

# MUSIC

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<p><b>Paper 0410/02</b> <b>Performing</b></p>
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## **Key Messages**

Many candidates gave excellent performances, following the requirements of the syllabus.

Ensemble performances in particular still seem to cause some problems.

## **Solo Performances**

The performing time of candidates' solo performances varied hugely. Centres are reminded that the total performing time for each candidate should be between four and ten minutes. Whilst the syllabus does not state how this should be divided between the two performances, a very short solo performance does not provide sufficient evidence of the level of skill of the candidate.

Candidates who perform pieces from an examination syllabus at an early grade may find that they need to perform two solo pieces, in order to demonstrate their level of skill.

Candidates who perform a relatively long solo piece do not need to perform a second piece. It was often the case that candidates who performed two longer pieces were weaker on one piece.

Occasionally candidates performed solo pieces of which they were barely capable and as a result were often not able to demonstrate accuracy, control of tempo, sensitivity to phrasing and expression and technical control. These candidates would have been better performing an easier piece well.

## **Ensemble Performances**

In an ensemble performance the candidate's part should not be consistently doubled by another performer, even if they are playing a different instrument from the performer.

If a candidate could be described as being accompanied by other performers, then their performance is not suitable as an ensemble performance. Performing a solo piece (with piano accompaniment) and adding extra instruments does not create an ensemble performance; the candidate is simply being accompanied by more people.

Backing tracks are not permitted in ensemble performances.

## **Administration**

Performing and composing coursework should be submitted separately. A submission must include a copy of the MS1 form (the marks that have been submitted to Cambridge). Audio performances on CD (not videos or flash drives) should be submitted and CDs must be adequately packaged. Centres should check that CDs are complete before posting them. There were occasional errors with the addition of marks. Please check the addition before submitting the coursework

Sheet music should be provided for all the pieces performed. The lyrics of a song are not sufficient. If a candidate has learned the piece aurally, or has intentionally made changes to the music this can be noted on the sheet music or in the comments section on the performing working marksheet.

It is not necessary to provide a separate CD for each candidate. It is helpful if the solo and ensemble performances for a particular candidate are recorded on two separate tracks. Please record an announcement at the start of the track giving the candidate name and number and whether the performance is a solo or an ensemble.

# MUSIC

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

## **General Comments**

There were some very good creative and inspired compositions which covered a wide range of attainment and ability. Some of these compositions used information technology to create pieces which had a strong musical impact. Changes in atmosphere were achieved through effective planning of musical ideas and compositions were constructed within an appropriate framework.

Compositions were generally accurately assessed. However, there was a tendency in a small number of centres to be generous. In a small number of cases, the top mark was too often awarded. Centres need to be aware that the highest mark should be reserved only for highly imaginative and original pieces. Less accomplished compositions were rather formulaic in character. In these pieces ideas had not been thought through carefully, resulting in instrumental writing that lacked invention and development. The most successful outcomes across the whole mark range were achieved when candidates were given a wide brief in composing, allowing them to explore genres/styles they enjoyed or were familiar with.

On the whole there were some interesting and original compositions emerging from creative and imaginative candidates. There was more of an emphasis on contemporary popular styles than traditional. Even orchestral compositions often preferred jazz and pop adaptations over more traditional compositions.

Whilst technology provides many advantages, not least the simultaneous hearing of several parts, the practice of composing at the computer created problems at times. Writing extremely rapid passages of music that were simply unplayable did not take into account the realistic possibilities of the chosen instruments. Some candidates showed great skill and expertise in their use of technology, editing scores to ensure the performances were as lively and realistic as possible. There were some excellent live recordings which brought scores to life, and centres are to be commended for the support given to their candidates in enabling these realisations to be so successfully achieved.

The vast majority of centres submitted correct documentation that was clear and precise. There were a small number of issues with incorrect addition or transcription of marks. However, there were a small number of instances where teachers' signatures, candidate details and scores were absent from submissions.

## **Assessment**

Some centres were very accurate with their assessment, and it was clear that the content of the work had been carefully monitored and controlled, with discerning judgements made when considering the outcome against the assessment criteria. However, although the rank order of the sample submission was usually correct, a number of centres made judgements that were too generous.

Compositions that fell within the higher marking bracket demonstrated an excellent understanding of highly developed musical rudiments. Ideas were often based on strong and extended chordal patterns, fluently presented within coherent structures. The development of opening themes was sophisticated and creative. Top band compositions fully satisfied all assessment criteria and showed imagination, a clear understanding of structure with an excellent employment of texture, timbre and harmony as appropriate to the style. At the other end of the spectrum, more basic outcomes were generally appropriately acknowledged in terms of their standards. Such compositions showed inadequate structural control, too much basic repetition of material, a lack of development, insufficient textural variety and harmony and at times the compositions simply did not work. It was with mid-range pieces that most centres overestimated their candidates' achievements.

These compositions often demonstrated a good degree of musical style and candidates were able to draw upon a fairly wide range of compositional techniques to create memorable and successful ideas. However, the lack of creative and mature development of the initial material was not always shown in marking. Some shorter compositions were often marked too generously, despite obviously lacking sufficient working. Such compositions lacked the refinement and sophisticated musical understanding needed for higher bands of assessment.

### **Compositions**

As in previous years there continued to be many interesting and quite original compositions submitted by centres which extended over a wide range of styles and genres. These compositions ranged from simple compositions for a single instrument to quite complex instrumental works. In many cases the compositions were well presented and related well to the specific key areas of the composing process.

However, many candidates were over reliant on repetition to extend their material, and tended to double or swap parts instead of using a variety of compositional devices to achieve creative development of ideas. Binary/Ternary form was commonly used, though not often strongly handled. For example, the central section in a Ternary Structure was sometimes completely out of character with too much reliance on the exact repetition of material in the final 'A' section. Although most candidates displayed a good overall awareness of form, transitions between sections were not always smoothly handled.

Top band candidates fulfilled all assessment criteria and demonstrated imagination, a clear understanding of structure, good employment of texture, timbre and harmony as appropriate to the style. There was evidence of musical development, musical devices, and compositional techniques. These were used well, with a sense of cohesion, appropriateness of style and, above all, they produced an outcome that was musically satisfying.

Mid band pieces usually began with imaginative ideas, thereafter lapsing into simple repetition as their way forward. Potential was not realised due to lack of creative and mature development. Much of the work was simplistic, repetitive or under-developed. Some mid-range pieces would have benefited from further research into the styles and genres that candidates attempted to emulate.

Compositions achieving low marks lacked sufficient direction. Often they contained too many initial ideas simply fixed together with no real sense of unity. These candidates often used so many diverse and unrelated melodic/harmonic ideas in their compositions that the composition became disjointed.

Centres are reminded that the inclusion of pre-recorded loops are not by definition original ideas. When musical elements and shapes have been pre-decided by a third party, an essential part of the compositional and evolutionary process is lost and therefore, the process becomes little more than the assembly of third party ideas. In the more experimental technology pieces, there were a number of very creative and appealing pieces and some centres provided full and helpful details which clearly aided the moderation process.

### **Notation and Presentation**

There were some excellent scores that had clearly been well thought out and carefully constructed. Such scores in the top band were well presented, accurate and showed attention to detail. Some candidates also included well written commentaries to support this. At the other end of the mark range, there were also some very poor scores, lacking performance instructions, with frequent ambiguities and omissions.

Once again, there were some candidates merely submitting screen shots of a Cubase/Garage Band arrangement page with a brief explanation of the process. Screen shots without detailed annotation are of very little use to the moderator. These screen shots needed to be supported with details of harmonies, devices, and words for a song. The assessment in this area was often extremely generous and care should be taken to identify the skills required by the assessment criteria.

Centres are reminded that scores should always be submitted in hard copy, irrespective of the programme used to create them. This applies for all scores, including those produced using Sibelius or other software programmes. A data disc containing the score is not acceptable. Please also note that separate parts are not a substitute for the full score.

Candidates are to be encouraged to view the task of editing a score as composing a piece of music rather than just completing a technical exercise. To this end, staves should be clearly labelled with the chosen instrumentation, a tempo marking, some indication of the dynamics and articulation, and (where appropriate) bowing. In a number of cases at least one of these aspects was overlooked.

### **CDs**

Most centres included a track list and announcements on the CD. However, as in previous years, some centres submitted CDs that relied on specific computer software (e.g. Windows Media Player or iTunes) and are reminded that these must not be submitted. Only CDs that can be played on the type of CD player found in a normal domestic hi-fi system should be submitted.

### **Packaging of Work**

The majority of centres sent work that was carefully packaged, resulting in very few CDs that were damaged.

### **Final Comment**

Many compositions were inventive, demonstrating creative ability and good aural perception. There were many 'live' recordings of composition, using real instruments and candidates will have learnt a great deal from this approach. Candidates have clearly had a well-structured approach to their compositional writing in many centres. This has supported the development of a wide range of styles, techniques and experimentation.

# MUSIC

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<p><b>Paper 0410/11</b> <b>Listening</b></p>
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## Key Messages

Candidates should be reminded to read all questions carefully to ensure they answer the question as it has been set.

Candidates should ensure that their answers are precise (e.g. not just that a new instrument is heard, but what the instrument is).

It is important that candidates write their answers clearly so that they are legible and credit can be awarded where correct answers are given.

## General Comments

Some candidates had a detailed knowledge of their set work and were able to answer questions with plenty of accurate information while others appeared much less confident and a few were uncertain as to which set work they had studied, answering some questions from both set works and leaving many answers blank. Most candidates answered questions on the Vivaldi set work rather than the Rodrigo.

Answers to texture questions remain challenging for candidates with many giving answers to these questions which were not associated with texture.

Some candidates appeared to write about the wrong section of the music e.g. **Questions 19** and **20** asked specifically about the first and third sections of music, **Question 26** asked about the two variations, not about the theme and variation 1.

## Comments on Specific Questions

### **Music A1**

#### **Question 1**

Many candidates suggested that the voice was a tenor (or sometimes male), rather than the correct answer of bass or baritone.

#### **Question 2**

Most candidates mentioned the ascending scales. However fewer noted the minor key or the loud dynamic.

#### **Question 3**

A number of candidates selected the correct option of 'starts with an ascending interval, and mostly moves in leaps', but all other answers were also selected by candidates.

#### **Question 4**

As in **Question 2**, credit was most frequently gained for the descending scalar movement and less often for the short note values/triplets. No credit was given if candidates simply wrote fast, since the pulse of the music had not changed and is not fast.

### Question 5

The correct answer of recitative was sometimes chosen but candidates also sometimes selected one of the incorrect options.

### Question 6

As with **Question 5**, Haydn was sometimes chosen but candidates also sometimes selected one of the incorrect options.

### Music A2

### Question 7

Nearly all candidates correctly named the strings. Other instrumental families or instruments were occasionally suggested.

### Question 8

In common with other texture questions, candidates found this challenging. Candidates most often gained credit for noting the drone, the polyhonic (or canonic/imitative) texture, with fewer recognising the presence of two melody lines. None of the candidates said that the drone became sustained chords.

### Question 9

- (a) The correct answer of minimalism was chosen less often than the incorrect options of impressionism or neo-classicism.
- (b) Repetition was most frequently given, with a small number of candidates noting the use of a melodic motif. A few candidates said that the motif had a small number of notes. None of the candidates mentioned the use of close canon, slow harmonic rhythm or the changing metre.

### Question 10

Stronger candidates selected the correct answer of Reich. However the incorrect options of Debussy and Prokofiev were very popular choices.

### Music B1

### Question 11

Many candidates recognised the presence of a descending scale (or pattern of notes) which was repeated. Very few described the fact that the pattern had four notes and that the introduction ended with strummed chords. None of the candidates mentioned the broken chord pattern heard in the introduction.

### Question 12

Some candidates gained credit for pan pipes, but many wrote flute instead.

### Question 13

Credit was most often given for recognising the higher register and/or the longer note values/legato articulation. Some candidates mentioned that the melody was played by a different instrument, but the flute needed to be named as the new instrument. None of the candidates mentioned that the melody was now doubled in sixths rather than octaves.

### Question 14

Nearly all candidates correctly identified that the extract was from Latin America.

## Music B2

### Question 15

The 'ud was rarely named here. Many candidates thought that the extract was from India and suggested the sitar.

### Question 16

The strongest candidates answered this question fully correctly. Call and response was the most common way for candidates to gain credit. Candidates sometimes noted the single line melody, the heterophonic texture and/or the presence of the drum rhythm.

### Question 17

India and China were common incorrect answers, with a small number of candidates giving the correct answer Arab.

## Music B3

Answers for this extract often suggested that the candidates mistakenly thought that the extract was from gagaku.

### Question 18

Although candidates sometimes correctly identified the koto and shakuhachi, many candidates wrote a list of all the Japanese instruments they could name or wrote answers such as flute.

### Question 19

Candidates most often noticed the use of long or slow notes in a descending scale and/or the glissando. Only the strongest candidates answered this question fully correctly.

### Question 20

The descending and ascending pattern using canon/overlapping were most often noted, with only a very few candidates mentioning the pedal.

### Question 21

Candidates who gained credit for this question most often mentioned the fact that the music was through composed, did not have chordal harmony and/or featured pitch bending or glissando. Very few candidates mentioned the flexible tempo or the use of a small number of instruments.

## Music C1

### Question 22

- (a) The correct answer of clarinet was sometimes given, but more frequently candidates suggested the flute or another instrument.
- (b) Many candidates correctly named the key as B flat major.
- (c) The correct answers of andante or moderato were often given, but many candidates gave answers such as adagio or lento, or even words which had nothing to do with tempo (such as pianissimo).

### Question 23

Candidates could usually identify that both bars were the same. Some candidates did not attempt this question.

### Question 24

Many candidates were able to give fourth, with quite a few candidates also giving perfect, but other intervals such as major third and diminished fifth were suggested.

### Question 25

Sometimes candidates noted the presence of chords, but few mentioned the bass line. A few candidates said that the piano accompanied the clarinet, but this was given in the question.

### Question 26

Only a very small number of candidates gained full credit for this question. Answers often referred to the fact that Variation 1 was faster and Variation 2 was slower. Some candidates also noted the shorter note values, melodic outline from the theme and the greater role of the piano in Variation 1 and the minor key and longer sustained notes on the clarinet in Variation 2. A few candidates seemed confused as to which section of music they were writing about and some candidates thought that different instruments were playing at different times.

### Question 27

The incorrect answer of Classical was more frequently given than the correct answer of Romantic.

### Music D1

#### Question 28

- (a) Many candidates correctly identified the key as B major, but E major and C sharp minor were also given.
- (b) Dominant was often given as a correct answer.

#### Question 29

- (a) Most candidates answering questions on this set work gained credit for thunder or lightning.
- (b) The low demisemiquavers were most often given, with fewer candidates mentioning the full orchestra or the high solo violin playing broken chords.

#### Question 30

- (a) A small number of candidates gave the correct answer of figured bass. Many suggested that it was the triplets, but these numbers do not appear beneath the bass line. A significant number of candidates left this question blank.
- (b) Candidates who correctly named the figured bass were usually able to explain that the numbers show the notes/chords that are to be played.

### Music D2

#### Question 31

- (a) A few candidates mentioned the drone/pedal note in their answers. A small number went on to correctly name the notes involved (E/tonic and B/dominant) or said that the 2nd violins play the same melody as the 1st violins a third lower. A very small number of candidates mentioned the fact that the strings are playing *con sordino*/muted.
- (b) Bagpipes were usually given as the correct answer, but many other instruments were also mentioned.



**Question 32**

Stronger candidates gained credit for correctly writing the two notes of the viola part in the treble clef.

**Question 33**

Many candidates gained partial credit, usually for the perfect cadence. However fewer identified the key as C# minor.

**Music D3**

**Question 34**

Very few candidates gained credit for this question by correctly giving the tempo marking of the movement as *Allegro con spirito*.

**Question 35**

Some candidates identified the music as the introductory theme and a few said that it was inverted or was now in a minor key.

**Question 36**

- (a) The correct answer of cello was sometimes given, but other instruments such as violin were also suggested.
- (b) Stronger candidates gained credit for saying that the cello plays the first subject. Answers such as 'the melody' were not given credit as they were not precise enough.

**Question 37**

A small number of candidates correctly transposed the two notes of the clarinet melody, but often an incorrect transposition was given.

**Question 38**

This question was only answered correctly by a minority of candidates.

**Music D4**

**Question 39**

- (a) A small number of candidates correctly named the key of B major, but other keys were also suggested.
- (b) Very few candidates wrote that it would be expected that the movement would begin in the tonic key of D major.

**Question 40**

Some candidates noted that the guitar plays the original theme. However few candidates mentioned the added notes, the interjections from bassoon and brass or that the music then ascends or modulates.

**Question 41**

- (a) Only the strongest answers mentioned the word rondo.
- (b) This question proved challenging for most candidates. The correct answer was rondo theme and (first) episode.

# MUSIC

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<p><b>Paper 0410/12</b> <b>Listening</b></p>
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## Key Messages

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Answers to texture questions remain challenging for candidates with many giving answers to these questions which were not associated with texture.

Some candidates appeared to write about the wrong section of the music e.g. **Questions 19** and **20** asked specifically about the first and third sections of music, **Question 26** asked about the two variations, not about the theme and variation 1.

## Comments on Specific Questions

### **Music A1**

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### Question 6

As with **Question 5**, Haydn was sometimes chosen but candidates also sometimes selected one of the incorrect options.

### Music A2

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### Question 14

Nearly all candidates correctly identified that the extract was from Latin America.

## Music B2

### Question 15

The 'ud was rarely named here. Many candidates thought that the extract was from India and suggested the sitar.

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The strongest candidates answered this question fully correctly. Call and response was the most common way for candidates to gain credit. Candidates sometimes noted the single line melody, the heterophonic texture and/or the presence of the drum rhythm.

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### Music D2

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**Music D3**

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**Question 38**

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**Music D4**

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**Question 40**

Some candidates noted that the guitar plays the original theme. However few candidates mentioned the added notes, the interjections from bassoon and brass or that the music then ascends or modulates.

**Question 41**

- (a) Only the strongest answers mentioned the word rondo.
- (b) This question proved challenging for most candidates. The correct answer was rondo theme and (first) episode.

# MUSIC

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**Paper 0410/13**  
**Listening**

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Answers to texture questions remain challenging for candidates with many giving answers to these questions which are not associated with texture.

A small number of candidates did not write their answers in English.

## **Comments on Specific Questions**

### **Music A1**

- 1 Most candidates gave the correct answer, though some thought there were four beats in a bar.
- 2 Nearly all candidates chose the correct answer of 'descends by step', but occasionally another option was selected.
- 3 Many candidates gained credit by giving the answer soprano (treble was also given credit). Some candidates incorrectly wrote alto and those that wrote female or high female were not given credit as this was not specific enough.
- 4 Cello and organ were frequent correct answers, with the lute rarely mentioned. A few candidates suggested incorrect instruments such as the piano, oboe or clarinet.
- 5 The correct answer of ground bass was chosen by about a quarter of candidates, but many chose one of the other options.
- 6(a) Some candidates correctly named the Baroque period, but Classical, Romantic and Twentieth-Century were all given as answers.
- (b) A small number of candidates mentioned the presence of the continuo or the irregular phrase lengths. None of the candidates referred to the presence of suspensions, false relations or the significant bass line.

### Music A2

- 7 Most candidates correctly identified the flute but other instruments were occasionally suggested.
- 8(a) Many candidates correctly named the texture as monophonic (with a very small number gaining credit for saying that there was a single melodic line instead). However, some candidates thought that the texture at the start of the extract was homophonic.
- (b) This was often correct (polyphonic), but some candidates suggested that the music was heterophonic.
- 9(a) The correct answer of minimalism was chosen by most candidates, but all other options were also ticked.
- (b) Credit was most often given for the use of repetition/ostinatos. A very small number of candidates referred to the music gradually changing, the presence of many layers, the use of canon or the absence of a melody. None of the candidates mentioned the slow harmonic change, the fact that notes are replaced with rests or the phase shifting.
- 10 Most candidates correctly identified Reich as the composer, but quite a few opted for Schumann.

### Music B1

- 11 Many candidates gained credit for dizi, but some wrote flute or Chinese flute and this was not credited since the dizi is listed in the syllabus. A few candidates suggested the erhu.
- 12 Credit was often gained for pentatonic, but many wrote G major which was incorrect.
- 13 Candidates often referred to the repeat of the first part of the melody, that there was then a tremolo (credit was given for trill) before the music became faster with just the accompanying instruments playing. Fewer candidates noted that the repeat of the melody had different ornamentation (credit was given for a variation of the melody) or that the dizi played the end of the melody an octave higher.
- 14 Nearly all candidates correctly identified that the extract was from China.

### Music B2

- 15(a) The texture was usually correctly named as homophonic or melody and accompaniment.
- (b) Candidates often wrote that the new instrument played 'a harmony', which did not receive credit as this does not suggest that the new instrument plays in parallel with the first. Some candidates correctly stated that the new instrument played in thirds, in parallel or that it doubled the melody.
- 16(a) Most candidates correctly identified South America. A few candidates suggested that the music was from Africa.
- (b) Credit was most often given for the presence of the guitar, syncopation and that the music was lively or fast. A few candidates referred to the use of repetition. Many candidates mentioned the shakers and the major key, but these are not strong indications that the music is from South America as opposed to other parts of the world.

### Music B3

- 17 Some candidates gained full credit here, for correctly naming the koto and shakuhachi and that they are plucked and blown respectively. Partial credit was given if candidates could recognise that the instruments were blown and/or plucked but gave the incorrect instrument name (e.g. biwa), or if they named the correct instrument but did not describe correctly how it was played.



- 18** Candidates usually gave detailed answers to this question. Answers usually referred to the use of repetition of the groups of three notes and the generally descending shape of the music. Fewer candidates noted that the third pattern was an octave lower. Credit was also given if candidates mentioned that the music was in a minor key or used the pentatonic scale.
- 19** Candidates found this question more challenging than the others on this extract of music. Some referred to the small group of instruments, the lack of percussion or the sense of pulse. A few noted that the music was not heterophonic, unlike court music. Some candidates tried to write about features about which it would be impossible to tell from simply hearing a short extract of the music.

### Music C1

- 20** Candidates were often able to give seventh, but less often gave minor. Perfect, major and diminished sevenths were all suggested, along with other intervals.
- 21** Many candidates gave fully correct answers to this question writing the melody completely accurately. Others correctly wrote the first four notes but not the final two (or vice versa). Occasionally candidates wrote the first four notes an octave lower (so credit was given for the melodic shape).
- 22(a)** The correct answer of C major was frequently given, but other keys (such as E minor) were also mentioned.
- (b)** Fewer candidates answered this part of the question correctly but subdominant was recognised by many candidates (though some suggested dominant or relative minor).
- 23** This question was challenging for many candidates, even if they had correctly identified textures in previous questions. A small number of candidates correctly stated that bars 29-36 were homophonic while bars 37-44 were polyphonic or featured imitation and a few candidates gained partial credit for noting that the earlier bars were homophonic.
- 24** Some candidates correctly gave string quartet (credit was also given for string trio). No credit was given for simply 'string' since this did not imply a recognition that there was only one player on each part.
- 25(a)** Nearly all candidates chose the correct answer of minuet and trio.
- (b)** Most candidates noted that triple time / the 3/4 time signature indicated that the music was a minuet and trio. Many candidates then wrote about the instrumentation or texture, but a small number went on to identify the moderate tempo, the ternary (or ABA) form or the trio in a different key.
- (c)** A small number of candidates suggested that the music from the opening of the extract would be heard next.
- 26** The correct answer of Mozart was usually chosen.

### Music D1

- 27(a)** Many candidates correctly identified the key as B major, but a few suggested E major or C sharp minor.
- (b)** Dominant was usually given as a correct answer.
- 28(a)** Most candidates gave a correct answer of thunder or lightning.
- (b)** The low demisemiquavers were most often given credit, with fewer candidates mentioning the full orchestra or the high solo violin playing broken chords.

- 29(a)** A small number of candidates gave the correct answer of figured bass. Many suggested that it was the triplets, but these numbers do not appear beneath the bass line.
- (b)** Any candidates who correctly named the figured bass usually explained that the numbers show the notes/chords that are to be played.

#### Music D2

- 30(a)** Many candidates mentioned the drone/pedal note. Fewer went on to gain further credit by naming the notes involved (E/tonic and B/dominant) or by saying that the 2nd violins play the same melody as the 1st violins a third lower. A very small number of candidates mentioned the fact that the strings are playing *con sordino*/muted.
- (b)** Bagpipes were usually given as the correct answer, but many other instruments were also mentioned.
- 31** More than half the candidates correctly gave the two notes of the viola part in the treble clef.
- 32** Many candidates gained partial credit, usually for the perfect cadence. Fewer identified the key as C# minor.

#### Music D3

- 33** Very few candidates answered this question correctly giving the tempo marking of the movement as *Allegro con spirito*.
- 34** Some candidates identified the music as the introductory theme and a few said that it was inverted or was now in a minor key.
- 35(a)** The correct answer of cello was often given, but other instruments such as flute were also suggested.
- (b)** A few candidates correctly stated that the cello plays the first subject. Answers such as 'the melody' were not given credit as they were not precise enough.
- 36** Many candidates correctly transposed the two notes of the clarinet melody but sometimes an incorrect transposition was given.
- 37** Development was the correct answer and was usually given by candidates.

#### Music D4

- 38(a)** Some candidates correctly named the key of B major but other keys were also suggested.
- (b)** A few candidates wrote that it would be expected that the movement would begin in the tonic key of D major.
- 39** Partial credit was sometimes gained for noting that the guitar plays the original theme. Few candidates went on to mention the added notes, the interjections from bassoon and brass or that the music then ascends or modulates.
- 40(a)** Many answers did not mention the word rondo.
- (b)** Only stronger candidates answered this question correctly giving rondo theme and (first) episode.