

MUSIC

Paper 0410/01
Unprepared Listening

General comments

The Examiners were pleased with general level of attainment in this paper. Most candidates made a creditable attempt to answer all of the questions, showing good listening skills combined with musical knowledge. However, the answer to **Question 10** revealed that a disappointing number of candidates were relying on generalisations about musical style, and not listening to the extract closely. A large number of candidates described this extract as being highly dissonant and full of clashing chords, for example. This was certainly not the case in this extract, and candidates should be taught how to apply their musical knowledge to what they actually hear in the examination.

Comments on specific questions

SECTION A

Music A1

- 1 Soprano/ high female. Well answered
- 2 Pedal. A variety of responses.
- 3 4. Well answered
- 4 Descends by step. A variety of responses.
- 5 There is a very long melisma (or it has been extended) which is made up of sequences, scales and arpeggios. There is a wide range of pitch. The melody is ornamented.

Most candidates gained at least one mark here, and it was pleasing that so many were able to use the term melisma correctly.

- 6 (a) Classical. Fairly well answered.
(b) Regular / periodic phrasing. Diatonic harmony. Scalic passages. Homophonic texture. Small orchestra consisting mostly of strings.

Many candidates gained at least one mark here.

Music A2

- 7 Clarinet. Many correct answers here, although oboe was a common incorrect answer.
- 8 It is played by oboe with a bassoon playing a tenth (or third) below / with another instrument playing in harmony. It is in a different key / at a different pitch.

Many candidates gained at least one mark.
- 9 (a) The melody is played at a lower pitch / by lower strings in augmentation (or at half speed / slower). The violins enter in canon / imitation.

Many candidates identified the lower pitch and the augmentation (although few used this actual term). Only a small number of candidates identified the canon.

- (b) There are more instruments (e.g. glockenspiel, double basses)/ fuller / richer playing. Repeated patterns / playing (rising) scale in bass. The violins enter in canon / imitation (or already credited for 9(a)). Contrapuntal texture.

Many candidates identified that there were more instruments, but were often unable to make a second valid point.

- 10 Wide range of instruments / large orchestra including glockenspiel (or xylophone). Extremes of register. Syncopation. Use of ostinato. Contrasts of timbre. Contrasts of texture. Modulation to distant key.

The answer to this question was extremely disappointing. The majority of candidates made generalisations about twentieth century music, which clearly did not apply to this extract.

SECTION B

Music B1

- 11 (a) Erh-hu (or Chinese violin). Fairly well answered.

- (b) Pitch bending / glissando / portamento / vibrato / sliding. Well answered.

- 12 It plays repeated ascending and descending broken chords / arpeggios.

Many candidates gained at least one mark.

- 13 The melody is repeated an octave higher. Another instrument plays in canon / imitation. There is a new bass line playing an oom-cha-cha / waltz pattern / there are chords underneath.

This question was not answered well on the whole, despite there being a number of ways to gain credit. A lack of precision in the description was the greatest problem in answers.

- 14 China / Far East. Well answered.

Music B2

- 15 G (major). Well answered

- 16 Descending sequence. A variety of responses.

- 17 The melody is doubled an octave higher (or in octaves). There is an anacrusis (pick up / extra note) at the end of bar 9 / 10 / 13 / 14. The melody ascends at the end. It is faster / accelerando. Most candidates gained credit for the faster tempo, and many commented on the octave doubling in addition.

- 18 (a) Latin America / Peru (or any suitable country). Well answered

- (b) Syncopation. Use of guitar / charango and pan-pipes. Homophonic texture. Lively / fast tempo / rhythm. Melody using repetition / sequence.

Well answered, with very many candidates gaining both marks.

Music B3

- 19 Octave. A variety of responses, usually incorrect.

- 20 (a) Gamelan. Well answered.

- (b) Heterophonic texture. Variations in tempo and dynamics. Drums join in later in the extract. Long notes on gongs. Repeated patterns. Contrasting timbre.

Many candidates correctly identified heterophonic texture and the contrasts in tempo.

21 Indonesia / Bali / Java. Well answered

SECTION C

Music C1

22 (French) horn. A variety of responses.

23 Rallentando. Fairly well answered.

24 F# – G# – A – B – G# – B. Many candidates did very well here, and most candidates who attempted the question were able to gain at least some credit for a correct melodic shape.

25 Perfect fourth. Well answered.

26 (a) A major, Perfect. Fairly well answered.

(b) It is the dominant. Fairly well answered.

27 The flute plays a countermelody based on (rising) scales and (descending) arpeggios / rising and falling patterns. Many candidates gained at least one mark here.

28 3/4 time. Fast tempo / one in a bar. Strong / prominent / lyrical melody with “oom-cha-cha” accompaniment. Strong first beat. Regular phrases. Distinct sections with new melodies. Mixture of legato and staccato articulation.

This question was answered well, with many candidates gaining at least 2 marks.

29 (a) Romantic / 19th century. Fairly well answered.

(b) Large / symphony orchestra. Long sweeping melodies. Some use of chromaticism. Rubato / fluctuations in tempo. Horn / brass playing melody. Melody and accompaniment / homophonic.

Many candidates gained at least one mark.

30 Tchaikovsky. Well answered.

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Paper 0410/02
Prepared Listening

General comments

As in recent years, the questions on world music in **Section D** were answered very well by many candidates. The answers in **Section E** were far more variable – some candidates knew the set work thoroughly and gained very high marks. At the other end of the spectrum there were many candidates who appeared to know nothing at all about their set work, and gained disappointingly low marks.

Comments on specific questions

SECTION D

Music D1

- 31 Xylophone / balafon / marimba. Well answered.
- 32 A solo male voice sings, answered by three part female voices singing the same melody in close harmony / homophonically and faster. The melody is in a lower part.
- There were many ways to gain credit for this question, and many candidates gained at least two marks.
- 33 It is much faster. Drums and hand claps are heard. The voices stop singing. Ostinato. Polyrythm. Chanting / yelling / ululating. Well answered.
- 34 Repetition of phrases (or call and response). Ostinato patterns and polyrhythm (unless credited for 33). Close harmony. Pentatonic melody. Fairly well answered.

Music D2

- 35 Qānūn / 'ūd / nāy. A variety of answers.
- 36 A low drum keeps a regular beat (with an anacrusis) and the higher drum plays a more complex/syncopated pattern. The rhythms are repetitive / they play ostinato rhythms. Reasonably well answered.
- 37 There is a percussion introduction followed by the first section of music which is repeated an octave higher. A contrasting middle section is followed by a repeat of the opening melody with embellishments. AABA / ABA / Ternary.
- This question was not well answered on the whole, with many candidates writing about things other than structure, and others failing to spot the clear ternary form.
- 38 Maqām / ajān. Fairly well answered.
- 39 The melody uses a small range of notes (tetrachord / pentachord were accepted). Heterophonic texture. Use of repetition. Use of rhythmic cycles / iqu / iqa'at. Highly rhythmic. Ornamentation. Reasonably well answered.

Music D3

- 40 (a) Santūr. A wide variety of answers.
(b) The strings are hammered.

Well answered by those who identified the instrument correctly. Most candidates identified it as being a string instrument, but many said the strings were plucked.

- 41 Alap. Well answered.
42 It is improvisatory in character. There is no tablā. Free rhythm. Well answered.
43 Tablā. Well answered.
44 It is faster. It is more regular in pulse. There are many repeated notes. The note lengths of the santur are shorter. Well answered.
45 Jhala. Well answered.

Music D4

- 46 There is a melody / solo played by flute / bansuri accompanied by a drone on sarod (accept sitar / tamburā). Reasonably well answered.
47 Pitch-bending / glissando / portamento. Well answered.
48 Raga. Well answered.
49 The texture of melody and drone / use of drone. The slow and free opening section followed by a more metrical section. The use of raga and tala. Small number of instruments. Improvisation. Ornaments / embellishments.

There were many ways to gain marks, and most candidates gained at least some credit.

SECTION E

Music E1

- 50 F – C. A variety of answers.
51 (a) Ritornello. A variety of answers.
(b) Violin. A variety of answers.
(c) The ritornello returns in a shortened form / the music of bars 1 – 2 is used in bars 11 – 12 in the tonic, 15 – 16 in the dominant and 19 – 20 also in the dominant. Bars 3 – 8 of the ritornello return in bars 23 – 28. In between, the melody played by the violin in bars 9 – 10 is imitated by the other solo instruments.

In most cases, this question was answered fairly poorly, with many candidates ignoring the instruction to refer to bar numbers.

- 52 (a) C major. Fairly well answered.
(b) It is the dominant. Fairly well answered.

Music E2

- 53 D minor. Well answered.
54 Andante. Well answered.

- 55 (a)** Bar 3, Beat 3. A wide variety of responses.
- (b)** It is identical / canon / repetition. Reasonably well answered.
- 56** Appoggiatura. A variety of answers, frequently incorrect.
- 57** There is a cello and harpsichord continuo playing broken chords in quavers. A variety of answers.
- 58** There is no trumpet and there are no ripieno strings. A variety of answers.

Music E3

- 59 (a)** C major. Reasonably well answered.
- (b)** It is the dominant. Reasonably well answered.
- (c)** Plagal. Most answers were incorrect.
- 60** The (end of the) development and the (beginning of the) recapitulation. A variety of answers.
- 61** There is now a violin countermelody (a description of the melody was credited). The section from 20 – 26 is completely new and takes the place of the pause in the exposition. The clarinet now plays part of the melody instead of violins only.
- A variety of answers, but many candidates gained at least some credit.
- 62** The full orchestra (tutti) plays doubling the melody in octaves and thirds. Bass instruments play a repeated pedal.
- Most candidates identified the full orchestra playing, but far fewer made a valid second point.

Music E4

- 63** Bassoon. A variety of answers.
- 64** C# and A. A variety of answers.
- 65 (a)** The quavers are grouped in twos (duplet quavers) / hemiola. It is now in simple time not compound. A variety of answers.
- (b)** It disrupts the flow of the music / the music seems to be slowing down. Reasonably well answered.
- (c)** Rather than the expected perfect cadence in F major, the music suddenly changes to A major (accept new key / interrupted cadence) with a repeat of the bassoon melody. Reasonably well answered.
- 66** Continuous flowing quavers / semiquavers in compound time. Lyrical melody. Quiet dynamic level. Use of birdsong. Many candidates gained at least one mark.

MUSIC

Paper 0410/03
Performing

General comments

Once again, the Moderators heard performances in a variety of styles and on a range of instruments or voice. Whilst the overwhelming majority of candidates performed solo repertoire which was appropriate for them and met the syllabus requirements, there was a problem in some Centres with ensemble performances; further guidance is given below. Much of the coursework was very pleasing, and some performances reached a very high standard indeed.

Solos

The majority of solo performances were well matched to the candidates' abilities, and had been well prepared. Occasionally, candidates chose pieces which were too hard for them, and the resulting lack of precision and overall confidence usually resulted in a mark which was lower than might have been achieved had the repertoire been slightly easier but performed with more style and sensitivity.

Ensembles

As mentioned in the introduction, there were problems with the ensembles submitted by some candidates, mostly relating to pieces which were not actually ensemble repertoire but were in fact a second solo piece. There were three main ways in which these pieces did not meet the syllabus requirements:

- pieces in which the candidate played a clear solo part, with just one instrument (usually piano) accompanying
- pieces in which there were three instruments playing, but the candidate's part was still clearly solo repertoire – it simply happened to be accompanied by two instruments rather than one, but this did not make it into a true ensemble
- vocal duets with accompaniment (often songs from musicals) in which the two voices do not sing together in ensemble, but simply alternate verses or sections. These are therefore effectively solo performances

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 addition to these issues, there were again cases where the repertoire chosen for the candidate's ensemble performance was not properly matched to their ability. There is no requirement for the other members of an ensemble to be candidates in the candidate's class – if a strong performing candidate needs to perform with candidates from outside the class or School, or with teachers or other adults in order to provide a suitable group, that is perfectly acceptable as long as the teacher is present at the recording.

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 with the candidate's part clearly indicated, is provided by the Centre.

Assessment

Many Centres once again marked the coursework realistically and accurately, with careful reference to the descriptors in the mark scheme and the standards set in the distance training pack. However, there was still some much lenient marking; the usual advice is therefore repeated once more: “to be gaining the highest marks, candidates need to perform for at least four minutes, at approximately Grade 4 or 5 level. Some performances which lasted for barely two minutes were being given extremely high marks. The key point to note in assessing the performances is that candidates must demonstrate the skills described in each of the criteria – if they are performing for less than four minutes, it is not a consistent demonstration of the skills expected for the highest marks at IGCSE. For example, they may play the notes accurately for two minutes of music, but they have not demonstrated that they have the ability to do so for a further two minutes.”

Presentation of coursework

The majority of the coursework was presented extremely helpfully, with clear labelling of the CDs/tapes and sheet music. Where the presentation was less helpful to the Moderators, the most common problems were:

- No track listing for CDs
- CDs not divided into separate tracks
- CDs which could only be played on a computer, not a stereo
- Sheet music presented haphazardly (e.g. not in candidate order, or with missing pages, or pages in the wrong order)
- No sheet music - **It is a requirement of the syllabus that copies of the sheet music should be sent, with the sole exception of music which has been improvised.**

MUSIC

Paper 0410/04
Composing

General comments

The quality of compositions submitted this year was more variable than usual. Although some were really excellent (in a few cases well beyond the normal scope of IGCSE), there were many that relied on very weak ideas, and which demonstrated little creativity.

There was a marked decline in the quality of administration by Centres. The Moderators had to grapple with a range of very difficult problems caused by missing documentation, incomplete submissions, poor recordings and the like, all of which made it unusually hard to ensure that the candidates had been given the credit they deserved. Details of these problems are given later in this Report. The Moderators are especially grateful to the many Centres in which the administration was meticulous; but they would ask every Centre to be careful to follow precisely the instructions which are clearly set out in the syllabus.

Assessment

Internal marking by Centres was sometimes exactly right, but more often was very generous, especially at the top end of the mark range. Sometimes the marking at the bottom end of a submission was unduly harsh compared with candidates at the top of the range. There were several cases where the marks given for the individual criteria seemed hard to justify, but where the grand total was nevertheless correct.

There was a worrying increase in the number of Centres where marking was either inconsistent or demonstrably incorrect in relation to the published criteria. In some cases it was necessary for the Moderators to make very substantial adjustments, or even to re-mark the work of all candidates to bring the marks into line with the standard expected.

There were several instances of the incorrect use of Internal Moderation by Centres (see below).

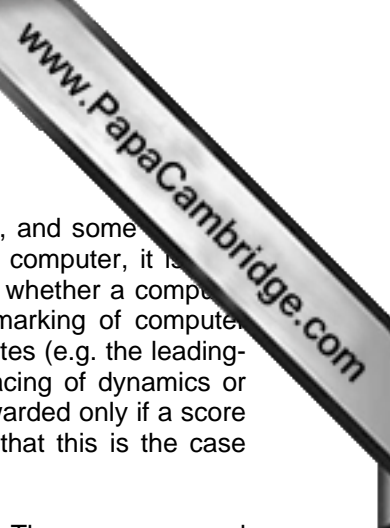
Compositions

The compositions submitted this year were often rather unadventurous and often depended on a great deal of simple repetition. This may have something to do with the use of computer notation programs, where copying and pasting is so much easier than writing a varied repeat. Several candidates ignored the requirement that their two compositions must be either contrasting in style or written for different instruments.

There was a significant number of pieces for a solo instrument without accompaniment. This is a very difficult type of piece for all but the most gifted candidates. For the majority it does not provide adequate opportunities to demonstrate a full range of skills, and many of these pieces were weak in Ideas, Structure, Use of Medium and Compositional Technique.

Most pieces were written in a fairly conventional style. Many of them were let down by weaknesses in basic harmonisation, with poorly formed cadences, mishandled modulations and awkward dissonances. This is one of the most important aspects of Compositional Technique and most candidates would have benefited from more structured tuition in harmony in the early stages of the course.

Some candidates needed to remember that they are judged on their own compositional input to their pieces. There were some sets of variations which consisted of little more than repeats of a theme composed by someone other than the candidate (quite properly acknowledged), with changes of instrumentation being the only substantial variation technique employed. Such compositions cannot score high marks for their Ideas, nor for Structure or Compositional Technique.



Notation and Presentation

Most scores this year were computer generated. There were few handwritten scores, and some were barely adequate. Even if candidates intend to produce their final score on the computer, it is useful for them to learn how to write a score by hand: only then can they begin to tell whether a computer score is actually correct, however impressive it may look at first glance. Internal marking of computer notations should take account of such matters as correct layout, accurate spelling of notes (e.g. the leading-note in G major should be written as F sharp, not G flat), correct and consistent placing of dynamics or avoidance of collisions between notes, dynamics and slurs. A mark of 10 should be awarded only if a score avoids these common pitfalls, and internal markers are asked to satisfy themselves that this is the case before awarding such a high mark.

All candidates must notate both their pieces. This is a requirement of the Syllabus. There were several cases this year where candidates had not fulfilled this requirement. Sometimes a mark had been awarded for a score that was not included in the submission. In such instances the Moderators have no option but to deduct any marks awarded for Notation.

Candidates who compose songs should always notate the voice part, at the very least. If they cannot also notate the accompaniment in full (which is a more complex matter), they could write chord symbols so that there is at least a guide to the intended nature of the accompaniment. It must be stressed, however, that a song presented with just the words and a few chord symbols does not constitute an adequate form of notation. There were several examples of this, some of which had been given a high mark for Notation.

Sets of instrumental parts should not be submitted. Some candidates had sent in the parts in addition to the score, which is unnecessary, while a few candidates submitted only parts, without a score, which is contrary to the Syllabus requirements.

Dynamic markings often seemed to be included to make a score look more complete, rather than because they were musically justified. There were many scores which lacked any markings of dynamics, tempo or phrasing. Several candidates failed to include any indication of the instruments at the start of their scores. In such cases, even if the scores look neat, they should not be given marks in the highest band.

Recorded Performances

There were some recordings of live performances, which were invariably more instructive to the Moderators than even the best synthesised recordings. Live recordings, however inadequate, are always better at conveying the energy behind a piece than synthesised ones; this is especially true of vocal compositions. Among the many computer-generated performances, several were very crude indeed, lacking even the most basic of dynamic contrasts or changes of tempo.

There were a few very ambitious submissions for large instrumental forces. These again were more successful when performed by a School orchestra. Synthesised versions often had bizarre doublings and unusual or inappropriate instrumental combinations which simply would not work in a live performance.

Another advantage of live performance is that it helps to eliminate impossible part-writing. There were several instances of parts which went beyond the range of an orchestral instrument, or which included impossible double-stoppings for strings, or two simultaneous notes for wind or brass instruments. There were also many piano parts which paid little attention to the number of notes in a chord, or to the feasibility of impossibly rapid passagework.

Administration

Among the problems which the Moderators discovered this year were the following:

- (a) Three compositions submitted instead of the two that the Syllabus now requires

This makes it impossible for the Moderators to know which two compositions should have been assessed; the Centre therefore needs to be contacted and this causes unnecessary delays in the moderation process. All Centres are asked to be sure that they submit the correct number of compositions.

(b) Missing documentation

The document most often omitted was the MS1 mark sheet (or the print-out of marks sent electronically). Without this the Moderators do not know which marks are on the CIE computer system and cannot check (as they are required to do) whether those marks correspond to individual Working Mark Sheets and the Summary Mark Sheet.

A number of Centres did not send the Working Mark Sheet for each candidate. Without this the Moderators have no way of knowing what marks have been awarded for the individual assessment criteria, which is a significant part of the moderation process.

Some Centres did not send a complete submission, which (in addition to the various forms) means a score **and** a recording of both compositions by every candidate. There were many instances of missing scores or missing recordings.

(c) Incorrect addition or transcription of marks

There were several cases where the marks for individual compositions had been incorrectly totalled on the Working Mark Sheets. Marks were sometimes wrongly transcribed onto the Summary Mark Sheet, or onto the MS1 form (or electronic equivalent).

(d) Incorrect use of Internal Moderation

On the Coursework Assessment Summary Form, the column on the extreme right is headed 'Internally Moderated Mark'. There was still some confusion about the use of this column: it must only be used in circumstances where there is more than one teaching group. In such cases, internal moderation of the marks is necessary to ensure that all candidates have been assessed to the same standard. When there is a single teaching group, no internal moderation is needed and this column should therefore be left blank. It must be stressed that Internal Moderation is not to be used as a substitute for holistic adjustment of marks, which is not permitted in the current Syllabus.

(e) Order of candidates' work within a submission; order of recordings on CDs (or cassettes); playability of CDs

Centres are asked to ensure that scores are arranged in the order of candidate numbers. All scores must show the candidate's name and number and the title of the composition (which must correspond to the information on the Working Mark Sheet). There were several cases where scores were arranged in a random order, not keeping a candidate's work together. A number of scores did not show the candidate's name.

CDs must be clearly labelled to show the Centre name and number. If a CD contains the recordings of more than one candidate's work, they should appear in the order of candidate numbers, with Composition 1 coming before Composition 2. An accurate track list of the CD should be included, and an announcement should be recorded at the start of each candidate's work.

A few Centres submitted recordings on cassette. This is still permitted by the Syllabus, but CDs are greatly preferred.

CDs must be capable of playback on a normal, single-standard domestic hi-fi CD player. CDs which can only be played through particular computer software (e.g. Windows Media Player or iTunes) must not be submitted. Centres are asked to pay particular attention to this requirement, and to convert the recording format if necessary when recordings are assembled on the CD.

(f) Work for Component 2 (Performing) submitted with work for Component 4 (Composing)

The Performing and Composing components are moderated by different teams of Moderators. It is therefore essential that Performing work is not included in a Composing submission. This also applies to recordings: several Centres put the Performing recordings onto the same CD as the compositions. All the material for Performing and Composing must be kept apart at all stages, and submitted separately. This has been a persistent difficulty for many years and Centres are again asked to take particular care over this issue in future submissions.