

MUSIC

Paper 0410/11

Listening

Key Messages

Candidates generally need to be more precise and to give more relevant detail in their answers.

It was pleasing to see that most questions were answered, with only a small number of candidates leaving answers blank.

General Comments

Candidates often need to be more specific in their answers e.g. if they have been told the music continues but is different it is not enough to say 'the tempo is different', they need to say how it is different.

Candidates also need to identify instruments accurately and precisely e.g. not 'Indian flute' but 'bansuri'.

When giving reasons why a piece might have been composed in a particular period candidates should ensure that they mention only details which actually appear in the music, not features which they have learned.

Call and response is used far too much in incorrect contexts.

'Thick' or 'thin' texture does not give enough detail at this level.

Candidates are not given credit for giving information in their answers which they have been given in the question (or previous questions).

Candidates often do not seem to be aware whether a transposing instrument sounds higher or lower than written, leading some candidates to give the answer in the wrong octave.

Comments on Specific Questions

Music A1

Question 1

This was generally well answered, with bass, baritone or low male voice. However, a number of candidates suggested tenor and some even alto or soprano or answers such as 'opera'.

Question 2

As is often the case with questions on texture, candidates appeared to find this difficult, sometimes describing features such as dynamics or pitch rather than texture. Unfortunately some candidates described the texture of lines 1 and 2, rather than the texture of the instrumental music between lines 1 and 2 as required by the question.

Question 3

Most candidates were able to identify the ascending pitch, matching the word ascends in the text.

Question 4

This was well answered, with most candidates correctly identifying oratorio, though some did suggest musical.

Question 5

- (a) Nearly all candidates correctly identified Baroque, with just a few suggesting Classical or Romantic.
- (b) This was also well answered, with most candidates identifying the harpsichord/basso continuo, terraced dynamics or the use of a small orchestra consisting of only strings. A very small number of candidates mentioned the use of sequences or suspensions. Unfortunately some candidates wrote features such as ornaments or polyphonic texture. Although these are sometimes features of Baroque music, they were not heard in the extract.

Music A2

Question 6

About half the candidates correctly identified the clarinet, with many thinking that it was a flute instead.

Question 7

Candidates were often not precise enough with their answers. Melody in thirds/parallel/at different pitches were all acceptable answers.

Question 8

Many candidates correctly chose allegretto, but there were a number of other chosen answers, particularly vivace.

Question 9

This was very well answered, with most candidates correctly naming a trill. Occasionally candidates wrote an answer which was not an ornament.

Question 10

The candidates were told in the question that the melody is the same and were asked what was different. Again, there was a lack of precision in answers which meant that many candidates did not gain a mark here. Examiners were looking for evidence that candidates had recognised that the clarinet was playing a new melody/counter melody over the earlier melody. Credit was also given if candidates wrote that the texture had become polyphonic, as this suggested the presence of more than one melody.

Question 11

- (a) Most candidates correctly identified Classical as the period, with a few suggesting Baroque or Romantic.
- (b) The homophonic texture was the most common correct answer, followed by balanced phrasing and diatonic harmony. Some candidates wrote that there was a small orchestra playing, despite the fact that they had been told in **Question 6** that the music was played by a string quartet and another instrument.

Music B1

Question 12

Candidates often wrote a lot in their answers for this question, but unfortunately it did not always refer to texture. The question was simply looking for the fact that there was a melody accompanied by a drone.

Question 13

Over half the candidates correctly identified the bansuri, but many candidates gave answers such as 'Indian flute' or named flutes from other parts of the world.

Question 14

Many candidates correctly chose pitch bending, which was the only real option for a flute.

Question 15

This was generally well answered, though many candidates did not gain credit as they just wrote drums.

Question 16

Most candidates correctly said India, but there were some who suggested somewhere else.

Music B2

Question 17

Only about half the candidates gave the correct answer of panpipes/zampona/pan flute, with many suggesting other woodwind instruments instead.

Question 18

Less than half the candidates gave the correct answer of octave, with many other intervals being suggested.

Question 19

This was not well answered, with most candidates describing not what happened immediately after the printed extract, but instead writing about the voices entering. The Examiners were looking for evidence that candidates had heard that the printed melody was repeated (without the introduction).

Question 20

- (a) Most candidates were given credit for Latin/South America, with a few precisely stating Peru or Andes.
- (b) The most common reasons given were the use of charangos/guitars and the syncopation, followed by the lively/fast tempo, homophonic texture, repetition in the melody and the doubling in thirds. This question was one where candidates wrote answers such as 'the tempo', which did not give enough detail to gain a mark.

Music B3

Question 21

Practically all the candidates wrote an answer in at least one of the four boxes and were able to gain marks for noticing that there were plucked and blown instruments, even if they did not know the correct names.

Question 22

In common with other questions on texture, this was not well answered, with a small number of candidates gaining marks for the heterophonic texture/different versions of the same melody in octaves.

Question 23

This was usually well answered, though some wrote pentatonic or iqa'at, rather than maqām.

Question 24

Most candidates were able to gain at least one mark here, by identifying the presence of a singer. Marks were also gained for the narrow range of notes, repetition of phrases, use of quarter tones/pitch bending, ornamentation and improvisation. Candidates did not really mention the presence of a small instrumental group and the fact that the singer alternated with the instrumental group.

Music C1

Question 25

About half the candidates correctly identified the key of C minor, with E flat major a common incorrect answer.

Question 26

A very small number of candidates correctly identified the saxophone, with most thinking that it was a different woodwind or brass instrument, such as oboe or clarinet.

Question 27

A reasonable number of candidates gained a mark for sixth, but few were able to gain both marks for major 6th.

Question 28

Many candidates were able to gain marks on this question, getting most or some of the melody correct.

Question 29

More than half of the candidates correctly identified the perfect cadence.

Question 30

Most candidates chose the correct answer roll.

Question 31

Most candidates were easily able to gain the two marks here, usually for the fact that the music was louder and had more instruments playing. A small number of candidates noticed that the melody was played by the strings and that it was an octave higher. Candidates who wrote answers such as 'the dynamics are different' were not given credit as more detail is required.

Question 32

- (a) Most candidates correctly identified waltz, though a few chose march.
- (b) Triple time and um-cha-cha (or similar answers) were the most common ways candidates gained credit for this question. Some also mentioned the fast tempo and the homophonic texture for a third mark. A very small number of candidates noted the mixture of staccato and legato articulation and the lyrical melody.

Question 33

Only about half the candidates correctly chose Shostakovich, with many opting for Beethoven instead.

Music D1

Question 34

Candidates were often able to identify the lovers, though other characters from the play were sometimes given here.

Question 35

- (a) Despite the fact that the candidates could hear the melody for this question being played, they sometimes named an instrument other than the flute.
- (b) Some candidates correctly identified the clarinet, but violins was a common incorrect answer (they play the continuation of the melody, after the clarinet plays in the Exposition).
- (c) Candidates often gave an answer of E major or E minor, rather than the correct answer of B major.

Question 36

One mark was often achieved for identifying the homophonic texture. A small number of candidates gained a second mark for noticing that the melody was in octaves or that there was a tonic pedal. Here candidates often described the instruments playing the melody, rather than describing the texture as required by the question.

Question 37

A small number of candidates gained a mark for correctly identifying the arpeggio/dominant seventh. Most often candidates incorrectly thought that it was a descending scale.

Question 38

This was well answered with a variety of ways used to describe the 2nd theme of the 2nd subject (mechanicals, workmen, donkey theme, Bottom's theme, play actors etc.)

Music D2

Question 39

- (a) A number of candidates thought that this was the recapitulation, but half the candidates correctly identified the development.
- (b) Nearly all candidates correctly gave the correct answer of fairy theme.

Question 40

This was sometimes left blank. As with question 38 there were a number of correct ways of describing the motif e.g. fanfare, hunting, Theseus, Duke etc.

Question 41

Some candidates were able to transpose this accurately, but many did not reach the right notes or transposed up instead of down (i.e. written C sounds E, so they transposed up a major 3rd, rather than down a minor 6th).

Question 42

Candidates were often able to translate literally 'force' or to recognise that it meant that the music was to be played loudly.

Question 43

Most candidates did not gain a mark here, giving both an incorrect cadence and key. A small number of candidates correctly identified the cadence as perfect and a very small number identified the key as D major.

Music D3

Question 44

- (a) A small number of candidates correctly identified the clarinet here.
- (b) This was often answered with D major, since this is the key signature of the music. However, it is not the key in which the music is being played at that point. Very few candidates gained a mark here.
- (c) A small number of candidates could explain that the music should have been in the tonic because it was the recapitulation.

Question 45

- (a) There were a wide variety of suggestions, with occasionally coda being given.
- (b) Candidates often gave general answers such as Spain, the Royal Gardens, etc.; a small number correctly answered first subject.

Question 46

One mark was most often gained for explaining that the orchestra play quietly when the guitar is playing. A few candidates mentioned the lack of trombones and/or percussion. A very small number mentioned that the orchestra only plays loudly when the guitar is not playing.

Music D4

Question 47

- (a) This was much better answered than the earlier key question, with many more candidates gaining a mark for B minor.
- (b) Many candidates correctly identified that it was the relative minor.

Question 48

- (a) This was well answered, with many candidates writing that the melody had been decorated.
- (b) Muted was often given, but also (incorrectly) play quietly.
- (c) A wide variety of incorrect instruments were given, particularly wind instruments and especially cor anglais, perhaps because it is mentioned in the next question.

Question 49

There were a wide range of transpositions with the problem that candidates sometimes transposed up instead of down (see **Question 41**).

Question 50

This was usually correct, with many candidates selecting 1939.

MUSIC

Paper 0410/12

Listening

Key Messages

- Candidates should be encouraged to listen to a wide range of music outside of the classroom to improve their accuracy at identifying musical periods / composers.
- Many candidates need to be much more familiar with their set works – recognising the main themes and key Centres, and knowing how these relate to other sections of the work.
- Knowledge of the context in which the set work was written is also important.

General Comments

It was pleasing to see that most questions were answered, with only a small number of candidates leaving answers blank. Candidates often need to be more specific in their answers, for example, if they have been told the music continues but is different, it is not enough to say ‘the tempo is different’; they need to say how it is different.

Candidates also need to identify instruments accurately and precisely, for example, not ‘Chinese flute’ but ‘Dizi’.

When giving reasons why a piece might have been composed in a particular period, candidates should ensure that they mention only details which actually appear in the extract, rather than all of the features which they have learned.

Call and response is used far too much in incorrect contexts. ‘Thick’ or ‘thin’ texture does not give enough detail at this level.

Comments on Specific Questions

Music A1

Question 1

This question was very well answered; both alto (due to range) and soprano (due to tone quality) were accepted (as was mezzo-soprano in a small number of cases) and most candidates identified one of these correctly.

Question 2

Again this question was well answered, with most candidates correctly identifying 2 or 4 beats. A small number of candidates gave a number which was very much higher and not a credible answer to this type of question.

Question 3

The correct option (AABA) was chosen by many candidates.

Question 4

This question was fairly well answered (legato); most incorrect responses were not describing articulation but bowing (most commonly arco, which does not by definition also mean legato) and some described the dynamics.

Question 5

- (a) This question was very well answered, with virtually all candidates choosing Jazz.
- (b) The most common correct responses mentioned the use of syncopation, swung rhythms, the improvised solo, and use of drum kit; a few correct responses also commented on the walking bass line. Imprecise responses such as 'jazzy chords' did not gain credit.

Question 6

Although many candidates identified Gershwin correctly, Bartók was also a common response.

Music A2

Question 7

A wide variety of keys were suggested here; the correct option (F major) was identified by many, but D minor and B flat major were common incorrect responses.

Question 8

Andante and Moderato were commonly and correctly suggested; Allegro and Adagio were the most common incorrect responses, and some answers did not give an Italian term.

Question 9

Many candidates commented on the faster tempo and gained at least one mark. Others frequently commented on the use of a solo instrument at the start or the use of monophonic texture initially, and also the lack of harpsichord at the start. The term 'call and response' was often used incorrectly in answers to this question.

Question 10

- (a) Most candidates correctly identified the Baroque period.
- (b) The most common correct answers here included use of harpsichord, ornamentation and terraced dynamics. A common incorrect answer was to state that the orchestra consisted only of strings, even though the violin parts are doubled by oboes.

Music B1

Question 11

- (a) The correct instrument, dizi, was identified by many candidates, but others were less precise and stated flute, Chinese flute, or sometimes shakuhachi. The dizi is specifically mentioned in the content list in the syllabus and candidates should expect to name this instrument precisely.
- (b) The correct option, Pentatonic, was chosen by most candidates.

Question 12

Answers here tended to be somewhat vague, and usually did not provide a clear description of the texture and how it changed throughout the extract. The most successful answers identified the initial bass ostinato figure followed by the main melody, and usually commented correctly on one further element in the texture, but completely accurate descriptions which covered the whole extract were rare.

Question 13

Most candidates correctly identified that the music came from China.

Music B2

Question 14

- (a) Sarangi was stated correctly fairly often, but sitar was a common incorrect response.
- (b) This question was answered well, with many candidates describing (via a variety of different methods) that the sarangi copies the voice, but slightly later.

Question 15

- (a) Most candidates correctly identified that the music came from India.
- (b) The most common correct answers described the use of a drone, and the entry of the tabla.

Music B3

Question 16

- (a) Balafon or xylophone were usually corrected stated; talking drums and mbira were common incorrect answers.
- (b) The correct option was chosen by most candidates.

Question 17

There were a variety of responses chosen here; the most common incorrect one was that the vocal melody was new.

Question 18

- (a) Mbira was correctly answered in the main, but a number of candidates stated xylophone (usually if they had answered mbira for **Question 16(a)**).
- (b) Descriptions here tended to be very good, focusing on the materials (metal strips) and method of sound production (flicking the strips).

Question 19

There were many typical features of African music present in the two passages that candidates could comment on; many gained full marks and most gained at least some credit. The most common correct answers described features such as polyrhythm, ostinato, call and response, parallel harmony and the extensive use of percussion.

Music C1

Question 20

A varying degree of accuracy here ranging from completely correct or close enough to gain full marks at this level (usually the A natural was omitted) to no attempt at a response. Candidates who are able to get at least the general shape of the melody gain credit in this question, but it is still common to find answers which ignore the given rhythm and write too many or too few notes.

Question 21

The correct answer, trill, was given by many candidates; incorrect responses usually did not name an ornament.

Question 22

The most common correct answers to this question described the increase in volume or extra instruments. Some commented on the music being higher. Fewer commented on the modulation at the end, and a common incorrect response was to state that the music got faster.

Question 23

There were a wide variety of responses here; many gave the interval correctly as major sixth, but incorrect ones often did not use the correct type of terminology to describe an interval.

Question 24

The correct answer required the identification of E flat and A flat (and a return to E flat) with relevant bar numbers. Many candidates identified the ternary structure, but not all answers followed the instruction to give bar numbers, and in some cases the keys were ignored or described incorrectly (most commonly E major for the outer sections and C minor for the middle section).

Question 25

The most common correct answers focused on two beats in a bar, the strict tempo, and use of brass instruments. Many candidates incorrectly commented on a 4/4 time signature, even though the time signature is printed in the score.

Music D1

Question 27

Candidates were often able to identify the lovers, though other characters from the play were sometimes given here.

Question 28

- (a) Despite the fact that the candidates could hear the melody for this question being played, they sometimes named an instrument other than the flute.
- (b) Some candidates correctly identified the clarinet, but violins was a common incorrect answer (they play the continuation of the melody, after the clarinet plays in the Exposition).
- (c) Candidates often gave an answer of E major or E minor, rather than the correct answer of B major.

Question 29

One mark was often achieved for identifying the homophonic texture. A small number of candidates gained a second mark for noticing that the melody was in octaves or that there was a tonic pedal. Here candidates often described the instruments playing the melody, rather than describing the texture as required by the question.

Question 30

A small number of candidates gained a mark for correctly identifying the arpeggio/dominant seventh. Most often candidates incorrectly thought that it was a descending scale.

Question 31

This was well answered with a variety of ways used to describe the 2nd theme of the 2nd subject (mechanicals, workmen, donkey theme, Bottom's theme, play actors, etc.).

Music D2

Question 32

- (a) A number of candidates thought that this was the recapitulation, but half the candidates correctly identified the development.
- (b) Nearly all candidates gave the correct answer of fairy theme.

Question 33

This was sometimes left blank, with candidates perhaps not understanding the word motif. As with **Question 38**, there were a number of correct ways of describing the motif, for example, fanfare, hunting, Theseus, Duke, etc.

Question 34

Some candidates were able to transpose this accurately, but many did not reach the right notes or transposed up instead of down (i.e. written C sounds E, so they transposed up a major 3rd, rather than down a minor 6th).

Question 35

Candidates were often able to translate literally 'force' or to recognise that it meant that the music was to be played loudly.

Question 36

Most candidates did not gain a mark here, giving both an incorrect cadence and key. A small number of candidates correctly identified the cadence as perfect and a very small number identified the key as D major.

Music D3

Question 37

- (a) A small number of candidates correctly identified the clarinet here.
- (b) This was often answered with D major, since this is the key signature of the music. However, it is not the key in which the music is being played at that point. Very few candidates gained a mark here.
- (c) A small number of candidates could explain that the music should have been in the tonic because it was the recapitulation.

Question 38

- (a) There were a wide variety of suggestions, with occasionally coda being given.
- (b) Candidates often gave general answers such as Spain, the Royal Gardens, etc.; a small number correctly answered first subject.

Question 39

One mark was most often gained for explaining that the orchestra play quietly when the guitar is playing. A few candidates mentioned the lack of trombones and/or percussion. A very small number mentioned that the orchestra only plays loudly when the guitar is not playing.

Music D4

Question 40

- (a) This was much better answered than the earlier key question, with many more candidates gaining a mark for B minor.
- (b) Many candidates correctly identified that it was the relative minor.

Question 41

- (a) This was well answered, with many candidates writing that the melody had been decorated.
- (b) Muted was often given, but also (incorrectly) play quietly.
- (c) A wide variety of incorrect instruments were given, particularly wind instruments and especially cor anglais, perhaps because it is mentioned in the next question.

Question 42

There were a wide range of transpositions with the problem that candidates sometimes transposed up instead of down (see **Question 41**).

Question 43

This was usually correct, with many candidates selecting 1939.

MUSIC

Paper 0410/13

Listening

Key Messages

Candidates generally need to be more precise and to give more relevant detail in their answers.

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Candidates also need to identify instruments accurately and precisely e.g. not 'Indian flute' but 'bansuri'.

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'Thick' or 'thin' texture does not give enough detail at this level.

Candidates are not given credit for giving information in their answers which they have been given in the question (or previous questions).

Candidates often do not seem to be aware whether a transposing instrument sounds higher or lower than written, leading some candidates to give the answer in the wrong octave.

Comments on Specific Questions

Music A1

Question 1

This was generally well answered, with bass, baritone or low male voice. However, a number of candidates suggested tenor and some even alto or soprano or answers such as 'opera'.

Question 2

As is often the case with questions on texture, candidates appeared to find this difficult, sometimes describing features such as dynamics or pitch rather than texture. Unfortunately some candidates described the texture of lines 1 and 2, rather than the texture of the instrumental music between lines 1 and 2 as required by the question.

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Most candidates were able to identify the ascending pitch, matching the word ascends in the text.

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This was well answered, with most candidates correctly identifying oratorio, though some did suggest musical.

Question 5

- (a) Nearly all candidates correctly identified Baroque, with just a few suggesting Classical or Romantic.
- (b) This was also well answered, with most candidates identifying the harpsichord/basso continuo, terraced dynamics or the use of a small orchestra consisting of only strings. A very small number of candidates mentioned the use of sequences or suspensions. Unfortunately some candidates wrote features such as ornaments or polyphonic texture. Although these are sometimes features of Baroque music, they were not heard in the extract.

Music A2

Question 6

About half the candidates correctly identified the clarinet, with many thinking that it was a flute instead.

Question 7

Candidates were often not precise enough with their answers. Melody in thirds/parallel/at different pitches were all acceptable answers.

Question 8

Many candidates correctly chose allegretto, but there were a number of other chosen answers, particularly vivace.

Question 9

This was very well answered, with most candidates correctly naming a trill. Occasionally candidates wrote an answer which was not an ornament.

Question 10

The candidates were told in the question that the melody is the same and were asked what was different. Again, there was a lack of precision in answers which meant that many candidates did not gain a mark here. Examiners were looking for evidence that candidates had recognised that the clarinet was playing a new melody/counter melody over the earlier melody. Credit was also given if candidates wrote that the texture had become polyphonic, as this suggested the presence of more than one melody.

Question 11

- (a) Most candidates correctly identified Classical as the period, with a few suggesting Baroque or Romantic.
- (b) The homophonic texture was the most common correct answer, followed by balanced phrasing and diatonic harmony. Some candidates wrote that there was a small orchestra playing, despite the fact that they had been told in **Question 6** that the music was played by a string quartet and another instrument.

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Less than half the candidates gave the correct answer of octave, with many other intervals being suggested.

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- (a) Most candidates were given credit for Latin/South America, with a few precisely stating Peru or Andes.
- (b) The most common reasons given were the use of charangos/guitars and the syncopation, followed by the lively/fast tempo, homophonic texture, repetition in the melody and the doubling in thirds. This question was one where candidates wrote answers such as 'the tempo', which did not give enough detail to gain a mark.

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Practically all the candidates wrote an answer in at least one of the four boxes and were able to gain marks for noticing that there were plucked and blown instruments, even if they did not know the correct names.

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- (c) A wide variety of incorrect instruments were given, particularly wind instruments and especially cor anglais, perhaps because it is mentioned in the next question.

Question 49

There were a wide range of transpositions with the problem that candidates sometimes transposed up instead of down (see **Question 41**).

Question 50

This was usually correct, with many candidates selecting 1939.

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Paper 0410/02
Performing

Key Messages

- Ensemble performances must demonstrate genuine ensemble skills
- Performances must meet the minimum time of 4 minutes – it is possible to submit two pieces in one or both categories if the performing time is too short

General comments

The Moderators enjoyed listening to a large number of solo and ensemble performances on many different instruments or voice, and in a wide variety of musical styles. The best work consisted of solo performances which were well matched to the candidates' ability, performed with confidence and musical character, and ensembles in which the candidate's part was a genuine ensemble part in a well rehearsed piece.

It was mentioned in last year's report that a number of performances fell short of the minimum performing time of 4 minutes; the same was found again this year. If candidates are performing short pieces, they should add a second solo and/or ensemble piece to meet the time requirements. Candidates who do not perform for at least 4 minutes are not deemed to be demonstrating the necessary skills to achieve the high marks that were often awarded to them.

Solos

In general, most solo performances were successful, with repertoire that matched the candidates' technical ability. The area in which there is still the most obvious room for improvement is in sensitivity to phrasing and expression: performing with a range of suitable dynamics and articulation (whether printed or not), along with careful and expressive phrasing, in order to bring the music to life. In cases where generous marking was found, it was often in this category.

Ensembles

As in previous years, many of the ensemble performances were well-chosen and well-rehearsed, but there are still very many performances submitted as ensembles which do not meet the syllabus requirements. Performing in an ensemble develops a wide range of musical skills and above all a well-chosen ensemble piece should be enjoyable to rehearse; Centres are encouraged to devote sufficient time to advising, choosing and rehearsing the ensemble pieces with their candidates.

Ensemble repertoire must allow the candidate to demonstrate genuine ensemble skills, by performing in a group in which their role is not mainly as a soloist. The chosen piece must allow them to respond musically to the other members of the group – this could be by sensitive accompanying, matching details of articulation or diction, rhythmic co-ordination, and appropriate dynamic balance.

The most common problems with ensembles were as follows:

Accompanied solos: in these pieces, there were often more than two performers, but the candidate's part was clearly a solo. Examples included solo songs in which drums and/or bass had been added in addition to the piano accompaniment; this is still a solo song for the singer. More extreme examples included candidates playing a piano solo (often a grade exam piece) to which a bass instrument had been added, for example, simply doubling the left hand.

Vocal 'duets': (usually from musical theatre repertoire): a number of 'duets' were submitted, but the vocal parts in fact consisted of solo passages alternating between two solo singers – if the candidate hardly ever sings at the same time as the other singer, they cannot be demonstrating ensemble skills. An appropriate

vocal duet should allow the candidate to demonstrate the ability to maintain an independent part singing in harmony with one or more other singers.

Pieces with backing track: these may not feature in any way in an ensemble performance – ensembles must only include live performers.

As in previous years, in some cases the ensemble piece was at a much lower level of technical and musical demand than the candidate's solo piece, and this did not allow them to achieve as high a mark as might have been possible. This often happened when all candidates from one Centre took part in the same ensemble performance, without sufficiently differentiated parts. It is not necessary for all of the candidates in a class to take part in the same ensemble.

Centres are reminded 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. This was most commonly a problem with piano duets and vocal ensembles.

Assessment

Much of the assessment was broadly accurate, and the comments box was often used appropriately – all Centres are asked to complete the comments box, please. Where marking was inaccurate, it was usually lenient – sometimes seriously so. Where Centres' marks have been reduced significantly, it is recommended that the distance training materials are re-visited as a guide to the standards. As mentioned above, the marks for 'sensitivity to phrasing and expression' were the ones which were most often lenient. Candidates were regularly given 4 or 5 marks in this category even if there was little attempt to bring the music to life with dynamics and articulation. Marks for the range of technical and musical skills demonstrated were usually fairly accurate, although Centres must remember that the keyword is demonstrated – difficult music which is performed with problems in some areas does not demonstrate skills worthy of the highest marks. The mark for technical control did not always sufficiently address poor intonation or poor tone quality.

Centres are again reminded to check the addition and transfer of marks carefully – where errors were found, this has been indicated on the individual feedback form.

There still appears to be confusion in some Centres surrounding internal moderation. This process is intended for use only in large Centres where different teachers have marked the work of more than one teaching group independently, and is designed to ensure the application of a common standard. It is not to be used for one teacher to change some or all of the marks of another teacher without explanation. This does not help the Moderators and quite often, the original marks were more accurate.

Presentation of coursework

The majority of the coursework was presented in a helpful format. Please note the following advice:

- CDs should be sent with track listings
- The track listing should not be written on the CD itself (because it is not visible once it is in the CD player)
- CDs must be playable on a CD player, not only on a computer
- Please use as few CDs as possible – individual CDs for each candidate are not helpful
- Please package the CD robustly so that it does not get broken in transit
- 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
- Please do not staple the marksheets to the sheet music
- Send the performing coursework separately from the composing

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Paper 0410/03
Composing

Key Messages

- Candidates should be encouraged to compose pieces which allow them to fulfil the whole range of the assessment criteria.
- Candidates are required to submit two contrasting compositions and will disadvantage themselves if they do not follow this instruction.
- Care should be taken to ensure that marks are correctly added and correctly transcribed onto the form submitted to Cambridge.
- No credit can be given for compositional ideas that are not created by the candidate.

General Comments

The improved standard of compositions noted in last year's report was maintained in many of the compositions submitted this year. Once again there were several candidates working at a level beyond the normal expectations of IGCSE, although it remained true that at the opposite extreme other candidates still struggled to achieve good marks under all the categories.

The standard of administration by Centres was generally good, although certain problems still persist. The most common of these are the incorrect addition of marks, the inaccurate transcription of marks from one form to another, or missing documentation. In some cases, work for Component 3 (Composing) was not kept separate from work for Component 2 (Performing), as the syllabus requires.

Assessment

Internal marking by Centres was often realistic and broadly accurate. Over-generous marking remains a problem, especially at the upper end of the mark range. In a number of Centres high marks were awarded under all five headings, with little or no account taken of the descriptors which define the meaning of each mark. In some cases the internal marking was rather erratic.

Marks for Notation and Presentation were very often too high, especially in cases where the scores had been produced using computer software. Such scores need careful editing, but very few had received it.

Compositions

There was the usual wide range of different styles and candidates' pieces covered a similarly wide range of instrumental combinations. Most compositions were well conceived, with good ideas that were well structured and fairly idiomatically written for the instrument(s) or voice(s) concerned. A few Centres had not taken account of the new requirement this year that the two compositions must be scored for different instruments or voices.

It is also a requirement that Composition 1 must be in a style which allows the candidate to demonstrate familiarity with the broad principles of Western harmonic procedures, and that this composition must be notated using Western staff notation. This is not optional, but a fundamental requirement of the syllabus. There were some cases where this had not been observed, especially when, for example, guitar tab had been used to notate both pieces. Candidates should be guided away from submitting pieces that do not fulfil all the requirements.

There were several compositions which were unable to achieve high marks because of the nature of the pieces themselves. In particular, candidates should be advised against submitting the following types of piece:

- Pieces for solo melodic instrument without accompaniment: at this level candidates rarely possess the skill to work with harmony that, by definition, can only be implied; variety of texture is also problematic in such pieces; and few candidates manage to write idiomatic enough music for the instrument concerned.
- Pieces based on Tone Rows: these are often far too mechanical in their use of the row; candidates find it extremely difficult to maintain consistency of style, rhythmic coherence and practicality for a performer.
- Pieces based on a formula of some kind provided by the teacher: in some cases, this has the effect of stifling rather than promoting candidates' creativity.
- Pieces based on a sequence of four chords, or on a ground bass: at this level most candidates find it extremely difficult to maintain interest as a piece of this kind progresses.
- Pieces in a very simple texture and in a single section, consisting of approximately 8 bars of music: such pieces are too short to contain any contrasting material and therefore cannot score a high mark under the heading of Structure. Marks for Compositional Technique are also, inevitably, seriously compromised.
- Very long pieces, which often begin to ramble and lose their way; sometimes they include sections which seem to belong to a completely different piece. Although no time limit is given for compositions, candidates do need to be guided about how long a piece their ideas can sustain. In many cases, less is more, although candidates also need to be advised against excessive brevity.

Pieces based on pre-existing material are also problematic. Any quotations from the music of other people must always be acknowledged, because no credit can ever be given to ideas that are not the candidate's own. It is therefore advisable not to submit pieces based on existing themes (for example, variations on nursery rhymes or folk tunes, ground bass pieces based on themes by Purcell or on the chord sequence of Pachelbel's Canon, pieces based on loops downloaded from the internet). There were instances of all these among this year's compositions.

Notation and Presentation

There were very few handwritten scores; most, as usual, were produced using computer software. Although some of these were very good, accurately edited and detailed, many were not. There is often a tendency to rely on the programme getting everything right by default, which it can never do. Many inaccuracies result: incorrect enharmonic spelling of notes, wrong rests, colliding slurs, notes, or dynamics – the list could go on. The problem is that computer-generated scores look superficially good even when they are not.

Candidates should be discouraged from scattering dynamics on their scores without sufficient thought for whether they are appropriate. Dynamics added at random will not result in higher marks, but carefully planned markings will, provided that they make sense.

Lyrics with a few chord symbols are not sufficient as a notation of a song for the purposes of the examination. Even if the chords are wholly accurate, such scores can only be given a very low mark. Some attempt must always be made to notate at least part of the vocal line.

Recorded Performances

There were very few recordings of live performances this year. Most did not use real instruments but relied on synthesised equivalents. Although at times the live performances may have been a struggle for the performers, recordings of this nature are almost always preferable to the arid nature of a synthesised playback of a computer score. Furthermore, live performances demonstrate an engagement with the performance of the music, which usually results in a better use of resources and a clearer sense of aural awareness in the composition.

It is especially unfortunate when songs are recorded using synthesised sounds. Sounds such as 'Choir Ahs' can never do justice to the vocal lines. More significantly, songs which are recorded in this way almost always have other problems as well, such as poor attention to underlay and word stress.

CDs

Most CDs were formatted so that they played on a standard CD player. There were some that could be accessed only on a computer: Centres are reminded that these are not permitted and that they must check that the CDs will play on the correct equipment before they are submitted.

In Centres with several candidates, it is better to include all their work on a single CD rather than submitting a separate CD for each candidate. The order in which pieces are presented should follow the order of candidate numbers as they appear on the mark sheet sent in to Cambridge, with Piece 1 followed by Piece 2 for each candidate. A track list is also essential: this should be on a separate piece of paper, not written on the CD itself. There should be a brief recorded announcement for each candidate and each piece.

Each piece must be on a separate, individual track. The Moderators will need to access a selection of pieces, which they cannot do if twenty or more pieces are contained within a single track.

Administration

There were several instances of incorrect additions of marks and inaccurate transcriptions of marks onto the form submitted to Cambridge.

All scores should show the Centre name and number and the candidate name and number. Scores should be bound together in some way: paper-clipped or loose sheets can easily become lost or muddled up, especially in Centres with several candidates. The use of plastic pockets should be avoided.

Internal moderation should be done only if there are two different teaching groups, or if two teachers are involved in teaching the Composing component. There were again cases where marks had been changed after internal moderation, but where there was no apparent justification for any change. In circumstances where internal moderation is necessary, some annotation of the Working Mark Sheets needs to be made so that the external Moderator can see why a final mark was changed.