



Cambridge Assessment International Education
Cambridge Pre-U Certificate

MUSIC (PRINCIPAL)

9800/43

Paper 4 Further Composing

May/June 2019

MARK SCHEME

Maximum Mark: 100

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.

Cambridge International will not enter into discussions about these mark schemes.

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This syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **5** 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.

1 Contrast of Materials and Range of Compositional Techniques [25 marks]

Assessed under this heading:

- the nature and degree of contrast between the two compositions
- the quality of the basic musical materials (whether melodic, harmonic or rhythmic)
- the variety of techniques used in the two compositions to combine, extend and connect the materials.

Descriptor	Marks
Very clear contrast between compositions with strong, confidently shaped materials, which display a broad range of sophisticated compositional techniques.	21–25
Clear contrast between compositions with good materials, which display a range of competent compositional techniques.	16–20
Fairly clear contrast between compositions with moderately good materials, which display a small range of adequate compositional techniques.	11–15
Some contrast between compositions with weak materials, which display a limited range of compositional techniques.	6–10
Little contrast between compositions with weak materials, which display some attempt to use a few compositional techniques.	1–5
Very little contrast between compositions which display substantial weaknesses in all areas, or no work presented.	0

2 Structure [20 marks]

Assessed under this heading:

- the control of continuity, contrast, timing, etc. as a means of expressing the structure of both small-scale elements (phrases, sections) and larger formal aspects of the compositions.

Descriptor	Marks
Excellent control of clearly articulated structure.	16–20
Good control of coherent structure.	11–15
Moderate control of mainly coherent structure.	6–10
Weak control of structure.	1–5
Little sense of structure, or no work presented.	0

3 Use of Medium and Texture

[20 marks]

Assessed under this heading:

- the idiomatic understanding and inventive use of the instruments and/or voices employed
- the construction of effective textures, figurations, etc.

Descriptor	Marks
Wholly idiomatic and inventive use of instruments/voices with entirely effective textures.	16–20
Mainly idiomatic and inventive use of instruments/voices with generally effective textures.	11–15
Competent use of instruments/voices with practicable textures.	6–10
Some understanding of instruments/voices with some passages of workable texture.	1–5
Little understanding of instruments/voices and weak sense of texture, or no work presented.	0

4 Notation and Presentation

[15 marks]

Assessed under this heading:

- the clarity, legibility and accuracy of the scores
- attention to expressive detail in the notation

Descriptor	Marks
Wholly accurate scores with careful attention to all expressive details.	13–15
Accurate scores with attention to most expressive details.	10–12
Mainly accurate scores with attention to some expressive details.	7–9
Moderately accurate scores with intermittent attention to expressive detail.	4–6
Partially accurate scores with little attention to expressive detail.	1–3
Inaccurate or incomplete scores with weak attention to expressive detail, or no work presented.	0

5 Commentary

[20 marks]

Assessed under this heading:

- the description of the expressive intention of each piece
- the explanation of the ways in which contrast between the pieces was achieved
- the account of the process of composition
- the appropriateness of the music studied in preparation for the compositions
- the explanation of the ways in which this listening was (or was not) helpful
- the evaluation of the compositions.

Descriptor	Marks
Comprehensive and detailed commentary on all significant issues.	16–20
Detailed commentary on most significant issues.	11–15
Moderately detailed commentary on some significant issues.	6–10
Limited commentary on a few relevant issues.	1–5
Superficial commentary on insignificant issues, or no work presented.	0