

# MUSIC

---

Paper 0410/01

Listening

## Key Messages

Candidates should make sure all their answers relate to the extracts of music on which the questions are based and not simply write (for example) 'everything they know about Baroque music' when a question asks why a piece is from a particular period.

Answers need to be more precise, answering the specific question, not just writing general comments about the music and giving details e.g. not 'woodwind instrument' for a 'what is the instrument?' question, but the name of the specific instrument or not just 'the tempo has changed' for 'how has the music changed?', but 'the tempo is faster / slower' (as appropriate).

Answers to questions with several marks need to be more detailed in order to achieve more of the available marks.

## General Comments

Many of the questions for this session were well answered and many candidates had clearly spent some time becoming familiar with their chosen set work.

Many candidates struggled with questions which encouraged them to use their knowledge and to apply it to possibly unfamiliar circumstances, such as the neo-classical minuet.

Transposition resulted in a wide range of answers, with some candidates incorrectly transposing up rather than down or even transposing music from the wrong bars.

Texture questions continue to cause problems for some candidates who write about anything and everything other than texture in their answers.

## Comments on Specific Questions

### *Music A1*

#### **Question 1**

This was well answered, with the majority of candidates receiving a mark for soprano (or high female). Incorrect answers included 'opera' or just 'female'.

#### **Question 2**

Some candidates correctly identified the melisma, though many wrote about the general shape of the melodic line, but not in sufficient detail for a mark.

#### **Question 3**

- (a) Many candidates chose the correct answer of ascending scale, but ascending arpeggio was a very common incorrect answer.
- (b) Candidates were often able to gain a mark for noticing that the piano was playing the same as the voice, but a relatively small number mentioned the ascending chords in thirds or the LH imitation for the second mark.

#### Question 4

The majority of candidates said that the music was homophonic, with only a small number writing monophonic / unison / in octaves. Whilst most of the extract is homophonic, the question asked specifically about line 8.

#### Question 5

- (a) Many candidates achieved a mark with the correct answer Classical. Some candidates thought that it was Baroque or Romantic.
- (b) Haydn was often chosen as the correct answer, but all four options were chosen by candidates.

#### Music A2

#### Question 6

Some candidates gave the correct answer of organ, but many suggested other instruments heard in the extract (such as violin or harpsichord) or even instruments such as clarinet.

#### Question 7

Tonic pedal was usually chosen as the correct answer

#### Question 8

Many candidates noticed that the organ repeated the preceding music, but only a small number gained the second mark for noticing that it was at a higher pitch or an ascending sequence. Some candidates chose to try to describe the melodic shape of the music played by the organ, but this was nearly always incorrect or not in enough detail for marks to be awarded.

#### Question 9

Given the major key of the extract, it was not surprising that many candidates chose the incorrect answer of major third, rather than the correct of answer of minor third.

#### Question 10

- (a) Baroque was very often given as a correct answer, though the other three musical periods were also suggested.
- (b) Candidates referred to all the possible ways of gaining marks here: the harpsichord, the use of a small orchestra of only wind and strings (or 'string dominated'), the use of ornaments and terraced dynamics.

#### Music B2

#### Question 11

Flute or a flute from a particular culture was a common incorrect answer, rather than panpipes, zampona or panflute.

#### Question 12

This was very well answered with nearly all candidates noticing that bar 4 was repeated in bar 5.

#### Question 13

Candidates were often able to gain two marks here, noting the entry of the voice and the fact that the panpipes stop. Some candidates gained a third mark by mentioning that the melody was repeated with some changes. Some candidates referred to the accompaniment, but not usually noting the change in the accompaniment so did not gain a mark for this.

#### **Question 14**

This was well-answered but there were some references to cultures not on the syllabus, such as Spain.

#### **Music B2**

#### **Question 15**

- (a) This was usually well-answered, with erh-hu, but some candidates suggested violin, which was not acceptable. Some candidates also suggested wind instruments from around the world.
- (b) Many candidates gained a mark for writing that the strings are bowed, but many suggested that the instrument was blown or plucked.

#### **Question 16**

Marks were most often gained for noticing the presence of a melody and an accompaniment, with a few candidates gaining the full three marks for mentioning the countermelody or the imitation of the main melody.

#### **Question 17**

Candidates often gave the correct answer of China, though Japan was a common incorrect answer.

#### **Music B3**

#### **Question 18**

Many candidates suggested marimba, xylophone or balafon, rather than the correct answer of mbira.

#### **Question 19**

Marks were most often gained by mentioning the use of percussion instruments entering one-by-one playing ostinato/repeated patterns creating a polyrhythmic texture. A few candidates gained a mark for mentioning the layers.

#### **Question 20**

Given that there were six marks available for this question, some candidates wrote relatively little here. Most candidates referred to the use of call and response between a soloist and a group. Some candidates went on to note that the solo call often changed but that the response was always the same. A few candidates described the narrow pitch range or the shape of the call and the response. Some candidates wrote about what the instruments were playing, when the question specifically asked to describe the music sung by the voices.

#### **Music C1**

#### **Question 21**

Many candidates gained a mark for fourth, with some gaining the second mark for perfect.

#### **Question 22**

Candidates received a range of marks for this question, from those with three marks who notated the music entirely correctly (or with just one mistake) to those who either left the question blank or wrote something which bore no relation to what was heard or even the given rhythm.

#### **Question 23**

- (a) Candidates suggested a variety of wind and brass instruments here, with some giving the correct answer trumpet.

- (b) Many candidates were able to gain two marks from describing the pizzicato / short / staccato chords played by the strings.

#### Question 24

- (a) Many candidates gave the correct answer of C major, but F major was a common incorrect answer.
- (b) The correct answer of dominant was often given (5<sup>th</sup> was not given credit), but other answers included relative minor and subdominant.

#### Question 25

- (a) The incorrect options of sonata, march or waltz were often selected, rather than minuet.
- (b) Candidates sometimes achieved one or occasionally two marks here for noting the triple time and/or the moderate tempo.

#### Question 26

Some candidates appeared not to know about neo-classicism and some chose to give a definition of it, rather than answering the question. Other candidates gained marks from mentioning one or more of the features: clear melodic lines, mainly diatonic harmony, dissonance, unusual time signature for one bar, a small orchestra with a wide range of instruments and the melody played by brass.

#### Music D1

#### Question 27

This was well answered, with candidates often giving the correct answer of the lovers.

#### Question 28

- (a) A very small number of candidates gained both marks here, giving both the interrupted cadence and the key of C sharp minor. Some candidates gained one mark, for one or the other, but most often candidates suggested a cadence such as imperfect or plagal and a key of E minor or major.
- (b) Despite finding part (a) of this question difficult, a larger number of candidates were able to gain a mark here for relative minor.

#### Question 29

Some candidates referred to the addition of the strings and violins, the extension of the woodwind chord or the fact that the chord in bar 19 was C sharp minor, but others made suggestions which were incorrect.

#### Question 30

E major was given as an incorrect answer here more often than the correct answer of E minor.

#### Question 31

This was well answered, with many candidates recognising that the fairy theme would be heard next.

#### Music D2

#### Question 32

Candidates mostly gained two or no marks for this question; they either knew about or heard the presence of the pedal note(s) or wrote about something else.

#### Question 33

- (a) This was generally well answered, with a correct answer of (major) 9<sup>th</sup>, though some candidates wrote 7<sup>th</sup> instead.

- (b) Many candidates were able to gain a mark for donkey or hee-haw.

#### Question 34

Some candidates were able to gain two marks here, but many were a semitone or more out and some candidates transposed up rather than down.

#### Question 35

- (a) Many candidates gave an acceptable answer of Theseus / Duke (of Athens) / Royal / Court, though some candidates suggested the fairies or workmen.
- (b) Fewer candidates gained a mark here than in part (a), giving a correct answer of transition or 1<sup>st</sup> subject 2<sup>nd</sup> theme.

#### Music D3

#### Question 36

Many candidates were able to gain a mark here for strumming.

#### Question 37

A few candidates were able to describe the hemiola, the alternation between 6/8 and 3/4 or it being typical of flamenco, but many candidates did not write about the rhythm in these bars, writing about something else instead.

#### Question 38

- (a) Candidates often gave the correct answer of D major here.
- (b) Some candidates recognised that the theme was from the beginning of the movement and / or it was played by strings rather than guitar for one or two marks.
- (c) Very few gave the correct answer of first subject.

#### Question 39

Some candidates recognised that this was the first subject with decoration, but many did not gain a mark for this question.

#### Music D4

#### Question 40

There were a variety of answers for this question, with some candidates transposing different bars instead. Some candidates were able to gain two marks here.

#### Question 41

- (a) As with **Question 39**, only a few candidates recognised that this was the first subject with decoration and an octave lower.
- (b) Many candidates gave the correct answer of inverted pedal.
- (c) Most candidates wrote about the cadenza in general, rather than answering the question with the observation that it is thoughtful and reflective, rather than brilliant and showy.

#### Question 42

A small number of candidates gained one or two marks here for describing the structure of the movement and from where in the movement the extract was taken.

**Question 43**

All possible options were chosen by candidates, though the correct answer of Regino Sainz de la Maza was chosen most often.

# MUSIC

---

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

## **Key Messages**

The Moderators would like to thank Centres for their carefully prepared performing coursework submissions.

Accuracy of marking has improved.

Problems with some inappropriate ensemble submissions persist.

Total performing time (excluding announcements) should be between four and ten minutes.

## **Solos**

Candidates presented a wide range of solo performances on a variety of instruments.

Some solo performances were rather too short, resulting in marks being deducted in the category 'range of technical and musical skills demonstrated'. If one piece is not long enough then candidates are permitted to perform a second piece, which should be on the same instrument.

If a candidate performs on two instruments simultaneously (e.g. voice and guitar) then they may be assessed on only one instrument; in the case of a solo this would be voice (as the guitar is an accompaniment).

Candidates who perform very simple pieces should not be awarded very high marks.

Some candidates would benefit from performing pieces more suited to their current stage of technical and musical ability at the time of the performance, rather than attempting music which is too difficult and thereby not gaining marks in categories such as 'sensitivity to phrasing and expression' and 'technical control of the instrument'.

## **Ensembles**

Many candidates performed as part of well-rehearsed ensembles, performing music suited to their ability.

Unfortunately some candidates did not present suitable ensemble performances. Performances which were not genuine ensembles included:

- Pieces which were clearly accompanied solos: the candidate performed a solo part to which an accompaniment had been added (e.g. drums)
- Pieces in which the candidate's part was consistently doubled by another performer (e.g. the candidate performed as part of a string orchestra, with several players on each part)
- Pieces (particularly songs) where the candidate alternates with other performers, with piano accompaniment, rather than performing together (such as in the song 'A whole new world')

Some candidates who presented solos on the piano and gained high marks, then performed as part of an ensemble on another instrument on which they were clearly less competent. Pianists are permitted to offer accompaniment or a piano duet as their ensemble performance (with the primo or secondo part clearly identified).

If Centres are unsure about the suitability of repertoire then they are encouraged to contact Cambridge.

### **Administration**

Much of the Coursework presentation was impeccable, with good quality recordings on CD, together with a track listing and all the appropriate paperwork, including copies of the sheet music for the pieces performed.

The MS1 form should be completed clearly, with the marks transferred accurately from the Performing Working Mark Sheets, after the addition of marks has been checked. Please note that internal moderation of marks is not usually necessary; this is only required for very large Centres where classes have been taught and marked by different people. Centres should request permission from Cambridge if they wish more than one teacher to assess the Performing Coursework.

Centres are welcome to record the performances onto one CD (or several in the case of larger Centres), rather than an individual CD for each candidate. Please do not submit recordings on DVD. A printed track listing should be provided and each performance should be preceded by an announcement, giving the candidate's name, number and the title of the piece. CDs should be finalised, so that they can be played on a standard CD player; this should be checked before the work is sent to Cambridge.

It is important that the Performing and Composing Coursework and all accompanying paperwork are sent in separate packages as they are moderated by different people.

Sheet music should be provided for each performance, even if the candidate has made some changes to what is printed. These intentional changes should be notated on the music.



# MUSIC

---

Paper 0410/03  
Composing

## General Comments

There were some well presented, interesting and varied compositions this year in a very wide variety of styles and genres. Further, there were examples of creative ideas, coherent writing and an organised approach towards composition. It was quite evident when Centres had 'taught' harmony to their candidates. These compositions showed a clear understanding of chord sequences and well managed modulations and cadences.

The most successful outcomes were achieved when candidates were given a wide brief in composing, allowing them to explore genres/styles they enjoyed or were familiar with.

Here, candidates had been more adventurous and innovative, embracing more contemporary styles and techniques.

However, there were also less accomplished compositions which were rather formulaic in character, resulting in instrumental writing that lacked invention and development. Some candidates seem to choose chords which simply did not work or harmonise with the melody. Candidates here use simple (**I, IV, V**) chord patterns showing a lack of adventure with a predominance of root position chords. A number of compositions presented were waltzes or 12 bar blues which relied heavily on a prescribed formula. Further, some candidates attempted composition using only one instrument, and these were less likely to be successful because of the limitations of timbre and texture.

In the use of technology to assist the composition process, thank you to Centres that provided full and helpful details. Comprehensive notes, detailing the compositional processes used are essential. Further, it is vital that musical ideas are the candidate's own and if a piece includes material borrowed from a pre-existing source this should be kept to an absolute minimum, as these are not by definition original ideas. Additionally, screen shots from Cubase / Garage Band or similar programmes, do not constitute an adequate form of notation. Any alternative notations must have detailed commentary.

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 a few examples where the CD supplied was wrongly formatted and the *'Internal Assessment Mark Sheet'* (MS1) had not been supplied either electronically or in paper version.

## Assessment

There were a number of examples again this year where the internal marking of compositions was quite lenient but such examples did place the candidate in the correct band. It was often the case that marks at the upper end of the range were more generous than those lower down. On the whole, Centre assessment this year seemed a little more sensible than in previous years, and though there were many examples of assessment being on the generous side, the rank order was usually agreed with.

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 were refined and creative.

Occasionally, marks for lower range pieces tended to be a little ruthless 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**

Ambitious compositions were not necessarily more successful, since only candidates with an unusually developed understanding of the compositional process were able to demonstrate that they possessed the technique required. The finest compositions consistently came from candidates who matched the length and scope of their compositions to their technical ability.

Top band candidates fulfilled all assessment criteria and demonstrated imagination, a clear understanding of structure, good employment of texture, timbre and harmony as appropriate to the style. Mid and lower band compositions mainly lost credit due to an imbalanced structure, too much basic repetition, choice of harmony and insufficient textural variety. Further, if a piece is dissonant in style, it needs to be consistently so. The Moderator needs to be convinced that the dissonance is intended and is part of the thematic and harmonic development of the piece.

There continued to be a range of compositions presented. These ranged from a single line melody to songs through to larger scale works. Although not all successful, generally the candidate demonstrated musical understanding in the organisation of the raw materials of music. However, care should be taken not to force various and unrelated melodic/harmonic ideas into a composition, hoping it will gain high marks, for the composition can become disjointed and lack a sense of unity.

The inclusions of pre-recorded loops are not by definition original ideas. When musical elements and shapes have been pre-decided by a third party, an essential part of the compositional and evolutionary process is abdicated and therefore, the process becomes nothing more than the assembly of third party ideas. The assessment in this area was often extremely generous and care should be taken to demonstrate the compositional skills required by the assessment criteria.

## **Notation and Presentation**

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. Please also note that separate parts are not a substitute for the full score.

Some handwritten scores tended to be unclear at times and a few were barely adequate. It is important that the score accurately reflects the intentions of the candidate and closely resembles the music presented in the recording.

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.

A number of songs were presented well, with the word setting well balanced and thought through. However, Centres are again 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.

## **CDs**

Recordings should be assembled in candidate number order, with Piece 1 followed by Piece 2 for each candidate. CDs should also have a track listing, provided on a separate piece of paper.

Whilst clear identification of a candidate's work is important, it is unnecessary to make lengthy announcements on the CD. Some announcements at the start of each track were quite extensively long and thus time consuming for both the assessor and the Moderator. A correct written track list and a brief announcement of the candidate's name, number, and the title of the piece is all that is necessary.

Additionally, there were a small number of CDs submitted that were either blank or faulty. Please ensure that the CD supplied does have the candidates recorded compositions and that the recording does match the score.

### **Packaging of Work**

Entries were easiest to handle when each candidate's work was placed in a folder or plastic wallet. The majority of Centres now present work in this way. However, a few Centres submitted all their compositions in a single ring binder, which was difficult to handle and re-package.

Several CD cases were damaged due to inadequate packaging. Please take care to ensure CDs are well wrapped so they survive the journey in the post.

### **Final Comment**

Candidates composed inventive and accomplished submissions which were on the whole well presented. It was good to hear more compositions using real instruments and candidates will have learnt a great deal from this approach. Many Centres have clearly offered stimulation and challenge to their candidates with different musical talents, experience and artistic flair. Therefore, credit again to Centres for giving the many opportunities to their candidates to explore all aspects of the composing process and to explore the many aspects of musicality.