

MUSIC

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

Candidates are reminded that answers should be more specific about what happens in the music. Answers were often too vague to be given credit. E.g. For a question asking 'what has changed' answers such as 'the tempo' or 'the instruments' do not say enough for marks to be given.

General comments

Some candidates need to check that they are answering the actual question being asked, not what they think might be required.

All answers should refer to the specific extract heard, not just to music from a particular place or period in general.

Candidates very frequently left answers blank, sometimes for whole extracts.

Comments on specific questions

Question A1

Question 1

The correct answer of tenor was given by about half the candidates.

Question 2

Candidates are often asked about melodic shape in the form of a multiple choice question. Being asked to describe the shape in words themselves seemed to cause some difficulty. A mark was sometimes awarded for noting that there were repeated notes and less often that there was an ascending interval (of a third).

Question 3

One or two marks were most frequently gained for the fact that it was quiet and/or slow. Many candidates wrote about the lyrics, rather than about the music.

Question 4

- (a) The correct answer of twentieth century was frequently given, but other musical periods were also often suggested.
- (b) A few candidates referred to the chromatic or dissonant harmony or the angular intervals. A very small number mentioned the lack of a clear key (atonal was accepted) or the use of muted brass.

A2

Question 5

The question asked candidates to describe the texture and instrumentation of the printed extract. The very many answers which referred to features such as dynamics, tempo and metre did not gain credit. One mark was often awarded for correctly identifying the texture (homophonic) or correctly identifying some of the

instruments heard. Many answers were vague about instrumentation, referring to instrumental families (e.g. strings or woodwind) rather than specific instruments.

Question 6

A mark was awarded for ABA or ternary, to about a third of the candidates, with binary a common incorrect answer.

Question 7

- (a) The correct answer of waltz was chosen by nearly half the candidates.
- (b) Marks were most frequently awarded for candidates noting the $\frac{3}{4}$ time, the fast tempo or the emphasis on the first beat of the bar/oom-cha-cha accompaniment. Very few candidates referred to the lyrical melody or the legato melody with staccato accompaniment.

Question 8

All composers were chosen by candidates and the correct answer of Strauss was not chosen most frequently.

B1

Question 9

One mark was frequently awarded for mention of percussion/drums/shakers, with a second mark sometimes gained for ostinato or repeated patterns. Few candidates noted that the pattern on the shakers changes at one point or that the music is fast.

Question 10

Candidates frequently mentioned the presence of a choir (or group) and that there were male and female singers. The phrase call and response was also often seen and sometimes harmony or parallel motion was used. Some candidates also referred to the opening ostinato/instruments continuing under the voices. Reference to the response using longer notes than the call or the 'call' voices continuing during the response were rarely seen.

Question 11

The correct answer of Africa was very frequently given.

B2

Question 12

- (a) Only dizi was credited here (not Chinese flute), meaning that many candidates did not gain the mark for this question.
- (b) Few candidates gained both marks available for this question. Credit was most frequently awarded for writing that the melody was slow, with some candidates also mentioning the use of trills or ornaments.

Question 13

One or two marks were sometimes gained for heterophonic and/or in octaves. A small number of candidates referred to the countermelody. Glissandi were very rarely mentioned.

Question 14

The correct answer of China was usually given.

B3

Question 15

Candidates sometimes gained at least one of the two marks for this question, for one or two of minor key, habanera rhythm or four beats in a bar.

Question 16

- (a) Only bandoneon was given credit (not accordion). Many candidates were able to gain a mark here.
- (b) Bellows/pushing and pulling were frequently mentioned. The reeds and/or and buttons were less often mentioned.

Question 17

Few candidates gained more than one or two marks of the four available for this question. Changes in dynamics and tempo were most frequently seen. Both legato and staccato were required for a further mark, or decorated or large intervals.

Question 18

The correct answer of Buenos Aires was very frequently selected.

C1

Question 19

Andante or moderato were the only accepted answers. About half the candidates were able to gain a mark for this.

Question 20

The majority of candidates did not select the correct answer of bar 4.

Question 21

Many candidates were able to gain at least one mark for correctly identifying the interval of a sixth. A small number gained both marks for major sixth.

Question 22

- (a) The key of F major was given by about a third of the candidates.
- (b) Slightly more candidates gained a mark for this part of the question, than did for part (a).

Question 23

About a quarter of the candidates gained the mark for pizzicato or plucked. No credit was given for staccato.

Question 24

Candidates who copied bar 7 here gained one mark for the correct melodic shape. Others were able to gain more marks for more accurate pitches, with some candidates gaining all three available marks.

Question 25

Many candidates left the answer to this question blank. Marks were occasionally gained for noticing that in Variation 1 the melody was (an octave) higher and there were arpeggios in the bass and more notes in the accompaniment. Candidates did not usually refer to the repeated notes in the middle of the texture. For Variation 2 marks were most frequently awarded for the extra notes in the melody and that it was more legato. Candidates rarely mentioned the countermelody accompaniment.

Question 26

A mark was fairly frequently awarded for string quartet (but not string ensemble/trio etc.)

Question 27

Many candidates gained a mark for realising that the music was from the classical period.

D1

Question 28

The transposition was often correct.

Question 29

- (a) Candidates rarely knew that the section of the movement from bar 23 of the extract was the coda.
- (b) Candidates struggled to gain any of the four marks available for this question. Marks were most frequently awarded for the fanfare rhythm played by wind instruments and sometimes that it combined elements of the minuet and trio.

Question 30

Pizzicato or pizz. was rarely given.

D2

Question 31

- (a) 2nd subject was sometimes given, but also other parts of the exposition or sections of the movement were given by candidates.
- (b) E major was fairly frequently given by candidates.
- (c) The correct answer of dominant was often given.

Question 32

- (a) Many candidates identified that the flute was playing the printed melody.
- (b) Many candidates gained one of the two marks available, for mentioning another flute or the oboes, but few candidates achieved both marks.

Question 33

Very few marks were awarded for this question as answers were often too vague.

D3

Question 34

The correct answer of (descending) sequence was often given.

Question 35

A very small number of candidates were able to explain that Bach uses cross-rhythms by grouping the notes in sets of four semiquavers, so that the music feels more like $\frac{3}{4}$ than $\frac{6}{8}$. Very few candidates mentioned the use of hemiola at the cadence.

Question 36

- (a) The transposition was often correct. Even when incorrect, the candidates appeared to have made a good attempt to transpose the correct notes.
- (b) The correct answer of imitation was given by a small number of candidates.

Question 37

Candidates occasionally gained one of the two marks for mentioning ritornello or ternary/da capo form. Few gained the second mark for knowing which part of the structure the extract is taken from (the first ritornello and episode or the exposition/opening section).

D4

Question 38

One mark was sometimes gained for the bass pedal/drone/F, less often for the other strings playing continuous quavers.

Question 39

Few candidates explained that the bars are forte/louder, detached/staccato, have a different rhythm in the melody or start in a different key (the subdominant/B flat).

Question 40

Very few candidates knew that the movement was called Polacca, Polonaise or Poloinesse.

Question 41

A few candidates gained at least one of the marks for mentioning the duple/2/4 time, use of wind/outdoor instruments and three parts rather than four.

MUSIC

Paper 0410/12
Listening

Key messages

Candidates are reminded that answers should be more specific about what happens in the music. Answers were often too vague to be given credit. E.g. For a question asking 'what has changed' answers such as 'the tempo' or 'the instruments' do not say enough for marks to be given.

General comments

Some candidates need to check that they are answering the actual question being asked, not what they think might be required.

All answers should refer to the specific extract heard, not just to music from a particular place or period in general.

Candidates very frequently left answers blank, sometimes for whole extracts.

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Question A1

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Question 4

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- (b) A few candidates referred to the chromatic or dissonant harmony or the angular intervals. A very small number mentioned the lack of a clear key (atonal was accepted) or the use of muted brass.

A2

Question 5

The question asked candidates to describe the texture and instrumentation of the printed extract. The very many answers which referred to features such as dynamics, tempo and metre did not gain credit. One mark was often awarded for correctly identifying the texture (homophonic) or correctly identifying some of the

instruments heard. Many answers were vague about instrumentation, referring to instrumental families (e.g. strings or woodwind) rather than specific instruments.

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Question 31

- (a) 2nd subject was sometimes given, but also other parts of the exposition or sections of the movement were given by candidates.
- (b) E major was fairly frequently given by candidates.
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- (b) Many candidates gained one of the two marks available, for mentioning another flute or the oboes, but few candidates achieved both marks.

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Very few marks were awarded for this question as answers were often too vague.

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Question 34

The correct answer of (descending) sequence was often given.

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A very small number of candidates were able to explain that Bach uses cross-rhythms by grouping the notes in sets of four semiquavers, so that the music feels more like $\frac{3}{4}$ than $\frac{6}{8}$. Very few candidates mentioned the use of hemiola at the cadence.

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Candidates occasionally gained one of the two marks for mentioning ritornello or ternary/da capo form. Few gained the second mark for knowing which part of the structure the extract is taken from (the first ritornello and episode or the exposition/opening section).

D4

Question 38

One mark was sometimes gained for the bass pedal/drone/F, less often for the other strings playing continuous quavers.

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Few candidates explained that the bars are forte/louder, detached/staccato, have a different rhythm in the melody or start in a different key (the subdominant/B flat).

Question 40

Very few candidates knew that the movement was called Polacca, Polonaise or Poloinesse.

Question 41

A few candidates gained at least one of the marks for mentioning the duple/2/4 time, use of wind/outdoor instruments and three parts rather than four.

MUSIC

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

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General comments

Some candidates need to check that they are answering the actual question being asked, not what they think might be required.

All answers should refer to the specific extract heard, not just to music from a particular place or period in general.

Instrument names should be specific, especially when listed in the syllabus e.g. Chinese flute is not an acceptable alternative for dizi.

Candidates often left answers blank, particularly for Extract B3 and for their chosen set work in **Section D**.

Comments on specific questions

Questions A1

Questions 1

The correct answer of 'The melody mostly descends in steps' was usually chosen, though all answers were chosen by candidates.

Questions 2

- (a) This was usually correct (flute).
- (b) Many candidates were able to gain both marks for this question, most frequently referring to the high pitch and the trills or ornaments. A few candidates mentioned the scales or broken chords.

Questions 3

The correct answer of melisma was often chosen, but candidates also often selected one of the other options.

Questions 4

Candidates did not usually write enough to gain all three marks available for this question. Chromaticism (for both), dynamic contrasts (for both), dissonance and the wide leaps were frequently mentioned. Many candidates wrote that there was a large orchestra. Though this is frequently found in Romantic repertoire, the ensemble for this extract was not large, as it consisted of strings and flute.

A2

Questions 5

Some candidates gained a mark for pianissimo (or pp) or piano (p). However, many candidates wrote an Italian tempo marking for this question, rather than a dynamic marking, or wrote a dynamic that was too loud.

Questions 6

- (a) The correct answer of clarinet was sometimes given, but oboe was frequently mentioned, along with brass instruments.
- (b) Homophonic was often given, but monophonic was a common incorrect answer.

Questions 7

- (a) Many candidates gained at least one mark, for noting either the different key (it is lower was accepted as an alternative) or that the melody is played by the horns/brass. Some candidates gained both marks and a few candidates noticed that the end of the melody was changed.
- (b) The fact that it is loud and that the full orchestra play (more instruments play was accepted) was often given, with candidates gaining both available marks. A few candidates noted that it was more detached and a very small number noticed the different key/return to the original key and that the end is changed.

Questions 8

Some candidates chose the correct answer of Borodin, but Reich and Mozart were also frequently selected.

B1

Questions 9

Many candidates gained a mark for erhu. No mark was awarded for Chinese stringed instrument or bowed string instrument.

Questions 10

- (a) Some candidates gained a mark for dizi (hsaio and ti-tzu were also accepted). No mark was awarded for Chinese flute or just flute.
- (b) Candidates were often able to refer to the fact that the dizi echoes the erhu melody (1 mark). Some candidates also noted that the dizi was an octave higher (1 mark), it plays the melody one bar later (1 mark) and then plays a trill (1 mark). Some candidates also noted that the dizi and erhu play the same melody together at the end of the extract (1 mark).

Questions 11

China was very frequently given as the correct answer, though Japan was also suggested by some candidates. No credit was given for Asia.

B2

Questions 12

- (a) Only kora was awarded a mark, no credit was given for guitar or African string instrument. Few candidates gained a mark for this question.
- (b) Many candidates selected the correct answer of 'A descending major scale', though a minor scale was frequently selected and occasionally one of the arpeggios.

Questions 13

A reasonable number of candidates gained a mark for balafon or xylophone. No credit was given for glockenspiel or mbira.

Questions 14

- (a) Many candidates thought that the music was from Africa, but some suggested Indonesia, Latin America or India.
- (b) A mark was most often awarded for the use of repeated patterns/ostinato followed by cross rhythms/polyrhythms. A few candidates noted that the instruments join in one by one. Many candidates mentioned call and response. Whilst this is often a feature of African music, it was not heard in this extract, so a mark was not awarded.

B3

Questions 15

- (a) Credit was given only for bandoneon (not accordion), with many candidates gaining a mark.
- (b) For this question some candidates wrote about what the bandoneon played, rather than how it is played. There was some confusion with an accordion as keys were frequently mentioned, rather than buttons. Marks were usually awarded for some mention of the bellows/being pushed and pulled/the air is compressed and the use of buttons. A few candidates noted that there are reeds and that the right hand plays the melody whilst the left hand plays chords.

Questions 16

- (a) The piano was usually given here, for one mark.
- (b) Very few candidates knew the correct meaning of *marcado*. A few candidates said that it means playing on the beat/in time/not syncopated.

Questions 17

Candidates were often able to gain at least two of the four marks available, for the minor key, $\frac{2}{4}$ or $\frac{4}{4}$ time or the use of syncopation. Fewer candidates mentioned both legato and staccato (for one mark), the elaboration of the melody line, use of glissando/portamento, contrasting dynamics or that there is a vocal part. No credit was given for mentioning the lyrics in Spanish.

C1

Questions 18

Many candidates gained at least one mark (for sixth), with fewer gaining the second for minor. Major sixth was frequently given, along with various intervals of a fifth.

Questions 19

Candidates were often able to notate the general melodic shape, but frequently had the conjunct quavers starting on the wrong note.

Questions 20

- (a) The correct answer of perfect was often given for the cadence. Less often G major was given as the key. E minor was a frequent incorrect answer.
- (b) Fewer candidates gained a mark for this part of the question, than did for part (a). The correct answer of relative major was occasionally given, but tonic and relative minor were frequent incorrect answers.

Questions 21

The correct answer of repetition was often given, but sequence and ostinato were also often seen.

Questions 22

Binary/AA¹/ AB were all awarded a mark, with many candidates gaining a mark here. Ternary was a frequent incorrect answer.

Questions 23

- (a) The incorrect answer of waltz was frequently chosen, rather than the correct answer of minuet.
- (b) Candidates often gained a mark here (for $\frac{3}{4}$ time signature), even if they had the incorrect answer for part (a). A very small number of candidates mentioned the moderate tempo.

Questions 24

- (a) Baroque was very often given for one mark. Some candidates suggested Classical.
- (b) The presence of the harpsichord/basso continuo most frequently gained credit, followed by the ornaments. A few candidates noted the simple/diatonic harmony, the frequent use of sequence/repetition and the terraced dynamics. None of the candidates mentioned the continuously moving bass line. Many candidates suggested a polyphonic texture. However, though this is often a feature of Baroque music, it was not heard in this extract.

D1

Questions 25

- (a) Some candidates gave the correct answer of 2nd subject (2nd theme was accepted). However, there were many other incorrect answers.
- (b) Very few candidates gained either of the two marks available for this question. Answers such as 'the instruments and the key' were too vague and were not credited. A few candidates noted that the strings rather than the woodwind now played the melody.

Questions 26

The correct answer of (1st) violin(s) was often given.

Questions 27

Some candidates gave the correct answer of sequence.

Questions 28

Most candidates could identify that it was some kind of pedal, but the incorrect answer of tonic pedal was given as frequently as the correct answer of dominant pedal.

Questions 29

Very few candidates correctly identified that the Development/third theme would be heard next. Answers included sections of the movement (such as recapitulation or exposition) as well as other themes.

Questions 30

Very few candidates gave the correct answer of London, with many other cities and countries being suggested.

D2

Questions 31

As ever there were a wide variety of answers to this question, though all candidates who attempted it appeared to be trying to transpose the correct notes.

Questions 32

Many answers did not make any reference to texture or orchestration and therefore did not gain any credit. A few answers referred to the polyphonic/contrapuntal texture for one mark or the presence of just strings for one mark. No candidates said that it is eventually in five parts.

Questions 33

An extremely small number of candidates gained credit for noting that it is major and then minor. The phrase modal shift did not appear in answers at all.

Questions 34

First subject was often given (Theme 1 was accepted), but other themes and even sections of the movement were also suggested.

Questions 35

- (a) A few candidates knew that this extract was from the development section.
- (b) A very small number of candidates knew that introducing a new theme in a development section was relatively unusual.

D3

Questions 36

- (a) Some candidates correctly said ritornello, but episode was a common incorrect answer.
- (b) Occasionally candidates gained one or two marks for this question, for noting that it is in C major/the dominant, the horns do not play and it is shorter. No candidates mentioned that a sequence is added.

Questions 37

- (a) This was frequently correct (horns, oboes, violins).
- (b) As with the texture and orchestration question on the Mendelssohn, few candidates gained marks here. A mark was most frequently gained for mentioning the basso continuo/bass line.

Questions 38

Many candidates knew that the violino piccolo was smaller. Credit was also given for higher pitch as an alternative to the strings being tuned a minor third higher/differently. A few candidates mentioned that it was a transposing instrument.

D4

Questions 39

Many answers were suggested, such as concertino, continuo and tutti, none of which were given credit. The only accepted answer was ripieno.

Questions 40

As in the Mendelssohn set work, transpositions varied hugely, but those who attempted this question appeared to be trying to transpose the correct notes.

Questions 41

The perfect cadence was more often correct than the key of G major.

Questions 42

A reasonable number of candidates knew that the tempo marking was Adagio. Some made an intelligent guess with answers such as largo or lento (which were not given credit).

Questions 43

A mark was often awarded for ritornello form, but fewer gained the second mark for knowing that the extract was an episode (episodes 3 and 4). In contrast, those candidates who thought of the movement in ternary or da capo form more often gained a mark for noting that this extract was the end of the middle section/beginning of the recapitulation.

MUSIC

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

Key messages

Many performances did not meet the minimum performing time of four minutes. If candidates do not perform for this long, then they will not have demonstrated a wide enough range of technical and musical skills and their overall mark will be reduced.

General comments

Moderators enjoyed the wide variety of solo and ensemble performances, on a range of instruments and in many styles. These included some performances on instruments from the country of the candidate.

Solos

Most solos allowed the candidates to demonstrate the extent of their musical skills on their instrument. There were occasions where candidates attempted to play music which was too difficult for them. This results in fewer marks being awarded than if they had played a piece within their current skill level.

Occasionally candidates presented an extremely short solo piece (of less than one minute). If this is the case then centres should encourage the candidate to perform a second piece, in order for sufficient musical skills to be demonstrated.

If a solo performance is of sufficient length then it is not necessary to perform a second piece. It is often the case that one piece is significantly weaker and this brings down the candidate's overall mark.

Ensembles

Many ensemble performances consisted of well-chosen repertoire, at a suitable level for the candidate and offering the opportunity to demonstrate genuine ensemble skills. However, issues with ensemble performances persist.

Some candidates performed pieces well below their skill level on their chosen instrument, resulting in fewer marks than if they had performed a more difficult piece. Other candidates did not perform a genuine ensemble but rather a piece in which they were accompanied by one or more instruments. Adding further instruments to accompany a solo performance (e.g. drums) does not make it into an ensemble performance. A few candidates performed their ensemble piece on a different instrument from their solo performance, on which they were not always able to perform at such a high level.

In an ensemble performance a candidate can be assessed on only one instrument in a piece. For example, in a piece where they both sing and play the guitar, they should be assessed on their guitar playing only.

The performers in an ensemble need not all be examination candidates. The candidate may perform with any other available performers.

It is vital that the part that the candidate is playing or singing in an ensemble performance is clearly identified on both the Performing Working Mark sheet and the sheet music. Some centres sent both primo and secondo sheet music for piano duets, without saying which part was being played by the candidate.

Assessment

Marking continues to improve, becoming more accurate and realistic. However, many centres did not complete the comments box. Comments written in this box are often extremely helpful to the Moderators, so centres are encouraged to write anything that might be relevant here.

It was pleasing that internal moderation was well administered. In most cases this is not applicable for Music as it should be used only in large centres where different teachers have marked the work of different teaching groups.

Administration

The Performing and Composing coursework are moderated by different people, so each submission should be sent separately.

Centres should ensure that marks are added up correctly on the Performing Working Mark Sheets and then transferred accurately to both the Coursework Assessment Summary Form and the MS1, as many errors were found.

The marks report, which is enclosed with the submission, should not be printed until the marks have been submitted to Cambridge. Any unlisted candidates should be added to the bottom of the MS1 form, so that their marks are received by Cambridge.

It is not necessary for a separate CD to be provided for each candidate. One CD with a printed list of the tracks is fine. CDs should be wrapped securely, so that they are not damaged in transit.

It is important that audio (not video) recordings are submitted and that these are playable on standard audio equipment (i.e. a CD player, not just a computer).

Complete copies of the sheet music (with no missing pages) should be provided for all performances. These should be hard copies, not PDFs on the CD. If this cannot be sourced at all, then some indication of what the candidate is playing should be provided, especially for ensemble performances (e.g. a list of chords played, or the point on the recording when they enter etc.)

All copies of sheet music should be clearly labelled with both the candidate's name and number. Similarly tracks on the CD should be announced with both the candidate name and number.

MUSIC

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

- Candidates should be encouraged to create compositions which allow them to fulfil the whole range of assessment criteria.
- No credit should be given for compositional ideas that are not created by the candidate.
- Candidates are required to submit two contrasting compositions which must be scored for different instruments or voices and will disadvantage themselves if they do not follow this instruction.
- Composition 1 must be notated using Western staff notation.
- CDs should be checked before submission to ensure that they can be played on a standard CD player without the need for additional software: not DVD or memory stick.

General comments

Once again it has been good to enjoy a wide range of musical creativity and that is a tribute to all the hard work that teachers give to make this happen. Composition can provide a significant challenge for teachers, since each candidate's needs and talents are distinctively unique. Indeed, that is the essence of good composition: an expression of the individual's creativity. Many centres gave their candidates helpful guidance and choice allowing them, on the whole, the opportunity to create work that was suited to their strengths. It is good to see and hear that most centres are allowing candidates to experiment with various stimuli to develop their ability and reach their potential.

The highest achieving compositions not only satisfied all assessment criteria but the candidate's demonstrated real ownership of their musical compositions with a sense of individuality working within a generic style. Work of this quality was submitted complete with a high quality recording. At the other end of the mark range compositions tended to have rambling melodic material that lacked clear character or sense of control over contour, rhythmic identity, harmony and structure.

There were some creative and imaginative compositions covering a wide range of styles and genres, with some effective exploration of harmonies, texture and structure. It is to be noted that there was also interesting work in some jazz, rock and minimalist compositions.

The standard of administration by centres was generally completed well, although certain problems still persist. The most common of these is the incorrect addition of marks, the inaccurate transcription of marks from one form to another, or missing documentation.

Assessment

Internal marking was often realistic and broadly accurate. It was clear that the content of the coursework had been carefully monitored and controlled, with discerning judgements made when considering the outcome in terms of the assessment criteria. However, a number of centres were found to be awarding marks that were considered to be overly generous and this remains an issue. A few times, the rank order was not agreed, and it was felt that the descriptors, which define the meaning of each mark, had been inconsistently applied.

There was a slight tendency to be a little harsh on candidates at the lower end, rather generous in the middle and over generous at the upper end of the mark range. Technology was not always taken into account when marking, and some of the more 'techno' based pieces were over marked, as the actual musical content was basic.

Some very short compositions were given marks in the upper range; however, their brevity was very noticeable and sufficient development of ideas clearly lacking. Care should be taken when assessing

compositions that *'may be overly formulaic and/or repetitive'* without any meaningful development of the initial ideas.

The comments given by teachers in support of their assessments are valued by Moderators and are most useful when they reference the marking criteria.

Compositions

Top range candidates demonstrated an excellent understanding of an array of music rudiments and were able to develop themes in a very creative and mature manner. These compositions showed good awareness of a range of musical structures and genres with ICT having been used in a variety of imaginative ways.

With mid and lower range compositions, many began with impressive 'catchy' ideas, but more often than not used simple repetition as their way forward. Potential was not realised due to lack of 'creative' and 'mature' development. Much of the work was simplistic, repetitive or under-developed. Some mid-range compositions would have benefited from further research into the styles and genres that candidates attempted to emulate. Compositions achieving low marks lacked sufficient direction. Often they contained too many initial ideas simply joined together with no real sense of unity.

There were many excellent examples of rock and pop songs. They displayed a clear understanding of the style required. The most successful of these songs had been fully developed using backing vocals, harmony, imitation and question and answer. They also varied the accompaniment including an intro, a bridge/middle 8 and solo sections.

Minimalist pieces can cause problems when they are simply a series of ostinati layered in and out with no change or manipulation. Looping and layering is not enough to access the top range of marks. However, it is noted that some candidates did compose commendable minimalist compositions that did show exploration of phase shifting, subtle handling of motifs and moving key centres.

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. Sometimes the same bass pattern has been given to all candidates by the centre, but not declared by the teacher on the form. Compositions based on pre-existing material are always problematic. Any pre-existing material must be acknowledged, because no credit can be given to ideas that are not the candidate's own.

A few centres had still not taken account of the requirement that the two compositions must be scored for different instruments or voices. Additionally, that a further syllabus requirement is that Composition 1 must be in a style which allows the candidate to demonstrate familiarity with the broad principles of Western harmonic procedures and that this composition must be notated using Western staff notation. Once again, there were some cases where this had not been observed, especially when, for example, guitar tablature had been used to notate both pieces.

Notation and Presentation

There were very few handwritten scores. The majority of scores were produced using computer software. Although some of these were well produced, detailed and accurate, many were not. There were instances where the candidate had relied on the software to correct any errors too much, therefore producing an inaccurate score e.g. inaccurate rests, incorrect enharmonic. Where scores had been handwritten they tended to be unclear at times and a few were barely adequate. It is important that the scores accurately reflect the intentions of the candidate and closely resemble the music presented in the recording.

Care must be taken in the assessment of this descriptor, for computer generated scores can look superficially very good when they are not. Marks for such scores seem often to rely on this superficial impression, rather than on a careful check of their accuracy.

If a composition is not performed entirely by the candidate, or written as an accurate score from which someone else performs, the syllabus requirement is that a detailed annotation must be provided. The annotation must offer the Moderator a body of clear evidence as to the exact input of the candidate.

Sometimes Moderators were expected to accept that the candidate indicated to another performer what they intended, where it was clear that the performer, using their instrumental and musical skills had created a stylish composition of music. In such cases a shadow of doubt hangs over the composition as to how much of it was actually composed by the candidate. The score is the substantive examination document; the

recording is for illustrative purposes only and no marks are given for it. Therefore, if it is not in the score, marks cannot be attributed.

Centres are also asked to be honest and detailed in their annotations relating to the use of technology in the composing process. Simply naming the composing software along with a screen shot is not sufficient: detail must be provided relating to the processes used to develop, shape and create the composition.

Recorded Performance

The quality of the recordings were mostly very professional, errors tended to be more to do with administration than actual quality: missing tracks, inaudible tracks, tracks with interference, and poorly balanced tracks. A number of replacement CDs needed to be requested. In terms of digital recordings, there were observations that some tracks were apparently 'muted' (possibly due to the placement of the microphone). This is an important consideration for teachers and candidates – please check all recordings carefully.

CDs

Many more centres this year placed composition coursework recordings consecutively on one CD with an accurate playlist ensuring that the order corresponded to the mark sheet sent to Cambridge with Composition 1 followed by Composition 2 for each candidate. However, it is still essential to include a track list: this should be on a separate piece of paper, not written on the CD itself. There should also be a brief recorded announcement for each candidate and each composition. Each composition must be on a separate, individual track. The Moderators will need to access a selection of compositions, which they cannot do if a large number of compositions are contained on a single track.

Centres are to be reminded that recordings on CD must be saved as audio files and finalised so that they can be played on a standard audio CD player and not be reliant on any specific computer software, not DVD or memory stick.

Some centres now use simple and easy to handle packaging often with each candidate's work clearly compiled together. There is no need to provide work in large files and boxes or to wrap CDs in excessive amounts of tape and binding; most submissions arrived with Moderators in good order with a minimum amount of protection.

Administration

Most centres followed the procedures accurately, which was tremendously helpful. Best practice is noted when the work is submitted on time, all the work has been appropriately authenticated, correct marks and totals have been added to the 'Internal Assessment Mark Sheet' (MS1), the recordings are clear and well balanced, and submitted in candidate order on one CD, complete with an accurate written track list. Moderators acknowledge that the majority of centres had adhered to these guidelines, although there was still evidence of incorrect paperwork, missing assessor signatures, discrepancies on the 'Composing Working Mark Sheet', incorrect totalling of marks, bulky presentation of the work, recordings presented in the wrong order, and so on. However, any issues were swiftly resolved following communication where necessary with centres.

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

Final Comment

Once again it has been apparent that teachers have offered stimulation and challenge to young musicians with very different musical talents, backgrounds and experiences. Candidates from all ranges of ability have been able to produce compositions of some merit, and in some cases, candidates are producing compositions over and above the designated standards. All credit should be given to teachers that good practice is taking place.