

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

Pre-U Certificate

**MARK SCHEME for the May/June 2014 series**

**9800 MUSIC**

**9800/03**

Paper 3 (Composing), maximum raw mark 90

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.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2014 series for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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- 1 Chorale harmonisations in the style of J.S.Bach. Complete the alto, tenor and bass parts in bars 2<sup>4</sup>–12.

**J.S. Bach: Was frag'ich nach der Welt! BWV 94**

- 2 String Quartets in the Classical style. Complete the second violin, viola and cello parts in bars 5–9 and 13–27.

**L. Van Beethoven: Op. 18, No.2 Trio**

- 3 Two-part Baroque counterpoint. Complete the bass part in bars 5–12<sup>2</sup> and the flute part in bars 12<sup>3</sup>–26.

**G.P. Telemann: Recorder Sonata TWV 41:C5 (Vivace)**

- 4 Keyboard accompaniments in early Romantic style. Complete the piano part in bars 5–24.

**R. Schumann: Die Stille**

- 5 Music in Jazz, Popular and Show styles (1920–1950). Complete the bass line and chord symbols in bars 5–22. In bars 23–34, complete the bass line and melody in accordance with the given chord symbols. Frank Loesser; *Lovelier Than Ever* (1948) – starts from the chorus.

**F. Loesser: Lovelier Than Ever**

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### Component 3: Composing – Marking Scheme

#### Section A: Stylistic Exercises (Examination)

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

<b>DESCRIPTOR</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.	<b>25 – 30</b>
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.	<b>19 – 24</b>
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.	<b>13 – 18</b>
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.	<b>7 – 12</b>
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.	<b>1 – 6</b>
No work presented	<b>0</b>

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### Section B: Stylistic Exercises (Coursework)

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

<b>DESCRIPTOR</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.	<b>13 – 15</b>
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.	<b>10 – 12</b>
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.	<b>7 – 9</b>
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 an understanding the chosen styles.	<b>4 – 6</b>
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.	<b>1 – 3</b>
No work presented	<b>0</b>

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### Section C: Commissioned Composition

Submissions will be assessed according to the following criteria:

- 1 Ideas and Response to the Commission**
- the appropriateness of response to the chosen commission
  - the quality of the basic musical materials
  - the suitability of the overall structure

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

- 2 Control of Compositional Techniques**
- the use of techniques such as harmonisation, counterpoint, altered repetitions, augmentations, diminutions, etc., 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>DESCRIPTOR</b>	<b>MARKS</b>
Excellent control of a broad range of compositional techniques and complete understanding of the medium	<b>10 – 12</b>
Good control of a range of compositional techniques and competent understanding of the medium	<b>7 – 9</b>
Moderate control of compositional techniques and some understanding of the medium	<b>4 – 6</b>
Limited control of compositional techniques and incomplete understanding of the medium	<b>1 – 3</b>
Substantial weaknesses in all areas, or no work presented	<b>0</b>

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### 3 Notation and Presentation

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