

MUSIC

Paper 0410/01

Listening

Key Messages

- Answers must always focus on the music, not general features of the style or period which are not heard in the extract
- Answers requiring a description of an aspect of the extract should aim to be as precise as possible
- Many candidates need to gain a deeper understanding of texture to answer these questions accurately
- Knowledge of the Western set work could be much stronger for many candidates

General comments

As in previous years, there was a very wide variety of attainment in this paper. There was a good response in general to many questions in **Sections A – C**, although the questions relating to texture were not well answered, with either incorrect identification of the texture, or, in a number of cases, no apparent understanding of what musical texture actually is. A number of candidates identified the extract of music by Stravinsky as being Baroque simply because it had religious words, which was a clear misunderstanding of the fact that religious music has been written extensively in all periods of music history. Questions which required a description of an aspect of the extract were often rather vague – candidates should aim to be precise, and where appropriate chronological, in their description of the musical events in an extract. Answers must always focus on the music in the extract, not general features of a style or period which are not actually heard in the music being asked about. World music questions in **Section D** were answered well in general. There was a much wider variety of achievement in **Section E**, however, with some candidates gaining very high marks and others almost none. It is essential that candidates listen to their set work often, gaining a clear understanding of the key features of the work.

Comments on specific questions

Music A1

- 1 A wide range of responses; many correct (oboe), but clarinet and trumpet were often suggested.
- 2 (a) Well answered (3).
(b) Moderato / Andante. Well answered.
- 3 Very well answered – most candidates recognised the ascending sequence.
- 4 Sonata. Not well answered, with concerto the most common incorrect suggestion.
- 5 (a) Baroque. Well answered.
(b) There were a number of ways to gain credit (harpichord continuo, ornamentation / trills, use of sequence, hemiola) and many candidates received at least one mark, with harpsichord and ornamentation the most common correct responses. A number of candidates incorrectly described the instrumentation as a small orchestra, or referred to terraced dynamics, which are not a feature of this extract.

Music A2

- 6 There were a number of ways to gain credit, eg arpeggios / broken chords are used later in the accompaniment at half speed; the technique of ostinato is used later; the melody played by the cello at the end of the introduction is sung in line 1 and line 3; the opening chord used again at the end. Many answers were very imprecise.
- 7 (a) Some correct answers, eg it is monophonic / unison; only the sopranos / altos / female voices sing; but many responses were given which were not connected with texture.
- (b) This part was usually better answered, but again many responses were not connected with texture, and polyphonic was often incorrectly suggested. Credit-worthy points were: it is in parts / homophonic / in harmony / in chords / same melody at different pitches; the tenors / basses / men join in.
- 8 Very well answered (woodwind).
- 9 (a) The correct answer was Twentieth Century / Modern. There were some correct answers, but Romantic and Baroque were also regularly suggested.
- (b) This question was not well answered in general. Some candidates wrote about features of twentieth century music in general, some of which were not present in this extract. Those who had stated Baroque in part (a) often cited the use of religious words as being a reason. Examiners could credit: use of piano in orchestra; ostinato; chromatic / dissonant harmony; angular / chromatic melody; extremes of register / very high clarinet / cello; regular phrase lengths.
- 10 Correct answer was Stravinsky. Fairly well answered – more candidates answered this question correctly than 9 (a).

Music B1

- 11 The correct choice was AA BB CC AA and most candidates got this right.
- 12 Reasonably well answered, although many responses were rather imprecise. Examiners credited answers like: violins play the melody instead of trumpets; (the trumpets/accompaniment play) a counter-melody / different / new melody based on a rising scale.
- 13 This question was not well answered, with many candidates describing features other than texture. Candidates could gain credit for, eg, there is a melody doubled (in thirds) / parallel harmony / two instruments in harmony with off-beat / syncopated chords and a moving / walking bass line making a homophonic / melody and accompaniment texture.
- 14 Fairly well answered (first two quavers slurred and second two staccato / first quaver tenuto and next three staccato etc), although a number of candidates did not attempt this question, or completed dynamic markings rather than articulation.
- 15 Very well answered: Latin America / South America / Mexico, etc.

Music B2

- 16 Gamelan. Well answered.
- 17 This question was well answered with many candidates gaining two or three marks. Credit was available for, eg, the music starts with monophonic texture but then other instruments join in and it becomes heterophonic with some instruments playing each main melody note twice / decorating the melody; the tempo varies considerably and there are sudden dynamic changes.
- 18 Very well answered in general (Indonesia / Bali / Java), although Africa was suggested by a number of candidates.

Music C1

- 19** Minor sixth. A wide range of responses.
- 20 (a)** A wide range of responses. Many candidates stated bar numbers after the passage in question (Bars 17 to 18 / 19 / 20).
- (b)** There were many observations that could be made to gain credit (eg the cello melody is an octave lower; the sequence has been extended; the viola plays in sixths / harmony; the violins now play the original cello part), but this question was not well answered. Most answers were very imprecise.
- 21 (a)** D minor. Fairly well answered.
- (b)** Relative minor. Fairly well answered.
- 22** The correct answer was D – C – B flat – C – A – B flat. There was a wide variety of responses, although many candidates were able to get the melodic shape right. Some candidates wrote melodies which completely ignored the given rhythm.
- 23** Many candidates gained at least some credit here, with 3 / 4 time and ternary form being the most common correct answers. However, many answers focused on features of classical style in general, not features of a Minuet and Trio in particular. Credit was also available for points such as moderate tempo; contrasting trio / trio in different key.
- 24** Haydn. Fairly well answered, although Ravel and Schumann were common incorrect responses.

Music D1

- 25 (a)** Well answered (sarangi).
- (b)** Very well answered (a bowed string instrument).
- 26** Tala / tal. This was fairly well answered, although raga was a common incorrect answer.
- 27 (a)** Very well answered (jhala).
- (b)** Very well answered, with many candidates gaining both marks (eg it is fast / virtuosic; the rhythm is regular / there is a strong pulse: tabla / drums / percussion are playing).

Music D2

- 28** This question was fairly well answered with most candidates recognising the melody and drone, and a smaller number identifying the second instrument (sarangi) playing heterophonically.
- 29** Fairly well answered, although not all candidates directed their answer to this particular extract. Creditable points included: it is a raga which ascends and descends with a different pattern of notes in free time; it is ornamented / there is pitch-bending.
- 30** Very well answered (tabla).

Music D3

- 31** Sheng was the correct answer – there was a wide variety of responses, many of which were incorrect.
- 32** Again, a wide variety of responses. The expected answer was pipes and reeds are blown. Many candidates thought that this was a string instrument.
- 33** Parallel motion. This question was not well answered, with all options being suggested.
- 34** Very well answered with many candidates gaining both marks (it starts slowly / moderately, gradually speeds up then slows down).

Music D4

- 35 Pipa / ch'in / qin / guzheng. Very well answered.
- 36 Many candidates gained one mark for describing some general features, but fewer answers were precise enough to gain both marks. (It begins with a repeated note / trill / tremolo followed by a scale/arpeggio/glissando, a rapidly repeated note and a few single notes.)
- 37 Dizi / hsaio / xiao / ti-tzu. Fairly well answered.
- 38 There were many ways to gain the marks and this question was well answered, eg heterophonic / different versions of the same melody, use of tremolo / trill / pitch bending / sliding / glissando / vibrato / ornamentation, pentatonic scale.

Music E1

- 39 (a) Very well answered: the feud / fighting / conflict (etc) between the Montagues and Capulets.
(b) Fairly well answered (B minor) although a large number of candidates stated D major.
- 40 An inversion of the violins in bar 4 (accept descending scale or inversion of A2). This question was not well answered.
- 41 The end of the first bar of the M and C theme (accept A4). This question was not well answered, with most responses being very imprecise.
- 42 (a) The (main) theme or melody / first subject / A1. This question was not well answered - some candidates named instruments.
(b) Imitation. Very well answered.
- 43 A wide range of responses – those who knew their set work well gained both marks (the main theme / first subject is played again but even louder / with more instruments / tutti), but other answers were totally inaccurate.
- 44 Fairly well answered (first subject / theme / exposition), but development and recapitulation were also often suggested.

Music E2

- 45 A wide variety of responses, with all of the options being suggested – appoggiatura was the correct answer.
- 46 (a) Very well answered (the love between Romeo and Juliet / love theme).
(b) D major. Fairly well answered.
(c) D flat major. Fairly well answered.
(d) There were very many ways to gain marks here, and most candidates gained at least one mark eg, it starts with an appoggiatura; it is much louder; more instruments / full orchestra play; it is accompanied with triplet chords / accompanied by woodwind; theme is played by the strings / not played by the cor anglais; sighing figure / countermelody in the horn.
- 47 B – A. Fairly well answered.

Music E3

- 48 Fairly well answered (A major / Imperfect).
- 49 Bassoon. A wide variety of responses.

- 50** Ascending chromatic scale. Fairly well answered.
- 51** This question was answered very poorly in general, with very few candidates giving enough detail for both marks (eg it has been extended by repetition; bar 20 is repeated twice followed by bar 21 once).
- 52** D – B. Well answered.
- 53** Well answered, eg solo piano enters with the second exposition / it plays the main theme / first subject.

Music E4

- 54 (a)** This question was not well answered. Creditable answers included: there are added woodwind parts / flute or clarinet are added.
- (b)** Very few candidates gave a correct response, eg there are now scales in both hands / there are no longer chords in the left hand / scales are now played in 10ths.
- 55** Plagal. This question was not well answered; imperfect was the most common incorrect response.
- 56** Cellos. This question was not well answered; a wide variety of instruments was suggested.
- 57** This question was not well answered: both bassoons should play the same notes.
- 58** This question was not well answered; most responses were unconnected with melody and harmony. Examiners were expecting answers like: so that the music can remain in the tonic instead of modulating to the dominant.
- 59** Very few answers were precise enough to gain both marks, although the Examiners gave credit where there was a general understanding of the relationship. Creditable points included: bars 26-27: there is a dominant pedal in the piano part and the lower strings / left hand of the piano is doubled by lower strings; the piano plays arpeggiated / broken chords while the orchestra plays block chords; bars 28-29: woodwind double the left hand of the piano; the piano plays arpeggiated / broken chords while the orchestra plays block chords.

MUSIC

Paper 0410/02
Performing

Key Messages

- Encourage candidates to pay more attention to phrasing and expression
- Ensure that all ensembles meet the syllabus requirements

General comments

The Moderators enjoyed hearing a very wide range of performances, some at a very high standard indeed. In most Centres the pieces selected for solo and ensemble performances were well chosen to match the candidates' abilities, allowing them to demonstrate the full range of their current skills. Much of the marking was realistic and accurate, and the administration of the paperwork and presentation of the coursework was of a high standard in the majority of cases. As always, however, this report will focus on those things which can be improved by some Centres.

Solos

In general, the solos were well chosen and suited the candidates' musical interests and technical abilities. There was a tendency for areas such as sensitivity to phrasing and expression to be neglected to a greater or lesser extent in a number of performances, even at the higher ability range; candidates should be encouraged to pay attention to this essential aspect of their performance. Some candidates submitted more than one solo in a submission which would have comfortably exceeded the minimum performing without it. If the second solo is of an equally good standard then there is no problem, but if the second performance is weaker (as was often the case) this does not benefit the candidate.

Ensembles

There were many excellent ensemble performances; these ranged from traditional chamber music groupings such as string quartets, wind groups and piano duets to small jazz or rock bands.

It is essential that the repertoire chosen for ensemble performing is at a suitable level of demand compared with the solo performing. There are still some submissions where candidates who played or sang at a high level for their solo performance were given an ensemble part which was much too simple for them and did not allow for the demonstration of the range of skills necessary for the high marks which these candidates could otherwise have achieved.

There continue to be some performances which are not ensembles at all, but are second solos. The requirement for genuine ensemble performances is extremely clear in the syllabus and is highlighted every year in this report. Where these problems arise, they are indicated on the individual coursework feedback form which is sent to every Centre; teachers should ensure that examinations officers pass these on as they will contain specific guidance where things have gone wrong. Candidates who perform solos in the ensemble category can be awarded no marks for the demonstration of ensemble skills, so it is essential that ensembles are correctly chosen. As always, do not hesitate to seek advice from Cambridge in plenty of time if there is any uncertainty about the suitability of an ensemble.

A number of ensemble performances this year included pieces where the candidate's part was doubled either substantially or entirely by another performer. This is specifically not allowed as explained in the syllabus. Some musical theatre works for 'vocal duet' were in fact mainly solos which alternated between the two performers, with very few opportunities for the demonstration of ensemble skills. Such pieces should be avoided. There were a small number of ensembles which included backing tracks or multi-tracking – this is not allowed, as all parts in an ensemble must be performed live.

It is again necessary to remind some Centres that where an ensemble consists of more than one instrument or voice of the same type, it is impossible for the Moderator to know which performer is the candidate if no further information, specifically sheet music with the candidate's part clearly indicated, is provided by the Centre.

Assessment

As noted above, a large number of Centres marked the coursework realistically and accurately, with careful reference to the descriptors in the mark scheme and the standards set in the distance training pack. It is helpful when the comments box is completed to explain the decisions made when awarding marks.

Where marking was less accurate it was almost always lenient. The most common area for this was in the category 'sensitivity to phrasing and expression'. Many candidates were given full marks in this category, even in the total absence of any dynamic contrast, for example. For singers, the choice of where to breathe is an essential part of this category – again, some singers were given full marks here even if they regularly breathed in places which contradicted the meaning of the text.

Other issues which were sometimes overlooked included poor intonation and very short performances. Short performances should be taken account of in the assessment and noted in the comments box.

A small number of Centres continue to mark very leniently. This has been indicated on the individual coursework feedback forms; these Centres are encouraged to check the standards against the distance training pack before marking work in the next examination session.

This year there were more arithmetical errors when adding candidates' marks than usual, and again some further errors in transferring marks from the working mark sheet to the summary sheet and/or MS1 form. If applicable, this has been indicated on the individual coursework feedback form.

Presentation of coursework

Once again, the majority of Centres presented the coursework in an extremely careful manner, with clear labelling of materials. Almost all of the coursework was submitted on CD, and most Centres submitted sheet music where required, although there continue to be a number of omissions in this respect. Problems which were encountered included:

- CDs sent without track listings (or announcements)
- track listings written on the CD itself (and therefore not visible once it is in the player)
- CDs which could only be played on a computer, not a standard audio CD player
- performances recorded on DVD – they must be recorded on CD (or cassette tape) only
- recordings suffering from external noise or distortion
- no sheet music – it is a requirement of the syllabus that copies of the sheet music should be sent, with the sole exception of music which has been improvised.

MUSIC

Paper 0410/03
Composing

Key Messages

- All compositions should be assessed in relation to the criteria and descriptors published in the Syllabus.
- Care should be taken to ensure that marks are correctly added and correctly transcribed onto the form submitted to Cambridge.
- Candidates should be encouraged to compose pieces which allow them to fulfil the whole range of the assessment criteria.
- No credit should be given for compositional ideas that are not created by the candidate.

General comments

The overall quality of work submitted this year was quite good. Several candidates presented compositions that demonstrated an organised approach, with creative pieces in which the ideas were confidently and coherently shaped. There was, nevertheless, a wide range of attainment: some candidates presented very short pieces, sometimes consisting of only an unaccompanied melody, which did not give sufficient scope for high marks to be reached across all the assessment criteria.

Assessment

In many cases the internal assessment by Centres was realistic and broadly accurate. However, where the marking was not in line, it tended to be lenient towards the top of the range or harsh at the lower end. There were several very generous marks for Score Presentation and for Compositional Technique.

Compositions

There was a wide variety of pieces, the best of which displayed a level of understanding that went well beyond the normal expectations of IGCSE. It was unfortunate however that many candidates created a structure by simply copying and pasting whole sections of music, so that there was very little contrast within the piece. In ternary form pieces it was common for the B section to be too short to balance the A section. There were several pieces, particularly in 'pop' styles, which were far too long to sustain interest. Some candidates managed to make a successful modulation away from the tonic, but did not see the need to modulate back again: as a result the structure of their pieces was seriously compromised.

There were several pieces which, whether consciously or not, were based on pre-existing music (Beethoven's *Spring Sonata* or *Think of me Softly*, for example). No credit may be given under the heading of Ideas for any such borrowed material. There were many Ground Bass pieces, often using the bass of the Pachelbel *Canon in D*. Some candidates based their pieces on loops that they had found on the Internet. In all such cases, it is only the musical ideas created by the candidate that can be given credit: it is essential that this is taken into account in the internal marking.

Several candidates composed pieces in a minimalist style. In many cases these did little more than layer several simple ostinatos, without exploring other minimalist techniques such as phase shifting or note addition. There was often little or no contrast within pieces of this kind.

Candidates who compose for a single solo instrument frequently find it difficult to gain high marks under all five criteria. Pieces of this kind need to be especially inventive in melody and rhythm (assessed under Ideas) and the writing needs to show a clear understanding of what is idiomatic for the chosen instrument (assessed under Use of Medium).

Notation and Presentation

Most scores were presented in computer-generated traditional staff notation. Most of these had been given quite high marks, even though they may have been missing important details such as instrument names, tempo indications at the beginning (a metronome mark on its own is not sufficient), phrasing or articulation markings and other performance details. Scores produced on the computer need to be edited with care if they are awarded a high mark.

There were only a few pieces presented with alternative notations (for example, graphic scores). Most of these had adequate explanatory notes to allow them to be clearly followed. A number of candidates submitted screen shots from computer programs such as *Garageband Arrange* or *Cubase*. These, on their own, with no explanatory notes, are not sufficient. In the case of songs with guitar accompaniment, candidates should not present the lyrics with nothing more than chord symbols: some attempt should be made to notate at least part of the vocal melody.

Recorded Performances

The Moderators were grateful to those Centres which had been able to present recordings of live performances played on real instruments. These are always more effective than playbacks of a computer score. Many candidates would benefit from the experience of rehearsing for a live performance, which would quickly reveal some very common problems, including notes that are outside the range of an instrument, impossibly fast passage-work, chords written for a woodwind or brass instrument or eccentric combinations of instruments which could never balance.

CDs

Most CDs were formatted so that they played on a standard CD player. There were some that could be accessed only on a computer: Centres are reminded that these are not permitted and that they must check that the CDs will play on the correct equipment before they are submitted.

In Centres with several candidates it is better to include all their work on a single CD, rather than submitting a separate CD for each candidate. The order in which pieces are presented should ideally follow the order of candidate numbers as they appear on the mark sheet sent in to Cambridge, with Piece 1 followed by Piece 2 for each candidate. A track list is also essential: this should be on a separate piece of paper, not written on the CD itself. There should be a brief recorded announcement for each candidate and each piece.

Some Centres sent the work for Performing and Composing in the same envelope, sometimes with work for both components recorded on the same CD. This can cause substantial delays in the moderating process as the work is tracked by individual bar codes and is needed by separate Moderators: Centres are once again reminded to keep Performing work separate from Composing at all stages.

Administration

There was a marked increase in the number of incorrect additions of marks and in the transcription of marks onto the form submitted to Cambridge.

All scores should show the Centre name and number and the candidate name and number. Scores should be bound together in some way: paper clipped or loose sheets can easily become lost or muddled up, especially in Centres with several candidates.

Internal moderation should be done only if there are two different teaching groups, or if two teachers are involved in teaching the Composing component. There were several cases where marks had been changed after internal moderation, but where there was no apparent justification for any change. In circumstances where internal moderation is necessary, some annotation of the Working Mark Sheets should be made so that the external Moderator can see why a final mark was changed.