

MUSIC

<p>Paper 0410/11 Listening</p>
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Key messages

Answers to questions on features such as texture and structure are improving slightly.

Knowledge of the set works is still weak, suggesting that candidates have not studied set works in the required detail.

Candidates need to ensure that they read the questions carefully, so that they do not make unnecessary errors (e.g. by naming the movement an extract is from, when they have actually been asked which section of the movement it is from).

There were signs of good engagement with the Set World Focus (Calypso and Reggae).

General comments

Some answers are still too vague and do not give enough detail.

None of the candidates answered questions on the Mendelssohn set work.

Comments on specific questions

A1

Question 1

The majority of candidates gave the correct answer of 4 (2 was also accepted)

Question 2

A small number of candidates selected the correct answer of 'an ascending interval followed by notes mostly moving in leaps'.

Question 3

A small number of candidates gained both marks available, but only about a quarter of the candidates gained any marks at all for this question. Marks were most frequently awarded for noting that in line 7 the singer uses one note or sings higher or that 'Hi baby' was spoken. Hardly any candidates mentioned the additional guitar solo.

Question 4

- (a) Over half the candidates were awarded a mark for 'Jazz'. No other answers were accepted.
- (b) Fewer than half the candidates received some credit for this question (one or two marks). This was usually for swung or syncopated rhythm, walking bass or improvisation. References to instrumentation (e.g. 'trumpets') were not usually detailed enough to gain credit. If a candidate mentioned jazz here, but had not written it in **part (a)**, then credit was given.

A2

Question 5

There were a lot of marks available for this question and all candidates appeared to understand what was required, with nearly all gaining at least one mark. The most successful answers used the information given as a template, changing information as required (e.g. the tonality stays in a major key for the accompaniment in the second playing). A few candidates seemed to confuse which repetition was which. Overall candidates received the whole range of marks, from zero to six, but very few were awarded five or six marks.

Question 6

- (a) Fewer than half the candidates selected the correct answer of Romantic, with Classical being the most common incorrect answer.
- (b) Very few candidates gained a mark for this part of the question, with Haydn being a common incorrect answer, rather than the correct option of Tchaikovsky.

B1

Question 7

Nearly half the candidates gained one mark for this question, which involved describing the music played by the first instrument. Marks were most frequently awarded for mention of repetition or ostinato and the broken chords. Examiners saw answers mentioning the minor key or the bass line less frequently. A very small number of candidates gained both marks available.

Question 8

- (a) Well over half the candidates gained the mark for panpipe (zampona, siku and panflute were also accepted). No credit was awarded for flute.
- (b) A few candidates recognised and wrote that the interval played by the panpipes when it first enters was an octave.

Question 9

Only a small number of candidates gained the mark for charango, with many writing the incorrect answer of guitar instead.

Question 10

This was better answered, with over half the candidates gaining a mark for South America.

B2

Question 11

Very few candidates gained a mark for noting that the music was free or unmetered in the first part of the extract.

Question 12

Candidates were more successful with this question, with about a third correctly naming the scale as 'pentatonic'.

Question 13

Just under half the candidates gained at least one of the three marks available for comparing the texture in the first and second half the music, with a very small number gaining all three marks. The most frequently seen correct answer was some reference to melody and accompaniment in the second half. Although some candidates mentioned the drum, answers were usually too vague to receive any credit for this.

Question 14

Only a few candidates gave the correct answer of 'Japan' for this question. The incorrect answer of 'China' was very frequently seen.

B3

Question 15

- (a) Candidates were asked to 'precisely' name the first instrument, so no credit was awarded for guitar. Less than a quarter of candidates gained the mark for this question, with incorrect answers either not being precise enough or suggesting other instruments such as percussion.
- (b) About a quarter of the candidates gained at least one of the two marks available here, most frequently for reference to the notes being on the off-beat or beats two and four. A very small number of candidates gained the second mark, for writing that the chords were staccato (short was accepted) or that they were in pairs.

Question 16

Just under half the candidates selected the correct option of ostinato to describe what is played by the bass guitar in lines 1 – 4.

Question 17

About a quarter of candidates received one mark for this question, with a very small number receiving both marks. Marks were most frequently awarded for mentioning the singing in harmony or using different but related words. Few candidates referred to the high pitch or the use of a countermelody.

Question 18

A good number of candidates received credit for their answers to this question, with nearly half receiving one mark and about a fifth receiving both marks available (for relaxed/slow tempo and quadruple metre).

Question 19

- (a) It was pleasing that a large number of candidates knew that reggae comes from Jamaica.
- (b) Unsurprisingly, calypso was a common incorrect answer to this question. Half the candidates gained the mark available for this question.

C1

Question 20

Fewer than half the candidates correctly identified the key as B flat major.

Question 21

About three quarters of candidates did attempt this question. However, the majority did not gain any of the three marks available, with a very small number gaining one or marks.

Question 22

A small number of candidates correctly identified the device as repetition.

Question 23

Fewer than half the candidates gained any marks for this question, for 'perfect fourth'. A few gained one mark for 'fourth' and slightly more (but still relatively few) gained both marks.

Question 24

- (a) A very small number of candidates received the three marks on offer for this question. However, about half gained one or two marks, most often for the melody being the same and the semiquavers based on scales.
- (b) Candidates were slightly more successful in this part of the question than they were in **part (a)**, with over half gaining at least one mark and a small number getting two or three. Credit was most often awarded for the melody being the same (again) but being in the left hand and then mention of the trill. Fewer candidates referred to the melody being harmonised, the broken chords or scales.

Question 25

- (a) Many candidates correctly identified the music as being from the classical period.
- (b) However, a much smaller number gained any marks for this part of the question, with the majority receiving zero. Commonly seen correct answers mentioned the balanced phrases and/or the homophonic texture.

D1

Question 26

In this question candidates more frequently received credit for the correct cadence (perfect) than the correct key (G minor), with fewer than half gaining one mark and none of the candidates gaining two.

Question 27

A small number of candidates gained one mark for this question, usually for mention of the scale or added decoration. None of the candidates gained the second mark for explaining why this was done (because it is what Mozart would have done).

Question 28

None of the candidates knew that there were no triplet quavers in these bars of the extract.

Question 29

- (a) A small number of candidates knew that the extract was the Development section.
- (b) A similar number of candidates correctly stated that the section which would be heard next would be the Recapitulation section.

Question 30

About a quarter of the candidates knew that the tempo marking of the movement was Andante.

D2

Question 31

A small number of candidates gained credit for this question, with nobody gaining all three marks available. In general answers were not detailed enough to receive credit.

Question 32

- (a) Fewer than a quarter of the candidates correctly stated that the key was G major (dominant was also accepted).
- (b) Very few candidates gained any credit for this question. Some answers mentioned either sonata or rondo, but not both and therefore could not be awarded any marks.

Question 33

As would be expected, most candidates gained either two marks or zero for this question, with a relatively small number gaining both marks available. Incorrect answers sometimes had the notes the octave too high.

D3 and D4

No candidates answered questions on the Mendelssohn: *Calm Sea and Prosperous Voyage* set work.

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<p>Paper 0410/12 Listening</p>
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Key messages

Answers to questions on features such as texture and structure are improving, as is candidates' knowledge of the set works. However, Examiners are still encountering answers which suggest that the candidates have not studied the set works in the required detail.

Candidates need to ensure that they read the questions carefully, so that they do not make unnecessary errors by naming the movement an extract is from, when they have actually been asked which section of the movement it is from.

There were signs of good engagement with the Set World Focus (Calypso and Reggae).

General comments

Some answers are still too vague and do not give enough detail.

Many more candidates answered questions on the Mozart set work than did the Mendelssohn.

Comments on specific questions

A1

Question 1

The correct answer from the choice of four for the melody of line 1 was 'the notes of a minor chord', which only about a quarter of candidates selected.

Question 2

A small number of candidates gained both marks available, but only about half the candidates gained any marks at all for this question. Marks were most frequently awarded for noting that in line 7 the singer uses one note or singers higher or that 'Hi baby' was spoken. Hardly any candidates mentioned the additional guitar solo.

Question 3

As in **Question 2**, a few candidates gained both marks, with about half gaining one or two marks for this question. Most often a mark was awarded for a specific reference to the music from the introduction or line 1, with candidates occasionally noting that it was now harmonised. Candidates did not generally mention that it was an octave higher. Answers which were too vague (e.g. 'earlier in the extract') were not awarded credit.

Question 4

- (a) Just over half the candidates were awarded a mark for 'Jazz'. No other answers were accepted.
- (b) About half the candidates received some credit for this question (one or two marks). This was usually for swung or syncopated rhythm, walking bass or improvisation. References to instrumentation (e.g. 'trumpets') were not usually detailed enough to gain credit. If a candidate mentioned jazz here, but had not written it in **part (a)**, then credit was given.

A2

Question 5

- (a) Very few candidates recognised that the instrument playing the bass line was the bassoon.
- (b) Just under half the candidates knew that the bass line was a ground bass (third option), with all other options being used.

Question 6

A large number of candidates gained the mark for this question (the answer was '3').

Question 7

A large number of candidates gained no marks for this question at all, with a very small number gaining the two marks on offer. Most often one mark was awarded for canon (or copying/repetition/imitation), but hardly any candidates wrote how much later the second instrument entered.

Question 8

- (a) Nearly all candidates knew that the music was written in the Baroque period.
- (b) Candidates also answered this question very well, with the majority gaining a mark (usually for harpsichord or ornamentation).
- (c) Just under half the candidates selected the correct option of 'Purcell'.

B1

Question 9

A few candidates correctly identified the instruments as shakuhachis. No other instruments were credited (e.g. 'flute') as shakuhachi is listed in the syllabus.

Question 10

Candidates were more successful with this question, with the majority correctly naming the scale as 'pentatonic'.

Question 11

Many candidates gained at least one of the three marks available for comparing the texture in the first and second half the music, with a small number gaining two marks and a very small number gaining three. The most frequently seen correct answer was some reference to melody and accompaniment in the second half. Although some candidates mentioned the drum, answers were usually too vague to receive any credit for this.

Question 12

Only about a quarter of candidates gave the correct answer of 'Japan' for this question. The incorrect answer of 'China' was very frequently seen.

B2

Question 13

- (a) Just over half the candidates correctly identified the instrument as a sitar (again, this is a named instrument in the syllabus).
- (b) Most candidates gained at least one of the three marks, often for noting the fast tempo. Reference was also frequently made to the use of scalar notes, improvisation and pitch bending. Candidates

did not tend to write in detail about the music (e.g. the repetition of small motifs or the ending with a note an octave higher than the first note).

Question 14

- (a) Candidates were more successful in this question, than in **Question 12**, with nearly all correctly saying 'India'.
- (b) However, only a few candidates mentioned both melody and drone and were awarded the mark for this question.

B3

Question 15

Just under half the candidates correctly identified the instrument as steel pans or steel drums. Despite the question asking for the melodic instrument, percussion instruments were frequently named here.

Question 16

Many candidates were able to gain at least one mark, usually for some reference to verse and chorus. About a quarter of candidates gave enough detail to be awarded both marks. Candidates often referred to 'instruments' and 'voices', rather than using specifically structural terminology. Although some credit was awarded for this, they were not able to access the full range of marks.

Question 17

Again, the majority of candidates gained at least one mark, often for some reference to the call and response (between the lead singer and chorus). A few candidates received two marks, for reference to the verse being sung by the lead singer (both verse and lead singer were required for the mark) or the chorus being sung by backing singers (both chorus and backing singers were required for this mark). Hardly any candidates referred to the rushed singing with speech-like rhythms in the verse.

Question 18

Predictably there was some confusion with calypso, but about two thirds of candidates gained at least one mark. Commonly seen answers were the use of syncopation and duple metre, the fast tempo and the use of trumpets/saxophones. The simple harmonies were occasionally mentioned, but the chorus music being heard again in the instrumental interlude was rarely referenced.

Question 19

Most candidates did not gain any credit for this question, often because they wrote about carnival and calypso in general, rather than writing about the fact that new songs were composed for competitions. One mark was most often awarded for reference to the singing taking place in tents.

C1

Question 20

About half the candidates correctly identified the key as B flat major.

Question 21

Nearly half the candidates gained both marks available for this question, for 'minor third' and a good number were credited with one mark (for 'third' but an incorrect type of interval, such as 'perfect').

Question 22

Just over half the candidates gave the correct answer of 'imperfect' for the cadence, with 'perfect' a commonly seen incorrect answer.

Question 23

It was pleasing to see that most candidates did attempt this question. However, more than half the candidates gained none of the three marks available, with a very small number gaining two or three marks.

Question 24

- (a) A very small number of candidates received the three marks on offer for this question. However, a good number gained one or two marks, most often for the melody being the same and the semiquavers based on scales.
- (b) Candidates were more successful in this part of the question than they were in **part (a)**, with the majority gaining at least one mark and a good number getting all three. Credit was most often awarded for the melody being the same (again) but being in the left hand and then mention of the trill. Fewer candidates referred to the melody being harmonised, the broken chords or scales.

Question 25

- (a) Nearly all candidates correctly identified the music as being from the classical period.
- (b) However, a much smaller number gained any marks for this part of the question, with over half receiving zero. Commonly seen correct answers mentioned the balanced phrases and/or the homophonic texture.

D1

Question 26

- (a) Hardly any of the candidates answering this question knew that the music was in A flat major.
- (b) An extremely small number of candidates gave the correct answer that A flat major is the relative major of the tonic minor.
- (c) None of the candidates gained all four marks available for this question, with most not gaining any marks or receiving just one. A mark was most frequently awarded for writing that the theme is now played by the piano (rather than the first violins), with very few candidates going on to mention anything else worthy of credit.

Question 27

Only about a fifth of candidates knew or heard correctly that the instrument doubling the piano melody was the oboe.

Question 28

The majority of candidates did not give the correct answer of Recapitulation. Many answers were seen which did not give a section of a movement, but an answer such as 'second movement' instead.

D2

Question 29

Just over half the candidates did not gain any credit for this question, with just under half gaining one mark and an extremely small number gaining two or three marks. As for **Question 26(c)**, credit was most often awarded for noting that the theme is played by the piano. It was rare to see any mention of the key (A major) or the changed ending.

Question 30

Candidates did not know that a circle of fifths was used to modulate.

Question 31

As would be expected, candidates gained either zero marks (the majority of candidates) or two marks for this question. Incorrect answers were often the notes B and C, but an octave too high.

Question 32

- (a) A few candidates gained the one mark for this question. Answers often mentioned sonata or rondo, but not both, which was necessary for the mark to be awarded.
- (b) Slightly more candidates gained the mark for this part of the question, than did in **part (a)**, but it was still a relatively small number.

D3

Question 33

- (a) The majority of candidates knew that the melody was first heard as the first subject.
- (b) Over half the candidates gained both marks available for this question, stating that the extract was tutti/the whole orchestra and was played loudly (rather than being played by the wind quietly). Credit was awarded whichever way round candidates preferred to give their answers.

Question 34

About a quarter of candidates knew that the new theme had the same melodic shape as the first subject.

Question 35

Most candidates did not gain any credit for this question. When credit was awarded, different candidates made reference to all the points in the mark scheme.

Question 36

Less than half the candidates stated that the music should be played as quavers.

Question 37

The majority of candidates gained a mark for transition (bridge was also accepted). Some candidates did not notice that the question asked for a 'part of the Exposition' and gave an answer such as 'Development' or 'Recapitulation'.

D4

Question 38

Most candidates were not awarded any credit for this question. The best answers gave all three points in the mark scheme (G major, going to G minor, which is a modal shift).

Question 39

- (a) The majority of candidates knew that the clarinet was playing the second subject (second theme was also accepted).
- (b) Fewer than half the candidates selected the correct answer of dominant pedal.

Question 40

As with question 31, most candidates gained zero or two marks for this question, though a few did gain one mark. Over half the candidates gained both marks, for correctly transposing the clarinet notes.

Question 41

- (a) The majority of candidates knew that the section of the overture starting during the extract was the Recapitulation.
- (b) Just under half the candidates gained the mark for this question, usually by stating that the music was played by the violins rather than the woodwind.

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<p>Paper 0410/13 Listening</p>
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Key messages

Answers to questions on features such as texture and structure are improving, as is candidates' knowledge of the set works. However, Examiners are still encountering answers which suggest that the candidates have not studied the set works in the required detail.

Candidates need to ensure that they read the questions carefully, so that they do not make unnecessary errors (e.g. by naming the movement an extract is from, when they have actually been asked which section of the movement it is from).

There were signs of good engagement with the Set World Focus (Calypso and Reggae).

General comments

Some answers are still too vague and do not give enough detail.

Many more candidates answered questions on the Mozart set work than did the Mendelssohn.

Comments on specific questions

A1

Question 1

Nearly all the candidates gave the correct answer of soprano. No other answers were accepted.

Question 2

The majority of candidates knew that the vocal effect on the first syllable was a melisma.

Question 3

Nearly all candidates gained at least one mark for this question, with well over half the candidates gaining two or three marks. Marks were most frequently awarded for the slow tempo, minor key and descending shape. The use of dissonance and frequent use of semitones were more rarely encountered.

Question 4

Only about a fifth of candidates selected the correct option of recitative, with aria being the most common incorrect answer. A few candidates selected chorus.

Question 5

- (a) This question was well answered, with nearly all candidates gaining the mark available for Baroque.
- (b) This was nearly as well-answered as **part (a)**, with most candidates gaining a mark, usually for the presence of the harpsichord, but occasionally for the use of ornaments.

A2

Question 6

There were a lot of marks available for this question and all candidates appeared to understand what was required, with nearly all gaining at least one mark. The most successful answers used the information given as a template, changing information as required (e.g. the tonality stays in a major key for the accompaniment in the second playing). A few candidates seemed to confuse which repetition was which. Overall candidates received the whole range of marks, from zero to six.

Question 7

- (a) Fewer than half the candidates selected the correct answer of Romantic, with Classical being the most common incorrect answer.
- (b) Even fewer candidates gained a mark for this part of the question, with Haydn being a common incorrect answer, rather than the correct option of Tchaikovsky.

B1

Question 8

Just under half the candidates gave the correct answer of heterophonic for the texture at the start of the extract.

Question 9

Again, just under half the candidates chose the correct option of 'Descends then ascends, mostly by step' to describe the shape of the first vocal phrase.

Question 10

The majority of candidates gained at least one of the two marks available for this question, often referring to the fact that the response was sung by a group or that it was repetitive. The other answers of the fact that the group is singing in unison, the group copies all or part of the call and the call and response often overlap were more rarely seen.

Question 11

- (a) The majority of candidates gave the correct answer of Arab for this question.
- (b) A small number of candidates were able to gain a mark for answers such as use of quarter-tone intervals (maqam was also accepted) or that the melody uses a small range of notes. Candidates did not mention the fact that the music was highly rhythmic or that it had short phrases.

B2

Question 12

Nearly all candidates gained at least one mark for this question, which involved describing the music played by the first instrument. Marks were most frequently awarded for mention of repetition or ostinato and the broken chords. Examiners saw answers mentioning the minor key or the bass line less frequently.

Question 13

Over half the candidates gained the mark for panpipe (zampogna, siku and panflute were also accepted). No credit was awarded for flute.

Question 14

- (a) Only a small number of candidates gained the mark for charango, with many writing the incorrect answer of guitar instead.

- (b) Half the candidates selected the correct option of tremolo, with incorrect answers making use of all the other options.

Question 15

This was well answered, with the majority of candidates gaining a mark for South America.

B3

Question 16

- (a) Candidates were asked to 'precisely' name the first instrument, so no credit was awarded for guitar. About a quarter of candidates gained the mark for this question, with incorrect answers either not being precise enough or suggesting other instruments such as percussion.
- (b) About half the candidates gained at least one of the two marks available here, most frequently for reference to the notes being on the off-beat or beats two and four. A few candidates gained the second mark, for writing that the chords were staccato (short was accepted) or that they were in pairs.

Question 17

This question was better answered, with the majority of candidates gaining at least one mark and nearly half the candidates gaining both marks. There were only two possible answers: that the music is slow and in quadruple metre.

Question 18

Well over half the candidates selected the correct option of ostinato to describe what is played by the bass guitar in lines 1 – 4.

Question 19

Nearly half the candidates received one mark for this question, with a few receiving both marks. Marks were most frequently awarded for mentioning the singing in harmony or using different but related words. Few candidates referred to the high pitch or the use of a countermelody.

Question 20

Unsurprisingly, calypso was a common incorrect answer to this question. A relatively small number of candidates gained both marks and fewer than half the candidates gained one mark.

C1

Question 21

Fewer than half the candidates gave the correct answer of oboe for this question. A common incorrect answer was clarinet.

Question 22

Well over half the candidates gained both marks here, for perfect fifth, with a small number receiving just one mark for fifth.

Question 23

Candidates seemed to find this melody dictation particularly difficult, with nearly half gaining no marks at all. About a quarter of candidates gained one mark (either for a correct melodic shape or a few correct notes) and the other quarter of candidates gained two or three marks. Some candidates notated the melody absolutely correctly.

Question 24

- (a) Just under half the candidates gained one of the marks, usually for correctly identifying the cadence as perfect. The same number gained both marks, for also saying that the key was D major.
- (b) About half the candidates were able to state that D major was the dominant of the key of the extract (G major).

Question 25

The instructions were absolutely clear that two boxes were to be ticked, but some candidates still ticked only one box. Most candidates gained at least one mark, with a good number receiving credit for both (parallel motion and pedal note).

Question 26

- (a) Well over half the candidates selected the correct option of minuet, with waltz being the most common incorrect answer.
- (b) Credit was most frequently awarded for mention of the triple time signature, with well over half the candidates gaining the mark available here.

Question 27

- (a) A relatively small number of candidates gained any credit for this question. Those who wrote a description of neo-classicism did not achieve any marks. Marks were most frequently awarded for noting the balanced phrase lengths and the chromaticism or dissonance.
- (b) Fewer than a quarter of candidates selected the correct option of Ravel, with all the other options being used more frequently in answers.

D1

Question 28

In this question candidates more frequently received credit for the correct cadence (perfect) than the correct key (G minor), with nearly half the candidates gaining one mark and a small number gaining two.

Question 29

Fewer than half the candidates gained one mark for this question, usually for mention of the scale or added decoration. None of the candidates gained the second mark for explaining why this was done (because it is what Mozart would have done).

Question 30

Fewer than a quarter of the candidates knew that there were no triplet quavers in these bars of the extract.

Question 31

- (a) The majority of candidates knew that the extract was the Development section.
- (b) Just over half the candidates correctly stated that the section which would be heard next would be the Recapitulation section.

Question 32

Just over half the candidates knew that the tempo marking of the movement was Andante.

D2

Question 33

Nearly half the candidates did not gain any credit at all for this question, with the other half fairly evenly distributed between one, two and three marks. In general answers were not detailed enough to receive credit.

Question 34

- (a) Fewer than half the candidates correctly stated that the key was G major (dominant was also accepted).
- (b) Only about a quarter of candidates gained any credit for this question. Many answers mentioned either sonata or rondo, but not both and therefore could not be awarded any marks.

Question 35

As would be expected, most candidates gained either two marks or zero for this question, with well over half the candidates gaining both marks available. Incorrect answers sometimes had the notes the octave too high.

D3

Question 36

- (a) Fewer than half the candidates who answered this question knew that the theme was the second subject.
- (b) Again, fewer than half the candidates correctly named the key as A major.
- (c) Nearly half the candidates stated that the key in **part (b)** was the dominant and therefore gained a mark.
- (d) Very few candidates were able to explain that the theme uses the same rhythm as the music at the beginning of the overture.

Question 37

A small number of candidates correctly stated that the music was played in octaves (unison and monophonic were also accepted).

Question 38

About a quarter of candidates correctly stated that the section of the overture that began towards the end of the extract was the Development.

Question 39

About a quarter of candidates wrote that the Recapitulation does not feature the second subject.

Question 40

Many answers to this question gave a definition of programme music, rather than a concert overture, meaning that a very small number of candidates answering this question gained the mark available.

D4

Question 41

As would be expected, most candidates gained either both marks or zero for this question, with about half the candidates receiving credit.

Question 42

About a quarter of the candidates correctly stated that *tenuto assai* means very held (a long pause was also accepted).

Question 43

There were three marks available for this question and only a small number of candidates gained all three, with slightly fewer than half gaining any marks at all. As with similar questions, candidates did not give sufficient detail and often did not make enough points about what was heard.

Question 44

About half the candidates knew that this section of the overture was the coda.

Question 45

The majority of candidates selected the correct answer of Goethe for this question.

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<p>Paper 0410/02 Performing</p>

Key messages

Some candidates submitted carefully chosen and rehearsed solo and ensemble performances, performing music that allowed them to demonstrate a wide range of skills. Unfortunately, a few candidates submitted pieces which were either not suitable for their current level of skill or which were not suitable for the purposes of this component.

Some candidates did not meet the minimum time requirement of four minutes (or two minutes if submitting only a solo performance).

General comments

Submissions in this component are improving, with fewer errors or other problems.

Solo Performances

Examiners were pleased to hear performances on a wide variety of instruments including piano, keyboard, guitar, voice, organ and morin khuur. Most candidates performed music which was suited to their current level of skill. Where the music chosen was too ambitious, candidates usually achieved a lower mark than they would have done playing an easier piece more convincingly.

Candidates sometimes choose to present pieces which have been part of a different examination. Whilst these are perfectly acceptable, centres should note that pieces (particularly at the lower grades) are sometimes rather short and do not allow the candidate sufficient time to demonstrate their skills. In this situation it is fine to present a performance made up of two shorter pieces. Conversely, if a single piece is of sufficient length, then there is nothing to be gained by the candidate performing a second solo piece. In fact, this can sometimes reduce the overall solo performance mark, since inevitably one piece is slightly weaker than the other.

Ensemble Performances

Many candidates submitted performances which had been carefully chosen and rehearsed, enabling them to access the full range of marks. Unfortunately, problems with inappropriate choices of pieces persist. If a centre is unsure about the suitability of a piece of music as an ensemble, then consider if it would be acceptable as a solo. If this is the case, then it is unlikely to serve as an ensemble performance.

There were at least two examples of centres recording the same piece for both the solo and ensemble performance. This is not allowed and reduces the ensemble mark to 0. It is not permitted to perform the same piece for both a solo and ensemble performance, even if recorded twice. Two different pieces must be learned and recorded.

Some centres added accompanying instruments to pieces such as a piano solo, in an attempt to make these into ensembles. When the candidate is merely being accompanied by the other performers this is not a valid ensemble.

It is not necessary for all members of the ensemble to be candidates for the examination. If it would be more suitable for the candidate to perform with other learners or with their teacher, then this is perfectly acceptable.

Marking

The accuracy of marking continues to improve, with Moderators generally having to make fewer and smaller adjustments. Centres are reminded that it is the skills demonstrated that are marked in category a), not simply the difficulty level of the music. If a candidate performs a very short solo piece, or cannot perform the music as it should be, then they should not receive 5 in this category. Conversely, some centres seem to be reluctant to award a mark of 5, even when the candidate performs a piece at Grade 4 or 5 standard successfully.

Marks should be awarded in all five categories – (a) to (e). However, award marks only once in category (c) – for ‘Choice and control of tempo’ for a solo performance and for ‘Ensemble coordination’ for an ensemble performance.

If a candidate performs a very simple piece of music, however successfully, then they should not receive a high mark. Here, doubling the mark awarded and checking the holistic descriptors can be helpful. If the statement does not match the mark awarded, then the category marks should be revisited.

Administration

Moderators are generally encountering fewer problems with submissions from centres, though some issues remain.

Complete copies of the sheet music should be provided for every piece that is performed. There were issues with some performances not having any scores or with pages from scores missing. Some centres provided lyrics for songs, rather than scores. This is not sufficient.

Please include all forms with submissions, including the Performing Working Marksheets and the Marks Record. It is important that a copy of this is printed after the marks have been submitted to Cambridge.

Where possible please put all recordings onto one CD – it is not necessary to provide a separate CD for each candidate or a separate CD for the solo and ensemble recordings. Please provide a track listing.

There were occasional clerical errors in the addition or transfer of marks.

A few centres managed to mix up the performing and composing coursework. Please ensure that all the performing coursework (forms, sheet music and recordings) goes into one envelope while the composing coursework submission (forms, scores and recordings) all goes into a completely separate envelope.

Mark Adjustment

For centres or candidates who were not able to present an ensemble performance in this session, due to local restrictions, mark adjustment was offered. This had to be applied for in advance and involved the centre simply recording and marking the solo performance and submitting this. Unfortunately, some centres decided to invent their own method, which had to be unravelled by Moderators. If mark adjustment is offered and required in future sessions, then centres are requested to follow the correct procedure.

MUSIC

<p>Paper 0410/03 Composing</p>
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Key messages

- To gain marks in the highest bands candidates should submit two contrasting compositions where the musical ideas should be the candidate's own (if a piece includes material borrowed from a pre-existing source this should be acknowledged and kept to an absolute minimum).
- The compositions should be carefully structured and must demonstrate a developing command of appropriate compositional techniques.

General comments

There seemed little doubt that harmony was still the biggest stumbling block for some candidates, with such candidates struggling to create suitable chord progressions and cadences. Too often, the harmonic content was conservative and somewhat limited. Weaker pieces relied on root position chords, and there were instances of melodic work not sitting comfortably against the harmonic accompaniment. There were still examples of work over reliant on repetition and '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. There was also a lack of variety in accompaniment ideas with an over dependency on arpeggio figuration to support the melodies.

There were some creditable examples of serial music, the genre having been creatively approached, and not completed wholly in a mathematical manner. Most candidates list the various manifestations of the tone row which is essential. There seemed to be fewer minimalistic compositions; perhaps because of the restrictions of the genre in terms of development, without the ability to handle ideas imaginatively, this is a sensible decision. The most successful of these relied on instrumental contrasts for interest. Pop and rock songs were also rather fewer in number and the general standard not so high as the pieces were often considered to be improvisatory, limited in thematic development, often with a harmonic palette that tended to be very restricted. That is not to detract from the examples of some superb work noted here, as such compositions at the top level were inspired by candidates' strengths and individual interests to achieve some outstanding results.

On a general note, some effective sounding compositions unfortunately could not access the higher marks as compositions clearly did not satisfy the required assessment criteria (mainly in terms of harmonic substance and development of ideas). Word setting, for example, when writing for voices was often questionable, resulting in a senseless syllable emphasis and at times, attempts at melodic development were over reliant on repetition and sequences.

Assessment

Many centres were broadly accurate in their internal marking, needing only relatively small adjustments to bring them into line with the required standard. Among the centres where larger adjustments were needed, most had been too lenient. It was common to find that the assessment was accurate for some candidates (often in the middle of the mark range), but that stronger candidates had been marked too generously and weaker ones too harshly. In such cases it often seemed as though candidates had been marked by comparing them with each other, rather than by judging each one against the criteria.

On the 'Coursework Assessment Summary Form' the column on the extreme right is headed 'Internally Moderated Mark'. There was some confusion about the use of this column, which is only to be used in circumstances where there is more than one teaching group. In such cases, internal moderation of the marks is necessary to ensure that all candidates have been assessed to the same standard. When there is a single teaching group, no internal moderation is needed, and this column should therefore be left blank.

There were a few instances of the misuse of internal moderation. Some centres appeared to have used it as a device for adjusting the marks. Adjustments of this kind are not allowed: for the majority of candidates the total mark should be identical to that shown on the individual Working Mark Sheets.

Administration

There were several instances of the following problems:

- Incorrect addition of marks.
- Incorrect transcription of marks from individual Working Mark Sheets to the Summary Mark Sheet and/or to the MS1 Computer Mark Sheet.
- Omission of important documentation (e.g., no individual Working Mark Sheets, no Moderator's copy of the MS1).
- Performing work (sheet music and/or recordings) enclosed in the same envelope with the Composing submission.

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

Comments on specific tasks

Compositions

There was a huge variety of work across the spectrum, ranging from excellent to weak and repetitive; standards range from rudimentary and basic to mature, satisfying and musically imaginative work. Some centres had clearly encouraged candidates to pay attention to the concept of creative manipulation of the elements and the development of material, which reflected a realistic grasp of the application of the criteria. This is very encouraging. In other centres the lack of 'development' of the initial ideas was still highlighted as an area of some concern; in addition, the correct use of cadences, and a variety of chords (with inversions), including true changes of key, was lacking. Several candidates achieved full marks and their compositions demonstrated an excellent understanding of an array of musical rudiments as they were able to develop themes in a very creative and mature manner. These compositions also showed good awareness of a range of musical structures and genres, and ICT had been exploited in imaginative ways.

In terms of writing for voices and/or instruments, many candidates composed with clear understanding of the resources. Instruments were usually carefully selected to match the candidates' chosen style. Timbres were often used well to create colour and mood, which was sometimes a real strength, with some candidates taking advantage of the wide sound palette available to them. Some had tackled orchestral forces to an astonishing standard, and it seemed evident that they were used to listening to orchestral works, perhaps even following scores so that they knew how to treat sections and vary textures effectively. Some of the string playing was well attempted and there were also some successful woodwind quartets. There were examples of well worked piano pieces, but once again this is chosen by some as a resource rather too readily, without background research or understanding of writing for the instrument.

At the higher end, there was evidence of sophisticated working; cadences were competently handled, there were suspensions and prepared modulations. Many of the rock, pop and jazz type pieces used added chords quite successfully, and there were some colourful chord progressions. Other candidates made little effort to move away from the primary triads in root position, which hampered their marks somewhat. Constant changes of style, key, instruments and instrumentation, amongst other features, meant that some compositions sounded like a number of very short pieces played in succession rather than one coherent whole.

Score Presentation/Notation

Most candidates took every advantage of technology to produce scores, and the use of ICT was of a high standard in the main. Most of these looked very impressive and had received full marks. However, closer inspection often revealed serious shortcomings in terms of the correct grouping of notes and/or rests, the correct beaming of quavers and semiquavers and other editorial matters. Candidates who use such programs still need to learn how to apply the normal rules of music theory, which other candidates demonstrate through their handwritten scores.

The small number of candidates who compose genuine examples of electro acoustic music, which cannot be notated conventionally, still need to submit something to take the place of a score. On its own, a simple print out of the computer screen diagrams is insufficient for these purposes: a written account of the composing process, explaining the decisions taken in the course of creating the music, is needed in addition.

Recorded Performance

CDs should be clearly and accurately labelled, a list of tracks should be included, and the CD should contain a spoken introduction to each candidate's compositions. In a number of centres, one or more of these instructions had not been followed. It is also essential for each individual composition to be given a separate track on the CD. In a few cases, all the recordings had been transferred onto a single track, so that it was impossible to locate any specific candidate's work without listening to the centre's entire submission.

Some centres, this year as last, did not observe the current instructions about the format of CD recordings. CDs must be playable on standard domestic hi-fi equipment. Please do not submit CD recordings that can only be played on a computer, since the Moderators do not necessarily have access to the appropriate software for playing the tracks. Centres should check that their CDs play on standard domestic hi-fi equipment before submission.

Some centres did not record every composition. These centres are reminded that the syllabus states that all pieces must be submitted in the form of a score and a recording.