

# MUSIC

Paper 0410/01

Listening

## Key Messages

- The examination tests listening skills – it is important that in questions about musical style, for example, candidates describe what is heard in the extract, not features of the style which might be correct for some pieces in that style but which are not heard in the extract in question.
- Many candidates need to become much more familiar with their chosen set work.

## General comments

There was a wide variety of attainment in this paper, but most candidates attempted all of the questions and some gained very high marks indeed. In **Sections A – C**, there was a good response to many of the questions, although as noted above, candidates must write about what they hear in the extract, not what they know in general about music style. It was also notable that in **Question 11** candidates appeared to have answered this question by looking at the score, rather than listening closely to observe that the music was in a minor key (the melody finished on F, but this was not the tonic).

The world music questions in **Section D** were generally answered very well, with no particular difference in attainment between the two options this year. Once again, the answers to the set work questions in **Section E** were variable. Those candidates who knew their chosen set work thoroughly were able to answer the questions with accuracy and gain high marks, but many candidates gained very low marks as they answered few questions correctly.

## Comments on specific questions

### Music A1

- 1 Bass / baritone / low male. Fairly well answered - the most common incorrect answer was tenor.
- 2 An ascending arpeggio, followed by a descending octave. Well answered.
- 3 Recitative. A variety of responses; the most common incorrect answer was aria.
- 4 Points which could be credited included the following: the melodic shape sung by the voice is copied by the trumpet but with a dotted / changed / different rhythm; line 6 is copied / imitated / echoed by the trumpet but decorated / ornamented; in line 7 the voice and trumpet play in harmony / in thirds / tenths; many candidates observed that the trumpet imitated the voice initially, but fewer described accurately what happened in line 7.
- 5 Baroque. Very well answered.
- 6 Many alternative ways of answering this question were accepted: harpsichord / continuo; 'terraced' dynamics / sudden changes of dynamics; sequences; hemiola; use of obbligato solo instrument; small orchestra with predominant strings; instrumental ritornello. Many candidates gained at least one mark, usually for noting the use of harpsichord.

### Music A2

- 7 (a) Trombone. Fairly well answered.  
(b) Glissando / sliding / portamento / pitch-bending. Fairly well answered.  
(c) Double bass / cello. Well answered.
- 8 (a) 2 or 4. Very well answered.  
(b) Allegro / Vivo / Vivace / Allegretto. Well answered.
- 9 This question was not answered well; many candidates did know something about neo-classicism, but they often described features of neo-classicism which were not heard in this extract – frequent dissonance, for example. The following points could gain credit: clear melodic lines with mainly diatonic harmony; clear structure and regular phrase lengths; use of ‘unusual’ instruments in a melodic role; extremes of register. .
- 10 Stravinsky. Fairly well answered, although Brahms and Mozart were frequently suggested.

### Music B1

- 11 D minor. This question was not answered well, with F major being the most common incorrect answer.
- 12 Descending sequence. Well answered.
- 13 The following points could gain credit: the melody is doubled in octaves initially and then thirds; there are strummed chords on the off beats (or syncopated) / it is homophonic / melody and accompaniment; there is a descending scale / countermelody; the chords ‘stop’ in bars 19 – 20.
- Many candidates gained at least one mark, usually for homophonic texture, but more precise detail was needed for the second mark in most cases.
- 14 (a) Mexico / Latin America. Very well answered.  
(b) Guitars. Melodic line doubled in thirds. Repeated phrases. Lively / upbeat / fast tempo. It is Mariachi music. Well answered.

### Music B2

- 15 Xylophone / balafon / marimba. Very well answered.
- 16 A four note descending scale is played in descending sequence. Many candidates gained one mark for describing the descending scale, but fewer described the use of sequence.
- 17 (a) Africa. Well answered.  
(b) The voices sing in harmony above a drum / percussion part. There is a solo voice singing independently of the other singers. Many candidates gained at least one mark.

### Music C1

- 18 (a) Key: A major; Cadence: Perfect. Fairly well answered.  
(b) Dominant. Fairly well answered.
- 19 D – C# – B – C# – D – A. A wide variety of responses from candidates who completed the melody correctly, to others who omitted the final A (leaving a blank), despite the rhythm being given. A number of candidates copied the melody from bar 19 into this bar, perhaps because it started with the same two notes, but this was entirely incorrect.
- 20 Minor third. A variety of responses.

- 21 The following points could be credited: the melody is played by the piano an octave or two above the original; it is decorated / ornamented with trills; high violin part; there are a number of notes; some of the other instruments play triplet arpeggios / broken chords and there is an arpeggiated bass line.

Well answered, with many candidates gaining at least two marks, usually for noticing that the piano had taken over the melody, and that it was decorated with trills.

- 22 Theme and variations. Fairly well answered: sonata was the most common incorrect answer.
- 23 Schubert. This question was not well answered: Vivaldi was the most common incorrect answer followed by Debussy.

#### Music D1

- 24 (a) Raga. Very well answered.
- (b) The expected answer was that it has a different ascending and descending pattern. This question was not well answered; most responses were too vague to be given credit.
- 25 Tambura / sitar / sarod. Very well answered.
- 26 (a) Jhala. Very well answered.
- (b) The tabla are playing. The music is faster and metrical. Fairly well answered, with many candidates gaining at least one mark.

#### Music D2

- 27 (a) Harmonium. Fairly well answered, although many candidates suggested sarangi.
- (b) It is a keyboard instrument with hand-pumped bellows; the sound is produced by reeds. Fairly well answered, although sometimes rather imprecise, with some candidates appearing to be describing a piano accordion.
- 28 The following points could be credited: texture of melody and drone / begins with drone played by tambura; improvisatory / ornamented; free metre at the beginning followed by regular metre / entry of tabla playing a tala.
- Very well answered, with many candidates gaining two or three marks.

#### Music D3

- 29 (a) Sho. Well answered.
- (b) It is a mouth organ with bamboo pipes which are blown. A reed produces the sound. Well answered.
- 30 The following points could be credited: combination of reed, wind and string instruments and drums (i.e. different types of instruments); instruments entering one by one; free tempo; no chordal harmony; use of drum playing repeated fast notes; sparse / thin texture.
- Many candidates usually gained at least one mark.

#### Music D4

- 31 Kokyu; Koto (Shamisen, Biwa also accepted). Well answered.
- 32 Glissando / sliding / pitch-bending / portamento / vibrato. Well answered.

- 33 (a) Heterophonic. Fairly well answered, but homophonic texture was frequently suggested.
- (b) The instruments play in octaves. The higher instrument / kokyū generally plays a more decorated version of the simpler koto melody. A number of candidates observed that the instruments played in octaves, but fewer made a valid second point.

#### Music E1

- 34 (a) Cor anglais and violas. Fairly well answered.
- (b) Love Theme / Love between Romeo and Juliet. Very well answered.
- 35 (a) Second subject. A variety of responses; many candidates did not give answers related to sonata structure.
- (b) D flat major. Well answered.
- (c) The expected answer was that it is not the dominant / relative major / a closely related key. This question was not well answered, with a variety of incorrect responses given.
- 36 Crescendo / more parts join in. Rising scale / pitch in violins and fast rising scale in woodwind. Increasing chromaticism. Well answered, with many candidates gaining at least one mark.
- 37 B  $\flat$  – A  $\flat$ . Fairly well answered.

#### Music E2

- 38 Development. Fairly well answered, but again, many candidates were not able to give a response which was related to sonata form.
- 39 (a) The feud between Montagues and Capulets. Very well answered.
- (b) This question was not well answered; few candidates made correct observations about the differences, eg now in unison, first interval now a semitone not a fifth, the theme is shortened, not the full orchestra / just the strings.
- (c) Friar Laurence. Fewer candidates identified this theme correctly; many candidates stated that it was the feud music again.
- (d) Again few candidates made correct observations about the differences, eg played by horn not clarinet, not played in chordal harmony, more 'marked' / marcato in articulation.
- 40 Syncopation. A variety of responses.
- 41 Imitation. Fairly well answered.

#### Music E3

- 42 Oboe. Fairly well answered, but flute was often suggested.
- 43 Syncopation / hemiola. This question was not well answered – a wide variety of incorrect responses given.
- 44 Bassoons. This question was not well answered – many different instruments were suggested.
- 45 A descending arpeggio. This question was not well answered with a wide variety of incorrect responses being given.
- 46 This question was not well answered – most answers described how the music was different, not why. Answers such as the following were credited: because the expected quavers were not available on the horn in Beethoven's time / the horn could not play those notes because it was a natural horn / there were no valves.

- 47 It is in 2/4 time / duple time. Again, this question was not well answered.
- 48 (a) Merry gathering of country people / The peasants' merrymaking. Fairly well answered. Allowance was made for answers which were reasonably close to the standard translation of the title.
- (b) Fast tempo / major key. 'Joke'-like music / scherzo. Use of Austrian dance music in the trio. Drone-like accompaniment. Use of the scotch-snap rhythm. Fairly well answered, with many candidates gaining at least one mark.

#### Music E4

- 49 Allegretto. Fairly well answered.
- 50 Development and recapitulation. As in the Tchaikovsky set work, many candidates did not give an answer relating to the structure of the movement.
- 51 (a) Dominant pedal. This question was not well answered – tonic pedal was frequently suggested, as was contrary motion.
- (b) To prepare for the return of the tonic. This question was not well answered, with a wide variety of incorrect suggestions.
- 52 C – G. Fairly well answered.
- 53 A – F – C – A – F – C. This question was not well answered in general, although some candidates gained one mark for being partially correct.

# MUSIC

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Paper 0410/02  
Performing

## Key Messages

- In some Centres, ensemble opportunities need to be more carefully managed so that candidates continue to develop their skills and perform music at an appropriate level for their current ability

## General comments

There were some excellent performances on a wide range of instruments (including voice) and the majority of pieces were well chosen for both solo and ensemble performing. By necessity this report will focus on the things that can be improved, but the Moderators are keen to stress that they greatly enjoy hearing the performing work of IGCSE candidates.

## Solos

It was pleasing to note that the majority of solos were well chosen and allowed candidates to demonstrate skills at their current level of musical and technical ability. Some solos which required an accompaniment were performed without; if an adequate accompanist is available then the accompaniment should be used. If providing a live accompaniment is not possible, please note this in the comments box. Performing pieces without an accompaniment when the music requires it does not provide a satisfactory musical experience for the candidate.

## Ensembles

The Moderators were pleased to hear a wide range of ensembles (in both 'classical' and popular styles) in which the candidates were able to perform at a level consistent with that demonstrated in their solo work. However, there were again some submissions where candidates had been given simple ensemble parts (in extreme cases requiring hardly any musical or technical skills at all) that did not reflect the level of ability they had shown in their solo performing. Centres are not required to arrange pieces to allow every single candidate to perform in the same ensemble, nor does every performer in an ensemble have to be a candidate for the examination. Ensemble performing should take place throughout the course and should allow candidates to develop their musical and technical skills further.

Other problems with ensembles included:

- as reported in last year's report, 'pieces in which the candidate played music which was simply a second solo, but announced as an ensemble. This is the infringement which causes the greatest concern...'
- again, 'pieces in which there were three instruments playing, but the candidate's part was still clearly solo repertoire – often a contrived third part had been added to a solo piece with piano accompaniment'
- solos played with a backing track – it is never allowable to use a backing track in this section of the component – ensembles must always consist only of live performers.

If there is any doubt about the suitability of a piece, then please contact CIE who will be more than happy to provide guidance.

As stated in previous reports, '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.'



It should be noted that although the issues described are serious (and usually cause candidates' work to be compromised), the vast majority of the ensemble performing was a great success.

### **Assessment**

It was pleasing to note that an increasing number of Centres mark the coursework realistically and accurately, with careful reference to the descriptors in the mark scheme and the standards set in the distance training pack. The Moderators were also pleased to see an increasing number of Centres using the comments box when awarding marks; it is helpful when these comments focus objectively on the assessment criteria, but less helpful if they simply repeat the wording found in the syllabus.

A small number of Centres continue to mark leniently. Issues such as poor intonation (usually from singers and string players), performances which pay little attention to dynamic markings, articulation and phrasing, and very short performances (candidates must perform for a minimum of four minutes) must be addressed when marking the coursework. When assessing the range of technical and musical skills demonstrated, Centres must focus on the word demonstrated – the fact that a piece of music may be Grade 4 or 5 standard or higher should not automatically mean a mark of 5 in this category if the candidate is unable to perform it adequately. Candidates who perform for less than four minutes are not consistently demonstrating that they have the skills needed in each category to be awarded the top marks. The comments box can be used to note under-length performances and should confirm that this has been taken into account in the marking.

Some Centres had carried out internal moderation without any clear reason – internal moderation is only needed where the work has been marked by more than one teacher. If it is felt necessary to change the final mark, the working mark sheets should be annotated to show the Moderators why the marks were changed. There were also a number of arithmetical errors when adding candidates' marks, and also some errors in transferring marks from the working mark sheet to the summary sheet and/or MS1 form.

### **Presentation of coursework**

Once again, the majority of Centres presented the coursework in an extremely careful manner, with clear labelling of materials. Almost all of the coursework was submitted on CD, and most Centres submitted sheet music where required. Problems which were encountered included:

- as detailed in this report last year, the work of all candidates must now be submitted, not just a sample of 10 candidates
- CDs sent without track listings (or announcements)
- track listings written on the CD itself (and therefore not visible once it is in the stereo)
- CDs which could only be played on a computer, not a stereo – or which did not even work on any equipment
- performances recorded on DVD – they must be recorded on CD (or cassette tape) only
- recordings suffering from external noise or electronic interference
- 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

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Paper 0410/03  
Composing

## Key Messages

To gain marks in the highest band candidates should submit two contrasting compositions (either differing in style or written for different forces). The musical ideas should be the candidate's own (if a piece includes material borrowed from a pre-existing source, this should be kept to an absolute minimum). The pieces should be carefully structured and should demonstrate a developing command of appropriate compositional techniques. Both pieces should be fully and accurately notated (and carefully edited if produced through a computer notation program). A recording of both pieces should be provided (on CD if possible); whenever possible the recording should be of a live performance.

## General comments

The improvement in the overall quality of compositions submitted this year, noted in last year's Report, continued in this session. The work still covered a wide range of attainment but it was clear that many candidates had tried very hard to produce compositions that were innovative and creative, with good aural perception and well-developed ideas.

The quality of administration by Centres was also generally good. There were a few problems caused by missing documentation, incorrect addition or transcription of marks and wrongly formatted CDs, but these were significantly fewer than they have often been in the past.

## Assessment

Internal marking by Centres was often lenient, although the majority of marks were in the correct band. It was often the case that marks at the upper end of the range were much more generous than those lower down. In a few Centres the marking was very generous indeed throughout the whole range. There were a few more cases than usual where the marks bore little relation to the descriptors given in the Assessment Criteria and where the rank order of merit was demonstrably incorrect, so that the Moderators needed to re-mark the entire submission.

## Compositions

There was a wide variety of pieces in this year's submissions, ranging from ambitious works for full orchestra to pieces for an unaccompanied solo instrument that lasted, in some cases, for only a few seconds. Some of the most elaborate demonstrated a level of understanding that was well beyond the normal expectations of IGCSE. At the other extreme, there were pieces that consisted of just a few bars of music with little or no contrast.

A few candidates submitted arrangements. Centres are reminded that the Syllabus does not permit arrangements to be offered in place of original compositions.

Similarly, candidates should not submit improvised pieces unless they have made a concerted effort to notate them as fully as possible.

Candidates must not be given marks for compositional ideas that are not their own. If they choose to base a composition on an existing theme by a known composer, or to make use of worksheets or templates provided to them in class, then no credit may be awarded to the 'given' materials in the resulting piece(s).



## Notation and Presentation

The majority of candidates presented their compositions in the form of computer-generated scores. In some cases these looked very professional, but sometimes they contained mistakes that should have been rectified by careful editing. Mistakes of this kind included incorrect enharmonic spelling (e.g. G flat instead of F sharp in a piece in G major), two tied minims instead of a single semibreve, two quaver rests instead of a single crotchet rest, slurs overlapping notes and so on. Candidates need to remember that even the most sophisticated notation programs will not get everything right by default.

There were some pieces which had been submitted as a set of parts rather than a full score. Centres are reminded that the Syllabus requires scores: sets of parts should not be submitted.

Several scores were complete in all respects except for naming the instrument(s) or voice(s) at the beginning. Since candidates are marked on their 'Use of Medium', it is essential that this detail should not be omitted. Similarly, scores with missing tempo indications or expression marks should not be given marks in the highest bands.

If any candidate submits a song, the notation should at the very least include the vocal part. A score that consists of the lyrics and a few chord symbols does not represent an adequate notation.

Some candidates had not taken into account the capabilities of the instruments they were writing for. Examples in this year's submission included four-note chords for a solo flute, two-note chords in a clarinet part and impossible double stops for the violin. There were some odd instrumental combinations which would not have worked if the real acoustic instruments had been used in the recording. There were a few pieces which appeared to have been initially conceived on a keyboard and which had then been transferred onto the computer using a sound with an interesting name, but without any apparent thought of how to write idiomatically for that instrument. Candidates who compose for instruments they understand are far more likely to write successful music.

## Recorded Performances

There were some recordings of live performances, but the majority were synthesised. Live recordings are always better, from every point of view.

## CDs

Almost every Centre submitted recordings on CD rather than cassette and only a few were in a format that could not be reproduced on a standard CD player. This is a great improvement and the Moderators are grateful to Centres for the trouble they took in this respect.

It is essential that CDs should be assembled in the correct order. Candidates' work should appear in order of candidate number (as on the computer mark sheet) and for each candidate Piece 1 should come before Piece 2. There should be announcements on the CD identifying each piece by candidate number, candidate name, piece number and title. Each piece should be on a separate track. There must also be a written track list, on a separate piece of paper.

In a few cases the work for both Performing and Composing was recorded on the same CD. Centres are reminded that Performing and Composing are moderated by different people and must therefore be kept separate at every stage.