

# MUSIC

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<p>Paper 0410/01 Unprepared Listening</p>
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## General comments

The Examiners were pleased with the general performance of candidates in this paper. **Section A** was fairly well answered by most candidates. **Section B** was answered particularly well, and this is very pleasing. **Section C** contained the greatest variety of achievement. Some candidates obtained full marks in this section, but a lack of basic rudimentary knowledge meant that a number of candidates gained very few marks.

## Comments on specific questions

### **Section A**

#### *Music A1*

#### **Question 1**

Counter-tenor/alto. Generally well answered, although many candidates stated that the voices were sopranos.

#### **Question 2**

Cello/harpsichord/continuo were acceptable responses, and this question was well answered.

#### **Question 3**

A perfect fifth. A variety of answers to this multiple choice question.

#### **Question 4**

Perfect fourth. Not well answered.

#### **Question 5**

A third. Most candidates answered correctly.

#### **Question 6**

Most candidates identified that the music repeats throughout the extract, but very few were able to use the term ground bass. Only a few candidates observed that the bass line is transposed as the extract continues. Credit was given for indicating that the instrumental introduction becomes the accompaniment to the voices.

#### **Question 7**

Purcell. A variety of answers here – Haydn was frequently suggested.

#### *Music A2*

#### **Question 8**

A minor. A large number of candidates suggested C major.

**Question 9**

Oboe. Not well answered. Many suggestions of clarinet, violin, and even electronic keyboard.

**Question 10**

Acciaccatura/crushed note/grace note were acceptable answers. This was fairly well answered, although a number of candidates suggested appoggiatura which is incorrect.

**Question 11**

Imperfect. Fairly well answered.

**Question 12**

Homophonic. A worrying number of candidates said that the music was just a single line, which it is clearly not. They must be made aware that the skeleton score does not represent the full texture of the music.

**Question 13**

Octave higher/new harmony/change of melody/perfect cadence/louder/unaccompanied were all acceptable points from which to gain the two marks.

**Question 14**

The piano accompanied the violins/broken chords/doubling of melody in octaves. Some very vague answers were given here, most referring not to texture but to dynamics.

**Question 15**

(a) Romantic. Well answered.

(b) Chromatic harmony/lyrical melody/appoggiaturas/wide piano range were all possible ways of gaining the mark. The question was poorly answered. Answers were either extremely vague, or referred to aspects of Romantic music which were not features of this extract. Candidates need to refer to the music of the extract in order to gain marks.

**Section B***Music B1***Question 16**

Plucked/pizzicato. Well answered.

**Question 17**

Pentatonic. Well answered.

**Question 18**

Same melody, but lower/sequence. Same rhythm was accepted. Well answered.

**Question 19**

It is slower and only ascends. Well answered.

**Question 20**

The melody is doubled in octaves. Fairly well answered.

**Question 21**

Far East. Well answered.

*Music B2*

**Question 22**

Charangos or guitars (or any similar instrument) were accepted answers, and most candidates identified these.

**Question 23**

A: V, B: I, C: IV. A reasonable number of candidates identified all the chords correctly, most candidates got at least one right.

**Question 24**

Panpipes. Fairly well answered, although some imprecision.

**Question 25**

Peru/Andes/Latin America/South America were all acceptable suggestions, and most candidates answered correctly.

*Music B3*

**Question 26**

2/4. Well answered.

**Question 27**

- (a) Unison/monophonic/thin, with drums. A number of candidates described the texture accurately, but used the word homophonic incorrectly to identify the texture.
- (b) Rebabs/bowed string instruments were acceptable answers. Many candidates answered correctly, but a large number suggested a reeded woodwind instrument due to the 'nasal' tone quality of the rebab.

**Question 28**

A fourth. A variety of answers.

**Question 29**

Egypt. Many correct answers, although India was also frequently suggested.

**Section C**

*Music C1*

**Question 30**

E minor. Not well answered. G major was sometimes given as an answer, but almost every key was suggested (including flat keys).

**Question 31**

Same music as the violin but in octaves. Fairly well answered, although some candidates talked about features of the music other than the melody referred to in the question.

### **Question 32**

The same violin melody but the piano provides harmony. Many candidates failed to identify that the violin melody was the same.

### **Question 33**

Perfect. Fairly well answered.

### **Question 34**

D, C, B, C, C, B. Few candidates achieved full marks, but many received some credit. A number of candidates, however, were not able to identify that the first note is identical to the note before.

### **Question 35**

Minor third/Minor sixth. Fairly well answered.

### **Question 36**

Trill. Well answered.

### **Question 37**

Double stopping. Well answered.

### **Question 38**

Canon/imitation at an octave a bar later would have given full marks. The right hand doubles the violin was also accepted. The prominent use of canon was identified by only a few candidates, and only a small number used the correct technical term.

### **Question 39**

Mozart/Classical. Fairly well answered, although Schumman/Romantic were common suggestions.

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

**Section D**, the Prescribed Focus for World Music was clearly the element of the examination which differed most from the previous syllabus. It was very pleasing, therefore, to find that candidates had been extremely well prepared, and answered the questions in this section very effectively. Centres deserve much credit for this. **Section E**, Set Works, contained a variety of achievement, as in previous years. While some candidates were clearly very familiar with their chosen works, others appeared to know very little about it. These candidates must spend more time familiarising themselves with their chosen work.

### **Comments on specific questions**

#### **Section D**

##### *Music D1*

### **Question 40**

Flute. Well answered.

**Question 41**

Sarod (or sitar/tambura). Well answered.

**Question 42**

Drone/ostinato/repeated plucked notes. Well answered.

**Question 43**

(a) Raga. Well answered.

(b) Because ragas have different ascending and descending patterns was the expected answer. The addition of ornamentation was also accepted. Some candidates stated that it was a melodic minor scale. While the comparison with Western scales is clearly useful as an introduction when teaching this subject, candidates must be careful not to confuse the issues.

**Question 44**

(a) Alap. Well answered.

(b) Improvisatory character/free use of rhythm/explores the notes of the raga/very slow/no tabla were all ways of gaining the tow marks.

**Question 45**

Tabla. Well answered.

**Question 46**

It becomes regular/metrical/faster. Well answered.

*Music D2*

**Question 47**

Santur. Fairly well answered, although some candidates evidently did not know this instrument.

**Question 48**

The strings are hammered. Fairly well answered.

**Question 49**

Melody/drone/rhythm. Well answered.

**Question 50**

The drone is played on the Tambura (or sarod/sitar) and the rhythm is played on the tabla. Well answered.

**Question 51**

(a) Jhala. Well answered.

(b) Fast/regular/presence of tabla. Well answered.

*Music D3*

**Question 52**

Kakko. Many candidates suggested Taiko.

**Question 53**

- (a) Ryuteki (or shakuhachi/komabue) and hichiriki. Most candidates identified one of these instruments, although few named both.

**Question 54**

- (a) Koto (or biwa/shamisen). Well answered.  
(b) An octave. Well answered.

**Question 55**

- (a) Gagaku. Fairly well answered.  
(b) Very slow tempo/the use of drums and sho/heterophonic texture were all acceptable to gain the mark.

*Music D4***Question 56**

Shamisen (or biwa/koto). Well answered.

**Question 57**

Plucked/pizzicato. Well answered.

**Question 58**

Low melody, steady rhythm, accompanied by higher and faster repeated notes. Most candidates gained one mark, but many answers were too imprecise to receive both marks.

**Question 59**

Shakuhachi (or ryuteki/komabue). Well answered.

**Question 60**

Sudden change to a faster tempo/louder/shakuhachi joins in/prominent shakuhachi melody/shamisen plays many more notes/two separate melodies were all ways to gain the three marks. Few candidates obtained full marks, but most gained some.

**Question 61**

- (a) Folk music. Well answered.  
(b) Small number of instruments/no percussion/metrical rhythm/simple melodic line. Fairly well answered.

**Section E***Music E1***Question 62**

A description of the orchestral introduction, referring to the semiquaver broken chords from the violins and the quaver chords from the lower strings, oboes and bassoons, using suspension, modulation and crescendo was expected. The number of marks awarded depended on the level of detail.

**Question 63**

D major. Well answered.

**Question 64**

Homophonic/syllabic/moves by step except for basses. There were a number of ways to gain the marks, but most candidates only identified the homophonic texture.

**Question 65**

Violins continue the semiquaver broken chords, and the quaver chords continue. The trumpets and timpani join in. Fairly well answered.

**Question 66**

Imperfect. Well answered.

*Music E2*

**Question 67**

Three sections, each with similar music. The outer sections are in the tonic, and the middle is in the dominant. Some very imprecise (and inaccurate) answers here.

**Question 68**

The middle (dominant) section. Again, some imprecise answers.

**Question 69**

Transposed into A major. The tenors also sing. Few candidates gained both marks.

**Question 70**

A third. Well answered.

**Question 71**

The violins play semiquavers in thirds using similar melodic material. Both make use of sequence. Well answered.

**Question 72**

B minor/Perfect. A variety of suggestions.

*Music E3*

**Question 73**

The transition and second subject of the exposition was necessary for both marks. One mark was awarded for exposition.

**Question 74**

The music starts a tone lower, but the melody is then altered so that it becomes a tone higher. Most candidates gained one mark, generally for suggesting descending sequence; very few were precise enough to receive the second mark.

**Question 75**

B flat major. Fairly well answered.

**Question 76**

A: B flat major, B: G minor, C: F major. Only a few candidates identified all the chords correctly.

**Question 77**

Clarinet 1: G, E flat, D, C. Clarinet 2: G, A flat, B flat, A natural. Some candidates gained full marks, but many appeared not to understand basic transposition, and gave very incorrect responses.

*Music E4*

**Question 78**

Coda. Well answered.

**Question 79**

Adagio. Fairly well answered.

**Question 80**

II<sup>7</sup> – V gained three marks. II – V gained two; an identification of one of the chords or imperfect cadence would have been awarded one mark.

**Question 81**

First subject/exposition. Well answered.

**Question 82**

Used in the introduction. Also in the development, but in 6/8 time and much faster (diminution). Different orchestration. Most candidates identified that the theme was used in the introduction, but only a few observed that it was also used in the development section.

*Music E5*

**Question 83**

Con sordini. Well answered.

**Question 84**

Cor anglais: C, D. Clarinet 1: F, D. Clarinet 2: A, B flat. This question was answered poorly, with many candidates demonstrating no knowledge of transposition.

**Question 85**

Quaver rest, four demi-semiquavers, quaver. Some candidates responded entirely correctly. Credit was given for responses containing four equal length notes in a bar of 3/8.

**Question 86**

Bassoon. Fairly well answered, although many candidates suggested cor anglais.

**Question 87**

The chord changes from major to minor. Well answered.

**Question 88**

Perfect fifth. Fairly well answered.

**Question 89**

Use of drone, modal melody, ornaments, reed instruments and tambourine were all acceptable for the mark. Many candidates identified at least one of these features.



*Music E6*

**Question 90**

Danse Chinoise/Chinese Dance. Well answered.

**Question 91**

They play the same music as the cellos but one quaver later. Most candidates identified the fact that the music was the same, but only a few observed the quaver delay.

**Question 92**

A piccolo doubles the flute an octave higher. A variety of answers here.

**Question 93**

The clarinets play semiquaver arpeggios would have gained full marks. The horns also play was also an accepted answer. Fairly well answered, although lacking detail. Some candidates referred to the melody rather than the accompaniment as asked.

**Question 94**

Cross rhythms. Few candidates identified the use of cross rhythm in general or any precise description. A number of entirely incorrect responses were given.

**Question 95**

- (a) Only two chords throughout, dominant and tonic. The music stays in the same key. Fairly well answered.
- (b) Continuous tonic pedal. Fairly well answered.

*Music E7*

**Question 96**

Diminished seventh. Power chords was an acceptable alternative. Few candidates answered correctly; many suggested dominant seventh.

**Question 97**

Syncopation. Again, many incorrect responses, most of which did not refer to the rhythm but the instrumentation (e.g. drums).

**Question 98**

Menacing. Well answered.

**Question 99**

C minor. Very few candidates answered correctly. Most stated C major (presumably due to the lack of key signature) despite the E flats throughout the skeleton score.

**Question 100**

It descends chromatically. A variety of answers.

**Question 101**

The words are whispered and the accompaniment stops. Well answered.

### Question 102

- (a) It is based on the same chord/same instruments/same speed. Most candidates identified the same instruments, but few gained the second mark. Many said the melody is the same, which is incorrect.
- (b) The diminished seventh arpeggio is extended by one degree or the melody goes higher in the middle. Few candidates gained this mark. Many referred to the music after this section.

*Music E8*

### Question 103

A spoken introduction, followed by a solo vocal line based on the arpeggio of C<sup>7</sup>. Piano and drums/glissando. Despite the number of ways to obtain all three marks, most candidates only referred to the spoken introduction.

### Question 104

Refer to score for melody and rhythm. Almost no candidates completed this section correctly, showing a lack of familiarity with this song.

### Question 105

Sequence. Many incorrect answers, often referring to rhythm rather than melody.

### Question 106

Imperfect. A variety of answers.

### Question 107

F, A flat, B flat was the expected response for all three marks. Some credit was given for A and B without the flats. Most candidates gained at least one mark.

**Paper 0410/03**

**Performing**

### General comments

The Moderators were pleased to hear performances on a variety of instruments, and in a wide range of musical styles. There were, as in previous years, some exceptional solo performances, and there were a pleasing number of carefully planned and well rehearsed ensemble pieces.

The tasks set for solo performing were almost always appropriate, and the new mark scheme was generally well applied. In a number of drum-kit solos, however, the level of technical and musical skills, sensitivity to phrasing and expression, and technical control of the instrument were over-estimated. Where candidates performed repetitive rhythms using very basic technique, with no variation in dynamic level, the level of musical skills demonstrated was often limited, and this should be reflected in the marks. This is not to imply, however, that it is not possible to gain full marks by playing on a drum-kit. Where suitable repertoire was chosen, demonstrating the full range of musical skills, there were some extremely effective drum-kit solos. Also, some electronic keyboard players who were playing only one line of melody with auto-accompaniment, were marked too generously.

It is important that ensemble performances are planned to allow candidates to demonstrate the same level of technical skill that they show in their solo performances. In a number of cases, candidates who had performed musically and technically challenging solo pieces played very simple, musically undemanding parts in an ensemble. In some cases, the ensemble performance, despite containing three instruments, was clearly a solo (for instance a solo song with an accompaniment from piano and bass guitar, in which the singer demonstrated no ensemble co-ordination skills). Centres should try and ensure that genuine ensemble playing opportunities are provided. Although the syllabus states that an ensemble should normally consist of three or more live performers, the Moderators recognise that many smaller Centres have great difficulties in creating ensembles of this size, and candidates are not penalised because of this. It is perfectly acceptable, for instance, for a pianist to act as an accompanist to a second instrument, as this would allow the pianist to demonstrate true ensemble skills. When candidates are playing in ensembles with identical instruments (for instance a trombone trio), it is vital that there is some indication as to which part the candidate is playing.

In most cases, the work was presented in a manner which was extremely helpful to the Moderators, with clearly labelled tapes and copies of the music. Centres are reminded that copies of the music performed should be enclosed wherever possible, as this greatly assists the Moderators. Centres are also reminded that the Performing coursework should be recorded on a separate cassette from the Composing coursework.

**Paper 0410/04**

**Composing**

### **General comments**

A very wide range of work was submitted for this component. At one extreme, some candidates had written long and complex pieces for full orchestra, while at the other extreme there were those who could only manage a few bars of very simple melody. Similarly, there were pieces which would not have been out of place in an A Level folio, while others barely reached the minimum standard expected in IGCSE. Computer technology was used extensively, often in ways which had clearly helped candidates enormously; however, some candidates seemed to be over-reliant on technology (especially in the use of pre-set harmonies, introductions and endings provided by various types of electronic keyboard) and in some cases this had hindered them from presenting their best work. Levels of harmonic understanding were also variable, most particularly in terms of the close relationship between melody and harmony. Notation was another issue which revealed widely different degrees of competence.

In marking candidates' work, some Centres had fully understood the requirements of the new Syllabus and assessed their candidates realistically. Others were extremely lenient, rewarding very modest work with marks as high as 8 or 9 for each assessment category. Instances of undue severity in the marking were very rare indeed. On the other hand, the Moderators invariably agreed with the rank order of candidates as they had been assessed in Centres.

### **Specific comments**

#### **Ideas**

This criterion is perhaps best understood in two ways: the basic idea of a piece – the nature of its fundamental concept – and the musical ideas through which this is expressed and brought to life. A number of important decisions govern the concept of a piece, and candidates should be encouraged to ask themselves various questions at the outset: what is the piece about (is it descriptive, programmatic, a setting of words, or is it to be an entirely abstract piece)? – what mood or atmosphere does it seek to convey to the listener? – what musical language is most appropriate for it (tonal, based on Western scales, major or minor, whole-tone, or on a scale derived from the indigenous music of a particular country or region, or on some other language such as a 12-note series)? – which instruments are to be used? Once questions of this kind have been asked, the task is to find appropriate musical themes to articulate the concept. It is often better to think of melody and harmony as one thing, rather than writing a melody and then trying to harmonise it, or to think of harmonies first and derive melody from them. Block chords (especially parallel triads at a low pitch in a piano left hand part) are not necessarily as interesting as a figuration based on the chords, which need not be very difficult to achieve. If the structure of the piece, as it emerges, demands contrasting themes, it is important to make them sufficiently different for their function to be recognisable, yet not so different that they sound as if they belong to different pieces. In most cases, the stronger the musical ideas, the better the piece will be. This often requires quite a lot of refinement during the composing process, rather than assuming that first ideas are best.

Some of the pieces presented this year came close to achieving the ideals outlined above. A much higher number, however, showed weakness in several aspects. The overwhelming majority of pieces were tonal (in the broadest sense of the word), from very traditional piano pieces to songs in hard rock style. Many candidates had tried to be too ambitious: some of the most successful pieces were also the simplest and most direct. The use of tonal language demands close attention to be paid to the relationship between melody and harmony, but many candidates needed to think more consciously about this aspect of their work. In general, more revision of pieces might have led to more satisfactory outcomes for several candidates.

### **Structure**

Two approaches to structure dominated in this year's compositions: pieces in ternary form were in the majority, but there were also several sets of variations. These relatively simple structures often produced quite effective pieces, while more ambitious forms often proved too difficult for candidates to handle. Structures which demand the ability to write modulatory sections, for example, are very difficult at this level. There were some attempts to write pieces in binary form, often using neo-baroque textures and harmonic clichés, but which did not manage to make the modulatory scheme sufficiently clear. The same applied to a number of sonatina movements in the manner of Clementi, and to a few brave efforts to use a full sonata form. There were several candidates who did not seem to have considered the structure of their pieces at all. A few pieces were so short that they consisted of a single paragraph of music – sometimes as short as eight or twelve bars – and this does not give adequate scope for a recognisable structure to emerge.

Some Centres had evidently spent quite some time teaching the harmonisation of chorale melodies, or doing very traditional harmony exercises. It is extremely difficult to address all the assessment criteria through work of this kind. When a melody is given, candidates do not have to make any decisions about length, structure, musical language or harmonic rhythm, so it is hard to see the basis on which marks can be awarded, whether for ideas, structure or use of medium. The same applies to chorales in which the melody is devised by the candidates themselves, which often disclose a half-digested understanding of the genre. Within the new Syllabus there is no need at all for chorales or harmony exercises to be included. Free composition allows all the assessment criteria to be addressed more effectively and more comprehensively. The only stipulation is that at least one piece must be composed using a traditional Western harmonic idiom, and that this piece must be fully notated. When almost every piece submitted met this requirement, Moderators noted a large number of candidates including some kind of harmony exercise in their folios.

### **Use of medium**

Useful though they are, electronic keyboards and synthesisers have several disadvantages. If a piece is written for acoustic instruments which are not available in the Centre, it is better to simulate the instruments on a keyboard than to deprive a candidate of the opportunity to hear it in a way which comes reasonably close to the intended sounds. However, the range of the acoustic instruments needs to be kept in mind, since there is no limit on a keyboard other than the range of the keyboard itself (and with computer simulations even this can be exceeded). Instrumental parts which go beyond the range of the acoustic instruments should be avoided. This does not apply, for obvious reasons, if the piece is intended for keyboard or synthesiser. However, the majority of such pieces this year used a more imaginative selection of voices. There is a clear distinction to be made here, and this should be borne in mind by Teachers when they are advising their pupils. Similarly, it is important to bear in mind what is idiomatic for particular instruments to play (or even, in some cases, what is possible). Vocal parts in several pieces this year demonstrated the pitfalls: the parts were written an octave higher than they were sung, but spanned a range which went too low at the sung pitch, especially for female vocalists. Some understanding of this aspect of the process, even if it is only theoretical, can help to avoid such problems. This also impinges on the question of notation: parts should be written at whatever pitch they are intended to be performed (taking into account the normal requirements of transposing instruments, e.g. the clarinet or saxophone, which can be presented either at concert pitch or at transposed pitch).

### **Compositional technique**

At this level it is not expected that many candidates will be able to demonstrate a high level of technique: this comes with practice and experience. However, the ability to extend initial ideas into full sections is expected, as is the ability to judge issues of balance between phrases and sections within a whole piece. The ability to recognise the harmonic implications of a melody and to find appropriate harmonies is a very important aspect of technique. Some candidates used counterpoint in their pieces, with varying degrees of success. Fugal and canonic devices tempted a few, who perhaps misjudged the level of technical expertise needed for this type of work. There were some effective instances of the use of irregular metres such as 5/4 or 7/8.

Candidates should be assessed on the basis of their own individual work. They are not expected to compose genuinely original compositions – indeed, it is usually more productive if they have some kind of model in mind which they can imitate in their own way. However, they should not rely on the standard introductions and endings that can be accessed at the press of a button on an electronic keyboard. Several candidates had used these facilities this year, with the result that the beginning and end of their pieces sounded out of place, with more advanced harmony, more sophisticated sounds and a generally more professional feel than the main body of the piece. The ability to write effective openings and endings is a very important aspect of technique which candidates should be encouraged to develop.

Taken to its extreme, the use of pre-existing material can become plagiarism. It is intellectually dishonest to present the music of another composer, living or dead, as if it is one's own work, unless it is simply the starting-point for one's own composition (as in the case of a set of variations, for example). It is sad to report that there were a few instances of plagiarism this year – sad not only because penalties have to be imposed on those who plagiarise, but also because these candidates have misused the opportunity that the course gives them to develop their own skills and techniques, and thus to become more effective creative musicians.

### **Score presentation/notation**

The new Syllabus requires all pieces to be notated. At least one piece must be written in a Western, tonal style and this piece must be fully notated using staff notation. Other pieces can use alternative forms of notation, although in this year's submissions there were very few pieces which were not capable of being notated conventionally. Candidates are required to submit compositions in the form of notated scores and an audio recording. The references to these requirements are found on pages 6 and 13 of the 2002 Syllabus. Not all Centres complied with the new requirements and although a lenient view of this issue was taken this year, all Centres are asked to take careful note of the requirements in subsequent years.

From the Moderators' point of view, it is impossible to accept marks awarded under the heading of Score Presentation/Notation unless a score is submitted, since in the absence of a score there is no evidence to demonstrate whether or not the marks have been justifiable.

Several Centres this year had encouraged their candidates to use computer score-writing programs. A few had used professional packages such as *Finale* or *Sibelius*, while others had used less comprehensive programs. Almost invariably, the quality of visual presentation from these sources is very high, but care needs to be taken over details of the notation, just as it should be in a handwritten score. There were several instances of careless editing, many of which concerned the enharmonic spelling of notes. Conflicts between notes written low on one staff and high on the staff below were also common. The notation of rhythm, especially when notes have been entered in real time via MIDI, needs careful attention – a series of notes played *staccato* can result in some very awkward results which are sometimes barely readable. Assessors in Centres must beware of the temptation to award high marks just because a computerised score looks good: the accuracy of the notation is what really counts if the score is to serve its true purpose.

Handwritten notation was very variable. Some candidates had taken enormous trouble to write clearly and accurately, while others produced very messy manuscripts that were almost illegible. All candidates should be encouraged to take pride in the presentation of their work, and to produce as clear and accurate a score as they can.

Although alternative forms of notation are permitted, some served very little purpose as a record of the candidates' aural imagination expressed in terms of written signs and symbols. Notation exists in order to allow someone other than the composer to understand the music and to know how it is meant to go. A song cannot be sung unless one knows the notes and rhythm of the melody. Consequently, the words alone, written out with guitar chords, do not transmit the essence of the song effectively. Guitar chords on their own do not say anything about rhythm, strumming or plucking patterns, all of which directly affect the value of the score. In other words, if the music is capable of being notated, it should be notated, as fully as possible.

A few candidates presented graphic notations, sometimes using computers to produce scores full of clip-art and other kinds of symbols. Hardly any of these scores gave useful information about duration, time elapsed or the relationship between the symbols and the sounds. At times it was only possible to understand the notation when one listened to the recording – which is not really the point of a notation. Explanations of graphic scores are vital (and are required by the Syllabus), but adequate explanations were in very short supply this year.

## **Recordings**

In the Moderation process, recordings are invaluable as a means of assessing the effectiveness of a piece and the relationship between the sound and the notation. When a recording is not submitted, it is impossible to judge whether the notation is really accurate, especially in cases where the notation is ambiguous, or difficult to decipher. The process of assessment is altogether more effective and more accurate when both are submitted. The quality of recordings is not of first importance – even a relatively poor recording is far more helpful than no recording at all.

When recordings are taken from computer, either using a sequencing package or a playback from a notation program, it is important to ensure that all parts are audible. There were some recordings this year in which treble parts were reproduced at a high level, while bass parts were very quiet indeed. Before taking a recording from a computer, it is prudent to adjust the dynamic levels so that they make sense of what one is supposed to hear.

The recordings for Components 3 and 4 should always be submitted on separate tapes. It is not necessary to have an individual tape for each candidate – the compositions of several candidates can be recorded on a single tape – but it is vital that all the work of each candidate is grouped together consecutively on the tape, with spoken introductions to say which candidate's work it is, and whether it is Piece 1, Piece 2 or Piece 3 on the Working Mark Sheet. Several Centres did exactly this and the Moderators are most grateful to them for presenting their candidates' work in a way which made their task easier. If all Centres could follow this procedure in the future it would be greatly appreciated.