

MUSIC

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

- Candidates should be reminded to use the technical language listed in the syllabus document.
- A few candidates had handwriting which was very difficult to read. Candidates should ensure their answers are legible.

General comments

Some candidates answered well on the unprepared sections of the paper (A1, A2, B1, B2 and C1), but answered questions on the World Focus and set work questions (B3 and D1 and D2 or D3 and D4) less strongly, suggesting that these had not been studied in enough detail.

Many answers were lacking the precision required e.g. “plucked string instrument” is not sufficient when Ud is listed in the Syllabus as an instrument which candidates should know about and be able to recognise.

A number of candidates left answers to some questions blank.

Comments on specific questions

A1

Question 1

Many candidates gained credit for choosing the correct answer - monophonic.

Question 2

- (a) The correct answer of soprano was a frequent response, but some candidates wrote “opera”, “female” or “alto”.
- (b) The option for clarinet and flute was very often chosen but another incorrect answer was sometimes selected.

Question 3

Candidates most frequently gained partial credit for noting the increase in tempo. Full credit was sometimes achieved for mentioning the high tessitura, the energetic music or the ascending nature of the music.

Question 4

- (a) Some candidates correctly stated that the music was 20th century, but many thought it was Romantic and some suggested Baroque.
- (b) Partial credit was most often awarded for chromatic or dissonant (atonal was also accepted). A few candidates gained full credit however, for the angular melody, wide range of pitch/extremes of register or the unusual accompanying instruments.

A2

Question 5

Bar numbers 6 and 9 were more frequently given than the correct answer of 5.

Question 6

Most candidates correctly noted the repetitive nature of the accompaniment, with a few candidates going on to describe the broken chord pattern, syncopation or the pizzicato cello. Some candidates described the use of one chord, but this was addressed in Question 5.

Question 7

Credit was often gained for the melody being repeated at a lower pitch by the cello, with the accompaniment being higher. Many candidates also referred to the fact that it was quieter.

Question 8

The correct answer of string quartet was very frequently chosen, though some candidates ticked string orchestra instead and a few chose one of the other options.

Question 9

All the different composers were selected by candidates, with Dvořák being chosen by a small number.

B1

Question 10

- (a) The answer to this question was often left blank and very few candidates correctly identified the *Ud*. There were many other instruments suggested, or answers such as “Indian string instrument” were seen which were not given credit.
- (b) Partial credit was sometimes gained for noting that the response involved a group of instruments. Many candidates simply described what call and response was, rather than describing the nature of the call and response heard in the extract. Very few candidates gained the full credit available for this question.

Question 11

Many candidates noticed that the instruments played together or heterophonically. A few candidates then described either the descending sequence or the increase in tempo.

Question 12

Many candidates suggested India or China here, but a number gained credit for Arab. Middle East was also accepted.

B2

Question 13

Very few candidates correctly named the *bansuri*, instead writing flute, Indian flute or ney, which were not given credit.

Question 14

Many candidates correctly identified the table. No credit was given for drum, Indian drum or Indian percussion.

Question 15

- (a) The majority of candidates gave the correct answer of India.
- (b) Most candidates gained at least partial credit for this question. The most common answer was “pitch bending”, but all of the answers included in the mark scheme were mentioned by candidates.

B3

Question 16

- (a) Many candidates gained full credit for this question, naming the instrument as the claves and explaining that they are wooden sticks. A common incorrect answer was bongos.
- (b) Many candidates gained credit for saying that it was the clave rhythm.
- (c) Credit was most frequently awarded for noting that the rhythm was present throughout the extract or that it was syncopated. Credit was also awarded for off-beat or cross rhythms. Some candidates were credited for noting that it was a forward or 3:2 clave rhythm if they had said that in the answer for (b), but not in (c).

Question 17

Candidates most often named instruments here, gaining at least partial credit. No credit was given for guitar. A few candidates mentioned the syncopation.

Question 18

Many candidates gave the correct answer of Africa or Spain, but many suggested other countries such as Argentina or even Cuba.

C1

Question 19

The most common correct answer was *Allegro*. *Allegretto* and *Vivace* were also given credit, but answers such as *Andante* and *Moderato* were not.

Question 20

- (a) Credit was often gained for the perfect cadence, with some candidates also correctly identifying the key as D major.
- (b) Dominant was fairly frequently correctly given.

Question 21

Many candidates gained at least partial credit, usually for the first two repeated As.

Question 22

Perfect fifth was often given, but other intervals were also suggested and some candidates wrote words which had nothing to do with intervals.

Question 23

Partial credit was often awarded for noting the presence of the piano. However, few candidates gained the full credit available for this question.

Question 24

Theme and variations was usually chosen, though minuet was a frequent incorrect answer, despite the fact that the extract is not in triple time.

Question 25

- (a) The correct answer of “classical” was usually given.
- (b) Candidates most frequently gained credit for writing about the small orchestra, balanced phrases or diatonic harmony. A few candidates noted the homophonic texture and a very small number noted that a piano rather than a harpsichord was used.

D1

Question 26

Very few candidates correctly identified the rising chromatic line.

Question 27

In this question, some candidates seemed to be transposing a different part of the extract, despite the bar numbers being given in both the question and the stave on which to write the answer.

Question 28

Candidates sometimes gained partial credit for saying that there were more instruments. Few candidates gained the full credit available for this question.

Question 29

- (a) A few candidates correctly identified the transition (or bridge passage).
- (b) Very few candidates could explain that the music does not need to modulate and that it is shorter.

D2

Question 30

In their answers to this question candidates rarely mentioned anything to do with phrasing, writing instead about the time signature or structure of the whole movement. Only stronger candidates answered this question correctly.

Question 31

Many candidates correctly identified the cadence as perfect, with fewer giving the correct key of E major. A major was a common incorrect answer.

Question 32

Very few candidates correctly noted the descending scale.

Question 33

Partial credit was occasionally awarded for the richer scoring.

D3

Question 34

- (a) D minor was sometimes given, but F major was a frequent incorrect answer.
- (b) Relative minor was frequently given by candidates.

Question 35

- (a) Candidates sometimes correctly transposed the notes, but were often a tone too low or too high.

- (b) The correct answer of suspensions was very rarely given.
- (c) Few candidates knew that the high horn parts were so that they could play melodically. Some candidates thought that it was so that they could be heard or because they are transposing instruments and sound lower than written. Many candidates left the answer to this question blank.

Question 36

Only the strongest candidates answered this question correctly. Many candidates wrote answers which did not include the words “*ritornello*” or “episode” at all.

D4

Question 37

The correct answer of minuet was frequently chosen, but candidates also chose all of the incorrect options.

Question 38

A few candidates gained partial credit for noting that the bass imitates, with very few gaining the full credit available for this question. Many answers suggested that the bass line accompanied or played homophonically.

Question 39

The correct answer of dominant was most frequently selected.

Question 40

A few candidates stated that the opening melody/the music from bars 1–4 was played, but very few were able to go on to describe precisely that it was in the dominant/a fifth higher.

Question 41

- (a) The correct answer of 1721 was sometimes chosen, but candidates more frequently selected one of the incorrect answers.
- (b) A few candidates gained credit for saying that the music was written for an important person named Brandenburg, but many more incorrectly suggested Brandenburg as a place.

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

- Where candidates were asked to give reasons for their identification of musical periods, many stated features which were not heard in the extract, suggesting that they may be memorising lists of 'typical' features but not really understanding what they mean.
- Candidates should ensure their work is clearly written so that answers are legible.

General comments

Knowledge of the set works was extremely variable. Those candidates who had prepared thoroughly answered well, but many candidates seemed to treat this section as an 'unprepared' extract, only gaining credit for a few questions which could be answered without a full understanding of the work, such as the transposing question.

Comments on specific questions

Section A

Music A1

Question 1

Most candidates correctly identified the soprano voice.

Question 2

Most candidates identified that the melodic shape starts with an ascending interval then mostly descends.

Question 3

This question was well answered with many candidates correctly identifying clarinet and flute as the instruments.

Question 4

Most candidates gained at least partial credit here. The most common correct responses referred to the faster tempo, the leaps in the melody, and the rising melodic shape.

Question 5

(a) – (b) There was a range of responses to these questions. Although many candidates correctly identified the period as the Twentieth Century, all musical periods including the Classical and Baroque were suggested. The most common valid reasons were references to the chromaticism and the extremes of register in the instrumental parts.

Music A2

Question 6

Many candidates correctly identified that the texture was unison/octaves/monophonic, but a large number stated it was homophonic. Sometimes candidates described the texture correctly but used the wrong technical term in their answer.

Question 7

There was a lot that candidates could say about the texture in this extract and most gained at least some credit, but answers which were fully comprehensive and convincing were rare. The most common point was a recognition of the polyphonic texture later in the extract.

Question 8

(a) – (c) Most candidates correctly identified the Baroque period, and the composer as Handel. The reason suggested most often was the use of the harpsichord, and most candidates gained at least some credit here. However, a large number of answers referred to features, e.g. ornamentation, which were not heard in the extract.

Section B

Music B1

Question 9

This question was fairly well answered. Most candidates identified the tabla and correctly described the music it was playing. Some also identified the sarangi, but descriptions of the music it played were often vague.

Question 10

(a) – (b) The majority of candidates correctly stated that the music came from India and many also correctly identified that most Indian music has a texture of melody and drone, but some answers referred to general features of Indian music (e.g. improvisation or pitch-bending) and not the texture.

Music B2

Question 11

- (a) The 'ud was not well identified. Many candidates knew that it was a plucked string instrument and suggested instruments such as guitar, but the 'ud is specifically named in the syllabus and more precision was therefore expected.
- (b) There was a range of answers here, few of which precisely described the music. However, most candidates gained at least some credit, mostly for recognition that the response was played by a group of instruments. Very few candidates commented that the responses was the same each time/repeated sequentially. Some answers defined what call and response is, rather than describing it with reference to the extract.

Question 12

Many candidates correctly identified the heterophonic texture.

Question 13

Most candidates knew that this was Arabic music.

Music B3

Question 14

(a) – (c) These questions were well answered, with most candidates correctly identifying that the son clave rhythm was played by claves, and explaining its use in the extract. Common incorrect answers here included bongos or castanets for the instrument, and habanera rhythm was sometimes stated.

Question 15

Most candidates correctly identified that the voices sang in harmony.

Question 16

There were many points that candidates could make, and most gained at least some credit, most commonly through identification of instruments such as the tres and trumpet. Common correct musical features identified included syncopation, the instrumental introduction and the marillo rhythm. As in **Question 14**, some candidates confused the features with those of tango.

Section C

Music C1

Question 17

Most candidates suggested a suitable tempo marking, most commonly andante or moderato.

Question 18

Many candidates correctly identified the interval as a major third.

Question 19

There was a wide range of achievement here. The most common small error in otherwise completely correct answers was a missing G sharp.

Question 20

This question was very well answered and most candidates correctly identified the perfect cadence in D major.

Question 21

There were many points that candidates could make and most gained at least partial credit. The most common correct answers referred to the thinner texture, the flute playing a more prominent role (although this instrument was often misidentified as a violin), the faster tempo, and the quavers in the accompaniment.

Question 22

Many candidates correctly identified that this was a minuet and trio. The most commonly suggested incorrect options were waltz and concerto.

Question 23

(a) – (c) Most candidates correctly identified that the extract was from the Classical period and that it was by Haydn. The most commonly suggested reasons were the regular phrase lengths, small orchestra, homophonic texture and diatonic harmony.

Section D

Music D1

Question 24

This question was generally not well answered and identification of the rising chromatic line was rare.

Question 25

The notes were transposed correctly by most candidates.

Question 26

The most common correct answers referred to the passage being shorter and more instruments playing.

Question 27

(a) – (b) Many candidates correctly identified this section as the transition/bridge passage, and some were able to explain that it was shorter as the music no longer needed to modulate.

Music D2

Question 28

The perfect cadence in E major was well identified.

Question 29

This question was rarely answered correctly, with many answers referring to features which were unconnected to the phrase structure. Given that so many candidates referred to regular phrase lengths in **Question 23(b)**, this may suggest they did not fully understand what this means.

Question 30

Some candidates identified the oboe but the clarinet was a common incorrect answer.

Question 31

Candidates often gained credit here with reference to the instrumentation. Precise detail of other aspects of the music was less common.

Music D3

Question 32

(a) – (b) D minor was usually identified correctly and some candidates stated that the first chord was A major, but A minor and D minor/tonic were common incorrect answers.

Question 33

There was a wide range of suggestions here. A few candidates identified the diminished seventh.

Question 34

There was usually some credit gained here by reference to the imitative nature of the music, but precise detail leading to full credit was rare.

Question 35

A few candidates were able to describe a false relation convincingly and identify that examples occurred in bars 3, 9 or 10.

Music D4

Question 36

The notes were transposed correctly by most candidates.

Question 37

Answers here were rarely precise enough to gain full credit.

Question 38

The imperfect cadence was often identified.

Question 39

(a) A number of candidates correctly identified the overall structure.

(b) The majority knew the extract was Trio II.

Question 40

Many candidates correctly stated that the movement was in duple time, not triple time.

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

- This year candidates responded well to questions and used more of the technical language specified in the syllabus.
- Some candidates misunderstand words, in particular words to do with different types of texture.
- Many candidates mention balanced phrases when describing Classical music, but their answers to the questions on phrasing in the Mendelssohn set work suggest that many have not understood what phrases are.

General comments

In order to achieve marks, candidates need to answer questions with precision. For example, mentioning the Indian flute is not sufficient when bansuri is listed in the Syllabus as an instrument candidates should know about and be able to recognise.

Candidates should pay attention to their handwriting and write as clearly and legibly as possible. A few candidates had handwriting that was very difficult to read and this could lead to lost marks if candidates know the answer but do not write the answer clearly enough for the examiner to understand their response.

Comments on specific questions

Section A1

Question 1

Many candidates correctly gave the answer Timpani, but sometime gave bass (drum) or snare.

Question 2

Many candidates correctly answered 3, but some wrote 2, 4 or even 5 or 6.

Question 3

Many candidates were able to give the answers of major key, loud dynamic, presence of brass or trumpets and fast notes/tempo. Some candidates correctly mentioned high pitches, ascending notes or fanfare. A few candidates correctly noted the accents or the large ensemble. A few candidates incorrectly wrote about the vocal music rather than the instrumental music.

Question 4

Many candidates either named incorrect textures or wrote words that were nothing to do with texture (e.g. chorus, sequences).

Question 5

Many candidates were able to answer this question correctly. Those who did not score the mark chose the incorrect answer musical, and very occasionally concerto or symphony.

Section A2

Question 6

Almost all candidates correctly chose the answer String quartet.

Question 7

Many candidates gained one mark by mentioning the repetitive nature of the accompaniment. Some candidates also gained a second mark by mentioning the pizzicato cello or the broken chords. Few candidates mentioned the syncopation.

Question 8

Some candidates correctly wrote Pentatonic or D minor. Candidates who failed to achieve this mark mentioned other scales such as whole-tone or just minor, and sometimes gave words such as descending.

Question 9

Many candidates were able to gain a mark by saying that the melody was heard again. Some candidates noticed that it was quieter and a few mentioned that the cello played the melody or that the violin played the accompaniment.

Question 10

Some candidates were able to correctly name Dvořák. Haydn, Vivaldi and Gershwin were also all given by some candidates. Some candidates did not seem to be familiar with Dvořák.

Section B1

Question 11

To gain this mark, candidates had to name bansuri. The answers flute or Indian flute were not awarded a mark (as bansuri is listed in the syllabus).

Question 12

Many candidates correctly gave the answer Drone. Others named an instrument (such as the sitar) here instead.

Question 13

Many candidates correctly wrote Tabla. No credit was given for drums/Indian drums.

Question 14

- (a) Most candidates were able to give the correct answer of India.
- (b) The use of pitch-bending or ornamentation was most frequently awarded a mark. A further mark was sometimes given for improvisation (or exploration) and the presence of a raga or tala. Candidates rarely noted the small number of instruments and the unmetred section followed by a metred section. Some candidates referred to their earlier answers (names of instruments), despite being told not to mention these.

Section B2

Question 15

- (a) A few candidates were able to give the correct answer of sho. Many other instruments were suggested, including stringed instruments.
- (b) More candidates were able to answer this correctly (it is blown), compared to question 15(a).

Question 16

Few candidates were able to gain all three marks available for this question. Some noted the long chords played by the sho and the presence of two melody instruments, playing at a high pitch and a slow tempo. Very occasionally, candidates mentioned that the metre was flexible.

Question 17

Many candidates correctly wrote Japan. No credit was given for Asia or Far/Middle East.

Section B3

Question 18

- (a) Many candidates wrote Tres and were awarded the mark. No credit was given for guitar or charango.
- (b) Plucked was the most common answer. No credit was given for strumming.
- (c) Some candidates noticed that there were three pitches, but other numbers were also suggested.

Question 19

- (a) Some candidates realised that the answer was trumpet, but saxophone was a common incorrect answer, often leading to incorrect answers in part (b).
- (b) Even candidates who had not received a mark for 19(a) were sometimes able to gain a mark for this question, noting that it plays the melody.

Question 20

Many candidates did not gain marks for this question because they wrote about the instruments they heard, rather than the musical features. Credit was given for mentioning the clave rhythm, the martillo rhythm with improvisation, the simple melody and harmony, that there are voices singing in parallel harmony, it is in 4/4, with syncopation and anticipated bass and that there was an instrumental introduction and a verse followed by an instrumental interlude.

Question 21

The correct answers of Spain or Africa were often given, but many other countries were also suggested, including Cuba and Italy.

Section C1

Question 22

Many candidates gained both marks for perfect fourth and some gained one mark for fourth. A few candidates suggested another wrong interval.

Question 23

- (a) Many candidates gained both marks for D major and perfect cadence and some candidates gained one (usually for perfect cadence).
- (b) The correct answer of dominant was given by most candidates.

Question 24

Many candidates were able to gain all three marks available for a correct or nearly correct answer.

Question 25

Credit was most frequently given for noting that there was a piano (one mark) playing triplet quavers/decoration/faster notes (one mark). A few candidates were able to gain a third mark for the wind or strings playing the melody.

Question 26

- (a) Many candidates correctly wrote Binary, but ternary was sometimes suggested, or words which had nothing to do with structure.
- (b) The correct answer of theme and variations was usually selected, but minuet was a common incorrect answer, despite the fact that it is not triple metre.

Question 27

- (a) Candidates usually correctly said classical for this question.
- (b) The most common reasons given were the balanced phrases, the diatonic harmony and the homophonic texture. Occasionally candidates also noted the small orchestra, the use of scalar passages or the presence of a piano rather than a harpsichord.

Section D1

Question 28

E minor was occasionally given, but often another key was suggested.

Question 29

Candidates were often able to gain at least one of the two marks available, for 1st subject and development/third/new theme.

Question 30

Candidates often found a way of describing the oboe's long note A, but some suggested that it played part of the 1st subject.

Question 31

- (a) Some candidates correctly gave the answer of D major.
- (b) Very few candidates gave the correct answer of subdominant.

Question 32

This was often answered correctly, with most candidates gaining either 0 or 2 marks for this question. A few candidates transposed the wrong notes or transposed incorrectly.

Section D2

Question 33

Many answers suggested simply Allegro, rather than Allegro vivace, and were not given credit.

Question 34

Contrary motion was often selected as the correct answer.

Question 35

Many candidates gained a mark for mentioning that more instruments play. A few candidates gained a further mark for mentioning oboes doubling the violins, woodwind/clarinet/bassoon emphasising the melody or that the end of the melody is changed.

Question 36

- (a) Transition/bridge was sometimes correctly given, but many other suggestions were also made, such as 2nd subject or development.

- (b) Few candidates were able to explain clearly that the function of the transition is to modulate.
- (c) Antiphony was often selected as the correct answer, but parallel motion and polyphony were also popular.
- (d) A few candidates correctly wrote 2nd subject.

Section D3

Question 37

- (a) D minor was often given, but frequently F major was suggested instead.
- (b) About the same number of candidates gained a mark for part (b) as did for part (a).

Question 38

- (a) The transposition was often correct, but sometimes candidates were a tone out (above or below).
- (b) Very few candidates gave the correct answer of suspensions.
- (c) Hardly any candidates knew that the horns had to play high in order to be able to play melodically. There were some suggestions that it was because the melody needed to be heard or that the horns transpose down.

Question 39

Many answers did not mention the words ritornello or episode. A very small number of candidates gained both marks available here.

Section D4

Question 40

Often candidates achieved at least one of the marks available, for noting that the bass imitates. Fewer candidates gained the second mark for saying that it is one bar later or an octave lower.

Question 41

The correct answer of dominant was most frequently chosen.

Question 42

- (a) Many candidates were able to correctly name the Trio as the next section, but Minuet and Polacca were also suggested.
- (b) Few candidates gained a mark here, either for saying only three/wind instruments play or it is in D minor.

Question 43

- (a) 1721 was often chosen, but many candidates selected a different date.
- (b) There was often a suggestion that the concertos were written for the place Brandenburg, rather than the Margrave. Credit was given for candidates who suggested an important person named Brandenburg (e.g. Prince Brandenburg), but did not use the title 'Margrave'.

MUSIC

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

Key messages

- Candidates are required to perform for at least four minutes.
- Ensemble pieces must allow candidates to demonstrate ensemble skills, as clearly defined in the syllabus.

General comments

The Moderators heard a very large number of performances and a wide range of instruments, styles and genres which were presented. As always, the most successful performances were those where the repertoire had been chosen to suit the candidates' current level of musical ability – not too difficult for them, nor too easy – and where the pieces had been thoroughly prepared with attention to expressive details, allowing the candidates to perform accurately, confidently, and with style and character.

In extreme cases this year, some candidates performed for barely two minutes yet had often been given high marks, which needed to be adjusted. Centres are reminded that if candidates are performing short pieces, they may add a second solo and/or ensemble piece to ensure they meet the syllabus requirements of at least four minutes.

There were many inappropriate ensemble pieces submitted which did not meet the syllabus description.

Solos

Solo repertoire was usually well chosen to match the technical ability of the candidate. Some pieces demonstrated a very high level of both technical and musical achievement; others were technically less demanding but were still successful as they allowed the candidate to perform accurately and confidently. Where weaknesses existed, these were often due to a lack of sensitivity to phrasing and expression, and poor intonation.

Centres are reminded that it is a syllabus requirement that if the composer wrote an accompaniment for a solo piece, it should be included. Solo performances with a missing accompaniment are not only musically unsatisfying, they sometimes also make no musical sense. Consideration should be given in the early stages of the course to choosing solo repertoire for which an accompanist can be provided, or for which an appropriate backing track is available.

Ensembles

The majority of centres submitted appropriate ensemble performances, which clearly met the syllabus description and were chosen to fully demonstrate candidates' ensemble skills, recognising both the importance and pleasure of performing music in a small group. These pieces were clearly well rehearsed, with considerable attention given to rhythmic co-ordination, balance, diction, breathing and word-endings (in vocal performances), dynamics and phrasing.

However, there were a large number of pieces submitted as ensembles which either did not meet the syllabus requirements at all, or which presented pieces as ensembles which were clearly solos.

The most common problems are described below. Centres whose marks in this component are regularly reduced by the Moderators are urged to read this section of the report carefully. Further advice is available on the School Support Hub if needed.

Solos: pieces described as ‘ensembles’ but which consist of only one performer. The syllabus does not allow a second solo performance (whether or not on a second instrument) instead of an ensemble.

Accompanied solos: pieces in which there are more than two performers, but where the candidate’s part is still clearly a solo. Examples often include solo songs in which drums and/or bass have been added in addition to the piano accompaniment; this is still a solo song for the singer. More extreme examples include candidates playing a piano solo to which a bass instrument had been added, for example, perhaps simply doubling the left hand. This does not change the fact that the candidate is still clearly playing solo repertoire. Such pieces require no sustained rehearsal in a group situation, and do not develop ensemble skills.

Vocal ‘duets’ (usually from musical theatre repertoire): pieces where the vocal parts consist of solo passages alternating between two solo singers – if the candidate rarely sings at the same time as the other singer, they cannot be demonstrating ensemble skills. An appropriate vocal duet should allow the candidate to demonstrate the ability to maintain an independent part singing in harmony with one or more other singers for the majority of the piece.

Pieces with backing track: these must not be included in an ensemble performance – ensembles must only include live performers.

Assessment

Generally, the coursework was accurately assessed and appropriate marks were given in most categories. Where marking was not accurate it was occasionally severe but more commonly generous, and in some cases it was very seriously overmarked. Centres who have seen their marks reduced significantly are encouraged to look at the examples of marked performances which can be found on the School Support Hub as a guide to the standards of this component. The comments box was sometimes left blank, which was not helpful. However, Centres are asked not to simply re-state the assessment criteria in the comments box. A more appropriate comment would explain which aspects of the performance have led to the mark given (e.g. “tone quality was well developed, but there was a problem with intonation at times”).

The marks for the range of technical and musical skills demonstrated were usually fairly accurate, although the key word is demonstrated – the same piece played by two different candidates might get different marks in this category, if it is appropriate for one but too difficult for another.

The mark for choice and control of tempo was usually accurate. With regard to ensemble co-ordination, however, the marks were often lenient, with pieces which were at best moderately well co-ordinated regularly being given very high marks. Pieces which gain the highest marks in this category must demonstrate the results of effective rehearsal.

Generous marking was often found for phrasing and expression, where a complete lack of any dynamic contrast was often rewarded as moderate. Choice of repertoire is important, as pieces need to be chosen to give some opportunity for a candidate to demonstrate expressive qualities.

Poor intonation and/or tone quality were factors that most often contributed to candidates not accessing the highest marks for technical control. For pianists, there were many instances where candidates could play the opening section of a piece well, but then ran into difficulties when a more demanding passage was reached.

There was confusion in some Centres regarding internal moderation. This process is for use only in Centres where different teachers have marked the work of more than one teaching group independently, and is designed to ensure the application of a common standard. Where all of the coursework has been assessed by one teacher, no further moderation is necessary by the Centre.

Presentation of coursework

The majority of the coursework was presented in a helpful format, although a number of Centres sent an individual CD per candidate. It is more helpful when candidates’ work is placed on as few CDs as possible. Please note the following advice:

- check CDs on a CD player before sending them to Cambridge; some CDs were completely blank or contained silent tracks and this should be picked up before they are dispatched.
- record the work of each candidate in adjacent tracks on the CD – i.e., their solo immediately followed by their ensemble. It is not helpful to group all the solos together followed by all the ensembles.
- CDs should be sent with a separate track listing which should not be written on the CD itself.

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Principal Examiner Report for Teachers

- CDs must be playable on a CD player, not only a computer.
- use as few CDs as possible and avoid individual CDs for each candidate.
- package the CD robustly so that it does not get broken in transit.
- copies of the sheet music should be sent, with the exception of music which has been improvised.
- do not staple the marksheets to the sheet music.
- send the performing coursework separately from the composing.

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

- Candidates must submit two compositions, both of which are their own, individual work in every respect.
- No credit may be given for any compositional ideas that are not created by the candidate.
- Candidates should be encouraged to compose pieces which allow them to fulfil the whole range of the assessment criteria.
- Care should be taken to ensure that marks are correctly added and correctly transcribed onto the form submitted to Cambridge.
- CDs must be checked before submission to ensure that the whole of every piece is recorded and that the CDs can be played on a standard CD player.
- There must be announcements on the CD, giving the candidate's name and number and the title of the piece that is to follow.
- In a centre with several candidates, individual CDs for each candidate must not be submitted. Recordings must be assembled onto a single CD, in candidate number order, with each candidate's **Piece 1** immediately followed by the same candidate's **Piece 2** and with spoken announcements to identify each piece.
- A track list should be provided on a sheet of paper separate from the CD itself.
- Internal moderation must not be carried out unless there is more than one teacher involved in the internal assessment.

General comments

The usual wide range of ability was demonstrated in the compositions submitted this year, with some candidates working at a level beyond the normal expectations of IGCSE. Weaker submissions were because insufficient attention had been paid to the full range of skills required by the Assessment Criteria, or because the full meaning of the descriptors had not been taken into account.

The standard of administration by centres was mainly quite good. There were, however, several instances of incorrect addition of marks and inaccurate transcription of marks from one form to another. Missing documentation and assessment materials, including Working Mark Sheets, Computer Mark Sheets, recordings and even scores, made the moderation of some centres' submissions very difficult indeed. Several Centres did not comply with the requirement that CDs must be playable on a standard domestic CD player: formats that need to be played on a computer are not permitted.

Assessment

Accurate and consistent internal marking, fully in accordance with the published criteria, was relatively uncommon. There were many cases in which all the candidates in a centre were assessed too leniently, or where the marking bore little relation to the descriptors. There were very few instances where the internal marks were too low.

Internal moderation of a centre's marks must not be carried out unless more than one teacher has been involved in teaching the course and in the assessment. In such cases, the teachers concerned need to be certain that they are applying the same standard, which is the sole purpose of internal moderation. If marks are changed during this process, the changes must be shown on the individual Working Mark Sheets as well as on the Summary Mark Sheet, so that the CIE Moderator can see exactly which marks have been changed (whether it was the mark for Ideas, or Structure, or Compositional Technique, etc.).

If there is a single teaching group with a single teacher, there is no need for internal moderation.

Aims and purpose of the IGCSE Composing Course

The syllabus states that ‘Candidates will be given positive credit for (a) their ideas, (b) the structure of their compositions.’

This statement means that the only ideas in any submitted composition that can be credited are ideas created by the candidates themselves. Any and every kind of borrowed material must be fully acknowledged and must not be given any credit in the marking. Candidates are expected to develop independence during their studies, so that the compositions submitted at the end of the course are genuinely and wholly the product of their own individual musical imagination, not imitations of music created originally by someone else.

There was a marked increase this year in the number of compositions where the candidates had been given a template to follow. Sometimes this consisted simply of instructing them, for example, to write a theme and variations or a minuet for **Piece 1** and a serial string quartet or a minimalist composition for **Piece 2**. Sometimes it went further, giving them a set harmonic framework for a waltz, or determining the number of bars in each section of the composition. In a few cases, the formula dictated the entire nature of the piece, including instructions for how to construct discords, the figurations to use in certain instrumental parts, or the points at which to introduce changes of texture. Sometimes an entire cohort had closely imitated the complete structure of an existing piece of music.

In the early stages of the course it may sometimes be appropriate to set composition exercises of this kind. All composers have to start from somewhere, and it is recognised that most begin by imitating music that already exists, before they develop enough experience and technique to branch out on their own. In the context of the IGCSE course, however, this approach must only be seen as a means to an end. Its aim must be to lead candidates to a point where they can think for themselves, create their own musical ideas and structure them (with guidance, of course) into finished compositions where all the decision-making is their own. The teacher’s role is to guide them, to make suggestions, to show them what the possible options might be at any given point, but then to stand back and let the candidates come to their own conclusions about how to proceed. The aim should always be to facilitate candidates in making their own independent judgements, not to give them a set of instructions that limit their choices and predetermine the content and structure of the composition.

Compositions

As usual, there was a very wide range of styles in the submitted compositions. The best were accomplished compositions, reflecting a commendably high level of inventiveness and understanding. A large number of candidates used quite simple structures, with a tendency to use the ‘copy-and-paste’ facility on the computer rather too readily. This year there were several pieces using 12-tone or minimalist techniques. These were only rarely successful. More often the technique was applied too mechanically, often producing a formulaic result that was not very musical.

A simple structure such as Ternary Form can sometimes be very effective, especially if the sections link together smoothly with some kind of relationship between the A and B sections, and if the return of the A section is varied appropriately, rather than being indicated simply with a DC marking. Even the simplest of ternary forms, however, ought to be given more marks than a very short piece in a single section. There were several of these, some as short as 16 bars or even less, and in some cases these pieces had been given marks as high as nine for their structure. Pieces in a single section, which allows no scope for linking passages, varied repeats or other structural devices, need to be rewarded with a mark in the lower bands of the mark scheme.

In some centres it appeared that candidates had not made their own decisions about what to compose, but had been given tasks to complete, set by the teacher. This approach is rarely successful, especially if the tasks lend themselves to unduly formulaic solutions. When candidates choose for themselves what to compose, they are usually much better motivated to produce good work and this is without question the best way for them to demonstrate the full extent of their creativity.

Candidates' ability to use chords and to harmonise their melodic ideas is assessed under Compositional Technique. Some compositions demonstrated very effective use of harmony, but many were quite limited in this respect. There were many examples of root position chords spaced too closely at too low a pitch, (e.g. in piano parts), a general lack of inversions, or the layering of instrumental parts with too little attention to the resulting harmony.

Pre-recorded loops (from applications such as Garage Band) should not be used. Candidates must acknowledge the source of any materials in their compositions that they did not compose themselves. This includes any borrowed themes used for sets of variations. Centres are reminded that it is only the candidate's compositional input into such pieces that can be rewarded.

A candidate's two compositions must use different instrumental or vocal forces. If they do not, the mark for Use of Medium in **Piece 2** must be zero. This requirement was not always observed. In some cases, candidates had written one piece for flute and piano (for example), with the second piece for oboe and piano – but with very generic parts for the flute and oboe, which made them indistinguishable from each other. Another example concerns a **Piece 1** for solo piano and a **Piece 2** also for piano, but with the bass notes doubled by a cello. These combinations do not satisfy the spirit of the syllabus, the point of which is to ensure that candidates submit two pieces that are genuinely contrasting.

Notation and presentation

Computer generated scores were in the majority, although there were some handwritten scores. In order to understand how to use a notation program on the computer, candidates do need to know how to write their music down by hand, so there is nothing against submitting handwritten scores. It would be good, however, if candidates could be encouraged to take care over the presentation of such scores, because several this year were very difficult to read.

Computer generated scores also need to be presented carefully. Several candidates have trouble with rests, especially if they play in the music in real time, where (for example) staccato crotchets are often represented as semiquavers followed by a succession of rests. The default settings used by the program do not always produce the correct result, and this needs to be checked.

Default settings can also produce an illogical order of instruments in a score. A piece for flute, cello and piano, for example, should have the flute part at the top of the score, then the cello part, and the piano should be below the cello. But in an orchestral score, the woodwind are at the top, with the strings at the bottom, and a piano would be somewhere in the middle, usually near the percussion. So it is not uncommon to find this orchestral order of instruments used (by default) even when it is not appropriate – the flute at the top, the piano next, and the cello at the bottom.

These two aspects of computer generated scores (incorrect rests and an inappropriate order of instruments) are two issues that could easily be corrected if the score was carefully edited.

Whenever possible, even if they find it hard, candidates must try to notate their music. If they are writing a song, they should notate at least the voice part. The lyrics alone, with a few chord symbols, are not sufficient.

Some candidates submitted screen shots of the computer program they had used to create their pieces. In the very rare circumstances where this may be appropriate, such screen shots must be accompanied by a detailed explanation of what it represents, how it should be read and how it related to the submitted recording.

The rule that should be followed is that if a piece is capable of being notated conventionally, using staff notation, that is how it should be presented. The syllabus makes provision for other forms of notation to be used, but only in cases where it would not be possible to use staff notation (some forms of electro-acoustic music, for example). It does not mean that an alternative notation can be used if a candidate has not acquired the skills of using staff notation. That is something that should be taught during the course, because it is an essential life skill for any musician and should never be neglected.

Recorded performances

Most of the recordings submitted were of synthesised performances, often simply the computer playback of the Sibelius or Finale score. The best recordings were almost always of live performances. Centres are

encouraged to submit live recordings whenever possible, since (a) they are more instructive to candidates and (b) they convey the spirit of a composition much more effectively than a synthesiser can ever do.

Recordings of songs suffer much more than instrumental pieces if the performance is synthesised. There were several examples this year of songs where the recording was synthesised and where the number of notes in the melody did not even vaguely correspond to the number of words or syllables in the lyrics. An attempt to perform live (especially at an earlier stage in the course) could have provided an extremely valuable opportunity for teaching about this significant aspect of song-writing, and this could have helped the candidates concerned to gain higher marks.

CDs

As last year, most CDs were formatted so that they played on a standard CD player, as the syllabus requires. There were some, however, that could be accessed only on a computer: Centres are reminded that these are not permitted and that they must check that the CDs will play on the correct equipment before they are submitted.

Some recordings were submitted with significant instrumental parts entirely missing. Examples include a recording of an orchestral piece where the string parts were entirely omitted, or a piece for flute and piano in which the whole flute part was absent. Such instances demonstrate that the CDs were not checked before being submitted, even though the box on the WMS was ticked to say that they had been.

In centres where there are several candidates, the recordings must be compiled onto a single CD. Separate CDs for each individual candidate should be avoided. There should be recorded announcements on the CD to identify each candidate's compositions, and the recordings should be compiled in the order of candidate numbers, with both pieces for each candidate following on from each other. Any other arrangement makes the moderation process more time-consuming and far less efficient. A separate track list, not written on the CD itself, is a great help to the Moderators.