

# MUSIC

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<p><b>Paper 0410/11</b> <b>Listening</b></p>
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## **Key messages**

Many candidates do not write in sufficient detail to achieve the available marks, particularly when answering questions on the set works.

## **General comments**

Some candidates need to spend more time listening to and learning about their set work and the set world focus. Answers to these questions are expected to be more detailed and show evidence of having spent time studying the work or the music from the particular area. Answers to the questions on the Haydn and Brahms set works did not generally receive many marks.

There was some confusion between music from China and Japan.

There were a significant number of questions which were not answered by some candidates. Candidates should be encouraged to answer all questions on the paper.

## **Comments on specific questions**

### **Section A**

#### **Music A1**

##### **Question 1**

- (a) About a third of candidates gave the correct answer of 3 for the number of beats in each bar.
- (b) More than half the candidates gave a suitable tempo marking such as andante or moderato. Answers which were in English, were too fast or too slow, or which were not tempo markings were not awarded credit.

##### **Question 2**

The majority of candidates chose the correct option of 'it starts with ascending leaps then moves mostly by step', which was the first.

##### **Question 3**

A small number of candidates received a mark for this question, for noting that the melodic device is a sequence.

##### **Question 4**

- (a) Many candidates noted that the key was minor (any minor key was accepted).
- (b) Just over a third of the candidates correctly identified the cadence as imperfect, but many suggested perfect instead. A significant number did not answer this question at all.

### Question 5

This was reasonably well answered, with candidates gaining marks for either or both of ornamentation and the presence of the harpsichord. Examiners did not encounter candidates referring to the use of suspensions. Answers which referred to typical features of Baroque music (such as a polyphonic texture) but which were not heard in the extract were not given credit.

### Music A2

### Question 6

This was not well answered, despite the many ways available to achieve the two marks for this question. Candidates sometimes referred to the repeated/syncopated figure played by the horns (call and response was also accepted here), but rarely achieved both marks available.

### Question 7

- (a) Just under half the candidates recognised that the instrument taking over the main melody was the clarinet.
- (b) As in **Question 6**, candidates did not generally score highly on this question, rarely gaining both available marks. There was sometimes mention of the imitation of the first bar of each phrase or the different answering phrase.

### Question 8

- (a) The majority of candidates selected the correct option of jazz. Neo-classicism was the most commonly selected incorrect answer.
- (b) Correct answers usually referred to the swung rhythm, syncopation or blues scale/notes. Comping was not mentioned at all.

## SECTION B

### Music B1

### Question 9

This was not well answered as many candidates wrote about features other than the melody. One mark was sometimes awarded for noting that it was repetitive, but it was rare for candidates to receive both available marks.

### Question 10

- (a) Very few candidates correctly identified the instrument as an oud. Indian instruments were often named here instead.
- (b) A mark was sometimes awarded for candidates noting that the instruments played an ostinato, but it was rare for a second mark to be awarded (for the stepwise movement in a minor tonality with the range of an octave which gets increasingly decorated).

### Question 11

About a third of candidates gained the mark here, with many suggesting India instead.

### Music B2

### Question 12

About a quarter of candidates gained the mark for correctly stating that the key was D minor. F major and other minor keys were often given instead.

### Question 13

Two thirds of the candidates correctly named the instrument as the bandoneon or accordion.

### Question 14

This was not well answered, with candidates gaining on average just one of the three marks available. Some candidates mentioned that the melody was repeated with variation by the guitar and that there was a new violin countermelody. It was very rare for a candidate to be awarded full marks for this question.

### Question 15

Nearly three quarters of candidates correctly stated that the music was from Latin America (South America and Argentina were also awarded credit).

### Music B3

#### Question 16

- (a) About three-quarters of the candidates correctly named the sitar as the melody instrument in the first passage.
- (b) About half the candidates knew that this section is the alap.
- (c) Candidates were fairly often awarded one or two marks of the three available, most often for mentioning the slow tempo, no sense of pulse or the improvisation.

#### Question 17

- (a) Just over half the candidates correctly named the tablā as the new instrument heard in the second passage.
- (b) Only about a quarter of candidates gained the mark available for tāla/metrical cycle/time cycle.
- (c) This was not well answered, with only a small number of candidates gaining credit for this question. Correct answers seen by Examiners usually referred to the ornamentation and that it was at a higher pitch. Less often candidates mentioned that it was a fixed composition/gat.

#### Question 18

About half the candidates knew that Classical Hindustani music was transmitted through oral and aural repetition and practice/from parent to child/via the guru-shishya or teacher-disciple system. This question was not answered by a significant number of candidates.

### SECTION C

#### Music C1

#### Question 19

Half the candidates correctly identified the key as E flat major.

#### Question 20

This question was also omitted by a significant number of candidates. Those that did answer did not generally score highly, with many gaining just one mark for the overall shape.

#### Question 21

Candidates also did not achieve high marks for this question, often due to a lack of precision and detail in their answers. Examiners needed to see evidence that candidates were aware that only bar 10 was repeated

exactly, with changes in the following bar. The changes then needed to be outlined; it was not enough to simply say that the music had changed.

#### Question 22

Candidates appeared to find this question as hard as the preceding one, with many omitting it completely and those that did answer not scoring highly. A mark was most frequently awarded for mention of the ascending shape in the second half. Candidates did not state that there was use of a chromatic scale or that the music ended on a perfect cadence rather than imperfect.

#### Question 23

A good number of candidates received one mark for third, with far fewer getting the second mark for minor. Many other intervals were also suggested, together with terminology that had nothing to do with intervals.

#### Question 24

Most candidates chose the correct option of march and gained the mark.

#### Question 25

- (a) Half the candidates correctly identified the music as being written in the Romantic period.
- (b) A mark was most frequently awarded for noting the use of the large orchestra. References to the brass section were frequently not detailed enough to be awarded a mark. A few candidates mentioned the lyrical theme.

### SECTION D

#### Music D1

#### Question 26

- (a) Very few candidates received the mark for this question, as they did not state that the part of the movement was the link.
- (b) Very few candidates gained any credit for this question as they did not mention the dominant pedal or that it was to prepare for the return of the tonic.

#### Question 27

A significant number of candidates answering questions on this set work omitted the question, but those that did give an answer often wrote the notes an octave too high and did not receive the marks.

#### Question 28

Very few candidates answering this question received any credit, despite the seven ways to achieve the three marks available. Reference to the rocking quaver accompaniment was the most frequently seen correct answer.

#### Music D2

#### Question 29

- (a) This question was omitted by about a quarter of the candidates who had studied this set work. Those that did give an answer were usually incorrect. Incorrect answers seen included first subject and even development (which is not a part of the exposition).
- (b) Slightly more candidates achieved the mark for this question than did for **part (a)**, but very few knew that the purpose of the passage was to modulate.

#### Question 30

- (a) Hardly any candidates correctly stated that both the cellos and basses introduce the new grace note figure. The incorrect answer of violins was frequently seen.
- (b) Similarly very few candidates gained either of the marks available for this question. A mark was occasionally awarded for mention of the imitation.

#### Question 31

One mark was occasionally awarded here, usually for the candidate noting that the development section was next. However, candidates did not usually go on to give enough detail to be awarded the second mark.

#### Question 32

This was the best-answered question on this set work, with just over half the candidates selecting the correct option of London.

#### Music D3

#### Question 33

A good number of candidates gained both marks for correctly notating the viola notes in the treble clef. Omitting the natural sign meant that candidates received only one of the two marks and answers written an octave too high (which was frequently seen) did not receive credit.

#### Question 34

It was rare for candidates to receive any credit for this question as keys were not usually named correctly. Other points were not often referred to by candidates.

#### Question 35

- (a) Nearly half the candidates stated that ben marc. means well marked and therefore gained the mark for this question.
- (b) A very small number of candidates correctly stated that the key of the passage is E minor.

#### Question 36

Nearly a third of candidates answering questions on this set work did not give an answer to this question. Of those that did, none gained any credit.

#### Question 37

The majority of candidates selected the correct answer of the University of Breslau as the place where the first performance of the overture took place.

#### Music D4

#### Question 38

- (a) Two fifths of the candidates knew that the name of the song heard in bar 3 is Der Landesvater
- (b) Well over half the candidates correctly stated that the key of the theme is C major.

#### Question 39

A significant number of candidates omitted this question and very few were awarded any credit.

#### Question 40

- (a) A small number of candidates gave the correct bar numbers of 27 to 29.
- (b) Very few marks were achieved in this question; occasionally candidates mentioned the rhythm being changed to triplets or the music being played by wind rather than the violins.

# MUSIC

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<p><b>Paper 0410/12</b> <b>Listening</b></p>
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## **Key messages**

Candidates need to be aurally familiar with their set work; factual information about it only accounts for a small number of the marks available.

## **General comments**

Although knowledge of the set world focus was reasonable this year, there was evidence that some specific details which extended the topic beyond the usual Indian music features typically asked about were less well known, particularly with regard to the sarod and the function of the gat section. Many candidates still need to spend more time listening to and learning about their set work, as they gained very low marks in this section compared to the others. Answers to these questions are expected to be more detailed and show evidence of having spent time not only learning factual details about the work but being aurally familiar with it.

## **Comments on specific questions**

### **Music A1**

#### **Question 1**

This was well answered. Most candidates correctly identified the voice as soprano; alto was the most common incorrect answer.

#### **Question 2**

This was fairly well answered, with adagio and largo being the most common appropriate suggestions.

#### **Question 3**

This was very well answered and most candidates gained at least some credit; the most common observations described the ascending chromatic melody, the thickening of the texture due to the introduction of further voices and instruments, and the crescendo.

#### **Question 4**

- (a) Identification of the period was less secure, with Baroque and Romantic being suggested as often as Classical.
- (b) Perhaps unsurprisingly, most candidates suggested the composer who matched their answer to 4a; the inclusion of the distractor Chopin did not seem to make those who had suggested Romantic reconsider their answer to the previous question.

### **Music A2**

#### **Question 5**

Most candidates were able to describe at least some aspects of the accompaniment, most commonly referring to the syncopated call and response idea with the horn. There was often a lack of precision, however, particularly regarding how often the cymbal played.

### Question 6

The most common correct observations here were the change of melody instrument and the staccato string chords.

### Question 7

- (a) Most candidates correctly identified the jazz influence.
- (b) Many candidates identified the use of swung quavers and syncopation as typical jazz features. Some candidates described jazz features which were not heard in the extract, however, and did not therefore receive credit for these.

### Music B1

#### Question 8

Some candidates accurately observed that the melody was played heterophonically but fewer commented on the bass line.

#### Question 9

- (a) Although many candidates did correctly identify the oud, a large number said either guitar or sitar.
- (b) Most candidates gained at least one mark. The most common correct reference was to the ostinato pattern.

#### Question 10

This was quite well answered, but India and Latin America were frequently suggested.

### Music B2

#### Question 11

This was very well answered, with most candidates correctly choosing glissando.

#### Question 12

This was much less secure; some candidates correctly identified the shakuhachi, but dizi was a common incorrect answer, and many more candidates did not name a flute-like instrument at all.

#### Question 13

Answers were generally not very precise, but most candidates were able to gain at least some credit here, usually for describing an aspect of the semiquaver ascending and descending arpeggio in bars 9 to 12.

#### Question 14

Some candidate correctly identified Japan, but China was a common wrong answer.

### Music B3

#### Question 15

Some candidates correctly identified the sarōd, but sitar was a more frequent wrong answer.

#### Question 16

- (a) Alap was correctly stated by most candidates.

- (b) The features of this section were clearly well understood, including that the music is slow and freely improvised.

**Question 17**

- (a) Far fewer candidates identified this section as gat.
- (b) The features were better known, including that the tablā plays the tāla and that the music is more metrical, and therefore credit was given.

**Question 18**

- (a) Candidates were more secure in identifying the jhāla section.
- (b) They again were able to describe the features reasonably well, including that the soloist speeds up and there is much use of fast repeated notes.

**Music C1**

**Question 19**

The key, E flat major, was correctly identified by most candidates.

**Question 20**

Responses varied between completely correct and no attempt to complete the melody.

**Question 21**

Answers here were usually rather imprecise, with most implying that the whole two bar pattern was repeated exactly. Where observations were correct, recognition of the different melodic shape in bar 15 was the most common point made.

**Question 22**

Most candidates correctly named the interval as a perfect fifth.

**Question 23**

Most candidates gained at least some credit here, usually for recognition that the same melody was played in a minor key.

**Question 24**

The correct option, march, was usually chosen.

**Question 25**

- (a) Identification of the Romantic period was fairly good.
- (b) Most candidates noted the very large orchestra; many others commented on the presence of brass instruments but without reference to their role and melodic importance in the orchestra, or the range of brass instruments that were included.

**Music D1**

**Question 26**

Only a few responses accurately described how the material was extended.

**Question 27**





This was much better answered; most candidates could describe the position of the extract within the overall minuet and trio structure.

**Question 28**

Most answers correctly translated this as sweetly.

**Question 29**

This was fairly well answered, with most candidates writing the part correctly in the treble clef.

**Music D2**

**Question 30**

- (a) Few candidates knew that this was the transition.
- (b) Very few candidates knew that the purpose of the section was to modulate to the dominant.

**Question 31**

- (a) Very few candidates correctly identified cellos and basses.
- (b) Very few candidates gave precise detail about how the idea was used.

**Question 32**

Very few candidates were able to explain what happens next in the symphony, suggesting insufficient aural familiarity with the work.

**Question 33**

Most candidates correctly identified the year as 1794.

**Music D3**

**Question 34**

- (a) The correct option, Der Landesvater, was usually chosen as the name of the theme.
- (b) Most candidates correctly identified this as the second subject in E major. There was less understanding demonstrated that the second subject would usually start in the dominant.

**Question 35**

This was fairly well answered, with candidates identifying sequence as the compositional device.

**Question 36**

Most candidates chose the correct option of Clarinet, Oboe, Flute.

**Question 37**

Most candidates correctly identified the Fuchslied as the next part of the music.

**Music D4**

**Question 38**

Few candidates were able to give any precise detail about how the music was different. The most common correct point was about the whole orchestra playing.

**Question 39**

This was fairly well answered, with most candidates writing the part correctly in the treble clef.

**Question 40**

Very few candidates were able to describe the music with enough precision.

**Question 41**

Most candidates were able to describe the hand-stopping technique but were less clear about why it was used.

# MUSIC

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<p><b>Paper 0410/13</b> <b>Listening</b></p>
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## **Key messages**

Many candidates do not write in sufficient detail to achieve the available marks, particularly when answering questions on the set works.

## **General comments**

Some candidates need to spend more time listening to and learning about their set work and the set world focus. Answers to these questions are expected to be more detailed and show evidence of having spent time studying the work or the music from the particular area. Answers to the questions on the Haydn and Brahms set works did not generally receive many marks.

There was some confusion between music from China and Japan.

The majority of centres had chosen the Haydn set work, rather than the Brahms.

## **Comments on specific questions**

### **Section A**

#### **Music A1**

##### **Question 1**

The majority of candidates chose the correct option, which was the first – ‘it starts with ascending leaps then moves mostly by step’.

##### **Question 2**

- (a) Most candidates gave the correct answer of 3 for the number of beats in a bar.
- (b) More than half the candidates gave one of the accepted answers of andante or moderato. A few candidates gave an answer in English (which was not given credit) or a much faster or slower tempo marking (such as largo or allegro).

##### **Question 3**

Less than a third of candidates correctly identified the device as a (descending) sequence. No mark was awarded for ascending sequence.

##### **Question 4**

- (a) Most candidates noted that the key was minor (any minor key was accepted).
- (b) Half the candidates correctly identified the cadence as imperfect, but many suggested perfect instead.

### Question 5

This was generally well answered, with candidates gaining marks for either or both of ornamentation and the presence of the harpsichord. Examiners did not encounter candidates referring to the use of suspensions. Answers which referred to typical features of Baroque music (such as a polyphonic texture) but which were not heard in the extract were not given credit.

### Music A2

#### Question 6

- (a) A large number of candidates correctly named the instrument (violin), with viola also being given credit.
- (b) Candidates often noticed the use of the same melody, the new violin accompanying figure and that the piano part was as before. Many candidates also correctly identified the melody as being played by the horn, but other instruments were sometime suggested (and were not awarded the mark). Candidates did not refer to the double stopping in the violin part.

#### Question 7

- (a) This question was well answered, with more than two thirds of candidates stating homophonic or melody and accompaniment.
- (b) Fewer candidates received credit for this part of **Question 7**, for imitation. Inversion was a commonly selected incorrect answer.

#### Question 8

- (a) About half the candidates gained the mark for ticking that the music was Romantic.
- (b) A small number of candidates gained a mark, usually for reference to the use of chromaticism or the lyrical melody.

### SECTION B

### Music B1

#### Question 9

About a third of candidates correctly named the key as D minor, with F major seen more frequently than the correct answer. This suggests that candidates need to combine their theoretical knowledge of key signatures with listening to the music to check their answer.

#### Question 10

Two thirds of candidates correctly named the instrument as the bandoneon or accordion.

#### Question 11

Candidates often gained one mark for this question, usually by referring to the guitar playing the melody while the violin has a countermelody. Very few candidates gained all three marks available by adding that it was a varied repeat of the melody together with a prominent bass line and that the bandoneon stops playing.

#### Question 12

A large number of candidates correctly identified that the music was from Latin America.

## Music B2

### Question 13

- (a) Less than half the candidates correctly named the koto as the first instrument, with many suggesting guzheng instead.
- (b) As with **Question 11**, candidates often gained at least one of the three marks available, but only a very small number gained all three. Candidates often did not give enough musical detail for a comprehensive answer.
- (c) The correct answer of shakuhachi was given by about a third of candidates. No credit was awarded for flute, bamboo flute or a flute from another culture (such as the dizi or ney).

### Question 14

Just over half the candidates knew that the music was from Japan, with a significant number suggesting China instead.

## Music B3

### Question 15

- (a) Sitar was given by more than half the candidates, with some suggesting sarod instead.
- (b) About half the candidates gave the correct answer of alap.
- (c) The fact that the music was slow, non-metric/with no sense of pulse, was freely improvised and accompanied by the drone were answers frequently seen by Examiners. Fewer mentioned the exploration of the rāg.

### Question 16

- (a) About three-quarters of the candidates correctly named the tablā as the new instrument heard in the second passage.
- (b) Only about a third of candidates gained the mark available for tāla/metrical cycle/time cycle.
- (c) This was not well answered, with only a small number of candidates gaining credit for this question. Correct answers seen by Examiners usually referred to the ornamentation and that it was at a higher pitch. Less often candidates mentioned that it was a fixed composition/gat.

### Question 17

A small number of candidates knew that Classical Hindustani music was played in courts and temples before the twentieth century, with answers such as India not given credit.

## SECTION C

## Music C1

### Question 18

Candidates frequently did not give enough detail to be awarded any credit for this question. Mention of different drums was not enough since the question specifically asked about the use of percussion.

### Question 19

Candidates often gained at least one mark for third with fewer gaining the second mark for minor.

### Question 20

Many answers were awarded at least one mark, often for the rising stepwise shape at the start of bar 6. Few answers were completely correct, but a reasonable number still achieved all three marks available by just having one incorrect pitch.

### Question 21

Candidates often gained two of the four marks for this question, simply by saying in the first box that it was louder/there were more instruments and in the second box that it was quieter/there were fewer instruments. However, very few candidates gained three or four marks, by adding that the melody was an octave higher or the off-beat cymbal, that bar 17 started in a different/major key and that the melody changed from the third bar.

### Question 22

- (a) The majority of candidates chose the correct option of march, which was the first in the list.
- (b) Marks were most frequently awarded for the 4/4 or quadruple time (no credit was awarded for 2/4 or duple time as the time signature was given) and the regular or strong beat. Other accepted answers (the significant use of wind, brass or percussion, some dotted rhythms, the brisk marching tempo and the crotchet pulse/walking bass line) were less often seen.

### Question 23

Only about a quarter of the candidates gained the mark for this question, usually by mentioning the large orchestra.

## SECTION D

### Music D1

#### Question 24

- (a) A very small number of candidates knew that the link was the part of the movement heard at the start of the extract.
- (b) As with **part (a)** of this question, only a small number of candidates gained any marks for this question, for identifying the dominant pedal (both words had to be present for the mark to be awarded) and that it was to prepare for the return of the tonic.

#### Question 25

Less than half the candidates answering questions on this set work identified the flute as the instrument that plays along with the strings. A string instrument such as viola was often written instead.

#### Question 26

Very few candidates received any credit for this question, despite the six ways available to gain the three marks. One mark was most often awarded for mention of the rocking quaver accompaniment, with other possible answers rarely seen.

#### Question 27

About half the candidates chose the correct answer of London, with Berlin or Vienna frequently selected instead.

### Music D2

#### Question 28

A small number of candidates correctly noted that the key in bar 9 is E minor. Very few candidates gained any further marks, for noting D minor and the destabilising effect so soon in the movement.

### Question 29

A good number of candidates answered this question correctly, but the notes written an octave too high were frequently seen.

### Question 30

- (a) About a third of candidates answering this question knew that the part of the exposition was the first subject (A section was also accepted). Some candidates gave answers such as development, which are not part of the exposition.
- (b) Very few candidates knew that this part of the movement is rondo-like.

### Question 31

Less than half the candidates knew that the tempo marking of the movement is presto, with allegro being a commonly seen incorrect answer.

### Music D3

### Question 32

As with **Question 29**, the answers to this question were reasonably good, but with many written an octave too high. Candidates who omitted the natural sign before the first note were not awarded the mark for that note.

### Question 33

Only a few candidates gained a mark for any reference to correct keys (F major and D flat major) and/or the relationship between them.

### Question 34

- (a) About a third of candidates answering this question knew that ben marc. means well marked.
- (b) Very few candidates correctly named the key as E minor.

### Question 35

A very small number of candidates were able to comment on the rhythmic effect where some instruments repeat the same music a quaver later than others, making it sound unsettling.

### Question 36

Over half the candidates knew that the work was first performed in 1881.

### Music D4

### Question 37

- (a) This was the best-answered question on this set work, with nearly three quarters of candidates correctly naming the key as C major.
- (b) Very few candidates knew that C major is the tonic major (as the work is in C minor).

### Question 38

Very few marks were awarded for answers to this question as not enough detail was given.

**Question 39**

- (a) About a quarter of candidates gave both correct bar numbers (27 to 29) and were awarded the mark.
- (b) Very few answers were convincing enough to be awarded credit. Reference to the triplets and/or the use of wind instruments were the most commonly seen correct answers.



# MUSIC

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<p><b>Paper 0410/02</b> <b>Performing</b></p>
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## **Key messages**

It is essential to meet the minimum performing time in order for candidates to fully demonstrate the skills in which they are being assessed. Performances which are too short do not provide sufficient evidence for candidates to access the higher mark bands.

Candidates should give consideration to the need for appropriate variety in their performance, even if the printed music does not include expression markings.

## **General comments**

The range of achievement was wide; some of the performing was extremely accomplished, but other pieces were somewhat hesitant. There was a notable increase in the use of online sources and arrangements of music, particularly in ensembles, and these were not always of high quality.

Unfortunately, the problem with short performances still persists, as has been stated before in this report. The minimum performing time is four minutes in total, but a number of candidates' performances did not reach this. Centres are reminded that candidates may add a second solo and/or ensemble piece to ensure they meet the syllabus requirements (which must be on the same instrument/voice as the first piece in each category). Centres and candidates are advised to time the proposed repertoire at an early stage so that there is sufficient opportunity to learn any extra pieces needed. Failing to meet the minimum time limits access to the highest marks. Centres should be mindful to check performing length when awarding marks, as short performances were rarely noted in the comments box with marks awarded appropriately.

A number of recordings had clearly been edited. Sometimes this involved piecing together different sections of a piece; other examples included creating fake repeats by copying and pasting the first section. This must not happen – candidates may record their pieces as many times as they (or the centre) wish, but the final recording must be a complete take without any editing of the music itself.

## **Solos**

Most solo repertoire was well chosen and appropriate to the candidate. The best performances were outstanding in technique and interpretation, but others were very hesitant and stumbling. Centres are reminded that if a piece is intended to be accompanied, then it should be.

The weakest area of the solo performances was usually sensitivity to phrasing and expression; candidates should be encouraged to think about giving a complete performance which brings the music to life, not just 'getting through' the notes. This is particularly important for pieces which may not include printed performance directions. This applies not only to repertoire in older (particularly baroque) styles but also to much modern popular music, particularly when it has been taken from online sources. The lack of dynamic markings in a piece does not mean that a candidate should not perform with appropriate dynamic variety. Likewise, candidates should consider if a drum part marked fortissimo throughout is actually effective in a solo performing context, rather than in a stadium gig performed by the original drummer. The onus is on the candidate to demonstrate the skills being assessed – if a piece does not afford the opportunity to demonstrate the ability to perform with phrasing and expression, then other repertoire may be more appropriate.

## **Ensembles**

The majority of candidates submitted appropriate ensemble performances which met the syllabus requirements and demonstrated clear ensemble skills. There were many examples, however, where candidates performed ensemble parts which were significantly less demanding than their solos, limiting the marks they could achieve compared to their ability. Unfortunately, some of the more serious problems which are listed here every year still persist; here is a reminder of the types of performance which are regularly submitted but are not acceptable as ensembles:

Solos: pieces described as ‘ensembles’ but which consist of only one performer, or the candidate playing a melody instrument accompanied by piano. The syllabus does not allow a second solo performance (whether or not on a second instrument) instead of an ensemble.

Accompanied solos: pieces in which there are more than two performers, but the candidate’s part is still clearly a solo. Examples often include solo songs in which drums and/or bass have been added in addition to the piano accompaniment; this is still a solo song for the singer. More extreme examples include candidates playing a piano solo (often from a graded piano syllabus) to which drums and/or bass had been added. This does not change the fact that the candidate is still clearly playing solo repertoire.

Vocal ‘duets’ (usually from musical theatre repertoire): pieces where the vocal parts consist of solo passages alternating between two solo singers – if the candidate hardly ever sings at the same time as the other singer, they cannot be demonstrating ensemble skills. An appropriate vocal duet should allow the candidate to demonstrate the ability to maintain an independent part singing in harmony with one or more other singers.

Pieces with backing track: these must not be included in an ensemble performance – ensembles must only include live performers.

## Assessment

Centres have been given individual advice where appropriate via their feedback forms and are reminded that there are marked examples of performances in the Coursework Handbook on the school Support Hub, which help to explain the expected standards.

The most common issues with marking are similar to previous sessions and are summarised again here:

With regard to marks for the range of technical and musical skills demonstrated, it is important to understand that this is not simply the difficulty of the music itself. The key word here is demonstrated – if the candidate struggles to perform the piece then they will not have demonstrated the same range of skills as a different candidate who performs the same piece with style and confidence.

Marks for choice and control of tempo were usually accurate, although some of the tempi chosen by candidates were on the slow side compared with the composers’ intentions. Marking for ensemble coordination was often very lenient. Centres should consider not only rhythmic coordination, but all the other factors which contribute to a good ensemble performance, for example balance between parts and matching of phrasing and articulation.

The category ‘sensitivity to phrasing and expression’ was often assessed extremely leniently. Centres must consider factors such as control and contrast of dynamics, phrasing (in both instrumental and vocal performances) and articulation. The crucial question in the syllabus ‘To what extent are they able to bring the music to life in their performances?’ needs to be considered when awarding a mark here. Choice of repertoire is important, as candidates need to have the opportunity to demonstrate expressive qualities. Marks for technical control were generally accurate, although problems with intonation, tone quality and breath control were often overlooked for singers.

There were still a few examples of inappropriate internal moderation; to clarify, this is only expected in large centres where different teachers have marked the work of more than one teaching group independently. If this is the case, internal moderation should be used to ensure the application of a common standard – for example, if one teacher has marked too leniently, their marks should be brought into line with the other teacher by making an appropriate reduction. If internal moderation is used and does lead to a change in marks, it is important that the working mark sheets are annotated so that the process is clear.

### Presentation of coursework

Most coursework was carefully presented with well labelled materials; however, please do not send an individual CD per candidate – it is much more helpful when the recordings are sent on as few CDs as possible (with an accurate track listing). Please also limit the excessive use of plastic document wallets, as these can hinder the moderation process when over-used (particularly in small centres where organising the materials is less complicated). Paper clipping (not stapling) working mark sheets to sheet music is usually all that is needed. Please note the following advice:

- The work must be submitted as an audio recording on CD or USB.
- Videoed performances should not be sent.
- CDs should be sent with a separate track listing, which should not be written on the CD itself.
- Tracks on USBs should be accurately labelled.
- Copies of the sheet music should be sent, with the sole exception of music which has been improvised (in which case please include any lead sheets etc.). Please label each set of sheet music with the candidate's name.
- Please be consistent when using either the candidate's 'official' or 'known as' name.
- Please do not staple the marksheets to the sheet music.
- Send the performing coursework separately from the composing.

# MUSIC

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<p><b>Paper 0410/03</b> <b>Composing</b></p>
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## **Key message**

- Centres must check that all coursework is sent and that all compositions and recordings, including completed paperwork, is included in the submission. Centres are asked to take particular care over this point, in the interests of their candidates.
- Scores must be submitted in hard copy irrespective of the software used to produce them.
- When editing the score, candidates are encouraged to view the task as composing a piece of music rather than just completing a technical exercise. To this end, staves should be clearly labelled with the chosen instrumentation, a tempo marking, some indication of the dynamics and articulation, and (where appropriate) bowing. In many cases, at least one of these aspects is overlooked.
- Care should be taken that the melodic line is appropriate for the instrument chosen. This is not just a matter of not going outside the possible range of the instrument but writing characteristically for that instrument.
- Lyrics with a few chord symbols are not sufficient as notation of a song for the purposes of the examination. Even if the chords are wholly accurate, such scores can only be given a low mark. Some attempt must always be made to notate at least part of the vocal line.
- Work submitted on files must be able to be accessed by the Moderator and not rely on any specialist software programme.

## **General comments**

There was a huge variety of work across the spectrum, ranging from excellent to weak and repetitive; standards range from rudimentary and basic to mature, satisfying and musically imaginative work. Some centres had clearly encouraged candidates to pay attention to the creative treatment of the elements of music and the development of material, which reflected a realistic grasp of the application of the criteria. In other centres, the lack of 'development' of the initial ideas was still an area of some concern; in addition, the correct use of cadences, and a variety of chords (with inversions), including true changes of key, was lacking.

Several candidates achieved full marks and their compositions demonstrated an excellent understanding of an array of musical rudiments, as they were able to develop themes in a very creative and mature manner. These compositions also showed good awareness of a range of musical structures and genres, and ICT had been exploited in imaginative ways.

Compositions achieving lower marks lacked sufficient direction and invention. Many of these lacked sufficient development, and in the use of such structures as Ternary or Rondo, opportunity was not always taken to offer variation or further manipulation of material in the recurring 'A' section.

Further, some pieces at the lower end of the range did not show sufficient reflection as to how the different parts in a composition related to each other. Candidates seemed intent on ensuring bars were based on chords (usually primary triads) and movement outside the recognised triad was often very limited.

It should be noted that candidates who submit minimalist compositions must consider the requirements of the assessment criteria if they wish to secure higher marks. Musical understanding, including that of sufficiently varied melodic, rhythmic and harmonic substance, must be evidenced and utilised within their work, and this genre does not easily offer this opportunity.

Administration by centres was generally well presented and organised. The most common problems were incorrect addition of marks, inaccurate transcription of marks from one form to another or missing documentation.

## **Assessment**

Overall, the marking this year was often realistic and broadly accurate, and though there were many examples of assessment being on the generous side, it was clear that the content of the work had been carefully monitored and controlled, with discerning judgements made when considering the outcome in terms of the assessment criteria.

Acknowledgement of excellent work is straightforward enough. Occasionally, marks for lower range pieces tended to be a little harsh and did not always give credit for the positive musical features seen in a composition (even if the overall stylistic effect was unconvincing or lacking in substance). The difficulty arises when mid- and lower-range pieces have been awarded higher marks than they deserve; in these cases, the outcomes lack the refinement and sophisticated musical understanding commensurate with higher bands of assessment.

## **Compositions**

Top-band compositions fully satisfied all assessment criteria and showed imagination, a clear understanding of structure with an excellent employment of texture, timbre, composition and harmony as appropriate to the style. Weaker submissions lost credit mainly because of inadequate structural control, too much basic repetition of material, a lack of development and insufficient textural variety. Tasks were mostly appropriate and it was really encouraging that many centres supported candidates to follow their musical interests.

However, some centres had chosen to set class tasks that all candidates followed for Composition 1. Whilst this reflected a pleasing understanding of harmonies and textures conventional to a Western tonal style, with idiomatic writing noted throughout candidates' work, they were also formulaic, similar in a number of respects and increasingly predictable. Candidates must be encouraged to produce individual and original responses and develop their compositions for different instrumentations.

Some of the best submissions were from candidates who had clearly spent time researching a particular style, and it was pleasing to see evidence of their efforts imaginatively portrayed in original ideas.

## **Score Presentation/Notation**

Scores were generally well presented and of an excellent standard when exported as a PDF file from Sibelius or similar. This is a commendable practice, reflecting well on the professional approach found in centres. A well-edited score or a clearly set-out and detailed annotation demonstrates that the candidate is in command of the creative processes that led to the composition.

However, candidates who prefer to supply an annotation for Composition 2 should think carefully as to the format and detail that they provide. Remember that it should be a comparable presentation to a full score.

In particular:

- It should be a clear guide to the aural experience of listening to the piece, with a key to the meaning of the symbols used.
- It should indicate timings of when significant structural or musical details occur so the effectiveness of the score can be measured against the recording.
- It should reveal a firm grasp of the musical content of the piece in terms of melodic ideas, rhythmic character, harmonic palette, ways in which texture is explored, and ways in which instruments are used.

Centres are reminded that candidates who compose songs should always notate the voice part, at the very least. If they cannot also notate the accompaniment in full, they could write chord symbols, so that there is at least a guide to the intended nature of the accompaniment. It must be stressed, however, that a song presented with just the words and a few chord symbols does not constitute an adequate form of notation.

## **Recorded Performance**

Most of the recordings submitted were of synthesised performances, often for example, simply the computer playback of the Sibelius or similar score. Recordings extracted from music software were mostly well balanced and of excellent quality. Others were less thoughtfully produced, with little regard for balance between the various parts and in some cases the entire piece was simply far too quiet.

There were some recordings of live performances, which gave a true insight into the composition. Centres are encouraged to submit live recordings whenever possible, since **(a)** they are more instructive to candidates and **(b)** they convey the spirit of a composition much more effectively than a synthesiser can ever do.

CDs must be capable of playback on a normal, single standard domestic hi-fi CD player. CDs which can only be played through particular computer software must not be submitted. Centres are asked to pay particular attention to this requirement, and to convert the recording format, if necessary, when recordings are assembled on the CD.

### **Administration**

Most of the paperwork was submitted on time, well presented with clear attention to detail, and with all the necessary paperwork and signatures in order. In the main, the collation of recordings was well organised with tracks clearly labelled and submitted with a track list as required. Some centres included track timings, which is of further assistance to the Moderator, and in most cases additional information was included with the coursework to justify the assessment awarded by the centre.

However, there were several instances of the following problems:

- Incorrect track lists or no track lists.
- Inaccurate or missing assessment sheets.
- Missing scores or recordings.
- Compositions being submitted on separate CDs (for each candidate).
- Work in bulky folders, or lots of 'loose' sheets which were unwieldy to navigate.

When such administrative issues arose, for the most part they were dealt with promptly, with centres sending replacement assessment sheets, work, recordings, or providing the information as requested.

Without all the correct forms, correctly and fully completed, the Moderators' task becomes very difficult; therefore please take extra care when submitting all materials relating to the coursework.

### **Final Comment**

Composition submissions can be demanding of teachers as there are several aspects to be incorporated; Moderators are grateful for all the hard work and care taken by teachers in assembling the work.