

# MUSIC

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**Paper 0410/11**  
**Listening 11**

## **Key messages**

In answers to questions such as 'what is different' or 'what has changed' many candidates need to be much more specific. Answers such as 'the key' or 'the instruments used' are not detailed enough to be awarded any marks. A similar principle applies as to why an extract is from a particular place or period.

Many candidates chose not to answer some questions at all.

Handwriting is occasionally difficult to read.

## **General comments**

Candidates achieved a wide range of marks.

Many candidates left some questions unanswered. This was particularly common for Extract B3, the set world focus. Candidates who did answer questions in this section often appeared to be referring to Indian music in general, rather than the focus topic.

The majority of centres had chosen the Haydn set work, rather than the Brahms. However, answers to many of the questions on the chosen set work were left blank.

## **Comments on specific questions**

### **Section A**

#### **Music A1**

##### **Question 1**

Slightly fewer than half the candidates chose the correct option of ascends and descends in steps of a semitone.

##### **Question 2**

Most candidates gained at least one of the three marks available for this question. Commonly seen responses included mention of trumpets, drums, percussion or brass and the loud dynamic. Few candidates referred to the fanfares, dissonance or angular intervals.

##### **Question 3**

Again, a reasonable number of candidates were able to gain at least one of the two marks, most often for describing the dialogue between the brass and strings

##### **Question 4**

Just over half the candidates selected the correct answer of chorus.

### Question 5

Slightly less than half the candidates chose the correct answer of Twentieth Century.

### Music A2

### Question 6

Just under a third of candidates correctly named the compositional device as repetition.

### Question 7

About half the candidates selected the correct answer of AABBA as the structure of the recorded extract.

### Question 8

(a) Slightly fewer than half the candidates correctly identified the extract as a waltz. Minuet was the most frequently seen incorrect answer.

(b) Answers receiving credit here most frequently mentioned the triple time, fast tempo, um-cha-cha accompaniment or the strong first beat of the bar. Other options were rarely written as answers. Candidates did not usually achieve many marks for their answers to this question, with a significant number omitting the question completely.

### Question 9

(a) Just under a quarter of the candidates chose the correct answer of Romantic as the period when the music was written.

(b) A very small number of candidates gained a mark for a suitable suggestion as to why the music was Romantic.

## Section B

### Music B1

### Question 10

Candidates often gained at least one or two marks for this question, but very rarely all four that were available. Most frequently seen correct answers included reference to the interjection from the instrumental ensemble, the repetition of the vocal phrases, the fact that the second solo voice repeated the music of the first voice and the lower pitch of the group of voices.

### Question 11

(a) Just under half the candidates correctly identified the music as being from the Arab tradition. Africa was a frequently seen incorrect answer (possibly due to the call and response between the voices and the instruments).

(b) A small number of candidates correctly identified a reason as to why the music was from the Arab tradition.

### Music B2

### Question 12

Most candidates did not gain any marks for this question. It was often noted that the voices repeated the melody only from the end of bar 9, rather than the whole printed passage. Reference to the changed rhythms was also rarely seen, but the harmonisation of the melody by other voices was occasionally encountered.

### Question 13

Again, candidates frequently did not refer to the fact that only the second part of the printed melody was heard. For this question a mark was most frequently awarded for mentioning the addition of more instruments.

### Question 14

- (a) Nearly all the candidates correctly suggested that the music was from South America (Latin America was also accepted).
- (b) Just over half the candidates gained the mark for this question, usually for mentioning the presence of the panpipes or the guitars.

### Music B3

#### Question 15

Most candidates did not answer this question in enough detail or make enough separate points to be awarded all three marks that were available. Examiners most frequently saw answers that referred to the wooden construction, the fact that the instrument is bowed and that it is played upright/vertically/sitting on the floor/held in the lap. In particular, references to strings were often not specific enough to be awarded credit.

#### Question 16

Significantly fewer marks were gained on this question than the previous one. Mention of the drone was the most regularly seen correct point. Many candidates suggested that *tablā* were introduced, rather than the *dholak* or *khadtāl*.

#### Question 17

- (a) A large number of candidates did not offer an answer for this question. Those that did sometimes gained a mark for correctly naming an occasion when the music would be heard. It was rare for the second mark to be awarded for noting that the musicians were traditionally employed under patronage.
- (b) A very small number of candidates gained a mark for correctly suggesting where the music can now be heard.

### Section C

#### Music C1

##### Question 18

Candidates did not often gain marks for this question. When they did it was most often for noting that the final note was extended.

##### Question 19

A small number of candidates gave enough detail (scale and one other correct word) to be awarded the mark for this question.

##### Question 20

An extremely small number of candidates gained any marks for this question. Very occasionally Examiners were able to award credit for some reference to the cello's repeated quavers/alternating notes/rocking pattern/as a bass line or the arpeggio (in the clarinet and piano parts).

##### Question 21

This was reasonably well answered, with a good number of candidates gaining at least one mark.

### Question 22

As is usually the case, a very large number of candidates did not attempt to answer this question. The small number of candidates who were awarded the full three marks had frequently omitted the E natural in the second bar. Many of the candidates who received credit gained one mark for a correct melodic shape.

### Question 23

- (a) For this question the cadence was more frequently correctly identified than the key.
- (b) A few candidates identified the relationship correctly as the dominant, with a very large number simply omitting the question.

### Question 24

Very few candidates were awarded credit for their answers to this question. Correct responses for the Classical period usually referenced the regular phrase lengths whilst those for the Romantic period were usually mentioning the rubato in the performance.

### Question 25

Possibly helped by the information given in **Question 25**, just over one third of candidates correctly identified the composer as Beethoven.

### Section D

#### Music D1

### Question 26

Few candidates gained both marks available for this question. The most frequently credited answer was that the dynamic reduces. The other correct answers were relatively rarely seen.

### Question 27

- (a) Very few candidates gained credit for this question. Examiners occasionally saw reference to the imitation and ascending sequence, but rarely any of the other accepted points. Many candidates omitted this question.
- (b) Although this was a multiple-choice question, with four options, fewer than an quarter of the candidates gained the mark available.

### Question 28

A few candidates knew that the title was Minuet or Menuetto. Fewer gained two marks for this question by knowing that the tempo marking was moderato. Many candidates omitted this question.

#### Music D2

### Question 29

An extremely small number of candidates knew that the music was similar to that heard in the codetta.

### Question 30

Relatively few candidates gained credit for this question. When they did, it was usually for noting that the music is now played by the wind, the imitation and/or the fact that it is an octave higher. The sustained horns and timpani were not usually referenced.

### Question 31

A few candidates were able to correctly notate the two notes from the viola part in the treble clef.

### Question 32

Answers to this question very frequently did not refer to anything to do with harmony. An extremely small number of candidates gained a mark here. Many candidates omitted this question.

### Question 33

- (a) Nearly a third of the candidates gave the correct name of 'Military'. Some candidates suggested 'Symphony no. 100', which was not awarded credit.
- (b) A few candidates were awarded the mark for noting the Turkish instruments or correctly naming two of them.

### Music D3

#### Question 34

This question was not well answered, with just one mark occasionally awarded for a candidate noting the full orchestra playing/tutti/very loudly. Candidates rarely offered further information that was awarded credit.

#### Question 35

- (a) This question was fairly well answered, with a reasonable number of candidates gaining both marks.
- (b) An extremely small number of candidates gained any credit here at all, for noticing the cross-rhythm of triplets against duplet quavers.

#### Question 36

Less than one fifth of the candidates answering this question knew that the name of the song was Fuchslied or Fox's Song.

### Music D4

#### Question 37

Hardly any answers received any credit, despite the three marks available. The most frequently seen correct observation was that the violins play in an extremely high register. References to keys were often incorrect or too vague (e.g. 'major to minor' was not awarded credit).

#### Question 38

None of the candidates gained any marks for this question, with some candidates not describing anything to do with metre and others simply stating the time signature.

#### Question 39

One third of the candidates chose the correct option of dominant pedal. Tonic pedal was a frequently chosen incorrect answer.

#### Question 40

None of the candidates stated that Brahms had been awarded an honorary Doctorate from the University of Breslau and that he wrote the Overture as a thank you response.

# MUSIC

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**Paper 0410/12**  
**Listening 12**

## **Key messages**

In answers to questions such as 'what is different' or 'what has changed' many candidates need to be much more specific. Answers such as 'the key' or 'the instruments used' are not detailed enough to be awarded any marks. A similar principle applies as to why an extract is from a particular place or period.

Many candidates chose not to answer some questions at all.

## **General comments**

Candidates achieved across the whole range of marks – from very few to nearly full marks.

Many candidates left some questions unanswered. This was particularly common for Extract B3, the set world focus. Candidates who did answer questions in this section often appeared to be referring to Indian music in general, rather than the focus topic.

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

## **Comments on specific questions**

### **Section A**

#### **Music A1**

##### **Question 1**

More than half the candidates gave an accepted Italian tempo marking such as vivace or allegro. Moderato and andante were not accepted

##### **Question 2**

Half the candidates chose the correct option of ascends and descends in steps of a semitone.

##### **Question 3**

Most candidates gained at least one of the three marks available for this question. Commonly seen responses included mention of trumpets, drums, percussion or brass and the loud dynamic. Fewer candidates referred to the fanfares, dissonance or angular intervals.

##### **Question 4**

Again, many candidates were able to gain at least one of the two marks, most often for describing the dialogue between the brass and strings. A reasonable number of candidates also gained the second mark, often for reference to the ascending sequence.

##### **Question 5**

About half the candidates chose the correct answer of Twentieth Century.

## Music A2

### Question 6

Just under half the candidates correctly identified the compositional device as an (ascending) sequence. Only the word sequence was required to gain the mark.

### Question 7

One mark was most frequently awarded for recognition of the repeated notes/quavers. Few candidates gained both available marks, for going on to note that the accompaniment was played in unison by the upper strings.

### Question 8

Just over half the candidates correctly identified the piece as a concerto. Sonata was a commonly seen incorrect answer.

### Question 9

- (a) This was well answered, with a large number of candidates selecting the correct answer of Baroque.
- (b) This part of the question was also well answered, with frequent reference to the harpsichord, terraced dynamics, small orchestra and ornamentation. Some candidates wrote that the music was polyphonic. Whilst this is often a feature of Baroque music, it was not the case for this extract.
- (c) A good number of candidates correctly selected Vivaldi as the composer.

## Section B

### Music B1

#### Question 10

Just under half the candidates correctly named the instrument as a balafon or xylophone. No credit was awarded for marimba, which was also frequently seen.

#### Question 11

This was reasonably well answered, with many candidates gaining at least one of the two marks, usually for mentioning that the group of singers always have the same answering phrase.

#### Question 12

- (a) Nearly all the candidates correctly identified that the music was from Africa.
- (b) This was very well answered, with many candidates gaining both available marks. Examiners often saw reference to the use of drums or percussion as accompanying instruments and the use of polyrhythm, ostinato and call and response.

### Music B2

#### 13

- (a) About half the candidates correctly named the instrument playing the printed melody as panpipes.
- (b) Many candidates did not gain any marks for this question. It was often not noted that the voices repeated the melody only from the end of bar 9, rather than the whole printed passage. Reference to the changed rhythms was rarely seen, but the harmonisation of the melody by other voices was sometimes encountered.

#### Question 14

Again, candidates frequently did not refer to the fact that only the second part of the printed melody was heard. For this question a mark was most frequently awarded for mentioning the addition of more instruments.

#### Question 15

A large number of candidates correctly suggested that the music was from South America (Latin America was also accepted).

### Music B3

#### Question 16

- (a) A very small number of candidates correctly identified the algoza or satārā.
- (b) Examiners sometimes saw reference to the two joined flutes playing the melody and drone. Reference to circular breathing was rarely seen. It was rare for a candidate to gain all three marks available for this question.

#### Question 17

- (a) As for **Question 16(a)**, a very small number of candidates correctly identified the instrument as the dholak.
- (b) Candidates occasionally gained a mark for reference to the basic rhythmic pattern/metrical cycle, but it was very rare for a candidate to be awarded both marks for this question.

#### Question 18

- (a) A large number of candidates did not offer an answer for this question. Those that did sometimes gained a mark for correctly naming an occasion when the music would be heard. It was rare for the second mark to be awarded for noting that the musicians were traditionally employed under patronage.
- (b) Again, this question was often omitted and of the answers seen, only about a fifth gained a mark for correctly suggesting where the music can now be heard.

### Section C

#### Music C1

#### Question 19

About half the candidates correctly described the articulation as staccato. Examiners sometimes saw answers with words which were not related to articulation.

#### Question 20

Candidates did not often gain marks for this question. When they did it was most often for noting that the final note was extended.

#### Question 21

Even fewer candidates gained marks for this question than did for the previous one. Very occasionally Examiners were able to award credit for some reference to the cello's repeated quavers/alternating notes/rocking pattern/as a bass line or the arpeggio (in the clarinet and piano parts).

#### Question 22

This was usually well answered, but sometimes only one mark was awarded as candidates wrote major instead of minor third.

### Question 23

As is usually the case, a significant number of candidates did not attempt to answer this question. Those candidates who were awarded the full three marks had frequently omitted the E natural in the second bar. Many of the candidates who received credit gained one mark for a correct melodic shape.

### Question 24

- (a) For this question the cadence was more frequently correctly identified than the key.
- (b) Just under half the candidates identified the relationship correctly as the dominant.

### Question 25

Very few candidates were awarded credit for their answers to this question. Correct responses for the Classical period usually referenced the regular phrase lengths whilst those for the Romantic period were usually mentioning the rubato in the performance.

### Question 26

Possibly helped by the information given in **Question 25**, the majority of candidates correctly identified the composer as Beethoven.

### Section D

#### Music D1

### Question 27

This question did not result in many candidates gaining credit. A mark was sometimes awarded for noting that the music is now quiet, but it was rare for candidates to gain all three marks available.

### Question 28

- (a) Very few candidates gained credit for this question. Examiners occasionally saw reference to the imitation and ascending sequence, but rarely any of the other accepted points.
- (b) About half the candidates answering questions on the Haydn set work chose the correct rhythmic effect of hemiola.

### Question 29

Some candidates knew that the title was Minuet or Menuetto. Fewer gained two marks for this question by knowing that the tempo marking was moderato.

#### Music D2

### Question 30

An extremely small number of candidates knew that the music was similar to that heard in the codetta.

### Question 31

Relatively few candidates gained credit for this question. When they did, it was usually for noting that the music is now played by the wind, the imitation and/or the fact that it is an octave higher. The sustained horns and timpani were not usually referenced.

### Question 32

Many candidates were able to correctly notate the two notes from the viola part in the treble clef.

### Question 33

Answers to this question very frequently did not refer to anything to do with harmony. An extremely small number of candidates gained a mark here.

### Question 34

- (a) Nearly half the candidates gave the correct name of 'Military'. Some candidates suggested 'Symphony no. 100', which was not awarded credit.
- (b) A few candidates were awarded the mark for noting the Turkish instruments or correctly naming two of them.

### Music D3

#### Question 35

Relatively few marks were awarded for answers to this question, despite there being three available. Reference to the louder dynamic was most frequently seen, followed by the change in time signature. Answers which just said 'minor to major' or similar were not awarded credit as this is not sufficient detail for a set work.

#### Question 36

- (a) Some candidates gained one or two of the marks for this question, usually for either or both of on the beat and syncopated.
- (b) The majority of candidates identified that a similar effect is heard in bar 12.

#### Question 37

Candidates rarely gained both available marks for knowing that the following music would be the first theme but played legato/softly/strings only/more lyrical.

### Music D4

#### Question 38

About half the candidates knew that the start of the recorded extract was part of the recapitulation.

#### Question 39

This was reasonably well answered, but occasionally answers were written an octave too high and were not awarded credit.

#### Question 40

- (a) About half the candidates knew that the name of the song was Gaudeamus igitur.
- (b) The majority of candidates knew that the coda begins at this point.
- (c) Few candidates gained credit for this question. If they did, it was usually for the scales.

#### Question 41

Less than a third of candidates correctly identified the cadence as plagal, with perfect being a frequently seen incorrect answer.

# MUSIC

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Paper 0410/13  
Listening 13

## Key messages

In answers to questions such as 'what is different' or 'what has changed' many candidates need to be much more specific. Answers such as 'the key' or 'the instruments used' are not detailed enough to be awarded any marks. A similar principle applies as to why an extract is from a particular place or period.

Many candidates chose not to answer some questions at all.

## General comments

Candidates achieved across the whole range of marks – from very few to nearly full marks.

Many candidates left some questions unanswered. This was particularly common for Extract B3, the set world focus. Candidates who did answer questions in this section often appeared to be referring to Indian music in general, rather than the focus topic.

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

## Comments on specific questions

### **Section A**

#### **Music A1**

##### **Question 1**

- (a) About half the candidates chose the correct answer of 'an ascending step then movement mostly by leap' to describe the melodic shape of the opening line.
- (b) A similar number of candidates also gained the mark for this question, for correctly naming the texture as monophonic or unison.
- (c) About a third of candidates identified that the opening line was used as an ostinato in **Section 1** (repeated throughout was also awarded credit).

##### **Question 2**

Fewer than half the candidates identified the melodic device used for the words 'through the returning seasons' as a sequence. The word descending was not required to gain the mark.

##### **Question 3**

This question was reasonably well answered, with candidates often noting the faster tempo or shorter note lengths and the staccato articulation. The other contrasts were less frequently seen by Examiners.

##### **Question 4**

- (a) Fewer than half the candidates selected the correct option of the Twentieth Century for when the music was written, with many choosing Baroque instead.

(b) Very few candidates gained the mark here. Occasionally Examiners saw the correct reason of dissonance given, but rarely the other two options.

## Music A2

### Question 5

The majority of candidates correctly named the compositional device as repetition.

### Question 6

Similarly, the majority of candidates selected the correct answer of AABBA as the structure of the recorded extract.

### Question 7

(a) About three quarters of candidates correctly identified the extract as a waltz. Minuet was the most frequently seen incorrect answer.

(b) Answers receiving credit here most frequently mentioned the triple time, fast tempo, um-cha-cha accompaniment or the strong first beat of the bar. Other options were rarely written as answers.

### Question 8

(a) Just over half the candidates chose the correct answer of Romantic as the period when the music was written.

(b) Exactly the same number received a mark for this part of the question as for **part (a)**, for selecting Tchaikovsky as the composer.

## Section B

### Music B1

#### Question 9

(a) The majority of candidates correctly identified the instrument as the dizi. Flute was not awarded credit.

(b) Nearly all the candidates gained the mark for this question, for stating that the sound was produced by blowing.

#### Question 10

About two thirds of candidates correctly identified the instrument playing the melody as the erhu.

#### Question 11

(a) A very large number of candidates knew that the music was from China.

(b) This question was less well answered. The use of the pentatonic scale and the decoration/ornamentation etc. were the most frequently seen correct answers. Heterophonic texture was fairly frequently seen. Although this is often a feature of Chinese music, it was not used in this extract.

### Music B2

#### Question 12

Candidates often gained at least one or two marks for this question, but very rarely all five that were available. Most frequently seen correct answers included reference to the interjection from the instrumental

ensemble, the repetition of the vocal phrases, the fact that the second solo voice repeated the music of the first voice and the lower pitch of the group of voices.

### Question 13

Just over half the candidates correctly identified the music as being from the Arab tradition. Africa was a frequently seen incorrect answer (possibly due to the call and response between the voices and the instruments).

### Music B3

#### Question 14

Many candidates did not answer this question in enough detail or make enough separate points to be awarded all four marks that were available. Examiners frequently saw answers that referred to the wooden construction, the fact that the instrument is bowed and that it is played upright/vertically/sitting on the floor/held in the lap. In particular, references to strings were often not specific enough to be awarded credit.

#### Question 15

Fewer marks were gained on this question than the previous one. Mention of the drone was the most frequently seen correct point. Many candidates suggested that *tablā* were introduced, rather than the *dholak* or *khadtāl*.

#### Question 16

This question was well-answered, with many candidates gaining at least one of the two marks available, for naming two occasions or venues where the music has been or is performed.

### Section C

#### Music C1

#### Question 17

A large majority of candidates suggested a suitable Italian tempo marking. *Allegro* and *vivace* were the correct answers (and *presto* was also accepted).

#### Question 18

A significant number of candidates did not attempt to answer this question at all. Those candidates who did answer this question often gained at least one mark for the melodic shape.

#### Question 19

This question was well answered, with many candidates gaining both marks for minor third. Candidates who gained just one mark often wrote major rather than minor third.

#### Question 20

Few candidates gained any credit for this question. Very occasionally Examiners were able to award credit for candidates noting the imitation, but hardly any candidates described the playing in thirds.

#### Question 21

- (a) Fewer than half the candidates named the correct key of G minor.
- (b) A similar number of candidates gained a mark here as in **part (a)**, for stating that the key is the relative minor of the tonic key of the extract. A significant number of candidates omitted this question.
- (c) About a quarter of candidates chose the correct answer of pedal for what is played by the bassoon. *Alberti bass* was a commonly selected incorrect answer.

### Question 22

Candidates often correctly identified the structure as rondo and then went on to give correct bar numbers. Some candidates suggested that the structure was ternary form.

### Question 23

- (a) About two thirds of candidates selected that the music was written in the Classical period.
- (b) A similar number of candidates gained a mark for this part of the question as did for **part (a)**, for correctly selecting Mozart as the composer.

### Section D

#### Music D1

### Question 24

- (a) Few candidates gained both marks available for this question. The most frequently credited answer was that the dynamic reduces. The other correct answers were relatively rarely seen.
- (b) Even fewer candidates gained marks here than did for **part (a)**.

### Question 25

- (a) Three quarters of candidates achieved the mark, usually for mentioning the brass or the drums.
- (b) Very few marks were awarded for this question, with candidates often not referring to either the melody in octaves (unison or monophonic were also accepted) or the pedal note.
- (c) A small number of candidates correctly named the key as G minor.

#### Music D2

### Question 26

- (a) Just over a third of candidates answering this question knew that the extract was from the Development section.
- (b) Very few candidates identified that the material was taken from the second subject.

### Question 27

This question was usually well answered, with many candidates notating both notes correctly.

### Question 28

- (a) Most candidates appeared not to know what an enharmonic change was, as very few marks were awarded for this question. Occasionally Examiners encountered a candidate who could name at least one of the keys correctly.
- (b) This question was slightly better answered than **part (a)**, but still very few marks were awarded overall.

#### Music D3

### Question 29

A good number of candidates gained at least one of the two marks available, often for mention of the off-beat notes.

**Question 30**

This question was not well answered, with just one mark occasionally awarded for a candidate noting the full orchestra playing/tutti/very loudly. Candidates rarely offered further information that was awarded credit.

**Question 31**

This question was well answered, with many candidates gaining both marks.

**Question 32**

More than three quarters of the candidates answering this question knew that the name of the song was Fuchslied or Fox's Song.

**Music D4**

**Question 33**

Very few answers received any credit, despite the three marks available. The most frequently seen correct observation was that the violins play in an extremely high register. References to keys were often incorrect or too vague (e.g. 'major to minor' was not awarded credit).

**Question 34**

Very few marks were awarded for this question, with some candidates not describing anything to do with metre and others simply stating the time signature.

**Question 35**

Nearly half the candidates chose the correct option of dominant pedal. Tonic pedal was a frequently chosen incorrect answer.

**Question 36**

Some answers suggested that Brahms simply took a degree at the University, rather than being awarded an honorary degree.

# MUSIC

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**Paper 0410/02**  
**Performing**

## **Key messages**

The organisation of submissions continues to improve, with most centres including all the required material and with the correct addition and transfer of marks.

Marking is also much more realistic, with fewer centres requiring marks to be moderated significantly.

## **General comments**

Problems with inappropriate choices of repertoire for ensemble performances persist.

Some centres do not send hard copies of the sheet music, which are always required.

## ***Solo Performances***

The choice of solo repertoire was generally good, with most candidates performing pieces which were suited to the current level of skill. A few candidates presented only a very short piece, which did not allow them to demonstrate a full range of skills at the relevant level. It is fine for candidates to perform two shorter pieces for their solo performance, with a single mark reflecting the two pieces together.

There were also examples where a piece should have been accompanied but it was not. This sometimes led to a lower mark in the category 'choice and control of tempo'. Accompaniments may be performed live or may be a backing track for a solo performance.

## ***Ensemble Performances***

Unfortunately, problems with unsuitable choices of repertoire for ensemble performances persist. It is not the number of performers that is significant here, rather the role which they play. If a candidate is accompanied by the other instruments, then this is not a suitable piece for an ensemble performance. Similarly, if a candidate alternates with one of the other performers, whilst being accompanied (as is often the case in vocal pieces from musicals), then this is not suitable for an ensemble performance.

Centres are reminded that the candidate's part should not be consistently doubled in an ensemble performance and that backing tracks should not be used at all. The candidate's part should be clearly identified on the performing working mark sheet and on the printed music.

As for solo performing, there were occasional examples of very short pieces, which did not give the candidate scope to demonstrate skills at the relevant level.

## ***Marking***

The level of marking has generally become much more accurate, with Moderators having to make fewer changes. However, there were still examples of candidates performing very easy repertoire, yet still receiving high marks, which then had to be significantly reduced.

## ***Administration***

Along with marking, this is much improved, with centres including in the submission all the required material, correctly completed. However, there were still several instances of incorrect addition or transfer of marks.

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Principal Examiner Report for Teachers

In a centre with more than one candidate, the recordings should be put onto one CD (not a separate CD for each candidate). A list of tracks should also be provided. When sending material to Cambridge, the material for performing and for composing must be submitted in separate packages as these are moderated by different people.

Recordings should be checked before being submitted. This should hopefully ensure that no tracks are cut short, with part of the performance missing.

Many centres choose not to complete the comments section on the performing working mark sheets. However, Moderators find these very useful to read.

# MUSIC

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**Paper 0410/03**  
**Composing**

## **Key message**

- Centres are reminded that the examination requires candidates to submit compositions in the form of notated scores and an audio recording. It is not one or the other.
- Whilst some compositions were inspired and totally engaging, many opportunities to reach the high mark bands were missed. This was mainly due to the fact that strong initial material was not sufficiently shaped or extended to deliver a result that displayed a candidate's individual style.
- There were examples of work over-reliant on repetition and also 'cut and paste' where the content had been 'transposed' to a higher or lower key (with the help of the computer), but not showing strong understanding of this harmonic device.
- Scores must be submitted in hard copy irrespective of the software used to produce them.

## **General comments**

In most cases, compositions from within a centre drew upon a wide range of genres and musical combinations with pleasing success, with good use made to create interesting textures, and achieve variety and contrast in the use of the musical elements. It is commendable when centres allow candidates to explore their own interests and develop their own strengths.

Most of the tasks set were appropriate for the candidates. However, there are centres which continue to issue class tasks - and also centres whose candidates had approached compositions in the same 'step-by-step' manner, with very similar methods. Care has to be taken that these methods do not lead to outcomes which lack individuality and expression and leave little room for personal expression and creativity.

Further, there were examples where the candidates had all created theme and variations on existing themes and harmonies; in such compositions the original contribution is limited. Incorporation of external musical ideas such as these (persistent examples are the Pachelbel or Michael Nyman ground bass or the use of very simple nursery rhymes as thematic material) will not be awarded any credit; only the ideas of the candidate are assessed and given credit. Theme and variations were more successful when the candidates composed their own theme.

Once again it was good to observe that most candidates had made a real effort with the notation of their compositions and in many cases the score reflected the audio recording of the piece. However, candidates should be discouraged from scattering dynamics on their scores without sufficient thought for whether they are appropriate. Dynamics added at random will not result in higher marks, but carefully planned markings will, provided they make sense.

Administration by centres again was in most cases completed well and this continues to improve each year. However, there are still a small number of examples where teachers' signatures, candidate details and missing scores are absent from the centre's submission. Also, there were a few examples where the CD supplied was wrongly formatted and the '*Internal Assessment Mark Sheet*' (MS1) had marks that did not correspond with either the *Coursework Assessment Summary Form* or the *Composing Working Mark Sheet*.

## **Assessment**

Overall, the marking this year was realistic and though there were many examples of assessment being on the generous side, the rank order was usually agreed with. Some centres had monitored the work diligently

and the application of the assessment criteria was very accurately applied. There were a few cases where the marking overall was extremely generous, yet one or two were severely judged.

Compositions that fell within the top bands demonstrated a high level of understanding in developing and manipulating the raw materials of music. Ideas were often based on inventive and extended chordal patterns, fluently presented within coherent structures, and the development of opening melodies was refined and creative.

Occasionally, marks for lower range pieces tended to be a little severe and did not always give credit for the positive musical features seen in a composition.

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**

Candidates continue to demonstrate endless creativity through their submissions: an impressive level of inventiveness has been demonstrated through this year's work. As before, many compositions drew inspiration from the areas candidates had studied during their course, while others took the opportunity to inhabit a genre that appealed to them outside of this. It is important to emphasise that, whilst inspiration may come from anywhere, the nature of composition and its scope should be chosen carefully to best enable the candidate's talents to be fully demonstrated and matched to that required in the specification for this examination.

What this means in practice is to follow a genre in which the candidate feels comfortable, but with which a certain level of complexity and creativity can be written into the piece. To have one eye on the published mark scheme can be useful here, but the bottom line is that the music submitted should not be in a style that is overly restrictive (and therefore precluding access to the upper bands for ideas, structure, use of medium, compositional technique and score presentation/notation) nor overly ambitious (meaning that a successful style is too hard to develop or that technical control will suffer).

#### **Examples of submissions which were overly restrictive included:**

- Songs based on a simple verse-chorus structure, based on the same short chord progression
- Pieces with restricted textures that remained unchanged throughout
- Pieces that remained in the same key throughout, that were entirely diatonic or had a harmonic rhythm that never changed
- Compositions that were highly sectional, or which used a 'sketchbook' approach.

#### **Aspects of submissions which at times, set an impossible challenge included:**

- Writing effectively for a large ensemble (though naturally some can, and did)
- Writing effective virtuosic writing, particularly for piano (moderators heard a number of pieces that would have sounded impressive when played back in software but were impossible to play in real life)
- Writing in an advanced harmonic idiom or in complex time signatures

To conclude, the most effective pieces demonstrated excellent textural control and variety, with thoughtful development of ideas, strong progressions of harmony and distinctive, well-shaped and characterful melodic content. Less successful pieces were short, repetitive and lacking in any real attempt to develop the initial melodic, rhythmic or harmonic material.

### **Score presentation/Notation**

There were some very good scores, clear and articulate with attention to detail. In a small number of cases there were scores with ambiguities, clumsy arrangements and lacking in performance instructions. Centres are reminded that scores should always be submitted in hard copy, irrespective of the programme used to

create them. This applies for all scores, including those produced using Sibelius or other software programmes. A data disc containing the score is not acceptable, it must be submitted in hard copy. Please also note that separate parts are not a substitute for the full score.

In editing a score, candidates are encouraged to view the task as composing a piece of music rather than just completing a technical exercise. Therefore, the use of correct rests, articulation and dynamics for example are easily overlooked. Further, staves must be clearly labelled with the correct instrumentation. A piece entitled 'string quartet' and scored for piano and violin is an example of this technical approach going wrong.

Once again, centres are reminded that songs should always have the voice part notated at the very least. If the accompaniment cannot be notated in full, then chord symbols could be added, 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**

The quality of recordings was generally very good, and most centres had taken care to ensure that tracks were labelled clearly, either by using announcements or a clearly numbered track list, or both. Some recordings were live, which is also encouraging, as this confirmed the viability of vocal and instrumental part-writing on the part of the candidates.

Once again, recordings extracted from music software were mostly well balanced and of excellent quality. Others were less thoughtfully produced, with little regard for balance, some had tracks muted, with no explanation, and a tiny minority were simply far too quiet.

### **Administration**

It is pleasing to report that the vast majority of centres had taken great care to ensure that every aspect of the administration was completed to an extremely high standard. Unfortunately, there were also a number of submissions that caused problems and delayed the moderation process. It is advised that teachers can greatly aid the moderation process by ensuring the following procedures are followed:

- **Include Working Mark Sheets.** A number of Centres did not send the Working Mark Sheet for each candidate. Without this the Moderators have no way of knowing what marks have been awarded for the individual assessment criteria, which is a significant part of the moderation process.
- **Correct transcription from the Working Mark Sheets.** Marks were sometimes wrongly transcribed onto the Summary Mark Sheet, or onto the MS1 form (or electronic equivalent).
- **Submitted coursework must be readily accessible.** Some documentation and recordings submitted on files could not be accessed by the moderator as they required specific software to open.
- **Broken CDs.** There were several cases where the CDs had not been adequately protected. Although excessively bulky packaging should be avoided, if at all possible, it is important that CDs should be wrapped carefully so that they survive the journey in the post.
- **Lack of information on CD or USB.** Examples here included no track list, or an incorrect track list that included wrong candidate names or candidate numbers.