



**Cambridge Assessment International Education**  
Cambridge Pre-U Certificate

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**MUSIC (PRINCIPAL)**

**9800/03**

Paper 3 Composing

**May/June 2018**

MARK SCHEME

Maximum Mark: 90

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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This document consists of **6** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

**Section A: Stylistic Exercises (Examination) (30 marks)**

In the examination candidates are required to complete one exercise in one of their two chosen genres. Marks will be awarded according to the following criteria.

<b>DESCRIPTORS</b>	<b>MARKS</b>
The working demonstrates a strong awareness of style, with entirely accurate identification of harmonic implications, wholly convincing voice-leading and consistently effective textures, providing clear evidence that the chosen styles have been thoroughly assimilated and fully understood.	25–30
The working demonstrates a secure awareness of style, with mainly accurate identification of harmonic implications, convincing voice-leading and effective textures, providing clear evidence that the chosen styles have been well assimilated and largely understood.	19–24
The working demonstrates a mainly secure awareness of style, with generally accurate identification of harmonic implications, some attention to voice-leading and moderately effective textures, providing credible evidence of an attempt to assimilate and understand the chosen styles.	13–18
The working demonstrates an inconsistent awareness of style, with some accurate identification of harmonic implications, intermittent attention to voice-leading and somewhat erratic textures, providing evidence of difficulty in assimilating an understanding the chosen styles.	7–12
The working demonstrates a vague awareness of style, with occasionally accurate identification of harmonic implications, haphazard attention to voice-leading and some passages of workable texture, providing evidence that the chosen styles have been partially assimilated and understood.	1–6
No work presented.	0

**Section B: Stylistic Exercises (Coursework) (15 marks for each genre)**

Candidates are required to submit five exercises in each of their two chosen genres (10 exercises in total). Their exercises in each genre will be marked according to the following criteria.

<b>DESCRIPTORS</b>	<b>MARKS</b>
An excellent range of work demonstrating a strong awareness of style, with entirely accurate identification of harmonic implications, wholly convincing voice-leading and consistently effective textures, providing clear evidence that the chosen styles have been thoroughly assimilated and fully understood.	13–15
A good range of work demonstrating a secure awareness of style, with mainly accurate identification of harmonic implications, convincing voice-leading and effective textures, providing clear evidence that the chosen styles have been well assimilated and largely understood.	10–12
A moderate range of work demonstrating a mainly secure awareness of style, with generally accurate identification of harmonic implications, some attention to voice-leading and moderately effective textures, providing credible evidence of an attempt to assimilate and understand the chosen styles.	7–9
A limited range of work demonstrating an inconsistent awareness of style, with occasionally accurate identification of harmonic implications, intermittent attention to voice-leading and somewhat erratic textures, providing evidence of difficulty in assimilating and understanding the chosen styles.	4–6
A small range of work demonstrating a vague awareness of style, with little accurate identification of harmonic implications, haphazard attention to voice-leading and some passages of workable texture, providing evidence that the chosen styles have been partially assimilated and understood.	1–3
No work presented.	0

**Section C: Commissioned Composition (30 marks)**

Submissions will be assessed according to the following criteria.

**1 Ideas and response to the commission (12 marks)**

- the appropriateness of response to the chosen commission
- the quality of the basic musical materials
- the suitability of the overall structure.

<b>DESCRIPTORS</b>	<b>MARKS</b>
Fully appropriate response with strong, confidently shaped materials and clearly articulated structure.	10–12
Mainly appropriate response with good materials and coherent structure.	7–9
Moderately appropriate response with adequate materials and some attention to structure.	4–6
Limited response with weak materials and little sense of structure.	1–3
Substantial weaknesses in all areas, or no work presented.	0

**2 Control of compositional techniques (12 marks)**

- the use of techniques such as harmonisation, counterpoint, altered repetitions, augmentations, diminutions, or skilful combination of synthesised sounds, in the presentation of the materials
- the range of techniques used to combine, extend and connect the materials
- the structuring of small-scale elements (phrases, sections) within the composition and the ability to control continuity, contrast, timing, etc. as a means of expressing the structure
- the idiomatic understanding of the chosen medium (suitability of the music for the instruments employed, or skill in using appropriate hardware/software to manipulate synthesised sounds).

<b>DESCRIPTORS</b>	<b>MARKS</b>
Excellent control of a broad range of compositional techniques and complete understanding of the medium.	10–12
Good control of a range of compositional techniques and competent understanding of the medium.	7–9
Moderate control of compositional techniques and some understanding of the medium.	4–6
Limited control of compositional techniques and incomplete understanding of the medium.	1–3
Substantial weaknesses in all areas, or no work presented.	0

**3** Notation and presentation (6 marks)

- the ability to communicate compositional intentions in written form
- the clarity, legibility and accuracy of the score (if a conventional score is presented)
- the clarity of the recording and the informativeness of the accompanying explanatory document (graphic or diagrammatic score and commentary - if the music is not conventionally notatable).

<b>DESCRIPTORS</b>	<b>MARKS</b>
Accurate and informative in all respects.	5–6
Moderately accurate and informative in most respects.	3–4
Substantial weaknesses in all aspects.	1–2
No work presented.	0