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# MUSIC

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Paper 0410/01

Unprepared Listening

## General comments

As in previous years, there was a very wide range of achievement in this paper. Some candidates were thoroughly prepared and consequently achieved pleasing marks across the three different sections of the paper, but others were more inconsistent in their answers. Questions on *Music A1* were well answered in general, but responses to *Music A2* were less impressive overall. The Examiners were surprised at the number of candidates who thought this extract, from a Tchaikovsky Symphony, came from the Baroque period. Most candidates answered the questions on world music in **Section B** reasonably well. **Section C** is still the area of the paper in which most candidates score the fewest marks; a large number of candidates are still unable to answer basic questions relating to key signatures and intervals, and melodic dictation remains a problem for most, even though the *Da Capo* meant candidates heard this mainly scalar passage eight times overall.

## Comments on specific questions

### **Section A**

#### *Music A1*

#### **Question 1**

Soprano. Well answered.

#### **Question 2**

Cello and harpsichord/continuo. Most candidates gained at least one mark.

#### **Question 3**

Recitative. A variety of answers was given.

#### **Question 4**

Strings. Well answered.

#### **Question 5**

Perfect fourth. Reasonably well answered.

#### **Question 6**

It is homophonic (accept chordal). Reasonably well answered, though some points were too imprecise to gain credit.

#### **Question 7**

It is in octaves (accept unison/monophonic). It is quieter/lower/slower. The instruments double the voices. Well answered.

#### **Question 8**

Oratorio. A variety of answers was given.

#### **Question 9**

Handel. A variety of answers was given.

*Music A2*

**Question 10**

Key: C major; Cadence: Plagal. A reasonable number of candidates identified the key, but fewer were able to name the cadence.

**Question 11**

They imitate the melody one bar later/canon. A reasonable number of candidates identified the imitation, but few were precise enough to gain both marks.

**Question 12**

- (a) Timpani. Reasonably well answered.
- (b) A dominant pedal with a crescendo. A variety of answers was given.

**Question 13**

Allegro/Presto/Vivace. Well answered.

**Question 14**

It is unison/monophonic/unaccompanied. It is quieter. The melody is an octave lower. There are fewer instruments. Well answered; most candidates focused on the change in dynamic level.

**Question 15**

- (a) Romantic/19<sup>th</sup> Century. Poorly answered, with many candidates thinking this was Baroque music.
- (b) Large orchestra/use of chromaticism. A number of candidates made vague points about Romantic music in general, which were often not relevant to this extract.

**Section B**

*Music B1*

**Question 16**

Xylophones/Marimbas/Balafons/Shakers/Claves/Sticks/Wood blocks. There were a number of ways to gain marks here, and the majority of candidates gained at least one.

**Question 17**

A D C B A. Very well answered.

**Question 18**

African flute. Well answered.

**Question 19**

Pentatonic. Reasonably well answered.

**Question 20**

Ostinato. Reasonably well answered.

**Question 21**

Africa. Reasonably well answered, although Latin America was a frequent suggestion.

*Music B2*

**Question 22**

Metallophones/Trompongs/Bonangs and Gongs. Most candidates gained at least one mark.

**Question 23**

There is a fast upper part (accept melody) which is doubled heterophonically and a much slower lower part. There is a rhythm played on a drum. Poorly answered.

**Question 24**

Gamelan. A variety of answers was given.

**Question 25**

Bali/Java/Indonesia/Far East/South East Asia. A variety of answers was given.

*Music B3*

**Question 26**

Bandoneon (accept Accordion/Concertina). A variety of answers was given.

**Question 27**

It is doubled an octave higher. Reasonably well answered.

**Question 28**

It now has a perfect cadence instead of an imperfect cadence. There is a rising scale. The melody has changed/there is a trill. Most candidates gained at least one mark.

**Question 29**

There are short chords in 3–8 and 13–18. The rhythm follows the rhythm of the melody more closely in bars 9–12 and 19–22. It uses a tango rhythm. It is sometimes syncopated. Most candidates gained at least one mark.

**Question 30**

Argentina/Latin America. Reasonably well answered, although many candidates suggested France or Spain; music from European countries is not set in this part of the syllabus.

**Section C**

*Music C1*

**Question 31**

G major. Well answered.

**Question 32**

**W:**  $II^7b$ ; **X:**  $Ic$ ; **Y:**  $V^7$ . A variety of answers was given; these were frequently incorrect.

**Question 33**

G A B A F# D. A wide variety of answers ranging from completely correct to no attempt to answer.

**Question 34**

Bars 29–36 are in C major (accept the subdominant key). Bars 37–44 are in G major (accept dominant). Bars 45–52 return to C major. Reasonably well answered.

**Question 35**

It is a descending scale (accept it descends by step) with each note played three times in crotchets. Poorly answered.

**Question 36**

Minor third. Although most candidates identified the interval of a third, a surprisingly large number stated that it was a major third.

**Question 37**

Appoggiatura. A variety of answers was given.

**Question 38**

A third. Reasonably well answered.

**Question 39**

It is in 3/4 time at a medium tempo. It is in ternary form. The middle section is in a contrasting key. Most candidates gained at least one mark, but few gained all three.

**Question 40**

Mozart. Reasonably well answered.

**Paper 0410/02**  
**Prepared Listening**

**General comments**

As in previous years, candidates were well prepared for **Section D**, with some very high marks gained by a number of candidates. It is very disappointing to note that no improvement at all appears to have been made in the study of the set work for **Section E**. The Examiners cannot stress too highly the importance of candidates being thoroughly familiar with their set work well in advance of the examination. The recorded extract is only played twice, and some of the questions refer to the context of the extract within the movement as a whole. It would appear that many candidates had little knowledge of the set work, and gained correspondingly few marks. The improvement in transposition questions commented upon in last year's report was not repeated in this year's examination. Please note that Notes for Guidance on the Prescribed works for 2006 and 2007 have been made available on the CIE website.

**Comments on specific questions**

**Section D**

*Music D1*

**Question 41**

Dizi (accept Hsiao and Ti-tzu), Erh-hu, Ch'in (accept Pipa). A pleasing number of candidates identified at least two of the instruments.

**Question 42**

The melody is played in octaves. It is heterophonic. There is rhythm played on a woodblock. A number of candidates identified the texture as being heterophonic but few went into any further detail.

**Question 43**

It gets gradually faster. Well answered.

**Question 44**

Same instruments. Same key. Many similar melodic phrases. Well answered.

**Question 45**

Starts faster. Shorter phrases. Woodblock plays on its own. Most candidates gained at least one mark.

*Music D2*

**Question 46**

Dizi (accept Hsiao and Ti-tzu). Well answered.

**Question 47**

(a) Pipa (accept Ch'in). Well answered.

(b) The strings are plucked. Well answered.

**Question 48**

It uses the pentatonic scale. It is decorated with trills. A variety of answers was given.

**Question 49**

It plays tremolo sustained notes which often follow the melody. There are some broken chords/arpeggios. A variety of answers was given.

**Question 50**

It is slow/free at the beginning but there is a greater sense of pulse at the end. There are long sustained notes. Most candidates gained at least one mark.

*Music D3*

**Question 51**

Tambura (accept sitar/sarod) and Flute (accept bansuri). Well answered.

**Question 52**

Pitch-bending (accept glissando/sliding) or vibrato. Well answered.

**Question 53**

Alap. Well answered.

**Question 54**

Improvisatory character, free use of metre/rhythm, slow, no tabla accompaniment. Well answered.

**Question 55**

It is faster/more rhythmical/metrical. It is louder. The tabla are playing. Well answered.

**Question 56**

Jhala. Reasonably well answered.

*Music D4*

**Question 57**

- (a) Santūr. A variety of answers was given.
- (b) The strings are hammered. A variety of answers was given.

**Question 58**

- (a) Tabla. Well answered.
- (b) Tala. Well answered.

**Question 59**

There is a melody and a drone and a rhythm played on the tabla. A variety of answers was given.

**Question 60**

- (a) There are two (accept three) different phrases. The first phrase ascends, the second descends. There is much use of repetition. The range of the melody is an octave. In general, answers were too imprecise to gain full marks.
- (b) Raga. Well answered.

**Section E**

*Music E1*

**Question 61**

Double stopping. A variety of answers was given.

**Question 62**

Ascending sequence. Reasonably well answered.

**Question 63**

Key: C major; Cadence: Perfect. Well answered.

**Question 64**

It is a C major arpeggio played in triplets. Hardly any correct answers.

**Question 65**

- (a) A hunt. Well answered.
- (b) Horn calls using arpeggios. Highly rhythmical music. F major tonality. Reasonably well answered, although few candidates gained both marks.

**Question 66**

Ritornello. A variety of answers was given.

*Music E2*

**Question 67**

Allegro. A variety of answers was given.

**Question 68**

Breaking ice. A variety of answers was given.

**Question 69**

- (a) The instruments play in octaves (accept unison/monophonic).
- (b) There is a solo line and continuo accompaniment.
- (c) There is a three part texture. There is no continuo or cello part. Responses to all three parts of this question were generally very poor, with most making no reference to texture at all.

**Question 70**

F minor. Reasonably well answered.

**Question 71**

There are alternating solo and tutti sections. The solo violin doubles the ripieno strings in the tutti passages. There is a high level of virtuosity. Very few candidates made valid responses.

*Music E3*

**Question 72**

Molto Allegro. A variety of answers was given.

**Question 73**

Trill. Reasonably well answered.

**Question 74**

- (a) It uses a chromatic scale. A variety of answers was given.
- (b) It is inverted/backwards/retrograde/played as repeated quavers/tremolo. It is ascending rather than descending. A variety of answers was given.

**Question 75**

Flute/bassoon. Well answered.

**Question 76**

Same motif but at a different pitch. It is the beginning of the first subject. Most candidates gained at least one mark.

**Question 77**

Key: B flat major; Cadence: Perfect. Well answered.



*Music E4*

**Question 78**

E flat major. Well answered.

**Question 79**

E natural, F. Poorly answered.

**Question 80**

Tonic pedal. A variety of answers was given.

**Question 81**

Descending sequence. Reasonably well answered.

**Question 82**

- (a) Recapitulation. Poorly answered.
- (b) The violin part in bars 1–4 was originally played by lower strings. The passage (first subject) which is heard in bars 1–4 has been shortened. The 2<sup>nd</sup> subject is heard earlier than expected in a new key. The first subject then continues, but changes in bar 16. There were hardly any valid points at all from most candidates.

*Music E5*

**Question 83**

Mordent. A variety of answers was given.

**Question 84**

- (a) It is the same melodic outline. Well answered.
- (b) It is a fifth higher (accept different pitch). Auxiliary/decorative notes have been added. Well answered.

**Question 85**

IIb – V<sup>7</sup> – I. A variety of answers was given.

**Question 86**

Double basses/cellos. A variety of answers was given.

**Question 87**

Re-tune (or change the notes) to E and B. Poorly answered in general.

**Question 88**

- (a) A country wedding/peasant wedding/country dance. Well answered.
- (b) Dance-like rhythms/use of polka rhythms. Folk-like melody. Simple texture. Well answered.

*Music E6*

**Question 89**

Horns and Clarinets. Well answered.

**Question 90**

E and C#. Poorly answered.

**Question 91**

There is a melody in octaves. There are continuous quaver chords giving a homophonic texture. The bass line is in octaves. Few candidates answered in enough detail to gain all three marks.

**Question 92**

Key: A major; Cadence: Imperfect. Reasonably well answered.

**Question 93**

Allegro (quasi polka). Well answered.

**Question 94**

B. Reasonably well answered.

*Music E7*

**Question 95**

A minor. Well answered.

**Question 96**

It is now in a minor key. Strings play instead of guitar. The melody in bar 2 has been inverted. The melody begins on the 5th not the 3rd. Many candidates gained at least one mark.

**Question 97**

Clarinet. A variety of answers was given.

**Question 98**

Key: A flat major; Cadence: Perfect. Reasonably well answered.

**Question 99**

It alternates between three beats and two beats in a bar. Despite being a key feature of the work, hardly any candidates gained marks here.

**Question 100**

Percussion (accept drums). Well answered.

*Music E8*

**Question 101**

B minor. A variety of answers was given.

**Question 102**

Adagio. A variety of answers was given.

**Question 103**

They are spread (accept strummed). Well answered.

**Question 104**

Cor anglais. Poorly answered.

**Question 105**

It is the same melody but is highly decorated. Reasonably well answered.

**Question 106**

C# D. Poorly answered.

**Question 107**

- (a) It is the same melody. A variety of answers was given.
- (b) It is now in a major key. Hardly any candidates made this observation.

<p><b>Paper 0410/03</b> <b>Performing</b></p>
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**General comments**

There was an error in the 2005 Syllabus which stated that solo and ensemble performances should each be marked out of 50, making a total of 100 for this component. Centres were contacted by a variety of methods to request that the coursework should in fact be marked out of a total of 50, as in previous years; it appears, however, that this information did not reach the music teachers in some Centres. The Moderating Team ensured that all candidates received marks out of the correct total.

Candidates continue to perform music in a wide variety of styles, much of it very successfully. As always there were a few excellent performances; it was pleasing that only a very small number of candidates submitted performances which appeared to have been inadequately prepared. It was also good to note that after a few problems last year there were fewer instances of candidates playing music which fell far short of the minimum time limits. It is still necessary to remind some Centres, however, that the minimum total performing time for solo and ensemble is four minutes. 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**

The solo performances submitted for this part of the coursework were almost always appropriate. In some cases, however, candidates had submitted solo performances on more than one instrument which lasted considerably longer than the minimum time requirements. While this is not a problem in itself, it was often the case that one performance was significantly weaker than the other, and this was not to the candidate's advantage. Centres should think carefully about which performances they submit; as long as the minimum performance times are met, quantity should not override quality.

## Ensembles

Much of the advice given in recent years needs to be re-stated again this year. While many Centres have provided excellent ensemble performing opportunities for their candidates, there are still some submissions where the musical skills demonstrated in the ensemble performing fall a long way below the abilities of the candidate demonstrated in the solo performing. There are still some pieces submitted as ensemble performances which are in fact solos; there was also a rise this year in performances which included significant doubling of the candidate's part. There were some submissions where candidates had multi-tracked themselves playing a variety of instruments; as stated in the syllabus, ensemble performances should consist of live performers for the demonstration of ensemble skills to take place. It is still necessary to remind some Centres that where an ensemble consists of more than one instrument 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

The assessment of the performing coursework was generally good, although it is disappointing that some Centres continue to use half-marks. It is extremely useful when Centres include comments supporting the marks awarded in the space provided on the working marksheet. As in previous years, the Moderators encourage all Centres to do this.

## Presentation of coursework

The majority of Centres organised the recordings efficiently, with clear announcements of candidates' details if presented on tape, or clear track listings for performances on CD.

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

Again, it is necessary to remind some Centres that the marksheets, scores and recordings for performing coursework must be packaged separately from the composing, as different Moderators deal with these components.

<p><b>Paper 0410/04</b> <b>Composing</b></p>
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## Quality of work submitted

The quality of compositions submitted this year was, if anything, even more varied than usual. A few candidates produced work that was among the best the Moderators have ever seen, including some pieces that were substantially more accomplished than anything that would normally be expected at IGCSE level. These candidates and their teachers are warmly congratulated for the high quality of their work.

At the opposite end of the spectrum, several compositions were extremely perfunctory. It was clear that some candidates had thought very little about the music they submitted, and had not spent enough time or trouble in forming or refining their initial ideas. It often seemed as if little or no guidance had been given to these candidates during the course. All compositions must, of course, be the individual work of the candidate who submits them. However, IGCSE candidates are not expected to be able to succeed in this type of work unless they are taught the necessary techniques. Close supervision of Composing work is needed throughout the course, but some candidates seemed to have been left to their own devices far more than is expected.

It was good to observe that most candidates had made a real effort with the notation of their compositions. There were few graphic scores and hardly any songs presented as words with guitar symbols but no melodic notation. Some candidates, however, had notated only the accompaniment to their songs, but had left out the melody – even though the recordings showed that the melody was perfectly possible to notate.

## **Assessment**

Much of the internal assessment of candidates' work was accurate and in full accordance with the criteria. Many Centres, however, were extremely generous in the marks awarded, resulting in substantial downward moderation in some cases. It was very rare indeed to find marks that were too harsh.

Where there were problems in the application of the marking criteria, they often occurred under the following headings:

### *Structure*

Some candidates wrote pieces that had only a single section and contained no contrasting material at all. Others relied exclusively on the use of repeat marks to provide the illusion of a thought-out structure. Such compositions should not be awarded marks in the top two bands.

### *Compositional technique*

Problems with the harmonisation of melodies were very common, especially at cadence points. Piano accompaniments were sometimes very crude, with thick and heavy textures resulting from the use of root position triads at a low pitch in the left hand.

### *Notation/presentation*

There were some very scrappy handwritten scores: candidates who do not wish to use a computer notation program should still be encouraged to take pride in the presentation of their work. However, the use of computer notation can sometimes give a false impression of the thoroughness of the score: high marks should not be awarded just because it looks impressive, especially if it is incomplete or inaccurate, or if it does not contain all the information that performers would need.

In some Centres the marking was extremely erratic, often leading to errors in the rank order of candidates. Sometimes the Moderators found it necessary to re-mark all the work submitted in order to correct the internal marking. A new Coursework Training Handbook has recently been produced, based on performances and compositions from the 2004 examination. It is an invaluable guide to the standards expected in the Composing component of the examination, and is to be recommended to all teachers.

## **Syllabus problems**

Some Centres chose to disregard certain parts of the syllabus. This makes it very difficult to be consistent in the moderation of marks, so it is vital that all candidates observe the requirements in full. Among the most common lapses were the following:

### *The submission of arrangements*

Arrangements *are not permitted* in the current syllabus and *must not* be submitted. The compositional ideas to be assessed must be the candidate's own ideas, not those borrowed from a pre-existing source. The only exception to this rule is that candidates are permitted to compose variations on an existing theme: in such cases, it is still their own contribution to the ideas in the composition that should be assessed (e.g. their inventiveness in varying the original material).

### *The requirement for at least one piece to be in a Western, tonal style*

IGCSE candidates are expected to 'demonstrate familiarity with the basic principles of traditional harmonic language'. Although the Moderators take a very flexible view of what this means, it was often very difficult to tell which piece, if any, fulfilled this requirement.

However, harmony exercises *are not required* in the current syllabus and *must not* be submitted. Some Centres attempted to get round this by making their candidates write pieces that attempted to be 'in the style' of a Bach chorale. The resulting pieces were usually very poor: at this level only exceptional candidates possess the understanding of harmony and melody (and, in particular, of the relationship between the two) to be able to construct a satisfactory chorale. For IGCSE, the Composing component focuses on free composition.

*The requirement for pieces to be 'either contrasting in character or written for different forces'*

Candidates are expected to demonstrate a range of work in their three submitted compositions. Several candidates were allowed to disregard this requirement. If their pieces are all very similar in style, they must be written for different combinations of instruments. If their pieces are all for the same instrument or combination of instruments, they must be *clearly* different in style or character.

*The requirement for all pieces to be recorded*

This requirement exists because it is extremely useful to candidates, as part of the learning process, to hear their compositions in performance. All Centres are asked to ensure that every piece submitted is presented *both* as a score *and* in a recording.

### **Administration**

There were several problems this year. All the details are set out clearly in the syllabus – teachers are asked to take careful note of the following:

- Composing and Performing work must be submitted in *different envelopes*.
- *All* Composing work must be in the Composing envelope and *all* Performing work must be in the Performing envelope.

The Performing and Composing components are moderated by different people and it leads to much confusion if the work for these components is not kept separate at all stages. The moderation process can be seriously delayed if part of the work goes to the wrong person (e.g. if the work of one candidate is in the wrong place, or if the recordings are sent separately from the scores).

- Marks on individual mark sheets must be the same as the marks on the computer mark sheet (MS1).
- All mark sheets must be fully and accurately completed.
- All mark sheets must be submitted correctly.

There were several discrepancies this year. In some cases the MS1 had not been sent to the office at Cambridge; in several cases the Moderator's copy was not included with the candidates' work. Some holistic adjustments had not been correctly transcribed to the MS1. Some candidates were given the wrong mark because of arithmetical errors.

- All compositions submitted by each individual candidate must be clearly identified as Piece 1, Piece 2 or Piece 3, on the *mark sheet*, on the *score* and on the *recording*.

The Moderators must be able to tell which piece has been assessed as Piece 1, Piece 2 or Piece 3, or the moderation process is seriously compromised. Many Centres left this to the Moderators to work out for themselves because of a failure to identify the pieces clearly enough. Cassettes or CDs were often not provided with a contents list and in many cases there were no announcements.

At the very least, the titles of pieces should be shown on the individual mark sheets, or the scores should be labelled with the Piece number.

- All pieces by an individual candidate must be grouped together on the cassette or CD, in the order of the Piece number (Piece 1, then Piece 2, then Piece 3).
- Scores must be collated in the same order.

There were several cases where two pieces by one candidate followed consecutively on the recording, but the third piece was somewhere entirely different. This is especially difficult for the Moderators when recordings are submitted on cassette, since it can take a disproportionately long time to find a single piece that is in the wrong place.

- CDs must be playable on standard domestic hi-fi equipment.

Some CD formats are not readable on all CD players. If Centres wish to submit recordings on CD (which is highly desirable for several reasons), they are asked to ensure that specialist equipment is not required for playback. In some cases the recordings could only be accessed on a computer. This is very unfortunate for the candidates concerned, since the quality of reproduction can be seriously sub-standard. Centres are asked to take particular care over this point, in the interests of their candidates.