

MUSIC

<p>Paper 0410/11 Listening</p>
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Key messages

Candidates often use the terms ‘ostinato’ and ‘call and response’, but these are not valid responses in many contexts.

Questions on texture still seem to be the least-well answered.

Handwriting is sometimes very difficult to read and candidates often did not offer a response to several or even many questions.

General comments

Some candidates had clearly studied their chosen set work in great detail, using the notes provided on the website. However, others appeared to have little familiarity with it.

Whilst one-word answers are sometimes sufficient, some questions require longer responses, particularly in the case of questions which ask for a description of something (e.g. the accompaniment, the music).

Many candidates thought that the Arabic extract was from India instead (B2).

When answering questions on the set world focus, candidates should keep in mind the typical features of the music they have studied and try not to confuse the two different styles that they have learned about.

Comments on specific questions

A1

Question 1

About half the candidates gave the correct answer of 2 for the number of different pitches sung by the first voice part in the introduction.

Question 2

About a quarter of the candidates identified that the melodic shape is a descending step followed by an ascending leap.

Question 3

Candidates sometimes gained at least one of the two marks available for this question, usually by reference to canon or imitation (repetition was also accepted). Those that gained the second mark usually then went on to say that the lower voices were an octave lower (in different octaves was also accepted). The fact that the lower voices enter one bar later was rarely seen.

Question 4

Some candidates gained at least one mark, usually for the fast tempo. Other more commonly seen correct answers included reference to the panting sounds, the use of ostinato, that ‘flat road’ is sung to a long held

note and the short note lengths/staccato. Candidates did not usually mention the phrases getting shorter/more frequent entries, the clear beat or the diminuendo.

Question 5

The majority of candidates recognised that the music was from the twentieth century.

A2

Question 6

About a quarter of the candidates gained the mark for this question, usually by referring to the repeated notes/quavers/pedal in the left hand. Candidates did not really mention that the melody was doubled in 3rds/6ths.

Question 7

This question was omitted by a significant number of candidates, with just over a quarter giving the correct answer of trill.

Question 8

- (a) Marks were most often awarded for differences, usually the shorter note values in the right hand. No credit was awarded for 'faster' as the underlying tempo is the same as the theme.
- (b) Candidates were much more successful in this question than in **part (a)**, sometimes gaining both marks, usually for the slower tempo and minor key.

Question 9

- (a) Over half the candidates correctly identified the extract as Classical, though Romantic was a common incorrect answer.
- (b) Correct answers (from a very small number of candidates) mentioned the diatonic harmony, regular or balanced phrasing or the homophonic texture.

B1

Question 10

Some candidates were able to gain the mark for this question, for noting at least two elements of the tempo of the music (it is not constant, it starts at a moderate tempo, it speeds up and it slows down).

Question 11

As with many of the questions on texture, candidates were significantly less successful here. Answers which gained at least one mark usually made reference to the heterophonic texture. Very few responses referred to the nuclear theme with slow-moving notes, the part with faster moving notes or the interpunctuating part.

Question 12

- (a) Relatively few candidates knew that the name of the ensemble is gamelan and a third of candidates did not answer the question at all.
- (b) About a third of candidates knew that the music was from Indonesia. Credit was awarded for Java.

B2

Question 13

- (a) Confusion with Indian music led many candidates to write sarangi rather than rabab here, meaning that very few gained a mark for this question.

- (b) About a quarter of candidates recognised that the instrument was bowed.

Question 14

A mark was most frequently awarded for mention of the call and response. Many candidates then did not manage to receive any further credit. Those that did usually mentioned the repetitive and/or ornamented melody and the fact that the rabab and voice double each other. Answers referring to the group singing in unison, the narrow pitch range of the melody or the repeated accompanying drum pattern were more rarely seen.

Question 15

A small number of candidates correctly identified the music as Arabic, with the most common incorrect answer being India.

B3

Question 16

A mark was most frequently gained for 'ostinato' (accepted as an alternative to riff). Very few candidates gained the second mark available for the fact that it is in unison, syncopated, with a bright sound.

Question 17

The majority of candidates selected the correct response for the rhythm, with the most frequent incorrect answer chosen being the rhythm featuring semiquavers with quaver rests.

Question 18

Despite the question asking about the vocal music, some answers mentioned the instruments and could not be awarded credit. Ostinato was a common response and again was awarded credit (as an alternative to repeated melody) and candidates also often mentioned call and response. The fact that the melody is short/simple and in octaves and that the solo part changes each time was seen in responses less frequently.

Question 19

One mark was sometimes gained for mention of the (electric) keyboard, organ or piano, with candidates occasionally gaining both marks for mention also of the fact that it is a solo or improvised. The presence of polyrhythms (on the drums) was rarely seen.

Question 20

- (a) Just over half the candidates omitted this question, with a very small number giving the correct answer of Fela Kuti.
- (b) Candidates were slightly more successful with this question than in **part (a)**, but still very few gained the mark for knowing that Afrobeat developed in Nigeria.

C1

Question 21

Some candidates gained a mark for stating that the interval is a sixth. Very few gained both marks available for knowing that it was a major sixth.

Question 22

Answers to this question are improving, but candidates still rarely gain all three marks available and a significant number do not even attempt the question.

Question 23

A very small number of candidates knew that the device was a (descending) sequence, with some suggesting repetition instead and a significant number omitting the question completely.

Question 24

A mark was most frequently awarded for candidates noting that the melody was played louder. Few candidates mentioned that the melody was played an octave higher and examiners rarely saw any reference to the brass accompaniment. A significant number of candidates mentioned the E flat at the end of bar 53. However, this is just a cautionary accidental (due to the E natural in the previous bar) and the note at the corresponding point in the earlier passage (the end of bar 45) is also an E flat. Very few candidates gained any marks at all for this question.

Question 25

- (a) About a quarter of the candidates correctly named the key as E flat major, with B flat major being a commonly seen incorrect answer.
- (b) A very small number of candidates were able to gain the mark for stating that E flat major is the subdominant of B flat major (with dominant being seen frequently).

Question 26

- (a) Fewer than half the candidates chose the correct option of march for this question, with concerto being the most frequently chosen incorrect answer.
- (b) Successful answers usually mentioned the duple time (no credit was awarded for any kind of quadruple metre, since the time signature is given in the skeleton score), the tempo or the use of wind/brass/percussion/snare/cymbals. Few candidates noted the fanfare-like passages, the dotted rhythms, regular phrase lengths or the contrasting trio section.

Question 27

- (a) A minority of candidates chose the correct answer of romantic.
- (b) About the same number of candidates chose the correct answer of Strauss in this part of the question as chose romantic in **part (a)**.

D1

Question 28

- (a) About a quarter of the candidates answering questions on the *Brandenburg Concerto* knew or recognised that the key was E minor.
- (b) Slightly fewer candidates also knew that E minor is the relative minor of the tonic key of the movement.

Question 29

Candidates rarely gained credit for this question. Successful answers usually referenced the use of imitation/canon and sometimes that only the two recorders and continuo are used from bar 29/later. Few answers stated that it is a recorder duet or that it is initially accompanied by simple chordal quavers from *ripieno* and continuo.

Question 30

The majority of candidates chose the correct answer of circle of fifths.

Question 31

Candidates rarely gained any credit for this question as answers generally did not display a good understanding with some detail or some correct information.

D2

Question 32

This was well answered, with nearly half the candidates gaining both marks available for the question.

Question 33

Hardly any candidates correctly identified that the theme played by the cello at the start of the extract is the fugue subject, even though credit was awarded for just 'subject'.

Question 34

Very few candidates gained any credit at all for this question. Very occasionally examiners saw answers which gave enough detail to be a clear definition of a suspension, but virtually no candidates gained both marks available.

Question 35

Credit was most often awarded for semiquavers, but rarely for other features of the violin writing.

D3

Question 36

- (a) A small number of the candidates answering questions on this set work correctly stated that the part of the Exposition beginning at bar 1 of the extract is the first subject. Unsuccessful answers sometimes gave sections of the music that are not part of the Exposition (e.g. Development).
- (b) Examiners saw answers referring to the change of tempo and dynamics most frequently, followed by the change in orchestration.

Question 37

- (a) Very few candidates knew that bar 16 of the extract was the start of the transition.
- (b) Even fewer candidates knew that the purpose of the transition is to modulate, with some suggesting it is simply to link the first and second subjects.

Question 38

- (a) None of the candidates knew that the extract ended on an A⁷/dominant seventh chord.
- (b) A very small number of candidates gained any marks here, for knowing and being able to describe what is played next in the movement after the recorded extract (the first subject in D major, instead of the expected second subject, played by the woodwind.)

D4

Question 39

A small number of candidates knew that the tempo marking of the movement is Allegretto.

Question 40

- (a) Similarly, a small number of candidates knew that the extract was the Coda.

- (b) Very few candidates gave sufficient detail to be awarded the mark for explaining how Haydn creates a 'Military' feel, by referring either to the trumpet fanfare or the timpani roll. No credit was awarded for simply 'trumpet' or reference to 'Turkish instruments'.

Question 41

An extremely small number of candidates correctly named the outlined chord as A flat major.

Question 42

- (a) Very few candidates correctly stated that the melody comes from the first bar of the movement.
- (b) None of the candidates gained the mark for stating that the melody is accompanied with a (dominant) pedal or in 3rds/6ths.

Question 43

A good number of candidates were able to gain both marks available for this question, by correctly writing the viola notes in the treble clef.

MUSIC

<p>Paper 0410/12 Listening</p>
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Key messages

Candidates often use the terms 'ostinato' and 'call and response', but these are not valid responses in many contexts.

Questions on texture still seem to be the least-well answered.

General comments

Some candidates had clearly studied their chosen set work in great detail, using the notes provided on the website. However, others appeared to have little familiarity with it.

Whilst one-word answers are sometimes sufficient, some questions require longer responses, particularly in the case of questions which ask for a description of something (e.g. the accompaniment, the music). Many candidates thought that the Arabic extract was from India instead (B1).

When answering questions on the set world focus, candidates should keep in mind the typical features of the music they have studied and try not to confuse the two different styles that they have learned about.

Comments on specific questions

A1

Question 1

Fewer than half the candidates identified that the melodic shape is a descending step followed by an ascending leap.

Question 2

Candidates often gained at least one of the two marks available for this question, usually by reference to canon or imitation (repetition was also accepted). Those that gained the second mark usually then went on to say that the lower voices were an octave lower (in different octaves was also accepted). The fact that the lower voices enter one bar later was rarely seen.

Question 3

Many candidates gained at least one mark, usually for the fast tempo. Other commonly seen correct answers included reference to the panting sounds, the use of ostinato, that 'flat road' is sung to a long held note and the short note lengths/staccato. Candidates did not usually mention the phrases getting shorter/more frequent entries, the clear beat or the diminuendo.

Question 4

- (a) The majority of candidates recognised that the music was from the twentieth century.
- (b) Very few candidates gained the mark for this question. The most commonly seen correct answer was ostinato.

A2

Question 5

The majority of candidates gave an acceptable Italian term for the speed of the extract (allegro, allegretto, presto or vivace).

Question 6

This was well answered, with many candidates gaining both marks for harpsichord and cello.

Question 7

About half the candidates correctly identified the cadence as imperfect.

Question 8

- (a) Many candidates chose the correct answer of Baroque for the period when the music was written.
- (b) Marks were most often awarded for terraced dynamics and ornamentation. No mark was available for harpsichord, as this had been asked about in **Question 6**, but a mark was available for basso continuo. Candidates also sometimes mentioned the imitative/contrapuntal/polyphonic texture, but rarely that the music had passages decorated with passing notes or the use of sequences.

B1

Question 9

- (a) Confusion with Indian music led many candidates to write sarangi rather than rabab here, meaning that very few gained a mark for this question.
- (b) The majority of candidates recognised that the instrument was bowed.

Question 10

A mark was most frequently awarded for mention of the call and response. Many candidates then did not manage to receive any further credit. Those that did, usually mentioned the repetitive and/or ornamented melody and the fact that the rabab and voice double each other. Answers referring to the group singing in unison, the narrow pitch range of the melody or the repeated accompanying drum pattern were more rarely seen.

Question 11

Just under a third of candidates correctly identified the music as Arabic.

B2

Question 12

About three quarters of the candidates recognised that the melody was based on the pentatonic scale.

Question 13

In common with all texture questions, this was not well answered. Candidates sometimes gained a mark for heterophonic texture, but very rarely a second mark for in octaves, phrases imitated/echoed by the other instruments in unison while the other instruments hold a long note.

Question 14

This was much better answered than **Question 13**, with many candidates gaining both marks for a full accurate description of the tempo of the extract.

Question 15

Many candidates correctly stated that the extract comes from China.

B3

Question 16

- (a) Few answers covered all three layers in the texture to gain three marks. Candidates most frequently mentioned the call and response (between the improvised solo saxophone and the horn section) and the syncopated melody.
- (b) The majority of candidates correctly named the saxophone as the solo instrument towards the end of the passage, but many suggested trumpet instead.

Question 17

Less successful answers often referred to instrumental music, rather than the vocal music of the second passage. Again, call and response was seen most frequently, followed by the short/simple and repetitive melody. Few candidates mentioned the pentatonic scale or the blues inflection in the singing.

Question 18

- (a) About three quarters of candidates were able to gain the mark for this question, for naming a popular musical style which influenced Afrobeat.
- (b) Again, about three quarters of candidates knew that Fela Kuti was the musician most influential in shaping Afrobeat.
- (c) Slightly fewer candidates gained the mark for this question, for knowing that Afrobeat developed in Nigeria.

C1

Question 19

Answers to this question are improving, but candidates still rarely gain all three marks available.

Question 20

A relatively small number of candidates knew that the device was a (descending) sequence, with many suggesting repetition instead and a significant number omitting the question completely.

Question 21

Many candidates gained the mark for third and some candidates gained both marks for knowing that it was a minor third.

Question 22

A mark was most frequently awarded for candidates noting that the melody was played louder. Few candidates mentioned that the melody was played an octave higher and examiners rarely saw any reference to the brass accompaniment. A significant number of candidates mentioned the E flat at the end of bar 53. However, this is just a cautionary accidental (due to the E natural in the previous bar) and the note at the corresponding point in the earlier passage (the end of bar 45) is also an E flat.

Question 23

- (a) About half the candidates correctly named the key as E flat major, with B flat major being a commonly seen incorrect answer.
- (b) Only about a quarter of candidates were able to gain the mark for stating that E flat major is the subdominant of B flat major (with dominant being seen frequently).

Question 24

- (a) Just over half the candidates chose the correct option of march for this question, with concerto being the most frequently chosen incorrect answer.
- (b) Successful answers usually mentioned the duple time (no credit was awarded for any kind of quadruple metre, since the time signature is given in the skeleton score), the tempo and the use of wind/brass/percussion/snare/cymbals. Few candidates noted the fanfare-like passages, the dotted rhythms, regular phrase lengths or the contrasting trio section.

Question 25

- (a) A minority of candidates chose the correct answer of romantic.
- (b) The same number of candidates chose the correct answer of Strauss in this part of the question as chose romantic in **part (a)**.

D1

Question 26

A very small number of candidates answering questions on this set work knew that the continuo play the (violin/recorder) melody from the beginning of the movement.

Question 27

- (a) About a third of candidates correctly stated that the name for the group of soloists is the concertino.
- (b) This question was not well answered with only a very small number of candidates gaining even one of the two marks available for knowing that the violin now plays what was once the continuo part, there is now no continuo/accompaniment and the recorder parts have swapped.

Question 28

Again, very few candidates described the recorder part in bars 7–11 successfully (unaccompanied virtuosic semiquavers/a cadenza).

Question 29

- (a) Candidates are now much more successful in answering this question, with many gaining both marks for writing the two notes from the viola part in the treble clef.
- (b) About a third of candidates gave the correct answer of Phrygian/imperfect.

D2

Question 30

- (a) A relatively small number of candidates correctly named the key as E minor. G major was the most commonly seen incorrect answer.
- (b) A similar number gained the mark in this part of the question as did in **part (a)**, for correctly stating that E minor is the relative minor (of G major).

Question 31

Over half the candidates chose the correct bar number (5) for the entry of the fugue answer.

Question 32

Candidates did not usually receive credit for this question, with many suggestions appearing to be about a completely different part of the music.

Question 33

Even fewer candidates gained marks for this question than did for **Question 33**.

Question 34

This question was also not well answered, with few candidates demonstrating a good understanding with some detail of the circumstances surrounding the creation of the Brandenburg Concerto to gain both marks. Many answers to this question did not gain any credit and it was a frequently omitted question.

D3

Question 35

- (a) Nearly half the candidates answering questions on this set work correctly stated that the part of the Exposition beginning at bar 1 of the extract is the first subject. Unsuccessful answers sometimes gave sections of the music that are not part of the Exposition (e.g. Development).
- (b) Examiners saw answers referring to the change of tempo and dynamics most frequently, followed by the change in orchestration.

Question 36

- (a) The same number of candidates who gained the mark in 35(a) gained the mark here for knowing that bar 16 of the extract was the start of the transition.
- (b) Only about a quarter of candidates knew that the purpose of the transition is to modulate, with many suggesting it is simply to link the first and second subjects.

Question 37

- (a) Only a small number of candidates knew that the extract ended on an A⁷/dominant seventh chord.
- (b) A relatively small number of candidates gained both marks available here, for knowing and being able to describe what is played next in the movement after the recorded extract (the first subject in D major, instead of the expected second subject, played by the woodwind.)

D4

Question 38

- (a) Just under half the candidates knew that the extract was the Coda.
- (b) Half the candidates gave sufficient detail to be awarded the mark for explaining how Haydn creates a 'Military' feel, by referring either to the trumpet fanfare or the timpani roll. No credit was awarded for simply 'trumpet' or reference to 'Turkish instruments'.

Question 39

- (a) A relatively small number of candidates correctly named the outlined chord as A flat major.
- (b) About half the candidates gained the mark for this question, either by using the word 'tremolo' or by explaining that the notes are played as semiquavers (repeated rapidly was also accepted).

Question 40

- (a) Very few candidates correctly stated that the melody comes from the first bar of the movement.
- (b) About a quarter of candidates gained the mark for stating that the melody is accompanied with a (dominant) pedal or in 3 rds/6ths.

Question 41

Many candidates were able to gain both marks available for this question, by correctly writing the viola notes in the treble clef.

MUSIC

<p>Paper 0410/13 Listening</p>
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Key messages

Candidates often use the terms 'ostinato' and 'call and response', but these are not valid responses in many contexts.

Questions on texture still seem to be the least-well answered.

General comments

Some candidates had clearly studied their chosen set work in great detail, using the notes provided on the website. However, others appeared to have little familiarity with it.

Whilst one-word answers are sometimes sufficient, some questions require longer responses, particularly in the case of questions which ask for a description of something (e.g. the accompaniment, the music).

Occasionally candidates appeared to be confused about which music they should be describing. This was particularly the case for **Question 7**, where candidates mixed up the theme and two variations.

Many candidates thought that the extract from Japan was from China instead (B1).

When answering questions on the set world focus, candidates should keep in mind the typical features of the music they have studied and try not to confuse the two different styles that they have learned about.

Comments on specific questions

A1

Question 1

Virtually all candidates gave the correct answer of 2 (4 was also accepted).

Question 2

(a) + (b) In both parts of this question candidates appeared to struggle with the word 'texture', often giving answers which had nothing to do with texture (e.g. bass). About a third of candidates gained the marks available for this question, giving the correct answers of homophonic and polyphonic or imitative.

Question 3

The majority of candidates were able to gain the mark available here, for a reason why the music suggests that the singers are walking along. Answers included instruments playing on every or every other beat, the steady beat or tempo and the repetitive nature of the music.

Question 4

As for **Question 1**, the majority of candidates gained the mark available here, for correctly selecting 'harp glissando'.

Question 5

- (a) Just under half the candidates correctly chose twentieth century with many thinking that it was Romantic.
- (b) Successful answers usually made reference to the use of ostinato, the dissonance and chromaticism. Candidates did not usually mention the presence of the piano in the orchestra, the bitonality or parallel motion.

A2

Question 6

Just over half the candidates gained the mark for this question, usually by referring to the repeated notes/quavers/pedal in the left hand. Candidates did not really mention that the melody was doubled in 3rds/6ths.

Question 7

- (a) Marks were most often awarded for differences, usually the shorter note values in the right hand. No credit was awarded for 'faster' as the underlying tempo is the same as the theme. Occasionally candidates successfully described the rests in the left hand.
- (b) Candidates were much more successful in this question than in **part (a)**, frequently gaining both marks for the slower tempo and minor key.

Question 8

- (a) Over half the candidates correctly identified the extract as Classical, though Romantic was a common incorrect answer.
- (b) Correct answers (from just under a third of candidates) mentioned the diatonic harmony, regular or balanced phrasing or the homophonic texture.
- (c) About half the candidates chose the correct answer of Mozart.

B1

Question 9

Most candidates were able to gain the mark for this question, for noting at least two elements of the tempo of the music (it is not constant, it starts at a moderate tempo, it speeds up and it slows down).

Question 10

As with many of the questions on texture, candidates were less successful here. Answers which gained at least one mark usually made reference to the heterophonic texture. Few responses referred to the nuclear theme with slow-moving notes, the part with faster moving notes or the interpunctuating part.

Question 11

- (a) The majority of candidates gained the mark for this question, but answers such as metallophones were not given credit.
- (b) Over half the candidates knew that the name of the ensemble is gamelan.
- (c) About three quarters of candidates knew that the music was from Indonesia. Credit was awarded for Java.

B2

Question 12

- (a) Just under half the candidates recognised and correctly named the instrument as the koto.
- b) Some candidates gained at least one of the two marks for this question, often referring to the starting note (which is always the same/low/long), the ascending broken chord, or that the music is repetitive.

Question 13

- (a) About a third of candidates correctly named the instrument as the shakuhachi, with many candidates suggesting the dizi instead.
- (b) Nearly all candidates gained a mark for recognising that the instrument was blown.

Question 14

Just over half the candidates named Japan as the country the music came from, with a significant number suggesting China instead.

B3

Question 15

A mark was most frequently gained for 'ostinato' (accepted as an alternative to riff). Fewer candidates gained the second mark available for the fact that it is in unison, syncopated, with a bright sound.

Question 16

The majority of candidates selected the correct response for the rhythm, with the most frequent incorrect answer chosen being the rhythm featuring semiquavers with quaver rests.

Question 17

Despite the question asking about the vocal music, some answers mentioned the instruments and could not be awarded credit. Ostinato was a common response and again was awarded credit (as an alternative to repeated melody) and candidates also often mentioned call and response. The fact that the melody is short/simple and in octaves and that the solo part changes each time was seen in responses less frequently.

Question 18

One mark was sometimes gained for mention of the (electric) keyboard, organ or piano, with candidates occasionally gaining both marks for mention also of the fact that it is a solo or improvised. The presence of polyrhythms (on the drums) was rarely seen.

Question 19

Examiners frequently saw highlife and jazz being mentioned, with soul and funk less often. Other styles were not given credit.

C1

Question 20

Many candidates were able to receive at least one mark for their answer (with at least two correct chords). However, some candidates did not follow the instructions in the question and suggested chords other than IV and V.

Question 21

This was the question that was most frequently omitted. However, many candidates correctly stated that the two solo parts start in imitation or canon (repetition was also accepted). Very few candidates went on to say that they then play in thirds to gain the second mark.

Question 22

Answers to the melody dictation question are improving, with many candidates gaining at least one of the three marks available, either for a few correct notes or the general melodic shape. Many candidates gained all three marks, for a note-perfect answer.

Question 23

This was well answered, with many candidates receiving credit for fifth and some also correctly saying that the interval was perfect.

Question 24

- (a) This was also well answered, with many candidates gaining at least one of the two marks available for G major and perfect cadence.
- (b) Just over half the candidates correctly identified that G major is the dominant key of the key of the extract.

Question 25

- (a) Again, many candidates knew that the extract was from the Baroque period.
- (b) Successful answers most frequently mentioned the harpsichord or basso continuo, the ornaments and terraced dynamics. Answers less frequently seen included the imitative/polyphonic texture, the orchestra of predominantly strings, diatonic harmony and the sequential melody.
- (c) Just over half the candidates chose the correct answer of Vivaldi.

D1

Question 26

- (a) About half the candidates answering questions on the *Brandenburg Concerto* knew or recognised that the key was E minor.
- (b) A similar number of candidates also knew that E minor is the relative minor of the tonic key of the movement.

Question 27

Candidates rarely gained credit for this question. Successful answers usually referenced the use of imitation/canon and sometimes that only the two recorders and continuo are used from bar 29/after. Few answers stated that it is a recorder duet or that it is initially accompanied by simple chordal quavers from *ripieno* and continuo.

Question 28

Half the candidates chose the correct answer of circle of fifths.

Question 29

It was rare for candidates to gain both the marks available for this question. Credit was most frequently awarded for mention of *ritornello* form.

D2

Question 30

Very few candidates correctly identified that the theme played by the cello at the start of the extract is the fugue subject, even though credit was awarded for just 'subject'.

Question 31

This was well-answered, with many candidates gaining both marks available for the question.

Question 32

Very few candidates gained any credit at all for this question. Very occasionally examiners saw answers which gave enough detail to be a clear definition of a suspension, but virtually no candidates gained both marks available.

Question 33

Credit was often awarded for semiquavers, but rarely for other features of the violin writing.

D3

Question 34

- (a) Slightly fewer than half the candidates knew that the section of the movement was the development.
- (b) About a third of the candidates answering questions on this set work correctly named the key as B flat major.
- (c) About a quarter of candidates knew that the melody was derived from the second subject.

Question 35

A small number of candidates gained credit for this question, most often for reference to the key of E minor.

Question 36

A reasonable number of candidates chose both correct answers (diminished seventh and syncopation), but a significant number ticked only one box, rather than the two required.

Question 37

Just under half the candidates knew that the recapitulation would be heard next.

D4

Question 38

- (a) This was reasonably well answered, with the majority of candidates either giving the word 'divided' or a clear explanation.
- (b) As with the corresponding question in the Bach set work, this was well answered, with a good number of candidates gaining both marks available.

Question 39

- (a) Only about a third of candidates correctly named the clarinet as the instrument which is heard in the symphony for the first time at this point. At least as many suggested the oboe instead.
- (b) Very few candidates gained any marks here, for knowing that the clarinets double the melody in octaves/thirds, playing the same as the oboes.

Question 40

A few candidates knew that the tempo marking of the movement was Allegretto.

MUSIC

<p>Paper 0410/02 Performing</p>

Key messages

The organisation of submissions is greatly improving, with most centres including all the required material and with the correct addition and transfer of marks.

Marking is also much more realistic, with fewer centres requiring marks to be moderated significantly.

General comments

Problems with inappropriate choices of repertoire for ensemble performances persist.

Solo Performances

Most candidates performed one or two short pieces at an appropriate level of difficulty for their current level of skill on the particular instrument. A small number of candidates attempted music that was simply too difficult for them. Not only did this mean that they were not able to demonstrate the required level of skills for a high mark in the category 'range of technical and musical skills demonstrated', but they also often achieved fewer marks in other categories too, as there were lapses of accuracy, control of tempo and little or no sensitivity to phrasing and expression. Candidates are always better served by performing a piece that they are able to be completely in control of.

Most solo performances were accompanied where appropriate. Candidates who performed alone, when the piece was composed with an accompaniment usually did not achieve as high a mark as they probably would have done had the solo been performed with accompaniment.

A few solos were very short (significantly less than two minutes). Whilst there is no minimum time requirement for a solo, a candidate needs to perform for long enough to demonstrate a particular level of skill. It is acceptable for candidates to perform two shorter solo pieces (on the same instrument) rather than one longer piece. However, candidates should not perform three pieces.

Centres generally made sensible use of backing tracks and candidates usually performed well with these.

Ensemble Performances

Many centres presented entirely suitable ensemble performances, with candidates performing on their instrument (including voice) as part of a genuine ensemble. However, there are still some examples of unsuitable submissions. Backing tracks are not permitted as part of an ensemble performance (even if the performance involves more than one live performer) and frequently songs mostly involve alternation of parts with accompaniment, rather than true ensemble performing.

It is not a requirement for candidates to perform with other candidates for the purposes of the assessment. Whilst this is great to do during the course, many candidates will be better served by performing an ensemble piece with non-examined musicians, in order to demonstrate a full range of skills.

Marking

The level of marking has generally become much more accurate, with Moderators having to make fewer changes. However, there were still examples of candidates performing very easy repertoire, yet still receiving high marks, which then had to be significantly reduced.

Administration

Along with marking, this is much improved, with centres including in the submission all the required material, correctly completed. Please note that the sheet showing the marks that have been sent to Cambridge should not be printed until the marks are showing as 'submitted'. In this session there were very few examples of incorrect addition of marks or incorrect transfer of marks.

In a centre with more than one candidate, all the recordings should be put onto one CD (not a separate CD for each candidate). A list of tracks should also be provided. When sending material to Cambridge, the material for performing and for composing must be submitted in separate packages.

Centres should request permission from Cambridge if they wish more than one teacher to assess the coursework and for internal moderation to be carried out. This is only necessary at centres with large numbers of candidates.

MUSIC

<p>Paper 0410/03 Composing</p>
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Key message

- The Performing and Composing components are moderated by different people; the work for these components must be submitted separately so as not to delay the moderation process.
- Centres must check that all coursework is sent and that all compositions and recordings, including completed paperwork, is included in the submission. Centres are asked to take particular care over this point, in the interests of their candidates.
- Scores must be submitted in hard copy irrespective of the software used to produce them.
- All compositions submitted by each individual candidate must be clearly identified as Composition 1, Composition 2 on the mark sheet, on the score and on the recording.
- Compositional ideas that are not created by the candidate do not attract any credit.

General comments

The variety of compositions in this year's submissions was as wide as ever, ranging from string quartets or songs for voice and piano to quite ambitious examples of heavy rock music.

The general quality of work this year was quite commendable. In some centres it was evident that candidates had followed a purposeful and well-thought-out course of study that was clearly reflected in the finished compositions. A few candidates produced work that was very accomplished and above anything that would normally be expected at IGCSE level. Several compositions were superficial, with not enough time spent by the candidate forming or refining their initial ideas.

Most candidates had made a real effort with the notation of their compositions. There were few graphic scores and hardly any songs presented as words with guitar symbols but no melodic notation. Some candidates, however, had notated only the accompaniment to their songs, but had left out the melody, even though the recordings showed that the melody was possible to notate.

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.

Much of the internal assessment of candidates' work was accurate and in full accordance with the criteria. However, there were a number of centres that were extremely generous in the marks awarded, resulting in downward moderation in some cases. It was very rare to find marks that were too harsh.

Where there were problems in the application of the marking criteria, they often occurred under the following headings:

Structure

Some candidates wrote pieces that had only a single section and contained no contrasting material at all. Others relied exclusively on the use of repeat marks to provide the illusion of a thought-out structure. Such compositions should not be awarded marks in the top two bands.

Compositional technique

Problems with the harmonisation of melodies were very common, especially at cadence points. Piano accompaniments were sometimes very crude, with thick and heavy textures resulting from the use of root position triads at a low pitch in the left hand.

Notation/presentation

The use of computer notation can sometimes give a false impression of the thoroughness of the score: high marks should not be awarded just because it looks impressive, especially if it is incomplete or inaccurate, or if it does not contain all the information that performers would need.

Compositions

The better candidates wrote clearly and convincingly, gaining the top band marks; these were compositions with excellent use of harmony, structure, texture, musical devices and other compositional techniques. Most centres have clearly spent time developing a sound understanding of various styles of music including the study of harmonic and textural procedures; this has had a positive impact on candidates being able to access the higher assessment bands for both compositions.

Good examples were stylistic, demonstrating melodic fluency and conviction, effectively structured above appropriate and well-varied harmonic structures. There were some truly impressive pieces with clear processes which displayed mature, creative and musical imagination, demonstrating a controlled use of elements, varying the use of texture, and incorporating interesting yet appropriate rhythms, syncopations and performance directions. Candidates demonstrated their musical understanding by writing melodies with antecedent and consequent phrasing, their harmonic awareness through use of cadences, 7ths, inversions, pedals, modulation and circle of 5th progressions. Some candidates used Neapolitan 6ths and diminished 7ths with success.

Shortcomings in the lower bands included lack of structural understanding and knowledge of instrumental and vocal techniques; more often than weaknesses occurring due to a lack of melodic conviction, phrase structure and direction. Poor word setting was also something that let candidates down.

Further, in the lower bands there were examples where the candidate had not researched the technical abilities and styling for the instruments/voices used in their composition e.g. trumpet playing a chord, 6 notes in one hand for the piano, a flute playing loud in its lowest register, pizzicato for brass instruments.

Score Presentation/Notation

A well-edited score or a clearly set out and detailed annotation demonstrates that the candidate is in command of the creative processes that led to the composition. It is a way for the candidate to take ownership of their music and add to the aural impression that may be limited by an unmusical computer realisation, a technically deficient acoustic performance and/or a poor recording. Scores should show a tempo, instrumentation, and performance directions. Candidates who prefer to supply an annotation for Composition 2 should think carefully as to the format and detail that they provide. Bear in mind that it should be a comparable presentation to a full score.

In particular:

- It should be a clear guide to the aural experience of listening to the piece, not a description of how the piece was composed.
- It should indicate timings of when significant structural or musical details occur.
- It should reveal a firm grasp of the musical content of the piece in terms of melodic ideas, rhythmic character, harmonic palette, ways in which texture is explored, and ways in which instruments are used.

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 Performance

The quality of recordings was extremely variable, ranging from the excellent to the almost inaudible. Care should be taken over live recordings in microphone placement and recording levels, in order to get the best results possible from the available equipment. During live tracks, in some cases other candidates could be heard playing instruments in the background, at other times general classroom (and outside the classroom) noise was evident. A very small number supplied an incorrect recording or a recording that cut off in the middle of the piece by mistake.

Recordings extracted from music software were mostly well balanced and of excellent quality. Others were less thoughtfully produced, with little regard for balance, some had tracks muted, with no explanation, and a tiny minority were simply far too quiet.

Once again, some centres did not record every composition. These centres are reminded that the syllabus states that all pieces must be submitted in the form of a score and a recording.

Administration

There were several instances of the following problems:

- A number of centres did not send the Working Mark Sheet for each candidate. Without this the Moderators have no way of knowing what marks have been awarded for the individual assessment criteria, which is a significant part of the moderation process.
- There were several cases where the marks for individual compositions had been incorrectly totalled on the Working Mark Sheets. Marks were sometimes wrongly transcribed onto the Summary Mark Sheet, or onto the MS1 form (or electronic equivalent).
- Incorrect use of internal moderation. On the Coursework Assessment Summary Form, the column on the extreme right is headed 'Internally Moderated Mark'. There was still some confusion about the use of this column: it must only be used in circumstances where there is more than one teaching group. In such cases, internal moderation of the marks is necessary to ensure that all candidates have been assessed to the same standard. When there is a single teaching group, no internal moderation is needed, and this column should therefore be left blank.
- Centres are asked to ensure that scores are arranged in the order of candidate numbers. All scores must show the candidate's name and number and the title of the composition (which must correspond to the information on the Working Mark Sheet). There were several cases where scores were arranged in a random order, not keeping a candidate's work together. A number of scores did not show the candidate's name.