

**MARK SCHEME for the May/June 2011 question paper  
for the guidance of teachers**

**9800 MUSIC**

**9800/02**

Paper 2 (Performing), 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 must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2011 question papers for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



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### **Recital (60 marks)/Extended Performing (30 marks)**

For each performance, marks will be given under the following headings, applied to the performance as a whole. Examiners will use the same mark scheme for Extended Performing and divide the resulting mark by 2 (and round up to the nearest whole number). To achieve the highest marks, the music performed should be equivalent to at least Grade 7 of one of the recognised examining bodies.

#### **1 Fluency and accuracy (of pitch and rhythm)**

Descriptors	Marks
Wholly accurate in notes and rhythm and completely fluent [this range may still be used if a few insignificant slips do not impede fluency, but to achieve a mark in this band, the performance must have no significant inaccuracies at all].	13–15
Almost wholly accurate and mainly secure; some mistakes, but not enough to disturb the basic fluency of the performance.	10–12
Accurate in most respects, but with a number of mistakes which disturb the fluency of some parts of the performance.	7–9
Basically accurate but hesitant, sometimes seriously enough to impair the fluency of more than one item in the performance.	4–6
Accurate only in parts, with persistent hesitancy, showing little fluency throughout most of the performance.	1–3
All items marred by inaccuracies and significant rhythmical hesitancy, with no sense of the fluency required for a coherent performance.	0

#### **2 Technical control across a range of techniques**

Assessed under this heading e.g.:

- quality, variety and evenness of tone
- specific factors as they apply to the instrument concerned (e.g. co-ordination of RH/LH, bow/fingers, tongue/fingers; intonation; breath control; balance; diction; pedalling; registration)
- the range of technical skills displayed.

Descriptors	Marks
The candidate demonstrates very secure technical control in every respect, across a wide range of advanced techniques.	13–15
The candidate demonstrates mainly secure technical control in all significant respects, across a range of fairly advanced techniques.	10–12
The candidate demonstrates moderate technical control, with problems in some areas, across a limited range of moderately advanced techniques.	7–9
The candidate demonstrates erratic technical control, with significant problems in some areas, across a narrow range of techniques.	4–6
The candidate demonstrates poor technical control, with significant problems in several areas, across a limited range of techniques.	1–3
The candidate is not in technical control of the instrument and the range of techniques displayed is very limited.	0

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### 3 Realisation of performance markings and/or performing conventions

Assessed under this heading e.g.:

- the realisation of markings written into the score by the composer and/or the observance of appropriate performance conventions (e.g. ornamentation; *notes inégales* and other baroque rhythmical alterations; swung quavers and other jazz conventions).

Descriptors	Marks
Markings of tempo, expression, phrasing and articulation are convincingly realised throughout the performance <i>and/or</i> appropriate performing conventions are effectively observed.	13–15
Markings of tempo, expression, articulation and phrasing are realised throughout most of the performance <i>and/or</i> some appropriate performing conventions are observed.	10–12
Markings of tempo, expression, articulation and phrasing are realised in some passages in the performance <i>and/or</i> some appropriate performing conventions are erratically observed.	7– 9
Markings of tempo, expression, articulation and phrasing are inconsistently realised in few passages in the performance <i>and/or</i> few appropriate performing conventions are observed.	4–6
Markings of tempo, dynamics, articulation and phrasing are seldom realised throughout most of the performance <i>and/or</i> performing conventions are largely ignored.	1–3
Markings of tempo, expression, articulation and phrasing are ignored throughout the performance <i>and/or</i> no appropriate performing conventions are observed.	0

### 4 Aural and stylistic awareness

Assessed under this heading e.g.:

- sense of ensemble, interpretative understanding

Descriptors	Marks
The candidate demonstrates acute aural awareness and a well-developed sense of style, throughout a performance which communicates a coherent understanding of all items presented.	13–15
The candidate demonstrates good aural awareness and a fairly well-developed sense of style, throughout a performance which communicates a mainly coherent understanding of all items presented.	10–12
The candidate demonstrates fairly good aural awareness and a moderate sense of style, through most of a performance which communicates a general understanding of most items presented.	7–9
The candidate demonstrates some aural awareness and some sense of style, through part of a performance which communicates a limited understanding of the items presented.	4–6
The candidate demonstrates little aural awareness or sense of style, throughout a performance which communicates very little understanding of the items presented.	1–3
The candidate demonstrates no aural awareness, sense of style or understanding in any of the items presented.	0

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### Improvising (30 marks)

#### Use of stimulus

Aspects of the Improvisation assessed under this heading include: the ability to vary and extend the stimulus, to introduce convincing contrasting material, to shape and structure coherently and to sustain a consistent style.

Descriptors	Marks
A wholly effective use of the stimulus demonstrating very well-developed aural imagination and a secure command of a range of appropriate compositional techniques.	13–15
A mostly effective use of the stimulus demonstrating well-developed aural imagination and a mostly secure command of a range of appropriate compositional techniques.	10–12
A fairly effective use of the stimulus demonstrating some aural imagination and an adequate command of some appropriate compositional techniques.	7–9
Some effective use of the stimulus demonstrating a little aural imagination and limited command of a few compositional techniques.	4–6
Occasionally effective use of the stimulus demonstrating weak aural imagination and very limited understanding of any appropriate compositional techniques.	1–3
No effective use of the stimulus, no aural imagination and no understanding of any appropriate compositional techniques.	0

#### Use of medium

Aspects of the Improvisation assessed under this heading include: understanding of the expressive and technical characteristics of the instrument/voice, and the ability to exploit these idiomatically; technical control of the instrument/voice.

Descriptors	Marks
A wholly effective and entirely secure use of the instrument/voice demonstrating very well-developed understanding of a range of appropriate idiomatic techniques.	13–15
A mostly effective and almost entirely secure use of the instrument/voice demonstrating well-developed understanding of a range of appropriate idiomatic techniques.	10–12
A fairly effective and generally secure use of the instrument/voice demonstrating some understanding of some appropriate idiomatic techniques.	7–9
Some effective and partially secure use of the instrument/voice demonstrating limited understanding of a few idiomatic techniques.	4–6
Occasionally effective but insecure use of the instrument/voice demonstrating a little understanding of one or two idiomatic techniques.	1–3
No use of the instrument/voice and no demonstration of idiomatic techniques.	0