

# MUSIC

Paper 0410/01  
Unprepared Listening

## General comments

As in previous years, **section B** was the area in which candidates gained the most marks in general, with a much wider range of achievement in **Sections A** and **C**. In the two-part questions asking candidates to name a musical period and then give reasons for their answer, there were a large number of answers in which candidates wrote down the “typical features” of a musical period, even if these features were not heard at all in the recorded extract. This problem was made worse when the stated period was incorrect. Candidates must focus on the evidence in the recorded extracts when making their responses in questions such as this. In **Section C**, there are still many candidates who are unable to answer questions relating to keys and intervals.

## Comments on specific questions

### **SECTION A**

#### **Music A1**

- 1 Oboe. A variety of answers was given, often clarinet.
- 2 Cello. Reasonably well answered.
- 3 Soprano / high female. Well answered.
- 4 Candidates struggled with this question and there were very few valid observations made. The Examiners expected comments such as: most of the time the composer sets one or two notes per syllable of text, but he uses many notes for the first syllable of *Pater* in line 3 (melismatic); there are some wide intervals which contrast with step-wise / conjunct movement.
- 5 Third. Reasonably well answered.
- 6 Aria. A variety of responses.
- 7 (a) Baroque. A variety of responses, frequently Classical.  
(b) Only a small number of candidates made any valid observations here, even though there were many ways to gain credit: use of continuo; continuously moving bass line; much use of sequence; long phrase lengths;. simple diatonic harmony; use of an obbligato solo instrument with solo voice.

#### **Music A2**

- 8 Tambourine. Reasonably well answered, although many candidates stated Timpani.
- 9 The third option was the correct response. The Examiners were surprised that very few candidates gave the correct answer here, especially as the most common wrong answer was the first option which has a crotchet rest after the first note.
- 10 Most candidates got one mark for identifying that the same pitches as bars 25 - 28 were used, but fewer were able to describe accurately that the rhythm had changed. (Credit was given for any accurate description of the new rhythm.)

- 11 Bassoon. A variety of responses.
- 12 (a) Waltz. A variety of responses, often Theme and Variations.
- (b)  $\frac{3}{4}$  time. One in a bar feel / fast tempo. Prominent melody with homophonic accompaniment. 'Oom-pah-pah' accompaniment. Strong emphasis on first beat of the bar. Many candidates gained some credit here.
- 13 Some good responses, although many candidates seemed to think that the music was completely atonal. Examiners were expecting reference to the large orchestra and use of percussion. Some dissonant harmony.

## **SECTION B**

### **Music B1**

- 14 A B A B. Well answered.
- 15 2 / 4. Well answered.
- 16 The voices start in octaves, then sing in harmony. Well answered.
- 17 Xylophone / Marimba / Balofon. Well answered.
- 18 They play continuously. They play ostinato rhythms creating a polyrhythmic accompaniment. The cowbell plays the beat. The drum part is more complex. Many candidates gained at least one mark.
- 19 Africa. Well answered.

### **Music B2**

- 20 Pan pipes / Quenas / Zampona. Reasonably well answered.
- 21 Guitars / Charangos or Maracas / Shakers. Well answered.
- 22 It is an octave higher. A variety of responses.
- 23 Very few candidates gained any marks in this question, despite there being a number of comments that could have been made about the texture, eg the melody is doubled in thirds; there are strummed chords and a guitar countermelody; in the second half of the extract, the guitar takes the main melody.
- 24 Peru / Andes / Latin America / South America. Well answered in general, although some candidates suggested Spain; as highlighted in last year's report, music from European countries is not used in this section of the question paper.

### **Music B3**

- 25 Dizi / Hsiao / Ti-tzu / Shakuhachi / Ryuteki / Komabue / Flute. Well answered.
- 26 Pipa / Ch'in / Shamisen / Biwa / Koto / Plucked string instrument. Well answered.
- 27 Most candidates gained at least one mark; many made three valid points for full marks, eg at the beginning the pipa plays sustained tremolos and rising plucked arpeggios; in the middle of the extract the pipa plays in octaves with the dizi; towards the end, the pipa repeats what the dizi played an octave lower.
- 28 Far East. (Any suitable country in the Far East was accepted). Well answered.

## **SECTION C**

### **Music C1**

- 29** Trumpet. Reasonably well answered.
- 30** E flat major. A variety of responses.
- 31** Allegretto / Allegro / Vivace. Well answered.
- 32** Tonic pedal. A variety of responses.
- 33 (a)** Perfect. Well answered.
- (b)** Dominant and Tonic / V and I / B flat and E flat. Reasonably well answered.
- 34 (a)** B flat major. A variety of responses.
- (b)** C minor. A variety of responses.
- 35** D - F - D - Bb - A natural. A wide variety of answers ranging from completely correct to no attempt to answer.
- 36** Woodwind. Reasonably well answered.
- 37** Minor third. A variety of responses.
- 38** Despite being in very clear ternary form, a large number of candidates were unable to recognise the structure of the extract: ternary form / ABA; A section bars 1 – 31; B section bars 32 – 67 / 68; repeat of A section bars 68 / 69 – 99; A sections in the tonic; B section in the dominant.
- 39** Concerto. A surprising number of candidates stated Symphony.
- 40 (a)** Classical. A wide variety of answers, frequently Twentieth Century.
- (b)** This was poorly answered, despite there being a large number of points that could have been made, eg periodic phrasing; simple harmony; homophonic texture; strings dominate the orchestral sound; small woodwind section; only timpani used in the percussion section.

# MUSIC

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<p>Paper 0410/02 Prepared Listening</p>
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## General comments

The performance of candidates in **Section D** was once again impressive; the majority of answers showed that the information contained in the source book has been thoroughly assimilated and then correctly applied to answering questions on the extracts of music. There was also some improvement in **Section E**; it is clear that a number of Centres have used the Notes for Guidance on the set works to positive effect in their teaching, and it is hoped that this improvement will continue in future years, particular as these notes are published in the syllabus itself from 2007.

## Comments on specific questions

### **SECTION D**

#### **Music D1**

- 41 Ryuteki/Shakuhachi/Komabue: well answered.
- 42 Kakko: reasonably well answered.
- 43 Shō and Hichiriki: reasonably well answered.
- 44 Many candidates gained at least one mark, but fewer made two valid observations, eg the Ryuteki and the Hichiriki play the melody with a heterophonic texture; the Shō plays chords/a drone.
- 45 (a) Jo: well answered.
- (b) Well answered: the music is very slow and the rhythm is quite free.
- 46 Reasonably well answered, eg it is very slow, heterophonic texture, the use of the Shō and percussion.

#### **Music D2**

- 47 (a) Koto/Shamisen/Biwa: well answered.
- (b) The strings are plucked: well answered.
- 48 Shakuhachi/Ryuteki/Komabue: well answered.
- 49 A variety of answers: the Koto plucks the same low note at the start of each phrase, then plays generally ascending patterns in faster notes.
- 50 Most candidates gained at least one mark, though few made three valid points, eg there is only a small number of instruments; there is no percussion; there are contrasting sections; there is a prominent lyrical melody.

### Music D3

- 51 (a) Sārangī: a variety of answers.  
(b) The strings are bowed: well answered.
- 52 Each phrase starts low, ascends rapidly and finishes on the same note: a variety of answers.
- 53 Glissando/pitch bending/sliding; double-stopping: well answered.
- 54 Tamburā/Sitar/Sarod: well answered.
- 55 It plays a drone: well answered.
- 56 Well answered: the tabla plays; the music is faster and the rhythm is more metrical.

### Music D4

- 57 Flute/Bansuri and Tamburā/Sitar/Sarod: well answered.
- 58 Well answered: the music is slow; the rhythm is free; the music is improvisatory in character; there is no tablā.
- 59 Tablā: well answered.
- 60 (a) Jhala: well answered.  
(b) Well answered, with many candidates gaining all three marks, eg there are fast improvised passages using the notes of the raga; the playing is virtuosic; there is a very fast tala played by the tablā and the tamburā plays a drone.

## SECTION E

### Music E1

- 61 Descending sequence: a variety of answers.
- 62 A variety of answers. Examiners expected the following points: they play a descending minor scale in octaves followed by an ascending arpeggio from violins and descending arpeggio by violas and cellos a beat later.
- 63 Trill. Most candidates answered this question correctly.
- 64 G minor. A variety of answers.
- 65 It imitates the first violin half a bar later and lower. A reasonable number of candidates mentioned imitation, but fewer made a second valid point.
- 66 The violin plays an arpeggio of D minor in semiquavers. Poorly answered.

### Music E2

- 67 Largo. Reasonably well answered, although many candidates confused this with the term Legato.
- 68 (a) B flat major. Reasonably well answered.  
(b) It is the dominant key. Reasonably well answered.
- 69 Binary. A variety of responses, frequently Ritornello.
- 70 Most candidates mentioned pizzicato, but fewer made a valid second observation, eg broken chords in semiquavers.

- 71** Major key and lyrical melody give the sense of contentment, while the louder pizzicato notes from violins portray the rain. A very long final tonic chord completes the sense of contentment. Well answered, with most candidates gaining at least two marks.

### **Music E3**

- 72** It is now louder. It was originally played by guitar but it is now played by strings. It is an octave higher. Many candidates gained one mark, but few made more than one valid observation.
- 73** The guitar plays semiquaver scales which are variations on the piccolo melody. Poorly answered.
- 74** Db – F (enharmonic equivalents were accepted). A variety of answers.
- 75** With the heel of the bow. Reasonably well answered.
- 76** Hardly any candidates made any valid points in their answers to this question, eg the strings and bassoon play in octaves; the wind and horn play a different melody in octaves creating cross-rhythms; the trumpet holds some long notes.

### **Music E4**

- 77** F sharp minor. Reasonably well answered.
- 78 (a)** Cor Anglais. Well answered.
- (b)** B minor. Reasonably well answered.
- 79** They play the mordent figure in octaves one beat after the violins in imitation at a higher/different pitch. Many candidates gained at least one mark.
- 80** Violins. A variety of answers.
- 81** Cor Anglais. Reasonably well answered.
- 82** Harmonics. A variety of answers.
- 83** There is a cadenza/the guitar plays fast repeated chords after string pizzicatos. Well answered.

# MUSIC

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<p><b>Paper 3</b></p> <p><b>Performing</b></p>
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## **General comments**

The Moderators heard a wide variety of music performed on a range of instruments. Many of these performances were very successful, particularly in the solo section. Unfortunately, there continue to be some significant problems with ensembles; more detailed information is provided below. As in previous reports, it is again necessary to remind some Centres that the expected minimum total performing time is four minutes. If candidates have only learned short pieces, they simply need to play more than one piece for their solo and/or ensemble, which is what many Centres do perfectly satisfactorily. Performances which are significantly shorter than four minutes cannot be given marks at the higher end of the range, and have been moderated accordingly.

## **Solos**

Most solo performances were well matched to the candidates' abilities and allowed them to demonstrate a range of musical and technical skills. There were some solos which would have benefited from being accompanied, but in general there were few problems with the type of pieces submitted for this part of the coursework.

## **Ensembles**

It is a cause for great concern that the advice given repeatedly over the last few years is still ignored by some Centres. While many Centres provide excellent and imaginative ensemble performing opportunities for their candidates, there continue to be a significant number of cases where candidates who have demonstrated excellent instrumental or vocal skills in the solo section then perform ensemble music which completely fails to allow them to demonstrate the same level of ability. This was usually for one of two reasons: either because they had changed instrument to one on which they clearly had much less experience than their solo instrument, or because the music itself was far too undemanding for their ability.

Once again, there were a number of pieces submitted as ensemble performances which were solos; the moderators are forced to significantly reduce marks where this happens. An ensemble performance should normally consist of three or more live performers; the candidate's part should not be consistently doubled, and the candidate should demonstrate true ensemble skills with the other players. A general rule of thumb is if the candidate's part could be described as a solo, then it is unlikely to qualify as an ensemble. For instance, some candidates played or sang pieces accompanied by two instruments (for instance piano and drums, or piano and bass), but they were still clearly performing as a soloist; in pieces like this, the accompanying instruments respond to the needs of the soloist, whereas in a true ensemble all the performers will be interacting with each other. Exceptions to the need for at least three instruments include acting as an accompanist (e.g. on the piano, accompanying another instrumentalist or singer) and piano duets. If there is any doubt about the suitability of a piece, then please contact CIE who will be more than happy to provide guidance.

In all of these cases, the Moderators feel that better advice from Centres would have resulted in significantly higher marks for some candidates.

It is still necessary to remind some Centres that where an ensemble consists of more than one instrument or voice of the same type, it is impossible for the Moderator to know which performer is the candidate if no further information (specifically sheet music) is provided by the Centre.

## **Assessment**

Although many Centres mark their candidates' performances realistically and accurately, there were a number of Centres who assessed the coursework far too leniently this year. To be gaining the highest marks, candidates need to perform for at least four minutes, at approximately Grade 4 or 5 level.

Many Centres include very useful comments supporting the marks awarded in the space provided on the working marksheet; all Centres are encouraged to do this.

## **Presentation of coursework**

Most Centres organised the recordings effectively, with clear announcements of candidates' details on cassette tapes, and clear track listings for performances submitted on CD. Centres are encouraged to listen through to the final version of the tape/CD they submit, as there were some instances of incomplete recordings.

It is again necessary to remind a number of Centres that copies of the music should be enclosed for both solo and ensemble performances unless the music has been improvised.

It is pleasing to report that there were far fewer instances of performing and composing coursework being sent in one package; this made the moderating process much easier.



# MUSIC

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<p><b>Paper 0410/04</b></p> <p><b>Composing</b></p>
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## **General comments**

The variety of pieces in this year's submissions was as wide as ever, ranging from traditional hymn tunes or songs for voice and piano to quite ambitious examples of heavy rock music.

The Moderators were delighted to observe that the general quality of work this year was much higher than usual. In some Centres it was evident that candidates had followed a purposeful and well thought out course of study that was clearly reflected in the finished compositions.

It can be very difficult for teachers to judge exactly how much advice and help they should give to an individual candidate. If they give too much, a composition can cease to be the candidate's own work; however, if they give too little, a candidate is often unable to see how to get the best out of his or her ideas. In the less satisfactory submissions, the Moderators felt that candidates had probably received too little guidance at crucial stages in the composing process. In some cases candidates had evidently been left to work almost entirely on their own, which is not desirable at this level.

## **Specific Problems**

### **1 General**

Some candidates had not observed the requirement that compositions should be either contrasting in character or written for different forces. Some submitted three very similar piano pieces, or three rock pieces.

Some candidates had not observed the requirement that at least one piece must be written in a Western, tonal style and must demonstrate familiarity with the basic principles of traditional harmonic language.

Some candidates chose to use notation systems other than traditional staff notation, but did not explain the system being used or provide a written commentary that would allow the Moderator to see exactly what was intended.

A few songs were presented as a set of words with guitar chord symbols. This does not constitute an adequate notation of a song – especially since, in most cases, the melody would have been easy to notate in staff notation. This should at least have been attempted.

### **2 Use of Computers**

As computer programs become ever more sophisticated, it can be difficult to know what types of program are appropriate for use in preparation for this Component, and which are entirely inappropriate. As a general rule, notation programs may be used to produce the final score. Pieces that are played into the computer in 'real time' should be edited carefully: by editing the score, a candidate is demonstrating the familiarity with notation that others demonstrate by writing scores by hand.

Any program which provides direct input into the composing process, however, should not be used in any circumstances. This applies in particular to programs that contain downloadable loops, melodies, riffs, etc., which allow a piece to be constructed simply by manipulating fragments that come from the program rather than from the candidate's own imagination.

Several candidates who submitted rock pieces had used drum kit (drum set) patterns that had been generated entirely by computer. It is highly desirable that candidates should work out their own percussion parts. However, drum patterns can be notoriously difficult to notate from scratch, so the Moderators are willing to accept computerised drum kit parts, provided that all other ideas in the piece are the candidate's own.

### **3 Sources of Ideas**

A fundamental principle of this examination is that the ideas forming the basis of any composition should be those of the candidate. This is why certain types of computer program are inappropriate, and why arrangements of pre-existing pieces may not be submitted. In this year's submissions, a few other approaches gave the Moderators some difficulty in accepting marks under the heading of 'Ideas'.

Variations on an existing tune are, in principle, perfectly acceptable. However, candidates who present such pieces have to be assessed on the extent to which they add their own ideas to the chosen tune. This may be achieved in several ways – for example, by changing the meter, re-harmonising, adding a counterpoint, putting a major tune into the minor, or varying the texture. It is part of the normal expectations of Variation form that there should be a statement of the theme, followed by at least one (and often several) variations. Candidates who simply write a single statement are unlikely to be able to gain many marks for their own ideas.

Some candidates submitted pieces based on a given opening. Since the initial ideas have such a strong influence on the way a piece develops, this is not a satisfactory starting-point. When the given theme has particularly strong harmonic implications, it can be almost impossible for a candidate at this level to think of ways in which to depart from the nature of the source. This applied especially to a number of pieces that used the ground bass from the Pachelbel Canon as their initial idea. In other cases, starting-points from examination papers of other Boards were used. In all such instances, the Moderators will look carefully to see what the candidate's own contribution has been – and to check that the mark awarded under 'Ideas' really does reflect the extent of this contribution.

All compositions submitted must be the individual work of a single candidate. Compositions that are the joint work of two or more candidates must not be presented.

### **Recordings**

It is of immense help to the Moderators if recordings are on CD, in a format that can be played on standard domestic hi-fi equipment. Some CDs could only be played through a computer DVD drive, which is not in the best interests of the candidates concerned, given the poor quality of the internal speakers on most computers. Nevertheless, a CD can allow the Moderators to find the work of individual candidates easily and quickly, which is almost impossible when several candidates' work is recorded on a single cassette. Some Centres that use cassettes provide a separate tape for each candidate, and this is strongly recommended if at all possible.

Whether the recordings are on CD or cassette, a contents list is essential. The work of each candidate should be grouped together, in the correct order (Piece 1, followed by Piece 2 and Piece 3), and the candidates should be presented in the order of their candidate number.

The quality of recordings was extremely variable, ranging from the excellent to the almost inaudible. Even if the Centre does not have access to very sophisticated recording equipment, care should be taken over matters such as microphone placement and recording levels, in order to get the best results possible from the available equipment.

### **Administration**

The majority of Centres took great care to follow the instructions for the presentation of their submissions. It is of enormous help to the Moderators when all the paperwork is in order and all the requisite documents are enclosed, and they are very grateful for the trouble that was taken in so many Centres to ensure that everything was clear.

The number of administrative problems was significantly fewer than in previous years. However, there were some recurrent errors:

- work for Component 3 (Performing) must be sent separately from work for Component 4 (Composing), since there are different Moderators for these Components;
- a few Centres did not provide the Coursework Summary Sheet;
- several Centres did not include the Moderator's copy of the computer mark sheet (MS1);
- there were several inaccuracies in the addition of marks, and in the transfer of marks from the Working Mark Sheets to the Coursework Summary Sheet and to the MS1.

## **Assessment**

Although there were still some Centres where marks were too high, the general level of internal marking was much better than it has been in previous years. In most cases the marks for each individual piece added to an appropriate total without the use of the rather confusing holistic adjustments. When these adjustments were used, it was often very difficult to understand why; in principle, it is much better to arrive at the correct total by the analytical method enshrined in the five assessment headings.