CAMBRIDGE
International Examinations
Excellence in education

Cambridge Pre-U

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge International Level 3 Pre-U Certificate

PRE-U MUSIC 9800
COMPONENTS 2, 3 & 4
INFORMATION BOOKLET FOR CENTRES

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Notice to Centres for Music Pre-U – June 2013 session

Dear all

I thought it would be useful to summarise some of the administrative arrangements in writing:

Component 2: Performing

- Once we have received back the Performing Test Arrangement form which was sent to you before Christmas, the visiting examiner(s) will be in touch to make final arrangements. Sometimes there will be two examiners – this is to ensure that we get the levels exactly right.
- The visiting examiner will ask you to prepare a timetable in advance and will be happy to engage in discussion with you as to what's best for the candidates – for planning purposes, we would like to propose that 30 minutes be allowed for a Section A performance and 15 for Section B (improvisation will be less than that);
- Candidates for improvising should have a space to prepare where they will be supervised; candidates improvising over a chord sequence may choose to have an accompanist who may be present in the preparation room but must not assist in the preparation of the improvisation;
- All performances will be recorded by the visiting examiner;
- You must provide music for the use of the examiners during the solo/ensemble performances; this music will be retained with the recording of the candidates;
- If you have more than one candidate playing in an ensemble, the number of times this ensemble needs to perform should be discussed with the examiner. We are mindful of the strain on candidates (particularly brass players) and wish to avoid unnecessary repetitions; at the same time, it is essential that the assessment for each candidate is fair. The type of ensemble, number of candidates and the repertoire performed will be considered in making this decision. To explain this a little further, e.g. in a string quartet with the lower 3 parts as candidates, it might be fairest to hear it two or three times allowing for full concentration on the second violin or viola; in a brass ensemble with the first two trumpets being assessed (particularly in a 20-minute section A recital), the fairest thing would be to hear it once only.

Component 3: Composing

Centres submit all the work at the time of the written paper in the envelope provided (provisionally 13 May pm in 2013): the written examination, the coursework and the commissioned composition. A cover sheet is required and is included in this booklet.

Component 4: Personal Study (Coursework)

- All candidates are to be marked by the teacher in accordance with the published criteria. The timetable gives the end date of 15 May for the submission of the work and working mark sheet to CIE (components 41, 43 and 44). For component 42, it is expected that candidates will have prepared their component 42 "package" before the visit of the Component 2 examiner. The "package" will consist of a DVD and CD of the performance, together with a written project with a CD of short extracts from two recordings of one of the pieces contained in the recital. The mark sheet to be used by the teacher is included in this booklet, as well as a cover sheet for candidates to declare that the written project is their own work.

  There are some exceptional cases, already agreed, where candidates are performing e.g. a concerto in an already arranged formal concert at a later date, where the 42 "package" together with its mark sheet will need to be despatched to Jane Webber at

University of Cambridge International Examinations, 1 Hills Road, CB1 2EU.

- Components 41, 42, 43, 44

As indicated on the timetable, the date for this submission is 15 May. The mark sheet to be used by the teacher is included in this booklet, as well as a cover sheet for candidates to declare that the written project is their own work. It is also helpful, but not essential, in the case of component 41, if the initial proposal is also included.

- Marking criteria and working mark sheets are included in this booklet.
- Submission of marks electronically. This must be done via your Examinations Officer also by 15 May.

Please do not hesitate to get in touch with me or Christine Rawlings (rawlings.c@cie.org.uk) if anything in the above is unclear.

With best wishes

Jane Webber
Group Manager, Languages and Performing Arts

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CAMBRIDGE
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MUSIC 9800 Component 3
COMPOSING
Cover Sheet
JUNE 20_ _

CAMBRIDGE PRE-U

Centre No.						**Centre Name**	
Candidate No.						**Candidate Name**	

SECTION B: Stylistic Exercises (Coursework)

SECTION C: Commissioned Composition (Coursework)

CANDIDATE DECLARATION

I confirm that the enclosed Stylistic Exercises and composition are all my own work.

Candidate signature: ……. Date: ……...

TEACHER DECLARATION

Teacher Declaration: I verify that this work is that of the candidate and that I have supervised sufficient work to enable me to sign this statement of authentication with confidence. The work has been fully checked and these checks included looking for:

☐ Copying from any published music (apart from any given part or parts in the Stylistic Exercises)

☐ Copying from other students

☐ The possibility of a third person writing the work

I also confirm that syllabus regulations on the role of the teacher have been observed.

Teacher Comments:

Continue on reverse if required

Teacher signature: Date:

Teacher Name:

(Please print)

CAMBRIDGE
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Cambridge Pre-U

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

MUSIC	**9800/04**
Paper 4	**For Examination from 2010**
(Components 41, 42, 43, 44)	**MAXIMUM MARK: 100**
	Coursework

ASSESSMENT CRITERIA

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Component 41: Dissertation

The principal investigative tools should be aural ones; close familiarity with all aspects of the sound of the chosen music must be demonstrated and candidates are therefore advised to choose something which interests or excites them. The music for listening should be substantial: in order to understand fully the place of the chosen music in the repertoire or tradition from which it comes, it may also be advisable to listen, less intensively, to a wider range of relevant examples.

It is important for candidates to ensure that adequate resources (particularly relevant CDs and suitable books) are available to support their investigation before they commit themselves to a particular topic. Background reading to support and extend the listening should be chosen not only to be appropriate to the topic. Candidates will need to learn to discriminate in their reading between what is significant, just relevant or merely incidental to their line of enquiry.

Candidates should express themselves clearly in their own words; when they wish to quote what other commentators say this should always be properly acknowledged in a footnote reference to their bibliography. Whenever possible, assertions about the music should be illustrated by precise reference to an example either from the printed music or a recording. (It may be beneficial to supply brief recorded extracts to accompany the text.)

Assessment Criteria

1 Aural perception

Descriptors	Marks
Keen aural perception and a sharp focus on significant features.	17–20
Good aural perception and a consistent focus on significant features.	13–16
An adequate level of aural awareness and ability to recognise what is significant.	9–12
Some evidence of aural awareness and ability to recognise what is significant.	5–8
A weak aural response with little awareness of significant features.	1–4
No evidence of any listening at all.	0

2 Contextual understanding

Descriptors	Marks
A wide range of scholarly reading/research informs a secure understanding of significant contextual matters.	17–20
An appropriate range of mostly scholarly reading/research informs knowledgeable references to relevant contextual matters.	13–16
A limited amount of appropriate reading/research, of variable scholarly standard, is drawn on to sketch a relevant context.	9–12
A very limited amount of reading/research undertaken, including some scholarly sources, showing some understanding of relevant background.	5–8
Some evidence of reading/research at a mainly low level of scholarship and some attempt to establish background but of only partial relevance.	1–4
No evidence of any relevant background knowledge.	0

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3 Analytic/investigative techniques and technical vocabulary

Descriptors	Marks
Confident use of appropriate analytic/investigative techniques precisely explained using correct technical vocabulary.	17–20
Mostly confident application of appropriate analytic/investigative techniques explained clearly using technical vocabulary.	13–16
Fairly confident application of appropriate analytic/investigative techniques explained using some technical vocabulary.	9–12
A sensible attempt to investigate relevant aspects of the music partly supported by necessary terminology.	5–8
Some attempt to investigate the music hampered by an insecure grasp of technical vocabulary.	1–4
No attempt at analytic/investigative exploration of the music.	0

4 Substantiation of judgements

Descriptors	Marks
All judgements substantiated by wholly apt examples chosen independently of other commentators, securely identified and flawlessly referenced.	17–20
Nearly all judgements substantiated by entirely appropriate, clearly-located and correctly-referenced examples.	13–16
Most judgements supported by appropriate examples, some derived with acknowledgement from other commentators.	9–12
Some judgements illustrated by examples, leaning heavily on other commentators.	5–8
A few judgements illustrated by derivative examples.	1–4
No examples or illustrative material of any kind offered to support the text.	0

5 Communication of findings and acknowledgements

Descriptors	Marks
A thoroughly convincing coherent presentation, meticulously documented.	17–20
A convincing presentation, carefully documented.	13–16
A mostly convincing presentation, adequately documented.	9–12
A patchy presentation, incompletely documented.	5–8
A weak presentation, poorly documented.	1–4
Incoherent and undocumented.	0

Component 42: Advanced Recital

Recital: Assessment Criteria

The syllabus requires all candidates to perform a recital of not more than 30 minutes' duration, which should demonstrate aural attentiveness, technical competence and interpretative understanding. Performances should show an awareness, where appropriate, of relevant performance practice. None of the repertoire played in the advanced recital should duplicate that performed in Component 2.

To achieve the highest marks, the music performed should be equivalent to Grade 8 of one of the recognised examining bodies and extend the range of technical skills and interpretative understanding.

Marks will be given under each of the following headings, applied to the performance as a whole:

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

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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, which considerably extend those being demonstrated in Component 2.	17–20
The candidate demonstrates mainly secure technical control in all significant respects, across a range of fairly advanced techniques, which generally extend those being demonstrated in Component 2.	13–16
The candidate demonstrates moderate technical control, with problems in some areas, across a limited range of moderately advanced techniques, which partly extend those being demonstrated in Component 2.	9–12
The candidate demonstrates erratic technical control, with significant problems in some areas, across a narrow range of techniques, which barely extend those being demonstrated in Component 2.	5–8
The candidate demonstrates poor technical control, with significant problems in several areas, across a limited range of techniques, which do not extend those being demonstrated in Component 2.	1–4
The candidate is not in technical control of the instrument.	0

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 and/or appropriate performing conventions are effectively observed.	13–15
Markings of tempo, expression, articulation and phrasing are realised throughout most of the performance and/or some appropriate performing conventions are observed.	10–12
Markings of tempo, expression, articulation and phrasing are realised in some passages in the performance and/or 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 and/or few appropriate performing conventions are observed.	4–6
Markings of tempo, dynamics, articulation and phrasing are seldom realised throughout most of the performance and/or performing conventions are largely ignored.	1–3
Markings of tempo, expression, articulation and phrasing are ignored throughout the performance and/or 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.	17–20
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.	13–16
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.	9–12
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.	5–8
The candidate demonstrates little aural awareness or sense of style, throughout a performance which communicates very little understanding of the items presented.	1–4
The candidate demonstrates no aural awareness, sense of style or understanding in any of the items presented.	0

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Written Project: Assessment Criteria

The candidate will present a written project of not more than 1750 words which compares and contrasts two recordings of one of the pieces contained in the recital, and indicates to what extent this study has informed the approach to his/her performance. This should be presented as a written project, accompanied by a CD of short extracts from the two recordings chosen to illustrate the points made in the text.

The project will be assessed on three criteria:

1 Aural perception

i.e. the recognition of significant similarities and/or differences in the two performances studied

Descriptors	Marks
A high level of aural perception allows all significant features of the performances to be identified.	8–10
A good level of aural perception allows most significant features of the performances to be identified.	5–7
Some aural perception allows a limited number of significant features of the performances to be identified.	3–4
A few relevant features of the performances are recognised.	1–2
No evidence of any appropriate listening.	0

2 Link between judgements and intentions

i.e. the relationship between the findings (indicated above) and the candidate's own expressive performing intentions

Descriptors	Marks
A wholly convincing link is made between entirely appropriate judgements about the performances studied and the candidate's own expressive intentions.	8–10
A mostly convincing link is made between generally appropriate judgements about the performances studied and the candidate's own expressive intentions.	5–7
Some attempt is made to link relevant judgements about the performances studied to the candidate's own expressive intentions.	3–4
One or two limited connections are made between observations about the performances and the candidate's performing intentions.	1–2
No links are made between the recorded performances and the candidate's own intentions.	0

3 Substantiation of judgements

i.e. the relevance of the accompanying recorded extracts

Descriptors	Marks
All judgements are supported by entirely relevant examples from the recorded performances.	8 – 10
Most judgements are supported by generally relevant examples from the recorded performances.	5 – 7
Some judgements are supported by partly relevant examples from the recorded performances.	3 – 4
A few judgements are supported by examples from the recorded performances which have limited relevance.	1 – 2
No recorded extracts are provided to support the text.	0

Component 43: Marking Criteria

Assessment Criteria

1 Contrast of Materials and Range of Compositional Techniques (25)

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)

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)

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)

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

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5 Commentary (20)

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

Component 44: Music Technology

Assessment Criteria

1 Quality of Materials and Range of Compositional and Arranging Techniques (20)

Assessed under this heading:

- the quality of the basic musical materials (whether melodic, harmonic or rhythmic)
- the variety of techniques used in the composition and arrangement to combine, extend and connect the materials
- the extent to which the arrangement demonstrates new compositional input.

Descriptor	Marks
The composition and arrangement use strong, confidently shaped materials, which display a broad range of sophisticated compositional techniques. Very clear evidence of new compositional input in the arrangement.	17–20
The composition and arrangement use good materials, which display a range of competent compositional techniques. Clear evidence of new compositional input in the arrangement.	13–16
The composition and arrangement use moderately good materials, which display a small range of adequate compositional techniques. Fairly clear evidence of new compositional input in the arrangement.	9–12
The composition and arrangement use weak materials, which display a limited range of compositional techniques. Some evidence of new compositional input in the arrangement.	5–8
The composition and arrangement use weak materials, which display some attempt to use a few compositional techniques. Little evidence of new compositional input in the arrangement.	1–4
The composition and arrangement display substantial weaknesses in all areas, or no work presented.	0

2 Structure (10)

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 composition and arrangement.

Descriptor	Marks
Excellent control of clearly articulated structure.	8–10
Good control of coherent structure.	5–7
Moderate control of mainly coherent structure.	3–4
Weak control of structure.	1–2
Little sense of structure, or no work presented.	0

3 Use of Medium and Texture (10)

Assessed under this heading:

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

Descriptor	Marks
Wholly idiomatic and inventive use of instruments/sounds with entirely effective textures.	8–10
Mainly idiomatic and inventive use of instruments/sounds with generally effective textures.	5–7
Competent use of instruments/sounds with practicable textures.	3–4
Some understanding of instruments/sounds with some passages of workable texture.	1–2
Little understanding of instruments/sounds and weak sense of texture, or no work presented.	0

4 Application of Music Technology – Sequencing (20)

Assessed under this heading is the ability to use music technology to realise the musical intentions, demonstrated through:

- accurate data entry and quantisation
- effective choice and control of timbre and balance
- effective placement of sounds in the stereo field (pan)
- use of controller data to create an effective and appropriate musical performance with regard to dynamics, tempo, articulation and phrasing.

Descriptor	Marks
Excellent use of sequencing technology.	16–20
Good use of sequencing technology.	11–15
Moderate use of sequencing technology.	6–10
Weak use of sequencing technology.	1–5
Little use of sequencing technology, or no work presented.	0

5 Application of Music Technology – Multi-track recording (20)

Assessed under this heading is the ability to use music technology to realise the musical intentions, demonstrated through:

- effective microphone placement and clarity of line
- appropriate application of EQ
- effective mixing, to produce suitable dynamic levels and good balance and blend
- the careful and appropriate use of effects processing
- effective use of the stereo field.

Descriptor	Marks
Excellent use of recording technology.	16–20
Good use of recording technology.	11–15
Moderate use of recording technology.	6–10
Weak use of recording technology.	1–5
Little use of recording technology, or no work presented.	0

6 Commentary (20)

Assessed under this heading:

- the description of the expressive intention of each piece
- the explanation of why sequencing or multi-track recording was chosen for each piece
- the account of the process of composition and arrangement
- the reasons for the choices made in the music technology equipment used
- the account of the process of realising the composition and arrangement
- the evaluation of the composition and arrangement.

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

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Cambridge Pre-U Cover Sheet

Each personal study and investigation submitted for assessment must be accompanied by a Cambridge Pre-U Cover Sheet.

Candidates must complete **Part A** and the teacher responsible for teaching the Cambridge Pre-U course must complete **Part B**. Completed forms must be attached to the front of the relevant work.

Part A

Candidate name			
Candidate number		**Centre number**	
Syllabus		**Component**	
Session		**Year of submission**	

Please tick the box if this is a resubmission ☐

Candidate declaration: I confirm that the enclosed personal study is all my own work. I have not copied or based my work on any sample personal studies that I have had access to. I have appropriately referenced and acknowledged any work taken from another source.

The total number of words (excluding bibliography and appendices) is

Signed **Date** **(DD/MM/YY)**

Part B

Teacher declaration: I verify I have supervised sufficient work to enable me to sign this statement confirming that this personal study is the candidate's own work. This personal study has been fully checked and these checks included looking for:

☐ copying from any sample personal studies
☐ copying from other students
☐ the possibility of a third person writing the work.

I also confirm that syllabus regulations relating to the role of the teacher have been observed.

Teacher comments (optional):

Continue on reverse if required

Signed **Date** **(DD/MM/YY)**

Teacher name

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PRE-U MUSIC 9800 Component 41 DISSERTATION
Working Marksheet JUNE 20_ _

Centre No.		**Centre Name**	
Candidate No.		**Candidate Name**	

DISSERTATION TITLE:

Marks and comments in accordance with the Assessment Criteria	
1 Aural perception	**Mark:** *(out of 20)*
Comments:	
2 Contextual understanding	**Mark:** *(out of 20)*
Comments:	
3 Analytic/investigative techniques and technical vocabulary	**Mark:** *(out of 20)*
Comments:	
4 Substantiation of judgements	**Mark:** *(out of 20)*
Comments:	
5 Communication of findings and acknowledgements	**Mark:** *(out of 20)*
Comments:	
Add together the marks under each heading to give the TOTAL MARK out of 100 for the Dissertation	

Signature of Assessor: Date:

Assessor's name: *(please PRINT)*

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PRE-U MUSIC 9800 Component 42 ADVANCED RECITAL
Working Marksheet JUNE 20_ _

Centre No.		**Centre Name**	
Candidate No.		**Candidate Name**	

PART 1: PERFORMANCE (up to 30 minutes)

OPTION (Tick ONE box):

Solo Performance	☐	**Solo Improvisation***	☐
Ensemble	☐	**Group Improvisation***	☐
Accompaniment	☐		

*If the recital is an improvisation, include details of the initial stimulus in your comments.

Instrument **Programme:** **1**

2

3

Marks and comments in accordance with the Assessment Criteria	
1 Fluency and accuracy (of pitch and rhythm)	**Mark:** *(out of 15)*
Comments:	
2 Technical control across a range of techniques	**Mark:** *(out of 20)*
Comments:	
3 Realisation of performance markings and/or performing conventions	**Mark:** *(out of 15)*
Comments:	
4 Aural and stylistic awareness	**Mark:** *(out of 20)*
Comments:	
Add together the marks under each heading to give the TOTAL MARK out of 70 for the Recital	

PART 2: WRITTEN PROJECT (not more than 1750 words)

Marks and comments in accordance with the Assessment Criteria	
1 Aural perception	**Mark:** *(out of 10)*
Comments:	
2 Link between judgements and intentions	**Mark:** *(out of 10)*
Comments:	
3 Substantiation of judgements	**Mark:** *(out of 10)*
Comments:	
Add together the marks under each heading to give the TOTAL MARK out of 30 for the Written Project	
Add the two total marks for Part 1 and Part 2 together to give the GRAND TOTAL MARK out of 100 for the Advanced Recital	

Notes:
When you have marked the Recital and Written Project, please hand the following to the examiner for Component 2:

- This Mark Sheet
- The DVD and CD of the Recital
- The Written Project and the CD of short extracts from the two recordings chosen to illustrate the points made in the text.

Signature of Assessor: Date:

Assessor's name: *(please PRINT)*

CAMBRIDGE International Examinations
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PRE-U MUSIC 9800 Component 43 FREE COMPOSITION
Working Marksheet JUNE 20_ _

Centre No.		**Centre Name**	
Candidate No.		**Candidate Name**	

TITLES OF COMPOSITIONS SUBMITTED

Composition 1:

Composition 2:

Marks and comments in accordance with the Assessment Criteria	
1 Contrast of Materials and Range of Compositional Techniques	**Mark:** *(out of 25)*
Comments:	
2 Structure	**Mark:** *(out of 20)*
Comments:	
3 Use of Medium and Texture	**Mark:** *(out of 20)*
Comments:	

4 Notation and Presentation	**Mark:** *(out of 15)*
Comments:	
5 Commentary	**Mark:** *(out of 20)*
Comments:	
Add together the marks under each heading to give the TOTAL MARK out of 100 for Free Composition	

Signature of Assessor: Date:

Assessor's name: *(please PRINT)*

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Pre-U MUSIC 9800 Component 44 MUSIC TECHNOLOGY
Working Marksheet JUNE 20_ _

Centre No.		**Centre Name**	
Candidate No.		**Candidate Name**	

TITLES OF PIECES SUBMITTED

Arrangement:

Composition:

Marks and comments in accordance with the Assessment Criteria	
1 Quality of Materials and Range of Compositional and Arranging Techniques	**Mark:** *(out of 20)*
Comments:	
2 Structure	**Mark:** *(out of 10)*
Comments:	
3 Use of Medium and Texture	**Mark:** *(out of 10)*
Comments:	

4 Application of Music Technology - Sequencing	**Mark:** *(out of 20)*
Comments:	
5 Application of Music Technology – Multi-track recording	**Mark:** *(out of 20)*
Comments:	
6 Commentary	**Mark:** *(out of 20)*
Comments:	
Add together the marks under each heading to give the TOTAL MARK out of 100 for Music Technology	

Signature of Assessor: Date:

Assessor's name: *(please PRINT)*