

# MUSIC

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**Paper 0410/11**  
**Listening**

## **Key Messages**

Candidates' answers to questions on texture are improving.

Some candidates need to study their World Focus and Set Work in greater detail.

It is important that candidates' answers give the detail required by the question and reflect the music that they have heard.

## **General Comments**

World Focus and Set Work questions require more detailed preparation from some candidates. This was illustrated by the fact that some questions were left unanswered in these sections.

Sometimes candidates answer questions by writing facts they know about e.g. Baroque music ('it is polyphonic') forgetting that the question relates specifically to the music that they have heard.

## **Comments on Specific Questions**

### ***Music A1***

#### **Question 1**

Many candidates were able to answer this question, giving the correct answer of chorus.

#### **Question 2**

Many candidates recognised the use of the echo effect, or were able to describe this.

#### **Question 3**

- (a) Some candidates noticed the faster tempo and use of only instruments (no voices). Some candidates did not describe a difference between the two sections or were too vague, saying, for example, that there was a change in the tempo, but not exactly what it was.
- (b) Candidates gained a mark here for either correctly identifying that the echo effect was still present, or that the same instrumental ensemble was still being used. Some candidates incorrectly described the melody as being the same.

#### **Question 4**

- (a) Most candidates correctly identified this as Baroque.
- (b) Candidates usually referred to the presence of the harpsichord, small orchestra, ornaments or terraced dynamics. A few candidates commented on the presence of only string instruments and the simple/diatonic harmony. Some candidates wrote that the music was polyphonic. Whilst this is sometimes a feature of Baroque music, this particular extract was not polyphonic.

**Music A2**

**Question 5**

Most candidates correctly identified the drum, though a few suggested instruments from other families.

**Question 6**

Nearly all candidates gained a mark for this question.

**Question 7**

Candidates seemed to find this question more difficult, though a few did give an acceptable suggestion such as *allegro*. Wrong answers included *adagio* and some words which did not refer to tempo.

**Question 8**

As sometimes happens with texture questions, candidates found this challenging and were not always able to describe how the bassoons were playing. Some candidates noticed that the melody was the same or in harmony or in parallel.

**Question 9**

About half of the candidates correctly identified the strings as playing *pizzicato* or plucked.

**Question 10**

Few candidates correctly identified the oboe, instead suggesting a variety of woodwind and brass instruments or leaving the answer blank.

**Question 11**

Some candidates correctly chose Bartók, but other composers were also selected.

**Music B1**

**Question 12**

More than half of the candidates gave the correct answer of A (major).

**Question 13**

Most candidates gave the answer as violin, which does not play the printed melody. A few other instruments were also suggested. Few candidates gave the correct answer of saxophone.

**Question 14**

Some candidates may have misinterpreted the phrase 'compositional device' as very few gave the correct answer of a sequence.

**Question 15**

About a third of the candidates were able to correctly identify the rhythm, with the second option often being incorrectly chosen.

**Question 16**

- (a) Most candidates gained a mark for this question by giving an accepted answer of Mexico / Brazil / Latin America. Several candidates suggested that this was from a completely different part of the world.
- (b) About a third of the candidates gained a mark on this question, usually referring to the fast tempo or use of syncopation. Some candidates left the answer blank or wrote about non-musical features such as the language used.

**Music B2**

**Question 17**

Many candidates recognised the use of a flute; fewer were able to name the *koto*.

**Question 18**

The most common correct answers identified the faster tempo and louder dynamic. Some candidates wrote that the *shakuhachi* now played the melody and/or the *koto* was accompanying.

**Question 19**

Many candidates correctly identified the pentatonic scale.

**Question 20**

Nearly half the candidates correctly identified Japan. Some candidates thought that this extract was from China

**Music C1**

**Question 21**

- (a) Some candidates were able to correctly answer this question (Key of G major and a perfect cadence).
- (b) Candidates often gave answers which were not related to the question being asked.

**Question 22**

Many candidates identified the trill correctly. Some candidates seemed unsure as to what an ornament was.

**Question 23**

Many candidates gained at least one mark on this question, giving at least two correct notes or the correct melodic shape.

**Question 24**

Candidates were often able to identify the fourth, but did not gain a mark unless they correctly wrote perfect fourth.

**Question 25**

Candidates usually gained marks for noticing the use of a solo violin and the decorated melody. Few candidates commented on the triplets or the fact that only strings were accompanying.

**Question 26**

Half the candidates correctly identified the extract as theme and variations.

**Question 27**

Half the candidates correctly identified Haydn as the composer.

**Music D1**

**Question 28**

Many candidates thought that the instrument was an *mbira* rather than a *xylophone*, *balafon* or *marimba*.

**Question 29**

Candidates most often noticed that there was an ostinato / the music was repetitive, gaining one mark. Some candidates also noticed the polyrhythm but very few mentioned that the instruments are percussion instruments / there is a strong focus on rhythm or that the instruments enter one by one.

**Question 30**

Many candidates found this question more difficult. Marks were usually awarded for the fact that the first phrase was sung in harmony, the second phrase was in unison and the higher voice sings a solo. Candidates did not describe the fact that the first section is repeated a number of times and that the opening passage is repeated at the end.

**Music D2**

**Question 31**

- (a) Some candidates were not always able to correctly identify the instrument (*ud*).
- (b) Some candidates were able to gain a mark for the fact that it is a plucked instrument.
- (c) Candidates were also able to gain a mark here for pitch bending / glissando / portamento / sliding, even if they had not correctly identified the instrument in 31(a).

**Question 32**

- (a) Some candidates correctly named the scale used (*maqām*), with a variety of answers, such as pentatonic also given.
- (b) Few candidates could describe how the scale differed from a western scale, with a few mentioning the fact it has quarter-tones.

**Music D3**

**Question 33**

Although some candidates identified the instrument as a flute, they were not able to gain credit for this in this section as they need to give the answer *dizi* (*hsiao* and *ti-tzu* are also accepted) since they know the music is from China.

**Question 34**

As sometimes happens with texture questions, candidates found this difficult to answer. Marks were most often gained for heterophonic, with occasionally a second mark for 'in octaves' or the steady beat on the woodblock. A small number of candidates did not write about the texture of the music at all, instead writing about features such as the tempo.

**Question 35**

Nearly all the candidates were able to gain a mark on this question, giving an accepted answer of 2 or 4.

**Question 36**

Some candidates wrote about Chinese music in general in their answers to this question, rather than about playing techniques. Nevertheless, many candidates were able to gain at least one mark here.

**Music D4**

**Question 37**

As with question 33, *erh-hu* was required here (rather than 'Chinese violin').

**Question 38**

Many candidates were able to gain at least one mark for bow or strings, with a few gaining both marks.

**Question 39**

As sometimes happens with texture questions, candidates found this question more difficult. The repetitive nature of the accompaniment was most often commented on, then the music of the percussion instruments. Some candidates wrote about other aspects of the music, rather than the music played by the accompanying instruments.

**Music E1**

**Question 40**

Both second subject and lovers' theme were accepted answers, with many candidates giving one of these. However, a few candidates wrote 'exposition' or answers such as 'recapitulation', despite being told it was the exposition in the question.

**Question 41**

Nearly all the candidates who answered this question were able to identify which notes were to be transposed, even if they then incorrectly transposed them.

**Question 42**

(a) (b) Very few candidates were able to state the correct key (B major), though a few more did know that it was the dominant.

**Question 43**

About a third of candidates recognised the hunting horns played by the woodwind.

**Question 44**

A small number of candidates gained a mark for antiphony, with all the other options being chosen.

**Question 45**

Candidates who answered this question correctly usually gained marks for descending scale.

**Music E2**

**Question 46**

- (a) Many candidates correctly named the fairies.
- (b) Candidates often wrote that the music was fast, but the whole overture is fast. Marks were usually gained for the high pitched and staccato notes, with fewer candidates mentioning the quavers. Candidates did not refer to the divided first and second violins and the close three- and four-part texture.

**Question 47**

- (a) While candidates were told that this music was part of the exposition, some candidates gave answers from other sections or the answer exposition.
- (b) Some candidates were able to name the key of E minor.
- (c) Slightly more candidates were able to comment on the fact that the key used was not the tonic of E major.

**Question 48**

A few candidates wrote the full tempo marking of *Allegro di molto*, which was required to gain a mark here.

**Question 49**

There were a number of ways to gain two marks for this question and often candidates were able to gain at least one mark, usually referring to the Theseus theme.

**Music E3**

**Question 50**

Few candidates gained both marks and most did not gain any marks at all for this question.

**Question 51**

Nearly half the candidates correctly identified the imperfect cadence.

**Question 52**

Some candidates correctly chose appoggiatura, but often one of the alternatives was chosen.

**Question 53**

- (a) A few candidates correctly gave the answer transition.
- (b) More candidates were able to give a correct answer to this part of the question (E major).
- (c) None of the candidates could explain that the modulation was not completed because the second subject is in the tonic in the first exposition.

**Question 54**

A wide variety of answers were given to this question, unfortunately often incorrect. Some candidates were able to refer to Mozart's popularity or the fact that he played the concertos himself.

**Music E4**

**Question 55**

None of the candidates referred to the anacrusis, part inversion or dissonance, often talking about the instruments used or the key instead.

**Question 56**

Most candidates managed to identify which notes needed to be transposed, even if the transposition was then incorrect. Sometimes candidates gained just one mark as there was no accidental before the D.

**Question 57**

Candidates most often referred to scales or semiquavers, with few gaining both marks.

**Question 58**

- (a) Many candidates could hear that there was a pedal note, but many also thought it was a tonic pedal.
- (b) None of the candidates correctly describe the function of the dominant pedal as being to prepare for the return of the tonic. Often candidates explained what a pedal note was instead.

**Question 59**

A few candidates were able to gain a mark for recapitulation or first subject.

# MUSIC

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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

The overall level of attainment was pleasing, with many candidates scoring very good marks in all sections. Individual questions in **Sections A – C** were answered well, although identification of periods / composers was less strong than in previous years. Questions on texture are still one of the weakest areas of the paper, but recognition of instruments was generally good. **Section D** questions on world music were answered well in both options; in **Section E**, the range of attainment continues to be wide.

## Comments on specific questions

### Music A1

#### Question 1

- (a) This question was very well answered with most candidates identifying the soprano voice.
- (b) The correct option (starts with a descending interval, and moves mostly by step) was chosen by a reasonable number of candidates, but most of the other options were also regularly selected.

#### Question 2

Candidates answered this question well. There were a number of ways to gain credit (it is high in pitch / fast / lively / the full chorus sing / it is loud / powerful / the full orchestra play / trumpets / brass and timpani are used / it is in a major key) and most candidates gained at least one of the marks; many made three correct observations.

#### Question 3

This was also well answered, with many candidates gaining full marks by making correct observations which included: only soloists sing / male soloists are heard / there is an imitative texture / it is not homophonic / fewer instruments play / no trumpets and timpani / it is lower in pitch.

#### Question 4

Although many candidates identified Haydn correctly, a large number also suggested Vivaldi.



## Music A2

### Question 5

The correct chords ( $V^7$ , I, VI) were identified by a number of candidates, but a large number suggested the order I,  $V^7$ , VI, which would have caused a significant harmonic clash with the printed melody notes in bars 5-8.

### Question 6

Ternary form was correctly chosen by many candidates, although a number suggested theme and variations.

### Question 7

- (a) A very high number of candidates identified the extract as being a waltz.
- (b) This part of the question was also well answered, with many candidates giving at least one correct feature, which included: 3/4 time / 3 beats per bar / fast / lively tempo / one in a bar tempo / 'um-cha-cha' accompaniment / emphasis on 1<sup>st</sup> beat of the bar / homophonic / clear focus on melody / regular phrases.

### Question 8

Although candidates had answered earlier questions on this extract well, many thought that it was from the Classical period. About half correctly identified it as being from the Romantic period.

## Music B1

### Question 9

- (a) Most candidates correctly identified that the melody was played by a flute / bansuri / woodwind instrument.
- (b) There were many things candidates could describe about the music played by the instrument, which included: it ascends and descends a scale / raga – this happens twice. Some of the notes are repeated or (decorated with) trills / pitch bending / glissando / vibrato. The music sounds improvised / exploratory and there is a free / slow tempo or lack of regular pulse. Most candidates gained at least one mark and many made three valid observations.

### Question 10

Very well answered (drone).

### Question 11

Most candidates correctly identified that the music came from India.

## Music B2

### Question 12

The correct response (F minor) was chosen by most candidates, but A flat major and F major were also regularly chosen.

### Question 13

This question was very well answered; bandoneon (accordion / concertina) and piano were the correct responses.

### Question 14

There were a number of comments to make about this passage, for example: it is initially legato and uses longer note lengths / fewer rests. The rhythm of bar 2 is used again but with an extra quaver added instead

of the final rest. Some candidates made reference to the descending nature of the melody. Answers here were often imprecise, but many candidates referred to the legato playing.

### Question 15

This question was well answered (Argentina / Latin America) although a number of candidates referred to European countries which do not feature in this part of the question paper.

### Music C1

#### Question 16

Well answered (E major)

#### Question 17

The correct answer was G# - F# - A – G# - F# - E. Many candidates got this question completely correct; some got the correct melodic shape and gained some credit.

#### Question 18

- (a) Candidates answered this question fairly well; some identified in detail that there is a solo violin line with basso continuo (or harpsichord and cello accompaniment); others were less detailed but still gained credit for identifying the texture as melody and accompaniment / homophonic.
- (b) Many candidates correctly identified that the full orchestra play and the solo line is doubled.

#### Question 19

A reasonable number of candidates identified the use of descending sequence, but many of the suggested answers were not compositional devices at all.

#### Question 20

Fairly well answered (perfect fourth).

#### Question 21

The structure could have been described as ABACA, ritornello or rondo. Some candidates answered this question correctly, but there were many incorrect answers.

#### Question 22

- (a) Some candidates identified the extract as a concerto, but a large number thought it was a string quartet.
- (b) Most candidates identified the extract as being from the Baroque period, but Classical was also regularly suggested.

### Music D1

#### Question 23

- (a) Many candidates correctly identified the *mbira* (*ubo / sansa / likembe / thumb piano*); the most common incorrect answer was xylophone.
- (b) This part of the question was generally answered well by those who had identified the correct instrument (strips of metal / bamboo are flicked / plucked with the thumbs, and there is a resonating box / gourd).
- (c) Many candidates identified the use of ostinato and gained at least one mark; more detailed answers described the shape of the melodic pattern as well, for example as a four note ascending and descending pattern.

### Question 24

A number of points could have been made here, e.g. different rhythmic layers / polyrhythm / cross-rhythm / variety of un-tuned percussion instruments / instruments entering one by one. This question was answered reasonably well.

### Music D2

#### Question 25

- (a) This question was fairly well answered (*Īqā* / *Īqā'āt*).
- (b) Most candidates identified the duple metre, although irregular was often suggested.

#### Question 26

26 This question was reasonably well answered, although many candidates did not appear to have learnt the correct instrument names, which were *nāy* and *qānūn*.

#### Question 27

This question was not well answered, with few accurate responses that the instruments play heterophonically in octaves.

### Music D3

#### Question 28

Many candidates identified the *sheng*, but fewer identified the *tou-kuan* (*guan* / *guan zi* / *bili* / *houguan*) as the second instrument, with *erh-hu* being a common incorrect answer.

#### Question 29

The correct answer, B – C – A – B, was given by a reasonable number of candidates.

#### Question 30

There were many good answers here; relevant features included pitch bending / sliding / vibrato / parallel 5ths / ornaments / decoration / trills / pentatonic scale.

### Music D4

#### Question 31

This question was very well answered, with most candidates identifying the *ti-tzu* (*dizi* / *hsaio*) and *pipa* (*ch'in*).

#### Question 32

Again this question was well answered, with most candidates describing the method of sound production as plucked strings.

#### Question 33

The relationship between the instruments was not well described in general; the instruments play different versions of the same melody / heterophonically in octaves, but there were few precise answers.

#### Question 34

This was answered more successfully, with many candidates noting that the music was more metrical or faster.

## Music E1

### Question 35

This was well answered; the extract was taken from the second subject, or the Lover's theme.

### Question 36

The correct answer was D# - C#; this was again well answered.

### Question 37

- (a) A reasonable number of candidates correctly identified the key as B major.
- (b) Again, this was well answered (dominant).

### Question 38

Most candidates recognised this music as representing either Theseus / Duke of Athens or hunting calls / horns / fanfares.

### Question 39

A reasonable number of candidates chose the correct option (antiphony) but most of the other options were also regularly suggested.

### Question 40

Many candidates accurately described a descending scale beginning on E in quavers, and gained both marks here.

## Music E2

### Question 41

- (a) Almost all candidates correctly identified this theme as representing the fairies.
- (b) There were some good answers here; most candidates gained at least one mark by describing features which included: the fluttering wings are shown by quavers / quick or fast notes / staccato / high pitch / divided 1<sup>st</sup> and 2<sup>nd</sup> violins giving a close three and four-part texture.

### Question 42

- (a) There was a high proportion of correct answers (first subject).
- (b) This was answered fairly well (E minor)
- (c) A reasonable number of candidates could explain that the tonic key of E major would usually be expected here

43 This question was not precisely answered in general. The correct answer was *Allegro di molto*, but many candidates gave just *Allegro*; some answers provided the time signature rather than the tempo marking.

44 This was well answered; many candidates gained both marks by describing the next section as the transition / 2<sup>nd</sup> theme of 1<sup>st</sup> subject, played very loudly / tutti / by full orchestra / with brass instruments, playing a new theme representing Theseus / the Duke of Athens, in a major key.

### Music E3

#### Question 45

A reasonable number of candidates identified that the melody is accompanied by an alberti bass, but fewer gained a second mark by describing that the second phrase is decorated with semiquavers / scales and arpeggios.

#### Question 46

This was fairly well answered (imperfect).

#### Question 47

A reasonable number of candidates chose the correct option (appoggiatura) but the other options were also regularly chosen.

#### Question 48

- (a) A reasonable number of answers correctly identified this section as the transition / bridge.
- (b) This part was answered better; the correct answer was E major / the dominant.
- (c) Only a small number of candidates were able to explain that the second subject is in the tonic in the first exposition.

#### Question 49

A small number of candidates described Mozart's popularity at the time, but far fewer seemed to know that he was the soloist in these concertos at his own subscription concerts.

### Music E4

#### Question 50

Relevant points here included there is an extra note at the beginning / anacrusis / it has been partly inverted / the dissonance created by the F natural is new, but there were very few valid observations made.

#### Question 51

The correct answer was D# - E; this was reasonably well answered.

#### Question 52

There were a number of points which could be made, for example: the piano plays a florid / virtuosic line consisting of arpeggios and scales in semiquavers. A number of candidates gained at least one mark.

#### Question 53

- (a) The correct option (dominant pedal) was chosen by a reasonable number of candidates.
- (b) Far fewer understood that the function of the dominant pedal was to prepare for the return of the tonic key.

#### Question 54

This question was fairly well answered (recapitulation / first subject / ritornellos).

# MUSIC

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**Paper 0410/13**

**Listening**

## **Key Messages**

Candidates' answers to questions on texture are improving, though this is still an area for development.

Some candidates need to study their World Focus and Set Work in greater detail.

It is important that candidates' answers give the detail required by the question and reflect the music that they have heard.

## **General Comments**

Texture questions are now often being answered using technical terms such as polyphonic and homophonic, even if sometimes incorrect.

World Focus and Set Work questions require more detailed preparation from some candidates.

Sometimes candidates answer questions by writing facts they know about e.g. Baroque music ('it is polyphonic') forgetting that the question relates specifically to the music that they have heard.

## **Comments on Specific Questions**

### ***Music A1***

#### **Question 1**

Most candidates were able to answer this question, giving the correct answer of chorus. A very small number of candidates need to be reminded that the multiple choice questions require only one box to be ticked.

#### **Question 2**

Many candidates recognised the use of the echo effect, or were able to describe this. Some candidates only wrote that the music was repeated (not saying that it was quieter).

#### **Question 3**

- (a) Most candidates were able to gain at least one mark, saying that the music was faster or that there were only instruments playing / no voices.
- (b) Candidates gained a mark here for either correctly identifying that the echo effect was still present, or that the same instrumental ensemble was still being used. Some candidates incorrectly described the melody as being the same or did not describe the echo effect in sufficient detail.

**Question 4**

- (a) Most candidates correctly identified this as Baroque, with a small number suggesting Classical or Romantic.
- (b) Candidates also did well on this question, usually referring to the presence of the harpsichord, small orchestra, ornaments or terraced dynamics. A few candidates commented on the presence of only string instruments and the simple/diatonic harmony. Some candidates wrote that the music was polyphonic. Whilst this is sometimes a feature of Baroque music, this particular extract was not polyphonic.

**Music A2**

**Question 5**

Most candidates correctly identified the drum.

**Question 6**

Nearly all candidates gained a mark for this question (2 or 4 beats per bar).

**Question 7**

Candidates also usually gained a mark for this question, though there were a few incorrect suggestions such as *adagio*.

**Question 8**

As sometimes happens with texture questions, candidates found this challenging and were not able to describe how the bassoons were playing. Some candidates noticed that the melody was the same or in harmony or in parallel.

**Question 9**

Many of the candidates correctly identified the strings as playing pizzicato or plucked.

**Question 10**

About a third of candidates correctly identified the oboe. Most instead suggested a variety of woodwind and brass instruments.

**Question 11**

Some candidates correctly chose Bartók, but other composers were also often selected.

**Music B1**

**Question 12**

Most candidates gave the correct answer of A (major).

**Question 13**

Most candidates gave the answer violin, which does not play the printed melody. A few other wind and brass instruments were also suggested. Few candidates gave the correct answer of saxophone.

**Question 14**

Some candidates correctly gave the answer sequence, but candidates seemed to misinterpret the phrase 'compositional device'. A common incorrect answer was imitation.

**Question 15**

Nearly half of the candidates were able to correctly identify the rhythm, with the second option often being incorrectly chosen.

**Question 16**

- (a) Most candidates gained a mark for this question by giving an accepted answer of Mexico / Brazil / Latin America.
- (b) Fewer candidates gained a mark on this question, usually referring to the fast tempo or use of syncopation. Other candidates left the answer blank or wrote about non-musical features such as the language used.

**Music B2**

**Question 17**

Many candidates recognised the use of a flute; fewer were able to name the *koto*. Many candidates, thinking that this was from China suggested instruments such as the *dizi* (which were given credit).

**Question 18**

The most common correct answers identified the faster tempo, louder dynamic and heterophonic texture. Some candidates also wrote that the *shakuhachi* now played the melody and/or the *koto* was accompanying.

**Question 19**

Most candidates correctly identified the pentatonic scale.

**Question 20**

Many candidates thought that this extract was from China, but nearly half the candidates correctly identified Japan.

**Music C1**

**Question 21**

- (a) Most candidates recognised the perfect cadence, and many also correctly named the key of G major.
- (b) Many candidates correctly wrote dominant, even if they had not written G major in part a.

**Question 22**

Most candidates identified the trill correctly.

**Question 23**

Many candidates gained at least one mark on this question, giving at least two correct notes or the correct melodic shape.

**Question 24**

Candidates were often able to identify the fourth, but did not gain a mark unless they correctly wrote perfect fourth (rather than minor / major fourth).

**Question 25**

Candidates usually gained marks for noticing the use of a solo violin and the decorated melody. Few candidates commented on the triplets or the fact that only strings were accompanying.



**Question 26**

Many candidates correctly identified the extract as theme and variations.

**Question 27**

Just over half the candidates also correctly identified Haydn as the composer, though Schumann and Bach were often chosen.

**Music D1**

**Question 28**

Many candidates thought that the instrument was an *mbira* rather than a *xylophone*, *balafon* or *marimba*.

**Question 29**

Candidates most often noticed that there was an ostinato / the music was repetitive, gaining one mark. Some candidates also noticed the polyrhythm but few mentioned that the instruments are percussion instruments / there is a strong focus on rhythm or that the instruments enter one by one.

**Question 30**

Many candidates found this question challenging. Marks were usually awarded for the fact that the first phrase was sung in harmony, the second phrase was in unison and the higher voice sings a solo. Few candidates described the fact that the first section is repeated a number of times and that the opening passage is repeated at the end.

**Music D2**

**Question 31**

- (a) (b) Though candidates were not always able to correctly identify the instrument (ud) (31a), many were still able to gain a mark for the fact that it is a plucked instrument (31b).
- (c) Candidates were also able to gain a mark here for pitch bending / glissando / portamento / sliding, even if they had not correctly identified the instrument in 31a, with about half the candidates giving an accepted answer.

**Question 32**

- (a) Some candidates correctly named the scale used (*maqām*), but there were a variety of answers such as pentatonic given.
- (b) Few candidates could describe how the scale differed from a western scale, with correct answers mentioning the fact it has quarter-tones.

**Music D3**

**Question 33**

This was well answered, with candidates giving the answer *dizi* (*hsiao* and *ti-tzu* are also accepted).

**Question 34**

As sometimes happens with texture questions, candidates found this challenging. Marks were most often gained for heterophonic, with sometimes a second mark for in octaves or the steady beat on the woodblock. A small number of candidates did not write about the texture of the music at all, instead writing about features such as the tempo.

**Question 35**

Most candidates were able to gain a mark on this question, giving an accepted answer of 2 or 4.

**Question 36**

Some candidates wrote about Chinese music in general in their answers to this question, rather than about playing techniques. Nevertheless, many candidates were able to gain at least one mark here.

**Music D4**

**Question 37**

As with question 33, *erh-hu* was required here (rather than 'Chinese violin'). Most candidates gave the correct answer.

**Question 38**

Many candidates were able to gain at least one mark for bow or strings, with some gaining both marks.

**Question 39**

As sometimes happens with texture questions, candidates found this challenging. The repetitive nature of the accompaniment was most often commented on, then the music of the percussion instruments. Some candidates wrote about other aspects of the music, rather than the music played by the accompanying instruments.

**Music E1**

**Question 40**

Both second subject and lovers' theme were accepted answers, with many candidates giving one of these.

**Question 41**

Nearly all the candidates who answered this question were able to identify which notes were to be transposed, even if they then incorrectly transposed them. Many candidates gave the correct transposition, but some went too far.

**Question 42**

- (a) Half the candidates were able to state the correct key (B major).
- (b) A few candidates knew that it was the dominant.

**Question 43**

Again, about half the candidates recognised the hunting horns played by the woodwind.

**Question 44**

Fewer candidates gained a mark for antiphony, with all the other options also being chosen.

**Question 45**

Candidates who answered this question correctly usually gained marks for descending scale.

**Music E2**

**Question 46**

- (a) Most of the candidates correctly named the fairies.
- (b) Candidates often wrote that the music was fast, but since the whole overture is fast credit was not given for this. Marks were usually gained for the high pitched and staccato notes, with fewer candidates mentioning the quavers. Few candidates referred to the divided first and second violins and the close three and four-part texture.

**Question 47**

- (a) While candidates were told that this music was part of the exposition, some candidates gave answers from other sections or the answer exposition.
- (b) About half the candidates were able to name the key of E minor.
- (c) Some candidates were able to comment on the fact that the key used was not the tonic of E major.

**Question 48**

Few candidates wrote the full tempo marking of *Allegro di molto*, which was required to gain a mark here.

**Question 49**

There were a number of ways to gain two marks for this question and often candidates were able to gain at least one mark, usually referring to the Theseus theme, then the fact that it is loud, it is the transition, in E major and played by the full orchestra.

**Music E3**

**Question 50**

A few candidates wrote about the alberti bass, but most often candidates gained just one mark on this question for mentioning the scales or arpeggios.

**Question 51**

Half the candidates correctly identified the imperfect cadence.

**Question 52**

Some candidates correctly chose appoggiatura, but often one of the alternatives was chosen.

**Question 53**

- (a) Some candidates correctly gave the answer transition.
- (b) Many candidates were able to give a correct answer to this part of the question (E major).
- (c) Few candidates could explain that the modulation was not completed because the second subject is in the tonic in the first exposition.

**Question 54**

Some candidates were able to refer to Mozart's popularity or the fact that he played the concertos himself.

**Music E4**

**Question 55**

A small number of candidates referred to the anacrusis, part inversion or dissonance, with others often talking about the instruments used or the key instead.

**Question 56**

Most candidates managed to identify which notes needed to be transposed, even if the transposition was then incorrect. Sometimes candidates gained just one mark as there was no accidental before the D.

**Question 57**

Candidates most often referred to scales or semiquavers, with a few gaining both marks available.

**Question 58**

- (a) Many candidates could hear that there was a pedal note, but incorrectly thought it was a tonic pedal.
- (b) Few candidates correctly described the function of the dominant pedal as being to prepare for the return of the tonic.

**Question 59**

Many candidates were able to gain a mark for recapitulation or first subject.

# MUSIC

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**Paper 0410/02**  
**Performing**

## **Key Messages**

- Ensemble performances must demonstrate genuine ensemble skills and not be accompanied solos
- Ensure that performances meet the minimum time of 4 minutes

## **General Comments**

As always, the Moderators enjoyed hearing these performances; it is clear in many cases that candidates have worked hard at their solo performances, and it is particularly pleasing to hear well chosen and carefully rehearsed ensemble performances. There was an increase this year in performances which fell short of the minimum performing time of 4 minutes. The required timing for the performances is 4 to 10 minutes – there were performances which did not reach 3 minutes. If candidates are playing short pieces, they can simply play a second solo and/or ensemble piece to meet the time requirements. It is essential that if a candidate does not meet the time requirement this is clearly noted in the comments box and is taken account of in the marks awarded by the centre.

## **Solos**

The solo performances were generally successful, with most of the chosen repertoire being well matched to the candidates' technical ability. Attention to the expressive details of the performances is very important: dynamics and articulation (whether printed or not), along with careful and expressive phrasing, are what really brings the music to life. It is in this category in particular that 'over marking' is generally found. Centres are reminded that candidates can be assessed on only one instrument or voice – if they wish to play the guitar to accompany their singing then they are welcome to do so, but they may only be assessed for their singing in the solo category.

## **Ensembles**

Whilst there were very many excellent, appropriately challenging and well-rehearsed ensemble performances, some performances submitted as ensembles do not meet the syllabus requirements, or demonstrate sufficient ensemble skills to award the highest marks which are often given.

Ensemble repertoire must be chosen to allow the candidate to demonstrate genuine ensemble skills, by playing in a group in which they are not predominantly the soloist. They must be in a position to respond musically to the other members of the group – this could be by accompanying sensitively, or matching details of articulation, by performing with excellent rhythmic co-ordination, and by adjusting balance appropriately according to the needs of the group. Centres must consider the ensemble skills that are being demonstrated, as three or more performers do not automatically constitute a legitimate ensemble according to the syllabus definition.

For example, a number of vocal 'duets' with piano accompaniment were submitted; these had three performers, but in many of them the vocalists alternated solo passages throughout the songs, rarely singing together, and even less often in harmony. These performances demonstrate solo skills, not ensemble skills. Likewise, adding drums to a piano accompaniment for a song increases the number of performers to three, but for the singer does not change this from a solo to an ensemble. It is the drummer and the pianist who are demonstrating the ensemble skills, rather than the singer. Performances like this are what the Moderators regard as accompanied solos – it does not matter if there is one accompanist or four – if the candidate is clearly the soloist in the group, then they are not demonstrating the type of ensemble skills required by the syllabus.

It is also necessary to re-iterate again that backing tracks may not feature in any way in an ensemble performance – these must only include live performers.

In a number of cases the ensemble piece for some candidates was at a lower level of technical and musical demand than their solo piece, and this did not allow them to achieve as high a mark as might have been possible. This tended to happen when all candidates from one Centre took part in the same ensemble, without sufficiently differentiated parts. It is not necessary for all of the candidates in a class to take part in the same ensemble.

There were a small number of ensembles where the candidate played in such a big group – a large wind band, for example – that it was not really possible to discern their individual contribution to the group. It is also important that candidates' parts are not doubled by other performers. Such groups are not really suitable for this component.

Please can centres remember 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.

### **Assessment**

Much of the assessment was generally accurate, and the Moderators were pleased to see increased use of the comments box. As noted above, the marks for 'sensitivity to phrasing and expression' were the ones which were most often lenient. Candidates were regularly given full marks in this category when a mark of 3, for 'moderately well phrased and fairly effective in expression' might have been more appropriate. Marks for the range of technical and musical skills demonstrated were usually fairly accurate, although centres should remember that the keyword is demonstrated – difficult music which is not performed well 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.

There were arithmetic errors on some working mark sheets which affect the mark the candidate is given, sometimes significantly. Please check the addition of marks carefully.

There appears to be confusion in some centres surrounding internal moderation. This is only to be used 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. Any changes to the original marks should be clearly explained to ensure the process is clear to the Moderator.

Each centre has been issued with a feedback form which gives advice in general on the marking, and highlights more specific areas of concern if appropriate. Please check with your examinations officer if you have not received this form.

### **Presentation of coursework**

The presentation of the coursework was generally good and helpful. Some centres sent a large number of individual CDs – it is preferable for all of the candidates to be recorded on the same CD as far as possible, with a clear track listing provided.

The following problems were encountered this year:

- CDs sent without track listings (or announcements)
- track listings written on the CD itself (and therefore not visible once it is in the stereo)
- CDs which could only be played on a computer, not a stereo
- performances recorded on DVD – they must be recorded on CD (or cassette tape) only
- recordings suffering from external noise or distortion
- no sheet music – it is a requirement of the syllabus that copies of the sheet music should be sent, with the sole exception of music which has been improvised

# MUSIC

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**Paper 0410/03**  
**Composing**

## Key Messages

- Candidates are required to submit two contrasting compositions.
- Care should be taken to ensure that marks are correctly added and correctly transcribed onto the form submitted to Cambridge.
- There should be announcements on the CD, giving the candidate's name and number and the title of the piece that is to follow.
- In Centres with several candidates, a track list should be provided on a sheet of paper separate from the CD itself.
- Candidates should be encouraged to compose pieces which allow them to fulfil the whole range of the assessment criteria.
- Compositional ideas that are not created by the candidate do not attract any credit from the examiner.

## General comments

The standard of compositions submitted this year was generally good. Several candidates were working at a level somewhat beyond the normal expectations of IGCSE, although at the opposite extreme other candidates still struggled to achieve good marks under all the categories.

There was also a general improvement in the standard of administration by Centres. The most common problems were incorrect addition of marks, inaccurate transcription of marks from one form to another or missing documentation.

## **Assessment**

Internal marking by Centres was often realistic and broadly accurate. Some Centres were a little over-generous in their marks awarded. It was sometimes the case that candidates at the top end of the ability range were assessed rather harshly and those at the bottom end rather generously (though in some Centres the opposite applied). Marks for Notation and Presentation were very often rather high, especially in cases where the scores had been produced using computer software.

## **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.

There were a number of compositions, however, which were unable to achieve high marks because of the nature of the pieces themselves. It may be helpful to list some of the most problematic types of piece, so that candidates can be aware of potential issues when submitting them:

- Pieces for solo melodic instrument without accompaniment: candidates do not always 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 too mechanical in their use of the row; candidates find it difficult to maintain consistency of style, rhythmic coherence and practicality for a performer.
- Pieces based on a sequence of four chords, or on a ground bass: candidates can find it difficult to maintain interest as pieces of this kind progress.

Pieces based on pre-existing material can sometimes be 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 (e.g. 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).

### **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 program getting everything right by default, which it can never do. Many inaccuracies result from this: incorrect enharmonic spelling of notes, wrong rests, colliding slurs, notes, or dynamics.

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, if 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 are not likely to earn a high mark. Some attempt must always be made to notate at least part of the vocal line.

### **Recorded Performances**

There was a small increase this year in recordings of live performances using real instruments or voices, rather than synthesised equivalents. Although at times the performances may have been a struggle, recordings of this nature almost always create subtle nuances that cannot be achieved by electronic means. Furthermore, live performances demonstrate an engagement with the performance of the music, which usually results in good use of resources and a clear sense of aural awareness in the composition.

Songs which are recorded using synthesised sounds can create problems. Sounds such as 'Choir Ahs' can never do justice to the vocal lines. More significantly, songs which are recorded in this way sometimes 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 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.

### **Administration**

There were a number of incorrect additions of marks and inaccurate transcription 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 as loose sheets can easily become lost.

Internal moderation should be done only if there are two different teaching groups, or if two teachers are involved in teaching the Composing component. 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.