

MUSIC

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

Key Messages

The total playing time should be between 4 and 10 minutes.

Backing tracks must not be used in any part of the ensemble performance.

Solo Performances

A few solo performances were rather short this session. When a solo barely lasts a minute, there is not time for the candidate to really demonstrate a range of technical and musical skills.

If a singer chooses to accompany themselves (e.g. on the piano or the guitar), they should be assessed for their singing only.

Many of the candidates sounded as though they were performing pieces at the limit (or even slightly beyond) their current level of skills. This often resulted in performances which were hesitant, had errors, tempo changes and lacked dynamics/phrasing. Performing a slightly easier piece is advised and would probably result in a higher mark overall.

Ensemble Performances

The part played by the candidate in an ensemble performance should be clearly indicated (e.g. *primo* or *secondo* in a piano duet, 1st or 2nd trombone in a trombone duet.)

In an ensemble piece the candidate's part should not be consistently doubled by another performer.

Some ensemble pieces performed did not offer candidates the opportunity to demonstrate a great deal of ensemble co-ordination as the music was mostly alternating solos. This is often the case in duets from musicals.

Some very repetitive ensemble performances were marked very leniently, so marks had to be reduced.

Please ensure that the part the candidate is playing can be heard on the recording.

Centres should note that adding further accompanying instruments (such as drum kit) to a solo performance does not make it suitable for an ensemble performance.

Backing tracks must not be used in any part of the ensemble performance.

Administration

Performing and composing coursework should be sent separately (with separate recordings) as they are moderated by different people.

Sheet music should be provided for all the music performed. Please check that the sheet music is for the piece the candidate is performing and that all the pages are present. If a piece of music has been learned aurally and a score is not available, it would be helpful to have some indication of what is being played by the candidate, such as the time at which they begin playing in an ensemble performance and notation for the first few bars of their part.

A copy of the Marks Report (or MS1) which has been printed after the marks have been submitted should be enclosed with the coursework.

Please check that the addition of marks on the Performing Working Mark Sheets is correct and that the mark is then transferred correctly to the Marks Report/MS1. Also, please ensure that candidate numbers on the Performing Working Mark Sheets are correct.

Marking

More than one teacher examiner may not be used unless permission has been given by Cambridge in advance. Where two teachers mark the performances, a single mark should be agreed and entered onto the Performing Working Mark Sheet.

If a candidate successfully performs a piece which is of at least Grade 4 level, lasting approximately two minutes, they should receive all five marks available in the category 'range of technical and musical skills demonstrated'.

CDs

Performances should be submitted on CD, not on DVD or memory stick.

CDs should be able to be played on standard audio equipment. This year there were some problems with CDs which would not play at all. Also, some tracks were incomplete, stopping before the end of the performance.

Please provide a track list for the CD, so that the work of individual candidates can be found quickly and easily.

It is not necessary to submit the work of each candidate on a separate CD. One (or two CDs for larger centres) with a track list is fine.

MUSIC

| |
|--|
| <p>Paper 0410/03 Composing</p> |
|--|

Key Messages

Individual and original responses are to be encouraged, rather than set class tasks.

Work for Component 3 must be submitted separately from that for Component 2.

Administrative requirements must be adhered to (see below).

General Comments

There were once again some very enjoyable and impressive compositions in a very wide variety of styles and genres. The best work fully satisfied all assessment criteria and showed imagination, a clear understanding of structure with an excellent use of texture, timbre and harmony, as appropriate to the style. Weaker submissions were characterised by inadequate structural control, too much basic repetition of material, a lack of development, and insufficient textural variety.

Some centres had chosen to set class tasks to be followed using Classical forms. Whilst this reflected a pleasing understanding of harmonies and textures conventional to the Classical period, with idiomatic writing noted throughout candidates' work, they were also formulaic, similar in a number of respects, and increasingly predictable. Candidates must be encouraged to produce individual and original responses, and develop their compositions for different instrumentations. Some of the best submissions were from candidates who had clearly spent time researching a particular style, and it was pleasing to see evidence of their efforts imaginatively portrayed in original ideas.

The standard of administration by centres was generally completed well and to a good standard, although there were still some issues. For example, the work for Component 3 (Composing) not being kept separate from work for Component 2 (Performing), as the syllabus requires. It is to be remembered that components are moderated separately by different personnel.

Assessment

The comments given by teachers in support of their assessments are valued by moderators and are most useful when they make specific reference the marking criteria.

Overall, the marking this year was more in line with the CIE criteria than in previous years, and although there were many examples of assessment being on the generous side, the rank order was usually correct. Some centres had monitored the work diligently and the application of the assessment criteria was very accurately applied. There were a few cases where the marking overall was extremely generous, yet one or two candidates had been severely judged.

Acknowledgement of excellent work is straightforward enough. Occasionally, marks for lower range compositions tended to be a little harsh and did not always give credit for the positive musical features seen in a composition (even if the overall stylistic effect was unconvincing or lacking in substance). The difficulty arises when mid and lower band compositions have been awarded higher marks than they deserve; in these cases, the outcomes lack the refinement and sophisticated musical understanding commensurate with higher bands of assessment.

Compositions

There was evidence of excellent work in some centres in harmony and structure. Top band candidates' compositions were often stronger in many respects because of this, as they included accurate cadential

work, effective chordal progressions in a variety of inversions, subtle modulatory sections and appropriate and interesting features in the development of the composition. The finest compositions consistently came from candidates who matched the length and scope of their compositions to their technical ability.

For the middle band candidates the most fundamental shortcoming was a lack of understanding of such procedures. Many candidates were seemingly unaware of where cadences should occur and of how to effectively implement them. Key changes seemed, at times, to be random, often suddenly occurring without preparation – and many candidates were not able to include effectively worked modulations into their compositions (some seemed unaware of what key they were in at times). Further, structure tended to be unbalanced with too much basic repetition. There were also candidates who displayed a very basic and rudimentary understanding. For these lower band candidates, some did not appear to understand how melodies related to supporting chords. In many cases, the harmony was rather triadic with repetitive progressions and a predictable harmonic rhythm which at times simply did not fit into a structure that had not been thought through carefully.

A number of candidates would have benefited from time spent refining their ideas before planning and deciding upon suitable and supportive harmonies. This would ensure opportunity for more thoughtful and meaningful manipulation of the content. Furthermore, an understanding of conventional development techniques was often lacking with candidates relying too much on simple repetition (e.g. *ostinati*), the addition of superficial ornamentation and unsuitable ‘filling-in’ material, or lengthy sequences on one motif.

Several centres included minimalist compositions, achieved with varying degrees of success. The best compositions in this genre demonstrated an imaginative manipulation of the cells, with clear control of rhythm, texture and instrumentation to ensure an appropriate sense of development throughout. In many, however, candidates stuck closely to the original motifs, and individual creativity and subtlety was lacking. The decision to compose in this style limited the candidates in terms of harmony, which tended to be quite static throughout. This was also a consideration with many of the rock/pop songs: often stylistically excellent and idiomatically written, but lacking in the sufficient development in terms of melody, texture, harmony and structure. The most effective rock/pop songs displayed excellent control of texture, with careful development of ideas and strong progressions in the harmony.

Texture was often well handled and much thought had gone into the deployment and contrasts of instruments – even when form, development and harmonic variety were weak. However, it is worth noting that compositions for a solo melodic instrument cannot demonstrate textural manipulation or functional harmony, both of which are mentioned in the descriptors. As such, this has to be reflected in the mark given for the composition.

Notation and Presentation

The majority of scores were produced using computer software. These were generally well produced and accurate. However, there were some examples where the candidate had relied on the software to correct any errors and therefore there were examples of poor presentation e.g. inaccurate rests, incorrect enharmonic notation. Where scores had been handwritten they tended to be unclear at times and a few were barely adequate. It is important that the scores accurately reflect the intentions of the candidate and closely resemble the music presented in the recording.

If a composition is not performed entirely by the candidate, or written as an accurate score from which someone else performs, the syllabus requires a detailed annotation to be provided. The annotation must offer the moderator a body of clear evidence of the exact input of the candidate. In some cases, moderators could not be expected to just accept that the candidate had indicated to another performer what they intended, whereas it seemed evident that the performer, using their own instrumental and musical skills, had created a stylish composition of music. In such cases a shadow of doubt hangs over the composition as to how much of it was actually composed by the candidate. The score is the substantive examination document; the recording is for illustrative purposes only and no marks are given for it. Therefore, if it isn't in the score/detailed annotation, marks cannot be attributed.

Centres are also asked to be detailed in their annotations relating to the use of technology in the composing process. Simply naming the software along with a screen shot is not sufficient: detail must be provided relating to the processes used to develop, shape and create the composition.

CDs

It is advisable to check balancing, that recordings are not cut off, have awkward gaps in the middle for no reason, or are missing completely. Live performances of work are always welcome, although it seems that in a number of cases the recordings suffered from interference and background noise (of all sorts), and had been insufficiently rehearsed.

Some centres now use simple and easy to handle packaging. There is no need to provide work in large files and boxes or to wrap CDs in excessive amounts of tape and binding; most submissions arrived in good order with a minimum amount of protection.

Centres are to be reminded that recordings on CD must be saved as audio files and finalised so that they can be played on a standard audio CD player and not be reliant on any specific computer software.

Further, a written track list is essential following the order of candidate numbers as they appear on the mark sheet. The recorded order of compositions by each candidate on the CD should be the same. Here, each composition should be preceded by a spoken introduction giving the title of the composition and the details of the candidate. It is also better to include all work of the candidates on a single CD with each recorded composition on an individual track.

Administration

Administrative procedures were correctly adhered to in most cases, with excellent practice noted at times. However, there were some problematic issues, and though these will have been detailed in the individual centre reports, the following were perceived to be the most common:

- Incorrect completion of paperwork (inappropriate or missing signatures of authentication, errors when totalling marks, missing examination details/titles of compositions)
- Poor quality recordings (inaudible tracks, poor balance of parts, missing tracks, blank CDs)
- Live recordings which did not accurately reflect the score (or at times enhance the work)
- Inappropriate scores (lacking necessary musical details, at times inadequately presented or collated)
- Bulky presentation of work (masses of plastic wallets i.e. one per page, sheets not stapled together, individual CDs – some for each composition)
- No track list, or an incorrect track list
- Work submitted on files which could not be accessed by the Examiner

Conclusion

The majority of centres demonstrated an organised approach to composition and there were pockets of exceptional work and very good practice, with the strongest outcomes reflecting excellent control of the musical elements and displaying an imaginative approach to all aspects of the compositional process. Candidates from all ranges of ability were able to produce compositions of some merit, and in many cases, candidates produced compositions over and above the designated standards for the top grades.

MUSIC

| |
|--|
| <p>Paper 0410/11 Listening</p> |
|--|

Key Messages

Candidates need to study the set world focus as prescribed in the syllabus, so that they do not leave answers to these questions blank. Notes should be downloaded from the website.

General Comments

Candidates should ensure that they are answering the question being asked, not just writing about something they hear in the music.

Some candidates have clearly studied their chosen set work in detail and are able to answer questions correctly with much relevant information. Others appear to only have a passing acquaintance with their set work.

Comments on Specific Questions

Music A1

Question 1

Nearly all candidates were able to gain a mark for this question by giving the answer 2 or 4.

Question 2

Accepted answers of *allegro* or *vivace* were often given, but candidates often wrote a word such as *forte*, which has nothing to do with tempo.

Question 3

Most candidates suggested incorrectly that the music was homophonic when in fact it was monophonic.

Question 4

Candidates often gained one of the two marks available (for imitation/melisma) but very few candidates gained both marks.

Question 5

Many candidates gained a mark for saying one of: the music was fast, in a major key or used a duet (for the word 'we')

Question 6

- (a) Baroque was often given as the correct musical period, but Classical, Romantic and Twentieth Century were all also suggested.
- (b) Candidates most often gained a mark for noting the presence of the harpsichord, but a small number noticed the ornamentation, terraced dynamics or the string-dominated orchestra.

Music A2

Question 7

- (a) Credit was given for semitone; minor second or second.
- (b) Candidates often gained a mark for saying that the music was repeated. No credit was given for faster as the pulse remains the same, it is the note lengths that get shorter. Candidates occasionally gained a second mark for writing that the music is heard higher, but very few candidates gained all three marks available.

Question 8

Many candidates gave the correct answer of strings, though other orchestral families and instruments were mentioned.

Question 9

- (a) Romantic was given by about half the candidates, but many candidates suggested a different musical period.
- (b) The large orchestra was the most frequent way candidates gained a mark, with only a small number writing that the melody is played by the brass or noticing the chromaticism.

Music B1

Question 10

- (a) Candidates often wrote flute in answer to this question, but did not gain a mark as *shakuhachi* is one of the instruments listed in the syllabus. Very few candidates gained a mark for this question.
- (b) Candidates appeared to struggle with this question, often writing about the music of the accompanying instrument or how the melody instrument is played, rather than features of the melody. Credit was most often gained for mentioning the long notes, repeated notes and that it is minor/almost pentatonic. It was very rare for a candidate to gain all three available marks.

Question 11

Various instruments were suggested in answer to this question, including harp, guitar and ukulele. Credit was only given for *koto*, written by a very small number of candidates.

Question 12

Most candidates suggested that the music was from China rather than Japan, or simply wrote Asia, for which no credit was given.

Music B2

Question 13

Many instruments were suggested, but credit was given only for xylophone, *balafon* (or marimba).

Question 14

Many candidates selected the correct answer of mainly descends by step.

Question 15

- (a) Nearly all candidates gave the correct answer of Africa.
- (b) This extract had many typical features of African music and candidates could gain credit for call and response, the presence of a soloist and group of singers, the use of *ostinato*/repetition, polyrhythms/cross rhythms, layers, the instruments entering one by one and the use of only percussion instruments. A very small number of candidates gained all three marks available for this question. Answers such as: 'the instruments, the voices' did not gain any credit, as they were not specific enough.

Music B3

A significant number of candidates left all the answers to **B3** blank.

Question 16

- (a) Credit was given only for *sarod*, which was only suggested by a small number of candidates.
- (b) Some candidates correctly gave the answer *alap* for one mark. Some candidates numbered the sections or used the sections from sonata form.
- (c) One mark was most frequently given for defining and exploring the notes of the *rag* (improvising or experimenting were accepted). Very few candidates noted the texture of melody and drone and the free tempo.

Question 17

- (a) A few candidates correctly gave the answer *jur*.
- (b) Credit was available for the clear sense of pulse and the fact that the *tabla* are still not heard, but only a small number of candidates gained a mark for this question.

Question 18

- (a) The correct answer of *gat* was very rarely given.
- (b) Marks were most frequently awarded for the presence of the *tabla*, with a very small number of candidates mentioning the clear sense of metre and the fact that there is now a *tala*.

Music C1

Question 19

The correct answer of broken chord was chosen by about a third of the candidates, but candidates often selected either dominant pedal or tonic pedal instead.

Question 20

About half the candidates gained a mark for correctly identifying that bar 5 was heard again.

Question 21

Many candidates correctly identified the interval as a fifth; fewer gained the second mark for perfect.

Question 22

No credit was given for simply writing 'major'. Candidates suggested a wide range of keys, with a small number correctly identifying B flat major.

Question 23

Candidates most frequently gained one mark for a few correct notes or the correct melodic shape with many candidates leaving the question blank, and a small number gaining two or three marks.

Question 24

Some candidates gained a mark for perfect with very few gaining the mark for E flat major.

Question 25

- (a) The correct answer (march) was often selected, but quite a few candidates thought it was a canon or a sonata.
- (b) Credit was most frequently given for the observations that there are 2 or 4 beats in a bar, a strict pulse/regular tempo and the use of brass/wind instruments. Only a few candidates noted the dotted rhythms and fanfares/triadic melodies and none of the candidates mentioned the balanced phrases.

Question 26

The correct answer of binary was sometimes suggested, along with ternary and rondo. Many candidates did not answer this question.

Question 27

Haydn was often selected, but Schumann and Stravinsky were also chosen by some candidates.

Music D1

Question 28

- (a) Only a very small number of candidates gained both marks available for (large) leaps, high register and double/triple stopping.
- (b) Candidates occasionally referred to the (tonic) pedal or said that it was played by the violins/violas, usually gaining just one of the two marks available.

Question 29

The correct answer of circle of fifths was the answer most frequently selected by candidates.

Question 30

A wide variety of answers were given to this question, with a significant number of candidates writing their answer an octave too high.

Question 31

Candidates rarely gained a mark for this question, with a very small number referring to the fact that Vivaldi wrote a lot of concertos (for different instruments), that he established the three-movement plan or that he established the consistent use of *ritornello* form.

Music D2

Question 32

A small number of candidates correctly identified this music as representing the (turtle) dove, with many suggesting the heat or the storm.

Question 33

An extremely small number of candidates knew that *tasto solo* means that no chords are to be played.

Question 34

- (a) As with **Question 32**, only a small number of candidates correctly said that the music represents the goldfinch.
- (b) An extremely small number of candidates gained a mark for saying that the music uses the same intervals.

Question 35

It was very rare for candidates to gain all four marks available for this question. Marks were most often given for the violins representing the North wind/Boreas and the violas, cellos and basses representing impetuous/various/diverse winds. A few candidates went on to say what the instruments play to represent this.

Music D3

Question 36

- (a) The incorrect answer of C major was suggested more often than the correct answer of G (major).
- (b) More candidates gained a mark for dominant for this part of the question than for **part (a)**.

Question 37

- (a) Only a small number of candidates were precise enough to gain a mark for this question (motif 2 or bars 3 and 4 of the first subject).
- (b) Candidates often gained both marks available for this question.

Question 38

The incorrect answer of E flat was more frequently suggested than the correct answer of C minor.

Question 39

Many candidates gained a mark for second subject, though transition was often suggested.

Question 40

The correct answer of Vienna was the option most frequently selected, though London and Prague also attracted some candidates.

Music D4

Question 41

- (a) Marks were most often awarded for the fact that it is the first subject, but in the 'wrong' key/F major. A few candidates noted that it is played *piano* instead of *forte*, that it is accompanied (by the countermelody from the transition) or that it continues to modulate/develop.
- (b) Bar 29 was the answer most frequently given, but a range of other bar numbers was also suggested.

Question 42

None of the candidates were able to describe the bass line precisely enough to gain both marks available for this question. A mark was occasionally awarded for the fact that it descends.

Question 43

- (a) The correct answer of tonic and dominant was most frequently chosen.
- (b) A small number of candidates knew that in Mozart's time trumpets did not have valves/could not play a full range of notes.

MUSIC

| |
|--|
| <p>Paper 0410/12 Listening</p> |
|--|

Key Messages

Candidates often need to give greater detail in their answers or to be more precise, e.g. not just 'the key has changed', but what the key has changed to.

General Comments

Candidates should ensure that they are answering the question being asked, not just writing about something they hear in the music.

Although more candidates are using words such as homophonic and monophonic to describe texture, it would appear from other elements of their answers that these words have not been correctly understood.

Some candidates have clearly studied their chosen set work in detail and are able to answer questions correctly with much relevant information. Others appear to only have a passing acquaintance with their set work.

Comments on Specific Questions

Music A1

Question 1

Many candidates suggested that the texture was homophonic, rather than the correct answer of in octaves/monophonic/unison. Some candidates did not write about texture at all in answer to this question.

Question 2

This was well answered, with 2 or 4 nearly always given as the answer.

Question 3

Most candidates were able to gain at least one of the two marks available for this question, giving either imitation or melisma.

Question 4

Marks were most often awarded for fast or the major key. Some candidates referred to the repetition of words, which was not a reason for the music to sound happy or reflecting the word 'we'.

Question 5

- (a) Baroque was often given as a correct answer, though other periods were also suggested.
- (b) The presence of the harpsichord was most often noted, with some candidates also mentioning the terraced dynamics, ornamentation or the orchestra of strings and oboes (credit was given for those who said the orchestra was mainly strings or string dominated). None of the candidates mentioned the fast-moving bass line or the *ritornello* structure.

Music A2

Question 6

Allegro was often suggested (with credit also given for *allegretto*) and a few candidates suggested *vivace*. No credit was given for *moderato*, *andante* or *presto*, or for answers which were not in Italian or were not related to tempo.

Question 7

- (a) The correct answer of bassoons was usually chosen, but some candidates suggested other answers, or ticked more than one box.
- (b) Credit was most often given for *staccato*/detached with a very small number of candidates noting that it was accented. Some candidates made suggestions which had nothing to do with articulation.

Question 8

Marks were most often awarded for the very large orchestra, syncopated melody or dissonance, with a small number of candidates noting the frequent changes in instrumentation, wide range of pitch and angular melody. Very little reference was made to the extended instrumental sections.

Question 9

The correct answer of Stravinsky was often chosen, but candidates also used all the other options.

Music B1

Question 10

Most candidates thought this was an extract of Chinese music and therefore suggested instruments such as the *dizi* and *guzheng*. Credit was not given for flute or flute-like instrument, only for *shakuhachi* and *koto*, when correctly identified as the melody instrument and accompanying instrument.

Question 11

Credit was most often given for the pitch bending (or slide/*glissando*) first heard in bar 8 or the ghost/grace notes first heard in bar 10. Candidates who gave other bars were not awarded a mark.

Question 12

Many candidates were able to describe the accompaniment sufficiently well to be awarded both marks available for this question. Reference was most often made to the two/alternating chords being repeated.

Question 13

Most candidates gave the incorrect answer of China here, with less than one third correctly writing Japan.

Music B2

Question 14

Many candidates were able to gain at least one mark for this question, by making some reference to a texture heard in the voice parts. Many candidates wrote about the use of call and response later in the extract, but did not explain the textures used in this part of the extract. It was rare for a candidate to gain all three marks available for this question.

Question 15

Candidates often gained both marks here as even if they suggested that the original tempo was fast, they then went on to correctly note that it became freer/slower and then returned to the original tempo.

Question 16

Most candidates gained a mark for Latin America/Mexico.

Music B3

Question 17

The incorrect answer of *sitar* was given much more frequently than the correct answer of *sarod*.

Question 18

- (a) (i) Candidates usually gave the correct answer of *alap*, but a significant number left this question blank, or wrote a number 1 or letter A instead.
- (ii) Candidates often gained at least one of the two marks available, for noting the melody and drone, free tempo and that the notes of the *rag* were being defined or explored.
- (b) (i) The correct answer of *jor* was usually given.
- (ii) Some candidates mentioned the clear sense of pulse and/or the fact that there were still no *tabla* present, but many candidates were not awarded a mark for this question.
- (c) (i) The incorrect answer of *jhalla* was given much more frequently than the correct answer of *gat*.
- (ii) The presence of the *tabla* was often noted, but only a small number of candidates mentioned the clear sense of metre or the fact that the *tala* was being played on the *tabla*.

Music C1

Question 19

The correct answer of cello was usually given.

Question 20

D (major) was usually given as the answer, but other keys such as B minor were also suggested.

Question 21

Candidates most frequently gained one mark for this question, writing two correct notes, three correct notes but an incorrect melodic shape, or the general melodic shape. A few candidates gained two marks for giving 3 or 4 correct notes in the context of a correct melodic shape and a very small number gained all three marks available. Some candidates did not answer this question at all and some candidates wrote an incorrect number of notes (5 or 7, rather than the required 6).

Question 22

Many candidates wrote answers which had nothing to do with the relationship between the piano and violin in the given bars. Candidates were sometimes awarded marks for noting that they played together/in unison in bars 1–4 and/or that the violin imitated the piano in bars 9–12.

Question 23

Many candidates gained a mark for sixth, with fewer gaining the second mark for minor.

Question 24

Candidates most often mentioned the faster tempo, minor key or wider dynamic range (credit was given for louder). A few candidates noted the more accented/less *legato* articulation and the chromatic harmony. Some candidates suggested that the music was higher or lower, but were not awarded a mark and none of the candidates referred to the fact that the piano sometimes plays alone in this section.

Question 25

Candidates were often able to gain a mark for making some reference to the fact that the first section would be repeated.

Question 26

- (a) Classical was given as the correct answer by about half the candidates, but Romantic was a frequent incorrect answer.
- (b) Candidates struggled to gain marks for this question, with one mark occasionally awarded for the regular phrase lengths or diatonic harmony. Instead candidates often wrote about instrumentation, which in this extract does not help with identifying the period in which it was written.

Music D1

Question 27

- (a) Frequently candidates said the movement from which this extract was taken, rather than where in the movement it could be found, so were not awarded a mark. Some candidates were given credit for *ritornello* (4) or the end.
- (b) Credit was given for countryman's lament, shepherd weeping or Episode (3), but many candidates failed to gain credit for this question.

Question 28

- (a) Credit was sometimes given for scales or changing direction/descending and ascending, with a small number of candidates mentioning that there are demisemiquavers and the scales are played in thirds. Many candidates did not gain any marks for this question, despite that fact that they hear the music twice.
- (b) Credit was often given for the wind changing direction/Boreas/the North wind, but many candidates wrote answers which referred to some other part of the concerto.

Question 29

Many candidates gained both available marks for this question, but some candidates wrote the notes an octave too high or at other pitches.

Question 30

Many candidates gained a mark for knowing that the soloist plays the same as the first violins, but a few candidates chose one of the other answers.

Music D2

Question 31

- (a) The correct answer of dominant pedal was sometimes chosen, but tonic pedal was chosen more frequently (or occasionally one of the other answers).
- (b) A very small number of candidates noted that a dominant pedal prepares for the return of the tonic.

Question 32

Candidates appeared to find this question very difficult, with few gaining marks. Some mentioned the different key (now G minor rather than D minor), the lower pitch and the fact that it is shorter, with a small number referring to the change in the accompaniment.

Question 33

A small number of candidates were able to state that the end of the movement/final *ritornello* would be heard next, with some gaining a mark for explaining that it would be played *tutti*/by the full orchestra. Candidates very rarely described what would be played (repeated semiquavers and descending broken chords/arpeggios).

Question 34

The correct answer of *presto* was often given, but other answers such as *allegro* were also suggested.

Music D3

Question 35

- (a) The correct answer of G major was often given, but C major was a common incorrect answer.
- (b) A mark was often gained for dominant.

Question 36

- (a) As in the Vivaldi, candidates sometimes wrote the notes an octave too high (or occasionally wrote notes at other pitches).
- (b) It was rare for candidates to describe precisely enough where the music was first heard in the movement to be able to gain a mark (motif 2/bars 3 and 4 of the first subject). No credit was given for first subject.

Question 37

The incorrect answer of E flat major was more frequently given than the correct answer of C minor.

Question 38

Some candidates gained a mark for knowing that this was the second subject (no credit was given for answers such as 'second part'), but other parts of the movement were also suggested, such as the development, even though the question asked for which part of the exposition.

Question 39

Candidates who gained a mark for this question most often mentioned the *opera buffa aria*. Many candidates suggested the development section.

Music D4

Question 40

- (a) One mark was often awarded for a candidate noting that the key was 'wrong' or F major. Some candidates went on to gain further marks, for saying that it was the first subject and that it was *piano* (instead of *forte*) and was accompanied.
- (b) A mark was usually awarded for this question, for the correct answer of bar 29.

Question 41

It was rare for marks to be gained for this question, with only a small number of candidates identifying precisely that it was from the first bar of the first subject. Even fewer candidates gained the second mark for noting that the inversion of this triplet pattern was also used.

Question 42

- (a) Candidates usually gained a mark for tonic and dominant.
- (b) Candidates more often wrote about tonic and dominant chords or harmony, rather than that the trumpets did not have valves and could therefore not play a full range of notes.

MUSIC

| |
|--|
| <p>Paper 0410/13 Listening</p> |
|--|

Key Messages

Candidates need to ensure that they are answering the question being asked, rather than writing about other aspects of the music.

General Comments

Although more candidates are using words such as homophonic and monophonic to describe texture, it would appear from other elements of their answers that these words have not been correctly understood.

Some candidates have clearly studied their chosen set work in detail and are able to answer questions correctly with much relevant information. Others appear to only have a passing acquaintance with their set work.

Similarly, some candidates had clearly studied the set world focus of India using the Notes for Guidance, while others had little awareness of music from this area.

Comments on Specific Questions

Music A1

Question 1

Most candidates were able to gain a mark for this question by giving the answer alto.

Question 2

At least one of the two marks available was often gained here, either for the repetition of the melody or for the fact that it is played by brass.

Question 3

Approximately half the candidates gained a mark for noting that there was a melisma or added notes. A small number recognised that the vocal line began higher.

Question 4

- (a) Nearly all candidates gained the mark for jazz.
- (b) Marks were most often awarded for the recognition of swung rhythms, the presence of a rhythm section (drum kit/piano/bass), blue notes and the use of brass. Rarely candidates mentioned syncopation and pitch bending.

Music A2

Question 5

A mark was often gained for monophonic, but other textures and occasionally features which had nothing to do with texture were suggested.

Question 6

- (a) Candidates often gained a mark for this question (semitone or minor second).
- (b) A mark was often awarded for noticing the repetition. Many candidates suggested the music became faster or that there was an ascending sequence, neither of which is correct. Marks were also available for noting that the music was used in diminution/shorter note values, is heard (an octave) higher, without rests in between and that the interval between the notes widens.

Question 7

- (a) Most candidates gained a mark for brass.
- (b) Many candidates were awarded the single mark for this question, for the fact that it is doubled an octave higher, there are more instruments playing or that the trumpets play the melody (they are heard more prominently in these bars).

Question 8

About a third of candidates selected the correct answer of Dvořák, but other options were also sometimes selected.

Music B1

Question 9

About half the candidates gained a mark for xylophone or *balafon* (or marimba).

Question 10

Despite the large number of ways of gaining four marks for this question, very few candidates gained all the marks available. Marks were most often awarded for the recognition of call and response, a solo call with group response and the use of repetition. Fewer candidates noted that the response imitates the call and that the response descends stepwise and then steps up and down.

Question 11

Nearly all candidates gave the correct answer of Africa.

Music B2

Question 12

At best candidates usually just gained one of the three marks available for this question, noting either that the texture was heterophonic or that there was a nuclear theme. Very few candidates stated that the nuclear theme has slow-moving notes and is heard together with a part with faster moving notes.

Question 13

Nearly all candidates correctly stated that the music slows down.

Question 14

Many candidates recognised that this is a gamelan ensemble.

Question 15

Indonesia was often given as the correct answer, but other areas were also suggested.

Music B3

Question 16

Candidates often gained at least two of the four marks available for this question, most often for *sitar* and melody/improvising/exploring. Less often were the other two marks awarded, with some candidates suggesting that the drone instrument was a *sarangi* rather than a *tānpurā*.

Question 17

- (a) Most candidates gave the correct answer of *tablā*.
- (b) The incorrect answer of *jhalā* was often given, rather than the correct answer of *gat*.
- (c) About a third of candidates knew that the *tablā* play a *tāla*.
- (d) Credit was awarded where the candidate showed recognition that the skills were passed on aurally.

Question 18

Many candidates noted that the music was faster/had shorter note lengths and was metred/had more regular rhythm. Very few mentioned that they were playing a fixed composition.

Music C1

Question 19

Many candidates gave the correct answer of sixth, fewer gained the second mark for minor.

Question 20

Although broken chord was often chosen, some candidates also selected the other possibilities.

Question 21

Many candidates gave the correct answer of bar 5.

Question 22

- (a) Many candidates correctly identified the cadence as perfect, with fewer gaining the second mark for B flat (major).
- (b) About half the candidates gained a mark for dominant.

Question 23

Many candidates gained one mark here, for writing the general melodic shape. Very few candidates gained two or three marks for this question.

Question 24

- (a) March was most often selected from the choice of possible answers.
- (b) Credit was most frequently given for the 2 (4 was accepted) beats in a bar, the steady/strict pulse and the use of brass and/or wind instruments. A few candidates mentioned the dotted rhythms. Other correct points, e.g. regular/balanced phrases and fanfares/triadic melodies were not seen in answers.

Question 25

This question was sometimes left unanswered. Many candidates gained a mark for binary, though ternary was sometimes suggested.

Question 26

Haydn was often selected, but the other possibilities were also selected by some candidates.

Music D1

Many more candidates studied the Vivaldi as their set work, than did the Mozart.

Question 27

Some candidates gained a mark for (turtle) dove, but often other aspects of the concerto were suggested.

Question 28

A few candidates knew that *tasto solo* meant that no chords are to be played.

Question 29

- (a) Some candidates gained a mark for (gold)finch, but many other aspects of the concerto, such as summer heat or the storm were suggested.
- (b) Only a few candidates gained a mark for noting that the music uses the same intervals.

Question 30

Candidates rarely gained all four marks available for this question. Examiners were looking for both what the instruments are playing and what they represent. The violins play demisemiquaver scales in thirds, changing direction to represent the North Wind/Boreas/cold winter air and the violas, cellos and basses play a D/tonic pedal representing impetuous/various/diverse winds. Reference to both layers of the texture had to be made to gain all four marks.

Music D2

Question 31

- (a) Candidates often noted the (large) leaps and the high register, with fewer mentioning the double/triple stopping.
- (b) Very few candidates gained both marks available for this question for correctly saying that there is a tonic pedal/the note D in unison played by violins and violas only (no cellos and basses/continuo/harpsichord).

Question 32

The correct answer of circle of fifths was often selected, but all other possibilities were also chosen by some candidates.

Question 33

Many candidates were able to gain both marks available for this question, writing the notes in the viola part at the correct pitch.

Question 34

Credit was most often given for noting that Vivaldi wrote a large number of concertos.

Music D3

Question 35

- (a) G major was often given as the correct answer, though C major and other keys were also suggested.
- (b) Dominant was often given as the correct answer.

Question 36

- (a) Candidates were often able to gain both marks, for writing both notes correctly.
- (b) A few candidates gained a mark for writing that the music comes from motif 2/bars 3 and 4. Other answers were either incorrect or not specific enough.

Question 37

A mark was often gained for second subject.

Question 38

Some candidates gained a mark for referring to the *opera buffa* theme.

Question 39

The correct year of 1788 was often chosen.

Music D4

Question 40

Marks were available for noting that the music is now in C minor/a minor key and that bassoons play the broken chord rather than the horns. Marks were rarely awarded for this question.

Question 41

The correct answer of imitation was sometimes chosen, but other options were sometimes selected by candidates.

Question 42

- (a) The correct answer of bar 24 (or bar 23) was sometimes given.
- (b) Some reference to the music needing to remain in the tonic in the recapitulation was occasionally given.

Question 43

Marks were available for mentioning the sustained/long note (in the flutes/oboes), the fanfare-like/dotted rhythms in the brass, the single notes on the timpani, the repeated quavers in the basses, the (dominant) pedal and the melody doubled lower/in sixths.