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**MUSIC (PRINCIPAL)**

**9800/44**

Paper 4 Music Technology

**May/June 2019**

MARK SCHEME

Maximum Mark: 100

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**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.

Cambridge International is publishing the mark schemes for the May/June 2019 series for most Cambridge IGCSE™, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

**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 Quality of Materials and Range of Compositional and Arranging Techniques** [20 marks]

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 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 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 marks]**

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 marks]**

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 marks]

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 marks]

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