

# MUSIC

Paper 0410/01

Listening

## Key Messages

- Answers which involved describing the music needed to be more detailed and precise
- Candidates should aim to improve their description of textures
- Candidates should aim to develop a greater knowledge of the Western set work in order to be able to answer the questions with the detail required

## General comments

There was a wide variety of attainment in this paper. Questions in **sections A-D** were generally answered well. Questions carrying a greater number of marks needed to be more precise and detailed and, where appropriate, give a description of the music in chronological order.

In **Section E** there was a wider variety of achievement. Candidates need to be very familiar with their set work and in particular with how themes return and how they have been changed.

## Comments on specific questions

### Music A1

- 1 A wide range of responses; many correct (French horn), trumpet was often suggested.
- 2 (a) Well answered (strings).  
(b) Well answered if a correct answer given for 2a.
- 3 Most candidates recognised tenor/high male.
- 4 Many candidates simply put that it was repeated. This was not enough and more detail was required.
- 5 Candidates tended to focus on either the words or the music. Candidates needed to describe the relationship between the music and the words (mostly syllabic followed by a melisma) to gain higher marks.
- 6 Correct answer was Britten. Some candidates recognised this.

### Music A2

- 7 Candidates who understood what was being asked generally gave an acceptable answer (animato/allegro/vivace/allegretto). Many candidates gave answers such as 4/4.
- 8 There were some correct answers, mostly recognising (lower) strings. Few candidates described chords or the fact that they were off-beat. Some candidates referred to the oboe, which does not appear until later in the extract.
- 9 Many candidates did not recognise the instrument (oboe).
- 10 This was generally well answered (syncopation).

- 11 (a)** Many candidates thought that this was Classical or twentieth-century, rather than Romantic.
- (b)** Overall, this question could have been answered better. There were many ways to gain the two marks and some candidates did refer to the large orchestra, prominent brass section, use of wind instruments as soloists and melodic material shared around the orchestra. However, many candidates referred to the dynamic contrasts, which are not just a feature of Romantic music.

### Music B1

- 12 (a)** Well answered (starts with an ascending interval and moves mainly in leaps).
- (b)** Some candidates gained one or two marks, mostly recognising the same pitch/melodic shape and the fact that it was a group of male singers rather than a solo female. Some candidates wrote about the instrumental music rather than the vocal lines.
- 13 (a)** This was well answered, with most candidates recognising that the music was from Africa.
- (b)** Some candidates gained one or two marks, mostly recognising the prominent use of percussion and call and response. Only a few referred to the use of ostinato, cross rhythms/polyrhythms or the repetition of phrases.

### Music B2

- 14** This was reasonably answered, with most candidates noticing one of the features (bass line, chords and waltz/um-cha-cha rhythm).
- 15** This could have been answered better. There were many ways of gaining the three marks available. Several candidates wrote about when the music repeats, which does not happen until after the bars referred to in the question. Candidates needed to give more detail to gain all three marks (melody stops, rising scale in quavers, rising arpeggio in crotchets in the bass line, cadence/end of section). No candidate mentioned the time values of the scale or arpeggio.
- 16** Very well answered (Brazil/Latin America/South America etc.)

### Music C1

- 17** Reasonably well answered (D major)
- 18** Candidates needed to add more detail. Even if they identified the interval as a fourth, they did not write a perfect fourth, which was required to gain the mark.
- 19** Many candidates wrote perfect instead of imperfect.
- 20** Well answered with most candidates noticing that it was quieter (credit was also available for no timpani/percussion and no brass).
- 21** If candidates knew what ornament meant, then they generally wrote the correct answer. However, some candidates did not know what the question was referring to.
- 22** A wide variety of responses, though many were able to gain at least one mark. Some candidates ignored the given rhythm.
- 23** Only a few candidates gave both correct bar numbers (41 – 48).
- 24** Most candidates only commented on the 3/4 time signature, with few gaining the second mark. Credit was also available for AB sections returning at the end without repeats, fairly fast tempo, hemiola, starts on the first beat of the bar. Some candidates referred to the information they had been given in the previous questions (the form AABBAB).
- 25** Many candidates selected the incorrect answer of Haydn, rather than Handel.

### Music D1

- 26 (a) There were many answers given here, but only santur was correct.
- (b) Many candidates could hear that it was a stringed instrument, for 1 mark, but fewer realised that the strings were being hammered.
- 27 (a) This question was well answered with many candidates giving the correct answer of Jhor.
- (b) Most often candidates mentioned the absence of the tabla. More detailed answers gained a second mark by writing about the regular pulse and the moderate tempo.

### Music D2

- 28 (a) This was well answered, with many candidates gaining a mark for bansuri/flute.
- (b) Some candidates noticed the imitation of the second instrument and some mentioned that it was lower, but only a few gained the mark for saying it was an octave lower. Some candidates referred to the tabla instead.
- 29 This was well answered, though some candidates confused this with raga, or copied the name of one of the sections of music from the previous extract.
- 30 The improvisatory character and use of pitch-bending and ornamentation were common correct answers. Some candidates gained a mark by describing the use of melody and drone. Despite the direction in the question to give reasons other than the instruments, some candidates still wrote about the instruments used.

### Music D3

- 31 Despite the large number of ways to gain the two marks for this question, candidates found this question difficult and were not able to describe what was heard in enough detail for marks to be awarded. Some candidates mentioned the ostinato or low note with bent pitch, but few described the four pairs of notes in a descending pattern.
- 32 A range of answers was given for this question, but only erhu was correct.
- 33 (a) Very well answered (pentatonic)
- (b) Many candidates were able to identify one performing technique, fewer managed to gain two marks.

### Music D4

- 34 (a) Generally well answered (pipa, ch'in accepted)
- (b) Although many candidates could recognise it as a stringed instrument, fewer gained the mark for writing it was plucked.
- 35 A few candidates described a melody accompanied by a drone/pedal note and therefore gained one mark. More detail was required to gain full marks.
- 36 Well answered, with candidates noticing that the tempo slowed down.
- 37 Reasonably well answered, though candidates who tried to describe the technique rather than using the word tremolo were not precise enough to gain the mark.

### Music E1

- 38 (a) This could have been answered better. Candidate suggested a range of instruments from all sections of the orchestra.

- (b) Few answered this correctly with most candidates suggesting the feud between the Montagues and Capulets, rather than Friar Lawrence.

39 Candidates needed to provide more detail to gain marks in this question.

40 Reasonably well answered, with many candidates gaining a mark for remembering that the theme was quieter and slower the first time. Fewer mentioned that it was played by the woodwind.

41 Most candidates wrote only one section of the overture here, rather than the two indicated by the wording of the question and the number of marks allocated. Often candidates wrote exposition rather than the correct answer of development and recapitulation.

### Music E2

42 Reasonably well answered, though a small number of candidates attempted to transpose the wrong notes.

43 Most candidates did not recognise this as the coda/funeral march.

44 Well answered with many candidates choosing the correct answer of tonic pedal.

45 Candidates needed to show more detailed knowledge to gain more marks.

46 Candidates found this question difficult with few giving the level of detail required. Most candidates stated that the music tells a story, which is incorrect. More successful candidates gave specific examples from the music to gain the marks.

### Music E3

47 With the range of ways to gain credit, many candidates achieved at least one mark for this question (previously played by the strings, now has alberti bass, decorated/added semiquavers).

48 Candidates needed to be more accurate with many candidates often writing E major and perfect cadence.

49 With a range of ways to gain credit, candidates often achieved at least one mark of the two available. This was most often for descending and ascending (which had to be given in the correct order) and scales. Fewer wrote that they were in semiquavers with left hand chords.

50 Reasonably well answered.

51 A range of answers was given, but only second/solo exposition was correct.

### Music E4

52 Many candidates gave the correct answer (E major) but a reasonable number could not identify the key correctly.

53 (a) Many candidates suggested exposition rather than development.

(b) Few candidates stated that the theme was new and a very small number explained that the development usually develops themes from the exposition.

54 Some candidates recognised the imitation, but a large number could not.

55 Very few candidates gained both marks here as not enough detail was given (Now in (A) minor / previously (C) major, begins with a descending 5<sup>th</sup> instead of an ascending 4<sup>th</sup> / inverted).

56 Well answered, with many candidates choosing the correct answer.

57 Reasonably well answered, though a range of instruments was suggested.

# MUSIC

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

## General comments

Many of the performances, particularly the solos, were of an excellent or good standard. However, many of the issues that have been raised in the past remain. Centres need to ensure that they are following the syllabus and presenting the coursework in the correct format, enabling candidates to get the best mark possible.

## Solos

Most solos were well suited to the candidates and allowed them to demonstrate their musical and technical skills. However, in some Centres every candidate performed two solo pieces. This is not a requirement and is not necessary if one solo and one ensemble piece meet the minimum time criterion of four minutes. Candidates must ensure that if they do present two pieces, both pieces are of the same standard to ensure to best possible mark.

## Ensembles

Some Centres provided excellent ensemble opportunities for candidates, who performed pieces well matched to their ability on their instrument. However, some Centres allowed candidates to perform pieces which were not ensembles at all and this significantly reduced available marks. Ensemble performances should feature a significant amount of time with the performers together. Some Centres presented pieces (particularly for singers) where most of the music was solo or unison, with piano accompaniment, where there was very little true ensemble performing.

Centres should also note that a candidate's part in an ensemble should not be consistently doubled by another performer. This means that a candidate playing an instrument in a large orchestral section (e.g. 1<sup>st</sup> violins) cannot submit an orchestral performance as an ensemble piece.

It is also necessary to remind some Centres once again that where an ensemble consists of more than one instrument or voice of the same type (e.g. a piano duet), Centres should clearly indicate which part is being performed by the candidate.

Backing tracks should not be used in an ensemble performance.

## Assessment

As in previous years, some Centres included very useful comments, supporting the marks awarded in the space provided on the working marksheet. In particular, if sheet music has been provided for only the candidate's part in an ensemble, it is helpful to know the other instruments involved. The two boxes on the Performing Working Marksheet marked 'Individual Instrument' and 'Ensemble Instrument' are to indicate the instrument(s) played by the candidate.

Although it is mentioned frequently in this report, there are still some Centres persisting in using half marks. Please only use whole numbers. Centres should also check the addition of marks carefully and ensure there are no errors.

### **Presentation of coursework**

Centres should note that it is expected that recordings will be submitted on audio CD, so that they can be played on a stereo. Centres should also check the recording before submission to ensure that it is complete. A track listing is also useful as it means the Moderators are sure that they are listening to the performance of the right person. Centres are also asked to ensure that CDs are adequately protected in the post with some form of rigid packaging.

There were again many Centres who submitted the coursework without any accompanying 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. It is extremely difficult to moderate ensemble performances when there is no sheet music to identify the candidate's part. The sheet music should be clearly labelled with the candidate's name and number.

Centres are reminded that the performing and composing coursework must be sent in separate packages.

# MUSIC

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

## General Comments

There were some excellent examples of work submitted this year. Throughout the range of attainment, candidates' pieces covered a wide range of musical styles using authentic instruments or ICT in a varied manner. It was clear that many candidates had worked in an organised way to produce pieces that were creative, cohesive and well balanced.

Administration by Centres was in most cases completed well. However, there were a few examples where teachers' signatures, candidate details and missing scores were evident. Further, there were 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

Most Centres assessed their candidates realistically. However, there were a number of examples where internal marking of compositions was quite lenient but such examples did place the candidate in the correct band. Marks in the upper end of the range were more generous than those lower down. Care should be taken when assessing compositions that *'may be overly formulaic and/or repetitive'* without any meaningful development of the initial ideas.

## Compositions

Some excellent work was submitted this year that demonstrated a high level of creative ability, structural understanding and aural awareness. Candidates in a number of examples used a variety of styles and genres with enhanced harmonic progressions, moving away from a simple **(I, IV, V)** chord pattern. Further, there were examples where the top end candidates used complex harmonic progressions, modulations and structures that demonstrated confidence to move away from the security of standard conventions.

Less successful pieces often had good initial ideas with imaginative stimuli which unfortunately were not exploited. Many good melodic ideas simply did not fit in with the harmonic structures/accompaniment. There were also some less musical examples which contained technical devices which did not come together to create a stylish, or even sometimes coherent piece of music. Where candidates attempted composition using only one instrument, care needs to be taken to ensure that timbre and texture are fully covered.

However, the best pieces throughout the entire mark range came from candidates who matched the length and scope of their compositions to their technical ability and had researched the style and genre well.

ICT was used to good effect in most Centres in not only producing the composition but the musical score. In many compositions, the candidates demonstrated their understanding of the technology they were using. This was through sound manipulation, aural awareness and workable textures, in addition to producing a clear and accurate score. There were a number of very creative and appealing pieces and some Centres provided full and helpful details which clearly aided the moderation process.

However, there were a few examples where the ICT programme used to create the composition was not given and the notes supplied by the candidate did not fully explain the process. Furthermore, 'screen shots' without detailed information are equally difficult to moderate.

The class-set task is still used by a minority of Centres. Compositions in these instances use very similar material such as Waltz and Blues. Further, the same bass pattern has been given to all candidates by the Centre, but not declared by the teacher on the form.



### **Notation and Presentation**

Electronic scores were generally very accurate with few mistakes and ambiguities. These scores were in the main produced by Sibelius software. Further, additional software packages such as Cubase/ Logic were used along with GarageBand. However, in some of these latter examples, scores were a little less consistent with the occasional 'screen shot' supplied as the only score provided. These 'screen shots' must be supported with a detailed commentary outlining the compositional process.

A small number of hand written scores were submitted and in these cases the lay out, rhythm and pitch was unclear. It is important that the score accurately reflects the intentions of the candidate and closely resembles the music presented in the recording.

Very few Centres submitted graphic scores this year. However, those that did submitted detailed commentary outlining the compositional process, performance indicators, giving a full explanation of the signs and symbols. This detailed commentary is good practice with Centres and significantly helps the moderation process.

Some Centres had sent in individual parts for the composition in addition to the score, which is unnecessary, while a few candidates submitted only parts without a score, and this is contrary to the Syllabus requirements.

### **CDs**

The audio recording of a candidates work was on the whole excellent. Sometimes there was a lack of balance between the recording of the piece and the announcement of the candidate, therefore the information regarding the candidate was lost.

Most Centres followed the advice given in the syllabus to include a track list and announcements on the CD/cassette. However, as in previous years, some Centres submitted CDs that relied on specific computer software (e.g. Windows Media Player or iTunes) and are reminded that these must not be submitted. Only CDs that can be played on the type of CD player found in a normal domestic hi-fi system should be sent to the Moderator.

### **Packaging of Work**

The majority of Centres sent work that was carefully packaged, resulting in very few CDs that were damaged.

Further, most candidate's work was placed in a folder or plastic wallet. The majority of Centres now present work in this way, which helps to organise the compositions of each candidate to the numbering on the Working Mark Sheet.

### **Final Comment**

The majority of Centres demonstrated an organised approach to composition, which clearly gave their candidates the opportunity to be creative, confident and consistent in the way they handled the 'raw materials' of music. Candidates from all ranges of ability are able to produce compositions of some merit, and in many cases, candidates are producing compositions over and above the designated standards for the top grades.

Credit should be given to Centres that such good practice is taking place.