

# CONTENTS

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<b>MUSIC .....</b>	<b>2</b>
Paper 0410/01 Unprepared Listening .....	2
Paper 0410/02 Prepared Listening.....	5
Paper 0410/03 Performing .....	12
Paper 0410/04 Composing.....	13

# MUSIC

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**Paper 0410/01**  
**Unprepared Listening**

## General comments

The range of achievement in this paper was very wide; most candidates were able to gain at least some marks in most sections of the paper, others gained very high marks across the paper. Many of the comments made in previous years still stand. Candidates continue to identify instruments well in **Section A**, but are less secure on style and period. Most of the questions on World Music in **Section B** were answered well again this year, and this is very pleasing. Many candidates have been prepared thoroughly for **Section C**, and are able to identify key signatures and intervals correctly, and complete melodic passages accurately. However, a number of candidates continue to gain very low marks on this section of the paper. The recording for *Music C1* was at Baroque pitch as might have been expected for this repertoire; however, the Examiners were alert for candidates with perfect pitch who may have been troubled by this. There remains a problem with the identification and description of musical texture, with too many candidates not appearing to know any of the technical language associated with texture, or even what texture is at all. This was most apparent in **Question 23**. A similar problem was encountered with structure, particularly in **Question 12**.

## Comments on specific questions

### **Section A**

#### *Music A1*

#### **Question 1**

Ascending scales. Reasonably well answered.

#### **Question 2**

The sopranos and altos sing in octaves. Reasonably well answered.

#### **Question 3**

Strings. Well answered.

#### **Question 4**

Polyphonic/canonic/imitative/the entries overlap. The music is minor. Each voice is doubled by instruments.

Most candidates gained one mark, but few made a valid second point.

#### **Question 5**

It is quieter. It is homophonic/chordal (allow they all sing together). It is unaccompanied/a capella. The texture is less complex. It consists of two repeated chords. Reasonably well answered.

#### **Question 6**

Dominant Seventh ( $V^7$ ). .

#### **Question 7**

Mass.

**Question 8**

Beethoven.

*Music A2*

**Question 9**

Homophonic. Well answered.

**Question 10**

Acciaccatura. Well answered.

**Question 11**

Brass. Well answered.

**Question 12**

Expected answers were as follows: there are four phrases; the second two phrases are a transposed version of the first two; the first third and third phrases end with an imperfect cadence, the second and fourth with a perfect cadence. Antecedent and consequent phrases *or* question and answer; ABAB.

This question was answered very poorly. Despite there being a number of ways to gain the marks, many candidates made no valid comments about structure at all; most concentrated on features such as the dynamics or even the perceived mood of the music.

**Question 13**

Allegro/Presto/Vivace/Spiritoso etc. Well answered.

**Question 14**

Key: F major; Cadence: Perfect. Reasonably well answered.

**Question 15**

- (a) Twentieth Century/Modern. A variety of responses, including a surprising number suggesting the Baroque period.
- (b) Possible answers included: Extremely chromatic/dissonant harmony; large Orchestra; use of brass as an independent section; rhythmically driven; sudden contrast between the two sections. Poorly answered.

**Section B**

*Music B1*

**Question 16**

A B A B C B C B. Well answered.

**Question 17**

Pan pipes (flute was accepted). Well answered.

**Question 18**

The melody is doubled in octaves.

**Question 19**

There are strummed chords (allow broken chords) played on a charango (accept guitar/banjo/etc.), a plucked bass line played on guitar and a drum playing on every beat. Almost all candidates gained at least one mark, and many achieved all three marks.

**Question 20**

Latin America/South America/Peru/Andes. Well answered.

*Music B2*

**Question 21**

Shakuhachi (ryuteki/komabue/dizi were accepted) or flute-like instrument and Shamisen (koto/biwa were accepted) or plucked string instrument. Although few candidates named the actual instruments, most were able to describe at least one of them correctly.

**Question 22**

Pitch bending/portamento/scooping/shaking/ornamentation/decoration. Reasonably well answered.

**Question 23**

The music is heterophonic. The voice, shakuhachi and shamisen play in octaves. The shakuhachi and shamisen play more strictly together while the voice has differences in pitch and rhythm.

Only a few candidates were able to describe the heterophonic texture, and even fewer used the term itself.

**Question 24**

Japan. Very well answered.

*Music B3*

**Question 25**

4/4. Well answered.

**Question 26**

Three (four was accepted for the chord heard briefly during the fade out). Well answered.

**Question 27**

Drum kit/synthesizers (keyboards)/bass guitar/backing vocals/strings. Very well answered.

**Question 28**

Bhangra. Many candidates identified this correctly, although the vaguer suggestion of Indian pop was often given. Some candidates suggested Hi-life.

29 India. Very well answered.

**Section C**

*Music C1*

**Question 30**

C sharp minor. Poorly answered by most candidates.

**Question 31**

Harpsichord. Well answered.

**Question 32**

It is the same but two octaves lower and one bar later in canon. Most candidates identified at least one of these points.

**Question 33**

Descending sequence. Reasonably well answered.

**Question 34**

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

**Question 35**

Similarity: Same melodic shape (allow same rhythm); Difference: Now in a major key (accept different key/transposed). Reasonably well answered.

**Question 36**

Well answered.

**Question 37**

Perfect. Well answered.

**Question 38**

Interval A: Minor Sixth; Interval B: Major Third. A wide variety of answers.

**Question 39**

Binary. A wide variety of answers

**Question 40**

Bach; Baroque. Reasonably well answered, although a surprising number of candidates suggested Schumann.

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

**General comments**

The achievement in **Section D** continues to be very pleasing, with many candidates being thoroughly prepared and able to identify the instruments and typical characteristics of their chosen Prescribed Focus. Unfortunately, as in previous years, this level of preparation was not at all evident in **Section E**, where too few candidates know their set work in anything but the most superficial detail. It was pleasing to note a slight improvement in the questions relating to transposition, but, as in Paper 1, questions which asked about texture in any detail were answered very poorly. Candidates had studied the set works by Bach, Mozart and Debussy in equal numbers, but far fewer had studied the work by Smetana. Notes for Guidance on the Teaching of the Set Works will be made available later in the year.

**Comments on specific questions**

***Chinese Music***

*Music D1*

**Question 41**

Ch'in/Qin/Pipa. Reasonably well answered.

**Question 42**

The strings are plucked. Well answered.

**Question 43**

Pentatonic. Well answered.

**Question 44**

Monophonic. Reasonably well answered.

**Question 45**

Pitch bending/glissando/scooping/sliding. Well answered.

**Question 46**

The sound gets stronger/louder. There are some much lower notes. There is much more use of pitch-bending. Occasional use of octaves. Shorter note lengths/Faster. Melody in the bass at the end. Bigger leaps. Most candidates got some marks, but few achieved all four.

*Music D2*

**Question 47**

Dizi, Pipa/Ch'in, Erhu. Well answered.

**Question 48**

Trills/Pitch-bending/Grace notes/Passing notes. Well answered.

**Question 49**

The melody is played in octaves. It is heterophonic. There is a rhythm played on a woodblock. Only a few candidates made two relevant points.

**Question 50**

It uses the same melodic outline. It uses the same instruments. Well answered.

**Question 51**

It gets faster. It is a variation on the first passage/more decoration.

Most candidates identified the change in tempo, but far fewer realised it was a variation on the first passage.

**African Music**

*Music D3*

**Question 52**

Kora. Fairly well answered, although many candidates suggested Mbira.

**Question 53**

The strings are plucked. Well answered by those who identified the instrument correctly in the previous question.

**Question 54**



Reasonably well answered.

**Question 55**

It is an ostinato *or* it is repeated. It is low. There are only four main notes. There is a low repeated bass note (accept pedal/drone). Rising and falling pattern of notes.

Most candidates identified the ostinato, and a pleasing number made three valid points.

**Question 56**

Pentatonic. Well answered.

**Question 57**

Irregular phrase lengths/Repeated notes. Well answered.

*Music D4*

**Question 58**

Choir, or specific voices/Drums/Shakers/Claves. Very well answered.

**Question 59**

3 or 6 (12 was accepted). A variety of answers were given, but well answered in general.

**Question 60**

There are two alternating sections. The full choir (or male/low voices) alternates with just the female (or higher) voices *or* loud voices alternate with quiet voices. Call-and-response. ABABAB.

Almost all candidates at least one mark, and many got all three.

**Question 61**

There is a continuous rhythm provided by the percussion instruments. The texture alternates between homophonic and monophonic.

Only a few candidates made relevant points.

**Section E**

*Bach: Brandenburg Concerto, No. 2*

*Music E1*

**Question 62**

D minor. Poorly answered. Many candidates suggested F major, others suggested keys which were entirely unrelated to the key signature.

**Question 63**

A - F. Reasonably well answered.

**Question 64**

(a) p and più p. Poorly answered.

(b) There is an echo effect. Poorly answered.

**Question 65**

There are repeated quavers in each bar forming a two bar rising sequence. Poorly answered.

**Question 66**

B flat major. Reasonably well answered.

**Question 67**

Ripieno. Well answered.

**Question 68**

Ritornello. Well answered.

*Music E2*

**Question 69**

Concertino. Well answered.

**Question 70**

Cello and harpsichord *or* Continuo.

Reasonably well answered, although many candidates listed the instruments which are not heard in this movement.

**Question 71**

Canon. Reasonably well answered.

**Question 72**

In the bass line at the beginning of the movement.

Many candidates got one mark, but few got both.

**Question 73**

Bar 27. Reasonably well answered.



**Question 74**

(Ascending) sequence. Reasonably well answered.

**Question 75**

Key: C major; Cadence: Perfect. Reasonably well answered.

*Mozart: Symphony No. 40*

*Music E3*

**Question 76**

The violins play the melody in octaves. The violas are divided and play quaver chords. The cellos and basses play a bass note at the beginning of each bar. Homophonic.

This question was answered very poorly.

**Question 77**

Move by step and play in octaves. Reasonably well answered.

**Question 78**

A dominant pedal. Reasonably well answered.

**Question 79**

B flat major. Well answered.

**Question 80**

B flat – D flat. A variety of answers were given.

**Question 81**

Sonata. Well answered.

**Question 82**

Exposition/first subject/beginning. Well answered.

*Music E4*

**Question 83**

Andante. Well answered.

**Question 84**

E flat major. Well answered.

**Question 85**

It is played (an octave) lower by the cellos and basses. Poorly answered.

**Question 86**

(Descending) sequence. Reasonably well answered.

**Question 87**

Flute and bassoon.

Most candidates identified the flute and a reasonable number also gave bassoon for the second mark.

**Question 88**

It is played in octaves by all of the strings. The first interval is changed to a semitone. It becomes minor.

Very poorly answered.

*Smetana: Má Vlast*

*Music E5*

**Question 89**

They play overlapping/continuous semiquavers, in scalar passages.

Most candidates got at least one mark.

**Question 90**

9 – 14: G major or G major<sup>7</sup>; 15 – 18 : F major; 23 – 38: E major.

**Question 91**

Re-tune (or change the notes) to A and D. Poorly answered.

**Question 92**

Prominent use of horns and trumpets. Use of arpeggios/fanfares with dotted rhythms to sound like hunting horns. Some good answers here.

**Question 93**

A country wedding/peasant wedding/country dance. Well answered.

*Music E6*

**Question 94**

Allegro (quasi polka). Well answered.

**Question 95**

A- E. A variety of answers were given.

**Question 96**

The first bar of the movement. Poorly answered.

**Question 97**

Antiphonal. Alternates between woodwind and strings. The woodwind play in harmony, the strings play in octaves.

Most candidates got one mark, but few gained all three.

**Question 98**

G minor. A variety of answers were given.

**Question 99**

(a) A B C Coda. A variety of answers were given.

(b) C/the third section. A variety of answers were given.

*Debussy: Prélude à l'après midi d'un faune*

*Music E7*

**Question 100**

D flat major. A variety of answers were given.

**Question 101**

By the woodwind in octaves. Reasonably well answered.

**Question 102**

Whole tone. Very poorly answered. This was disappointing for such a key feature of the work.

**Question 103**

They play triplets but grouped in pairs creating a cross-rhythm/syncopated effect.

A number of candidates identified and described this effect very well.

**Question 104**

The printed melody is played by the strings in octaves. The woodwind play chords. The harp plays broken chords then octaves. Double basses and bassoons play a bass line.

This question was answered very poorly.

**Question 105**

(a) 13. A variety of answers were given.

(b) Horn. A variety of answers were given.

*Music E8*

**Question 106**

It is in a higher/different key. It has longer note values. The first phrase is not repeated. It is now accompanied.

Well answered in general, with most candidates gaining some of the marks.

**Question 107**

Broken chords. A variety of answers were given.

**Question 108**

B - E. A variety of answers were given.

**Question 109**

Trill. Reasonably well answered.

**Question 110**

On the fingerboard. Poorly answered.

**Question 111**

It is muted. Well answered.

**Question 112**

Cor anglais. Poorly answered.

<p><b>Paper 0410/03</b> <b>Performing</b></p>
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In 2005, the Assessment Criteria for Performing will be exactly the same as for 2004. There is an unfortunate misprint in the 2005 syllabus implying that this is not the case.

Centres should have received copies of amended pages giving the correct Performing criteria and also a revised Assessment Form with their Individual Reports on the Moderation of the Performing coursework after the 2004 examination. If not, they should download the appropriate pages from the CIE website – or use those in the 2004 or 2006 syllabuses.

**General comments**

As in previous years, the range of music performed, and the standard achieved by the candidates was generally very pleasing. It is also good to note the continuing reduction in the number of performances where the candidate attempted to play music that was either too difficult or inadequately prepared. However, there has been a noticeable rise this year in submissions which fall way short of the expected minimum performing time of four minutes. The most extreme example was a total performing time for both solo and ensemble of just 56 seconds. 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**

Some candidates performed solos without accompaniment, even though an accompaniment was necessary to achieve a satisfactory musical result. It is understood that not every Centre will have a suitable pianist available, and so it may be desirable to choose solo repertoire which does not depend on accompaniment if this is the case.

**Ensembles**

While many Centres have continued to provide excellent ensemble performing opportunities for their candidates, there are still some problems with ensemble performances which are in fact solos. Other unsuitable performances included significant doubling of the candidate's part. Also, 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. Most (but not all) Centres have now heeded the request not to use half-marks; it is also necessary this year to ask Centres not to round marks to the nearest 5.

Again, many Centres provided extremely helpful comments in the space provided on the working marksheet. It is very useful to the Moderator to receive the teacher's view of the performance, and the Moderators would encourage more Centres to do this.

## **Presentation of coursework**

Many of these comments are identical to those in last year's report. While the majority of Centres organise the recordings efficiently, with clear announcements of candidates' details and the recordings appearing in candidate number order, some Centres still present the tapes in a chaotic manner, which makes the moderation extremely difficult.

Again, it is necessary to remind some Centres that it is vital to record the performing coursework on a separate tape from the composing, as different Moderators deal with these components.

Centres are reminded that copies of the music should be enclosed for both solo and ensemble performances wherever possible.

It is pleasing to note that almost all the Centres who submitted work on CD (which is actively encouraged) have noted last year's request to 'finish' the CD so that it can be played on stereo equipment, and have provided a track listing.

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

The compositions submitted this year were as varied as usual in style and quality. Among the best were pieces that were not too ambitious in scale and where candidates had a clear understanding of the voices or instruments they had chosen. Many of the least effective were pieces that were either very long or very short. The longest pieces were often extremely repetitive and weakly structured. The shortest were too brief for candidates to demonstrate any meaningful compositional technique: a single statement of a single idea cannot possibly satisfy the requirements of all five categories of assessment.

## **Assessment**

Some Centres had applied the assessment criteria accurately and consistently. However, there were many cases of over-marking, some of them severe. Centres are asked to take careful note of any comments written by the Moderators, and to make whatever adjustments are needed in the standards they apply to their marking in the future.

The syllabus contains 'Overall Descriptors and Mark Bands for Compositions', which are there to be used as a check against the individual descriptors for each assessment criterion. There was little evidence that these Overall Descriptors had been consulted this year, or, if they had been consulted, the words in them did not always seem to have been well enough understood.

## **Problems**

Where there were difficulties in accepting marks awarded by Centres, the following problems were often the cause:

### *Ideas*

Candidates must not be given credit for ideas that are not their own. For this reason, candidates are advised not to submit arrangements of pre-existing pieces. Sets of variations are, however, permitted: in these cases, marks under the heading of '*Ideas*' should apply to the skill and ingenuity with which the original material is varied (unless, of course, the theme is the candidate's own, in which case this should also be assessed).

Some candidates submitted pieces that were demonstrably not their own work. In some cases, these were well-known pieces that had been copied out. In others, they were pieces that contained substantial quotations from pieces by other composers, with no credit given for the quotations, or pieces that the Moderators did not believe to be the individual work of the candidates concerned. It was unfortunately true that a few Centres had not been as thorough as they should have been in detecting dishonest plagiarism of this kind.

*Use of medium*

Many candidates found it hard to write idiomatically for the instruments they had chosen. In several cases, parts given to melodic instruments would have been much more effective for the piano. There were several piano parts in which the left hand consisted entirely of root position triads low down in the bass clef. Some candidates had not discovered the range of the orchestral instruments that specified. All such compositions could have gained higher marks if they had been refined with a little judicious revision.

*Compositional technique*

The syllabus requires all candidates to submit at least one piece which is written in a Western, tonal style and which demonstrates familiarity with the basic principles of traditional harmonic language. Not all candidates had fulfilled this requirement. The most common difficulty was in the formation of cadences. For example, the supertonic note should often be harmonised with chord V – but chord II was a much more common choice in this year's compositions. Indeed, progressions that moved in parallel from chord I to chord II and chord III were distressingly common, even in pieces where the style of the melody would have lent itself ideally to a standard progression of the kind given in the syllabus under 'Curriculum Content: Harmony'.

*Notation*

Many candidates had clearly made a great effort to ensure that their scores were clearly written and as accurate as possible. However, some song compositions were submitted as a set of words with guitar chords, but without any notated melody (even though the recordings demonstrated that the melody could be notated – in which case, it should be). Some computer generated scores had been played into the computer in 'real time' without any subsequent editing: these are always very hard to decipher, and sometimes almost illegible. Some pieces were submitted as a set of parts, without a score, even when it would have been easy to assemble the parts into a score that the Moderator could follow much more effectively.

Marks for *Notation* will not be accepted if the score is not submitted for moderation.

**Administration**

Some Centres sent all the recordings for Composing and Performing on the same cassette or CD. Some did not submit any recordings at all. Some submitted VHS video recordings.

The instructions for submitting Coursework are clearly set out in the syllabus and all Centres are asked to follow them exactly.