

**MARK SCHEME for the May/June 2012 question paper  
for the guidance of teachers**

**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 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 2012 question papers for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



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### **Composing: Assessment Criteria**

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

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:

Descriptors	Marks
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

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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 will be marked according to the following criteria:

Descriptors	Marks
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

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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.

Descriptors	Marks
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

- 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)

Descriptors	Marks
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

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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).

Descriptors	Marks
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