT
für Violine, Streicher und Basso continuo

Allegro (m. 98)

Antonio Vivaldi (1678-1741) op. 3 Nr. 6 (PV 1)
Herausgegeben von Ferdinand Küchler

Performance 16

Violine

Solo

Tutti

52
Composition 3

WANDERING MINOS

Tenor Saxophone

Trumpet in B♭

Piano

T. Sx.

B♭ Tpt.

Pno.
Good Question

Composition 4
A WALK IN THE PARK
Think
Composition 7

SWEET SORROW

Expressively

Piano

7

12

19

78
Composition 8

What Did I Do?

Dolce

Piano

mf
Theme and Variations

Clarinet in Bb

Allegretto \( \frac{\text{mp} \quad \text{cresc.}}{\text{dim}} \)

Harp

Cl.

\( \frac{\text{mf} \quad \text{cresc.} \quad f}{\text{dim.}} \)

Cl.

Harp

83
Too Tired to Play
Composition 12

The Journey

Andante \( \frac{\dot{3}}{\dot{60}} \)

Oboe

Violin

Violoncello

\( \text{mp} \)

\( 9 \)

\( \text{f} \)

\( \text{cresc.} \)

\( \text{f} \)

\( 13 \)

\( \text{dim.} \)

\( \text{mf} \)
As I Was Walking (Daydreaming)
Composition 15

WINTER CALLS

Piano

\[ \text{music notation} \]

10

15
Going Home

Clarinet in B♭

\[ \text{\( \frac{\text{mf}}{\text{f}} \)} \]
Accreditation Forms

If you are seeking accreditation by using this Coursework Training Handbook, complete the forms on pages 109 and 110 and send or fax them to:

IGCSE Accreditation – PQAD Group  
University of Cambridge International Examinations  
Syndicate Buildings  
1 Hills Road  
Cambridge  
CB1 2EU  
United Kingdom

(You are advised to send a photocopy of the form, in case another teacher at your Centre needs to use this Handbook in the future.)

Use the form to give your marks and comments on the work that is not assessed in this booklet. Use further sheets if you need more space.

If several colleagues from your Centre are seeking accreditation at the same time, you should work separately and send the marks that you have personally decided.
IGCSE Music Coursework Training Handbook – Performing Marksheet

Full name: ___________________________ Centre Number: ________

Date of birth: __________

<table>
<thead>
<tr>
<th>Performance 7</th>
<th>Performance 8</th>
<th>Performance 9</th>
<th>Performance 10</th>
<th>Performance 11</th>
<th>Performance 12</th>
<th>Performance 13</th>
<th>Performance 14</th>
<th>Performance 15</th>
<th>Performance 16</th>
<th>Total (maximum 25)</th>
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<tbody>
<tr>
<td>(a) The range of technical and musical skills demonstrated</td>
<td>(b) Accuracy of notes and rhythm</td>
<td>(c) Choice and control of tempo / ensemble co-ordination</td>
<td>(d) Sensitivity to phrasing and expression</td>
<td>(e) Technical control of the instrument</td>
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IGCSE Music Coursework Training Handbook – Composing Marksheet

Full name:__________________________________ Centre Number:__________

Date of birth:__________

<table>
<thead>
<tr>
<th></th>
<th>(a) Ideas</th>
<th>(b) Structure</th>
<th>(c) Use of medium</th>
<th>(d) Compositional technique</th>
<th>(e) Score Presentation / Notation</th>
<th>Total (maximum 50)</th>
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**On Completion of the Handbook**

**Assessment of the work**

Please allow between four and six weeks for the Moderator to assess the work that is submitted and for CIE to inform you of an outcome. The usual period of time for the assessment of a piece of work is approximately two weeks, however this will depend on the Moderator’s availability at the time.

You will be informed of the Moderator’s decision regarding accreditation (the outcome) by post. This will take the form of a Certificate in instances where accreditation is awarded, or in the cases where accreditation cannot be awarded, a letter informing you of this. A Moderator's Report may also be enclosed which will give guidance in the cases of accreditation failure and feedback in the event that accreditation is awarded.

Please note it is not usual practice for CIE to inform teachers or Centres of accreditation outcomes over the telephone or by e-mail.

If accreditation is not awarded by the Moderator on one particular occasion this does not mean a teacher cannot continue to teach, it simply restricts their ability to moderate Coursework until accreditation is awarded. You may re-submit work for assessment as many times as is necessary for accreditation to be awarded. There is, however, a charge each time for doing so.

**Further help**

We hope that this Coursework Training Handbook will provide a thorough introduction to the requirements and criteria for the assessment of coursework in IGCSE Music. However, if you have any further questions or difficulties, please do not hesitate to contact CIE and we will do our best to help.

The address to which your queries should be sent is:

Customer Services  
University of Cambridge International Examinations  
1 Hills Road  
Cambridge  
CB1 2EU  
United Kingdom

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Website: www.cie.org.uk