

# MUSIC

---

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

## **Key messages**

- Candidates are required to perform for at least four minutes.
- Accompaniments should always be included for solo pieces which need them.

## **General comments**

The Moderators enjoyed hearing a large number of performances and were impressed and encouraged by the wide variety of instruments, styles, cultures and genres – for both solo and ensemble performing – that candidates and Centres are actively engaged with. As always, the most successful performances are those where the repertoire is well chosen to suit the candidate's current level of musical ability – not too difficult for them, but neither too easy – and when that repertoire has been carefully prepared with attention to the expressive details that bring a performance to life. The majority of candidates took this advice well, and received due reward for their hard work and commitment.

Whilst most performances were of 'classical' music, there was a noticeable shift towards contemporary, popular genres, and in many cases the repertoire chosen was no less challenging and demanding of the performer. However, Centres do need to scrutinise these pieces carefully, as some candidates performed items which consisted only of a repeating set of catchy riffs or a simple melody with a small range of notes and techniques employed.

There was a clear increase in performances which fell short of the minimum required time of four minutes – at times considerably so, with some candidates performing for barely half of this time. In some cases, the teacher assessing the work was well aware of this, acknowledging the shortfall in the comments box and awarding realistic marks which reflected the failure to meet the minimum time. In other cases, however, this had clearly not been considered, as some candidates were awarded very high, or even full marks, despite performing for less than four minutes. The Moderators have had to reduce the marks for these candidates, often considerably. Centres are reminded that if candidates are performing short pieces, they may add a second solo and/or ensemble piece to ensure they meet the syllabus requirements.

## **Solos**

The majority of solo performances were entirely appropriate, with repertoire that matched the candidate's technical ability, whether that be modest, highly accomplished, or (as in most cases) somewhere in between. Whilst most candidates were able to perform their pieces with a pleasing degree of accuracy at an appropriate tempo, the amount of attention paid to sensitivity to phrasing and expression varied considerably. Intonation was also an issue in some performances.

Where solo music has been written with an accompaniment, this should always be included. A number of submissions consisted of a solo part without its accompaniment; not only was this often musically unsatisfying, for some candidates it also caused problems with rhythm and pitching that might have been improved had the accompaniment been played.

The Moderators were also concerned to note some candidates performing the same piece for their solo and their ensemble performances (usually with different accompanying instrumentation) – this is not within the spirit of the syllabus and does not reflect coursework that celebrates two years of achievement in developing as a performer. In most cases, it was also not valid as an ensemble performance (see below).

## Ensembles

The most successful ensembles were a great pleasure to listen to; it is always good to hear performances which clearly demonstrate effective rehearsal as an ensemble, heard through tight rhythmic co-ordination, and matching details of articulation, diction (in vocal ensembles), dynamics and phrasing.

However, the choice of ensemble piece was not always appropriate; it is essential that candidates are given ample opportunity to understand and experience how parts work together in order to comfortably and successfully gain credit for both their accuracy of playing and ensemble awareness. Repertoire which does not allow the candidate to perform as anything other than a soloist – no matter how many people are in the accompanying group – does not develop ensemble skills, and does not meet the syllabus requirements.

The most common problems with ensembles were the same as those found in recent years, summarized as follows:

Solos: pieces described as ‘ensembles’ but which consist of only one performer. The syllabus does not allow a second solo performance (whether or not on a second instrument) instead of an ensemble.

Accompanied solos: pieces in which there are more than two performers, but the candidate’s part is still clearly a solo. Examples often include solo songs in which drums and/or bass have been added in addition to the piano accompaniment; this is still a solo song for the singer. More extreme examples include candidates playing a piano solo to which a bass instrument had been added, for example, perhaps simply doubling the left hand. This does not change the fact that the candidate is still clearly playing solo repertoire.

Vocal ‘duets’ (usually from musical theatre repertoire): pieces where the vocal parts consist of solo passages alternating between two solo singers – if the candidate rarely sings at the same time as the other singer, they cannot be demonstrating ensemble skills. An appropriate vocal duet should allow the candidate to demonstrate the ability to maintain an independent part singing in harmony with one or more other singers.

Pieces with backing track: these must not be included in an ensemble performance – ensembles must only include live performers.

## Assessment

The majority of the coursework was assessed realistically and appropriate marks were given in most categories. The comments box was often used well, but not always – this is an important part of the assessment process as it allows teachers to focus on aspects of the work which support the marks awarded, and all teachers are asked to complete this box (but please do not simply restate the assessment criteria). Where marking was not accurate, it was most usually lenient – sometimes very seriously so.

In general, the marks for the range of technical and musical skills demonstrated were usually fairly accurate, although the key word here is demonstrated – the same piece played by two different candidates might get different marks in this category, if it is appropriate for one but too difficult for another.

The mark for choice and control of tempo was also usually reasonably accurate, although some serious difficulties in maintaining a consistent tempo were often overlooked. With regard to ensemble co-ordination, however, the marks were often lenient, with pieces which were at best moderately well co-ordinated regularly being given very high marks. As discussed above, pieces which gain the highest marks in this category must demonstrate the results of effective rehearsal.

The most common leniency was in the mark for phrasing and expression, where a complete lack of any dynamic contrast was often rewarded as moderate. Choice of piece is important here, as pieces need to be chosen that give some opportunity for a candidate to demonstrate expressive qualities: this is sometimes difficult for rock or pop styles, but it is possible, with thought.

Poor intonation and/or tone quality were factors that most often contributed to candidates not accessing the highest mark for technical control. For pianists, there were many instances where candidates could play the opening theme well, but then ran into difficulties when a more demanding passage was reached.

There still appears to be confusion in some Centres surrounding internal moderation. This process is intended for use only in large Centres where different teachers have marked the work of more than one teaching group independently, and is designed to ensure the application of a common standard. It is not to

be used for one teacher to change some or all of the marks of another teacher without explanation. Where the coursework has all been assessed by one teacher, no further moderation is necessary by the Centre.

### **Presentation of coursework**

The majority of the coursework was presented in a helpful format, although there was a noticeable increase in large Centres sending an individual CD per candidate – it is more helpful for the Moderators when the work of the candidates is placed on as few CDs as possible (with an accurate track listing). Please note the following advice:

- The work must be submitted on CD, not DVD or memory stick.
- CDs should be sent with a separate track listing, which should not be written on the CD itself.
- CDs must be finalised so they are playable on a CD player, not only on a computer.
- Please use as few CDs as possible – individual CDs for each candidate are not helpful.
- Please package the CD robustly so that it does not get broken in transit.
- It is a requirement of the syllabus that copies of the sheet music should be sent, with the sole exception of music which has been improvised.
- Please do not staple the mark sheets to the sheet music.
- Send the performing coursework separately from the composing.

# MUSIC

---

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

## **Key messages**

- Care should be taken to ensure that marks are correctly added and correctly transcribed onto the form submitted to Cambridge.
- CDs should be checked before submission to ensure that the whole of every piece is recorded and that the CDs can be played on a standard CD player.
- There should be announcements on the CD, giving the candidate's name and number and the title of the piece that is to follow.
- In Centres with several candidates, recordings should be assembled onto a single CD, in candidate number order, with each candidate's Piece 1 immediately followed by the same candidate's Piece 2.
- A track list should be provided on a sheet of paper separate from the CD itself.
- No internal moderation should be carried out unless there is more than one teacher involved in the internal assessment.
- Candidates should be encouraged to compose pieces which allow them to fulfil the whole range of the assessment criteria.
- No credit should be given for compositional ideas that are not created by the candidate.

## **General comments**

The usual wide range of ability was demonstrated in the compositions submitted this year, with some candidates working at a level beyond the normal expectations of IGCSE. Where achievement was less secure, it was often because insufficient attention had been paid to the full range of skills required by the Assessment Criteria, or because the full meaning of the descriptors had not been taken into account. There are still Centres where high marks are awarded to work of very modest attainment.

With regards to the standard of administration by Centres, there were several instances of incorrect addition of marks and inaccurate transcription of marks from one form to another. Missing documentation and assessment materials, including Working Mark Sheets, Computer Mark Sheets, recordings and even scores, made the moderation of some Centres' submissions very difficult indeed. Several Centres did not comply with the requirement that CDs must be playable on a standard domestic CD player: formats that need to be played on a computer are not permitted.

## **Assessment**

There were many cases in which all the candidates in a Centre were assessed too leniently, or where the marking bore little relation to the descriptors. There were very few instances where the internal marks were too low.

Internal moderation of a Centre's marks must not be carried out unless more than one teacher has been involved in teaching the course and in the assessment. In such cases, the teachers concerned need to be certain that they are applying the same standard, which is the sole purpose of internal moderation. If marks are changed during this process, the changes must be shown on the individual Working Mark Sheets as well as on the Summary Mark Sheet, so that the CIE Moderator can see exactly which marks have been changed (whether it was the mark for Ideas, or Structure, or Compositional Technique, etc.).

If there is a single teaching group with a single teacher, there is no need for internal moderation. A few Centres seem to be using this process as a mechanism for changing the total mark without reference to the assessment criteria, which is not permitted.

## Compositions

As usual, there was a very wide range of styles in the submitted compositions. The best were accomplished compositions, reflecting a commendably high level of inventiveness and understanding. A large number of candidates used quite simple structures, with a tendency to use the 'copy-and-paste' facility on the computer rather too readily. This year there were several pieces using 12-tone or minimalist techniques. These were only rarely successful. More often the technique was applied too mechanically, often producing a formulaic result that was not very musical.

A simple structure such as Ternary Form can sometimes be very effective, especially if the sections link together smoothly with some kind of relationship between the A and B sections, and if the return of the A section is varied appropriately, rather than being indicated simply with a DC marking. Even the simplest of ternary forms, however, ought to be given more marks than a very short piece in a single section. There were several of these, some as short as 16 bars or even less, and in some cases these pieces had been given marks as high as 9 for their Structure. Pieces in a single section, which allows no scope for linking passages, varied repeats or other structural devices, need to be rewarded with a mark in the lower bands of the mark scheme.

In some Centres it appeared that candidates had not made their own decisions about what to compose, but had been given tasks to complete, set by the teacher. This approach is rarely successful, especially if the tasks lend themselves to unduly formulaic solutions. When candidates choose for themselves what to compose, they are usually much better motivated to produce good work and this is without question the best way for them to demonstrate the full extent of their creativity.

Candidates' ability to use chords and to harmonise their melodic ideas is assessed under Compositional Technique. Some compositions demonstrated very effective use of harmony, but many were quite limited in this respect. There were many examples of root position chords spaced too closely at too low a pitch (e.g. in piano parts), a general lack of inversions, or the layering of instrumental parts with too little attention to the resulting harmony.

Pre-recorded loops (from applications such as Garage Band) should not be used. Candidates must acknowledge the source of any materials in their compositions that they did not compose themselves. This includes any borrowed themes used for sets of variations. Centres are reminded that it is only the candidate's compositional input into such pieces that can be rewarded.

A candidate's two compositions must use different instrumental or vocal forces. If they do not, the mark for Use of Medium in Piece 2 must be 0. This requirement was not always observed. In some cases, candidates had written one piece for flute and piano (for example), with the second piece for oboe and piano – but with very generic parts for the flute and oboe, which made them indistinguishable from each other. Another example concerns a Piece 1 for solo piano and a Piece 2 also for piano, but with the bass notes doubled by a cello. These combinations do not satisfy the spirit of the Syllabus, the point of which is to ensure that candidates submit two pieces that are genuinely contrasting.

## Notation and Presentation

Computer generated scores were in the majority, although there were some handwritten scores. In order to understand how to use a notation program on the computer, candidates do need to know how to write their music down by hand, so there is nothing against submitting handwritten scores. It would be good, however, if candidates could be encouraged to take care over the presentation of such scores, because several this year were decidedly untidy.

Computer generated scores also need to be presented carefully. Several candidates have trouble with rests, especially if they play in the music in real time, where (for example) staccato crotchets are often represented as semiquavers followed by a succession of rests. The default settings used by the program do not always produce the correct result, and this needs to be checked.

Default settings can also produce an illogical order of instruments in a score. A piece for flute, cello and piano, for example, should have the flute part at the top of the score, then the cello part, and the piano should be below the cello. But in an orchestral score, the woodwind are at the top, with the strings at the bottom, and a piano would be somewhere in the middle, usually near the percussion. So it is not uncommon to find this orchestral order of instruments used (by default) even when it is not appropriate – the flute at the top, the piano next, and the cello at the bottom.

Whenever possible, even if they find it challenging, candidates must try to notate their music. If they are writing a song, they should notate at least the voice part. The lyrics alone, with a few chord symbols, are not sufficient.

### **Recorded Performances**

Most of the recordings submitted were of synthesised performances, often simply the computer playback of the Sibelius or Finale score. The best recordings were almost always of live performances. Centres are encouraged to submit live recordings whenever possible, since **(a)** they are more instructive to candidates and **(b)** they convey the spirit of a composition much more effectively than a synthesiser can ever do.

Recordings of songs suffer much more than instrumental pieces if the performance is synthesised. There were several examples this year of songs where the recording was synthesised and where the number of notes in the melody did not correspond to the number of words or syllables in the lyrics. An attempt to perform live (especially at an earlier stage in the course) could have provided an extremely valuable opportunity for teaching about this significant aspect of song-writing, and this could have helped the candidates concerned to gain higher marks.

### **CDs**

As last year, most CDs were formatted so that they played on a standard CD player, as the Syllabus requires. There were some, however, that could be accessed only on a computer: Centres are reminded that these are not permitted and that they must check that the CDs will play on the correct equipment before they are submitted. Some recordings were submitted with significant instrumental parts entirely missing. Such instances demonstrate that the CDs were not checked before being submitted, even though the box on the WMS was ticked to say that they had been.

In Centres where there are several candidates, the recordings should be compiled onto a single CD. Separate CDs for each individual candidate should be avoided. There should be recorded announcements on the CD to identify each candidate's compositions, and the recordings should be compiled in the order of candidate numbers, with both pieces for each candidate following on from each other. Any other arrangement makes the moderation process more time-consuming and far less efficient. A separate track list, not written on the CD itself, is a great help to the Moderators.

# MUSIC

---

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

## **Key messages**

Candidates are now answering questions on texture much better  
Words such as dynamics are often misunderstood and lead to answers which have nothing to do with the question being asked  
Candidates sometimes need to give much more detail in their answers e.g. if asked 'what is different' then saying 'the instruments' or 'the tempo' is not sufficient

## **General comments**

Some candidates are clearly studying their chosen set work in great detail and are able to answer questions on it with relevant and correct information.

Candidates need to take more notice of the information given to them on the question paper e.g. the paper stated that the Indian music extracts were Karnatak, but many candidates referred to instruments which are not part of this tradition.

## **Comments on specific questions**

### **A1**

#### **Question 1**

This was generally well answered (orchestra). However, answers such as 'marching band' or 'string and wind ensemble' were sometimes given, and did not receive a mark.

#### **Question 2**

The correct answer of 'Begins with a descending interval and then moves mostly by step' was selected by about a third of candidates, but others chose one of the incorrect options.

#### **Question 3**

Over half of the candidates gave the correct answer of homophonic/melody and accompaniment, but some candidates suggested other textures such as polyphonic or heterophonic.

#### **Question 4**

Marks were most often awarded for candidates mentioning 2 or 4 beats in a bar [1], the prominence of the brass [1] and the use of cymbals/(snare) drum/percussion [1]. Some candidates mentioned the walking pace tempo [1], but only a very small number noted the dotted rhythms [1]. None of the candidates referred to the triadic melodies [1]. Most candidates were able to gain at least one of the three marks available for this question.

### Question 5

- (a) Candidates could gain a mark for Romantic (the style of the music) or Twentieth century, as it was composed in 1907. However, Baroque and Classical were also frequently suggested.
- (b) A mark was most often awarded for mention of the large orchestra, occasionally for chromaticism and very occasionally for the brass playing the melody.

### A2

### Question 6

Many candidates were able to gain both marks here, for the fact that the extract began at a fast tempo [1] and then slowed down/continued at a slower tempo [1].

### Question 7

The question told the candidates that it was a wind instrument and most candidates named a wind instrument. However, flute and clarinet were very common answers, with oboe only being given by about one third of the candidates.

### Question 8

Candidates occasionally noticed that the melody was the same at the start, but usually no marks were gained for noticing a difference in the melody since most candidates wrote about instrumentation instead.

### Question 9

- (a) Nearly half the candidates gained a mark for Twentieth century, but all other periods were also mentioned.
- (b) A mark was most frequently awarded for mention of the dissonance/chromaticism. Marks were also awarded for the large orchestra/prominent brass section and occasionally for mention of the syncopation. No candidates described the use of maracas/shakers/cabasa or the juxtaposition of different styles in enough detail to be awarded a mark for these.

### B1

### Question 10

The majority of candidates were able to gain a mark for choosing the correct option of chromatic.

### Question 11

Many candidates understood the term articulation and were able to gain two marks for noting the staccato followed by legato articulation (in the correct order). A few candidates only mentioned staccato (for one mark) and a small number wrote about something else entirely (such as dynamics).

### Question 12

- (a) A significant number of candidates suggested Europe, or a European country such as France or Spain, despite these not being listed on the syllabus. However, many candidates were able to gain a mark for Argentina/South America/Latin America.
- (b) One mark was most often awarded for mention of the bandoneon/accordion, with a second mark occasionally being given for the fact that it is a tango or has syncopation. Candidates did not note the quadruple metre or the accented notes.



## B2

### Question 13

Most candidates appeared to understand the term dynamics and were able to gain both marks here for writing that the extract started (moderately) loud [1] followed by a diminuendo/getting quieter [1].

### Question 14

For this question candidates sometimes simply wrote about the instruments they could hear and how they were played. A few candidates noted the heterophonic texture (or gave a description of it) and a very small number mentioned the fact that the melody was in octaves [1], that the printed melody was played by the flute/dizi [1] or that a (plucked string) instrument played the melody in shorter repeated notes [1].

### Question 15

- (a) China was usually given as the correct answer, but some candidates suggested Japan instead.
- (b) Credit was most often given for mention of the use of the pentatonic scale. Very occasionally candidates mentioned the repeated phrases.

## B3

### Question 16

- (a) Even though the candidates were told on the question paper (and on the CD) that they would hear an extract from a piece of Karnatak music, many candidates suggested that the instrument they could hear was the sitar, rather than the Veena.
- (b) A mark was usually awarded for this question, as most candidates could hear that the instrument was plucked, even if they named it incorrectly.
- (c) Nearly half the candidates knew that the Veena also played the drone.

### Question 17

Some candidates wrote answers referring to a raga or improvisation. However, a mark was only awarded for explaining correctly that the music was metred or that it used repeated motifs.

### Question 18

- (a) As with **Question 16(a)**, despite the candidates being told that they were listening to Karnatak music, they usually named the Hindustani tabla for this question instead.
- (b) About a quarter of the candidates were able to gain a mark for tāl/tāla, but many suggested drone or another word connected with Indian music.

### Question 19

Most candidates were able to gain one of the four marks available for mentioning that the music was faster. A small number of candidates went on to gain further marks for the shorter note values/more virtuosic veena part [1], that the pitch was higher [1] and that there was use of chromatic/scalic passages [1]. Candidates did not usually mention the more frequent playing of the drone strings [1] or the more virtuosic drum part [1]. Only a very small number of candidates were able to gain all four marks here.

**C1**

**Question 20**

Accepted answers were Largo, Andante, Lento or Adagio. Many candidates were able to suggest one of these, though some opted for an Italian word meaning a much faster tempo, such as Allegro.

**Question 21**

More than half the candidates gave the correct answer of D major, though some suggested B minor or even completely unrelated keys.

**Question 22**

Candidates gained the full range of marks: 3 marks for those with an absolutely correct melody or just one mistake, 1 or 2 marks for varying degrees of accuracy and 0 for a melody that was completely incorrect.

**Question 23**

Many candidates gave the correct answer of imperfect, but perfect was often suggested and occasionally plagal or interrupted.

**Question 24**

Marks were most often awarded for the fact that the second section was faster, with marks occasionally awarded for noting that it was in a minor key [1], the flute played over a wider range or at a higher pitch [1] and was more virtuosic or used shorter note values [1]. A very small number of candidates mentioned that the articulation was sometimes staccato [1] or that there was less ornamentation [1].

**Question 25**

One mark was often gained for third, with fewer candidates getting the second mark for major (suggesting instead minor, augmented or perfect).

**Question 26**

Only about a quarter of candidates gained a mark for saying that the compositional device was repetition.

**Question 27**

More candidates gave an incorrect answer for this question than a correct one, with concerto frequently being chosen rather than sonata.

**Question 28**

- (a) Nearly all the candidates successfully identified the period as Baroque
- (b) Candidates often gained one or two marks for harpsichord/basso continuo and/or the use of ornamentation. Some candidates had clearly learned that Baroque music is sometimes polyphonic, so wrote this, but it obviously does not apply to this extract.

## D1

### Question 29

- (a) The cuckoo was often given as a correct answer, but candidates sometimes suggested a different part of the sonnet and concerto.
- (b) Some candidates had clearly learned the meaning, giving the answer play on the A string, while others tried to give a literal translation, which was not awarded a mark.
- (c) Nearly all the candidates were able to select the correct meaning of bariolage (rapid alternation between a repeated note and changing notes).

### Question 30

Very few candidates were able to state that the ritornello is now shorter, suggesting instead changes in instruments or keys.

### Question 31

Some candidates gained both marks here, for correctly writing the viola notes in the treble clef. A significant number of candidates gave the notes an octave higher and were not awarded any marks.

### Question 32

Candidates were able to gain the two marks available by simply writing Episode and Ritornello in the correct order. Many were able to do this (including some who even gave the correct numbers), but others suggested lines from the sonnet or even different movements of the concerto.

## D2

### Question 33

Adagio was usually given as the correct answer, but other Italian (and English) terms were sometimes suggested.

### Question 34

Candidates were often able to gain one mark for knowing that the music represented flies, with some gaining the second mark for the dotted notes. Some candidates referred to the wrong part of the concerto, suggesting the weeping shepherd or the storm.

### Question 35

Candidates gained the full range of marks for this question, with some correctly stating that the music represented thunder [1] and then going on to describe two features of the music that suggested this.

### Question 36

- (a) This was often answered incorrectly with keys such as B major suggested instead.
- (b) Some candidates gave the correct answer of relative major, but others suggested relative minor or dominant.

## D3

### Question 37

Many candidates were able to gain both marks available for this question, often for loud vs quiet [1] and tutti vs strings [1]. Other accepted answers included tonic (C) vs dominant (G) [1] and low vs high [1].

**Question 38**

Tonic pedal was not often chosen, with dominant pedal frequently selected instead, or even the options descending scale or ground bass.

**Question 39**

Some candidates were able to gain a mark for knowing that the double lines on the notes mean that the violins should play repeated semiquavers.

**Question 40**

Credit was most often given for the fact that the theme is played by the violins only [1], is piano/not forte [1] and that there is an added countermelody [1]. A very small number of candidates mentioned the broken chord.

**Question 41**

- (a) Many different parts of the sonata form structure were suggested for this question, including even the development, which is not part of the exposition. A mark was awarded for transition (or bridge).
- (b) Fewer candidates than were successful in **Question 41(a)** gained a mark for this question, correctly stating that the transition modulates (to the dominant).

**D4**

**Question 42**

This was usually answered incorrectly, with candidates suggesting a wide range of keys and only a small number giving the correct answer of F minor.

**Question 43**

- (a) Only one candidate correctly identified the motif as being derived from motif 2 (the third bar of the first subject).
- (b) A small number of candidates gave the correct answer of (ascending) sequence.
- (c) A small number of candidates knew that the bass instruments played a (tonic) pedal.

**Question 44**

As in **Question 31**, many candidates wrote the two notes an octave too high, so, like the candidates who wrote two notes other than F and G, did not gain any marks.

**Question 45**

- (a) Some candidates correctly identified the key as C major.
- (b) A small number of candidates knew that the theme was heard previously in G major.

# MUSIC

---

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

## **Key Messages**

Many candidates did not appear to know the differences between Karnatak and Hindustani music in **Section B3**. The notes for guidance on world music must be downloaded from the CIE website as these contain detailed information on what will be examined.

Some candidates do not always give answers which relate to the question – e.g. writing about dynamics when the question was about texture.

## **Comments on specific questions**

### ***Music A1***

#### **Question 1**

This question was fairly well answered, with many candidates identifying syncopation (or stating 'off-beat', which also gained credit).

#### **Question 2**

Although many candidates described the melodic shape entirely accurately (the melody descends, ascends and then descends by step) a number of answers stated that the melody ascended first. Other candidates did not seem to know what was meant by melodic shaped and wrote a variety of unconnected answers.

#### **Question 3**

Most candidates recognised that the voices sang similar material and gained at least some credit; others were able to provide further convincing detail about how the voices were singing in harmony or sometimes in octaves, to gain the second mark.

#### **Question 4**

The correct answer (I and IV) was the most commonly chosen option, but all of the other possibilities were regularly suggested.

#### **Question 5(a) and (b)**

Almost all of the candidates correctly identified that the extract came from a musical, but relatively few were able to give a convincing reason why this was the case. The most common correct answers referred to the instrumentation of the accompaniment.

#### **Question 6**

Most candidates correctly identified the trumpet.

#### **Question 7**

Most candidates gained some credit here, with the most commonly identified changes being the new key and new instrumentation. Far fewer identified or described the inverted pedal.

### Question 8

Most candidates identified that this was a march, although quite a number suggested minuet.

### Question 9(a) and (b)

This question was not well answered, with a large number of candidates stating that the music was Classical, rather than from the Romantic period. Those that did identify the period correctly usually focused on brass instruments playing the melody as one of the reasons why.

### Question 10

Most candidates correctly identified that there were 2 or 4 beats in each bar.

### Question 11

The scale was pentatonic; this question was very well answered.

### Question 12

Many candidates gained at least some credit here, with many recognising that the music was heterophonic. Some answers had no connection to musical texture, however.

### Question 13

Most candidates correctly identified that the music came from China, although Japan was a common incorrect answer.

### Question 14 and 15

The questions on music B2 were not well answered. While some candidates correctly identified the kora and xylophone/balafon, a very wide range of instruments was suggested by others, including Arabic and Japanese instruments, and instruments which had a completely different method of sound production from those heard in the recording. Consequently the answers to **Question 15** varied widely. However, many candidates were still able to gain credit for **Question 14(b)** if they described the musical features correctly – the features most commonly referred to included ostinato and small number of notes for the accompanying instrument, and repeated patterns in fast notes for the melody instrument.

### Question 16(a) and (b)

Violin was sometimes stated, but sarangi was suggested equally often despite candidates having been told this music was from the Karnatak tradition. Those who had correctly identified the violin usually described the different way it was held or the use of pitch bending; the different method of tuning was less commonly described.

### Question 17

Again, candidates stated the Hindustani instrument 'tabla' far more commonly than the correct Karnatak instrument which was the mridangam. Consequently, most descriptions were of the tabla, rather than the double-headed mridangam.

### Question 18(a) and (b)

Most candidates gained some credit here, often describing the violin playing an improvised introduction in free time. Many answers simply stated terms like 'pitch-bending' without linking these to any specific area of the music; this is not a precise enough response for a question like this. Most candidates did correctly identify the absence of a drone.

### Question 19(a) and (b)

These questions were well answered. Most candidates correctly identified the flute, and many correctly described how the melody was decorated with trills.

**Question 20**

There were a wide variety of answers here, ranging from completely correctly to no response. It was very common for incorrect answers to contain a different number of notes from those shown in the given rhythm.

**Question 21**

This question was well answered, with allegro being the most commonly stated acceptable response.

**Question 22**

Fewer candidates answered this question correctly; D major was the most common incorrect response.

**Question 23**

Many candidates gained at least some credit here, but many responses were rather vague, with relatively few answers noticing that the same melody is played in a major key.

**Question 24**

This question was generally well answered, although some responses were unconnected with the name of an interval.

**Question 25**

Answers here were rather variable; most marks were gained through correctly naming the instruments, but the descriptions of the music played by the harpsichord and cello were often inaccurate.

**Question 26**

Most candidates correctly chose Handel.

**Question 27**

Only a few candidates correctly identified that the passage was shorter and in D minor rather than G minor.

**Question 28**

Candidates usually gained some credit for reference to the descending chromatic scale in the bass-line, but few answers showed a detailed understanding of the use of chromaticism in this passage.

**Question 29**

This question was fairly well answered, but many candidates gave answers which referred to different movements.

**Question 30**

Most candidates knew that the music was composed in Venice.

**Question 31**

This question was well answered; most candidates knew that the music describes a storm and were able to explain why, usually focusing on the fast tempo, the minor key, the scalic writing and the tutti orchestration.

**Question 32**

This was sometimes correctly answered, but was often an octave too high.

**Question 33(a) and (b)**

A variety of answers were given here.

**Question 34**

Some candidates correctly stated Allegro vivace, but it was common to see Allegro alone.

**Question 35**

This question was well answered, with many candidates gaining both marks.

**Question 36**

The correct response (tonic pedal) was sometimes chosen but all of the options were regularly suggested by candidates.

**Question 37**

This question was fairly well answered; most often the credit was given for the music being piano, and the addition of the wind countermelody.

**Question 38(a) and (b)**

Many candidates knew that this was the transition, but fewer understood that its purpose is to modulate to the dominant, often just suggesting that it was simply a linking passage.

**Question 39(a) and (b)**

Most candidates had a good understanding of the keys here.

**Question 40**

This was sometimes correctly answered, but was often an octave too high.

**Question 41**

Many candidates gained at least some credit here, but answers which demonstrated a clear and detailed understanding of development techniques were rare.

**Question 42**

Most candidates correctly identified the false recapitulation.



# MUSIC

---

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

## **Key messages**

Candidates are now answering questions on texture much better

Words such as articulation are often misunderstood and lead to answers which have nothing to do with the question being asked

Candidates sometimes need to give much more detail in their answers e.g. if asked 'what has changed' then saying 'the instruments' or 'the tempo' is not sufficient

## **General comments**

Some candidates are clearly studying their chosen set work in great detail and are able to answer questions on it with relevant and correct information.

Candidates need to take more notice of the information given to them on the question paper e.g. the paper stated that the Indian music extracts were Karnatak, but many candidates referred to instruments which are not part of this tradition.

## **Comments on specific questions**

### ***Section A1***

- 1 Many candidates were able to give the correct answer of *crescendo*, but a significant number of candidates wrote the word *forte* and a small number wrote something which had nothing to do with dynamics.
- 2 Orchestra was frequently given as the correct answer, but some candidates suggested marching or brass band or a string ensemble.
- 3 Most candidates gained at least one of the three marks available for this question. Answers usually referred to the time (2 or 4), the presence of brass and/or percussion or the steady tempo. Very few candidates noted the presence of dotted rhythms.
- 4 Homophonic was usually selected as the correct answer.
- 5 (a) Many candidates gave the correct answer of Romantic (Twentieth century was accepted as the music was written in the early twentieth century). However, a significant number suggested that it was Classical and a small number suggested Baroque.
- 5 (b) Credit was most often given for noting the large orchestra, with the wind and/or brass playing the melody and the use of chromaticism rarely given. Candidates who thought it was Classical often referred to a small orchestra and candidates who suggested Baroque mentioned a harpsichord.

### ***Section A2***

- 6 Piano was nearly always given as the correct answer.
- 7 Most candidates gained at least one mark for this question, choosing either glissando or pedal note and many candidates gained both marks.

- 8** Whole tone was given as the correct answer by about a quarter of the candidates, but candidates sometimes suggested chromatic, pentatonic, minor or ascending.
- 9(a)** Most candidates chose the correct option of Impressionism, with a few selecting Jazz, Minimalism or Neo-classicism instead.
- 9(b)** Candidates often found giving reasons why the music was impressionist very difficult. Correct answers usually included the fluctuating tempo/rubato and dissonance. Candidates rarely mentioned the irregular phrase lengths, parallel motion, changing metre, homophonic texture or the pentatonic scale.

### **Section B1**

- 10** The correct answer of bandoneon or accordion was often given, but many other instruments were also suggested, such as harmonica or panpipes.
- 11** Candidates usually selected the correct answer of chromatic scale.
- 12** Candidates who understood the term articulation were usually able to gain at least one mark for staccato or legato. Those who stated both in the correct order were awarded both marks.
- 13 (a)** Nearly all candidates gave the correct answer of Latin America/Argentina/South America.
- 13 (b)** A mark was most often awarded for candidates noticing the presence of syncopation or the fact that it is a tango. Many candidates who gained a mark for **13(a)** did not gain a mark for this question.

### **Section B2**

- 14 (a)** Only about a third of candidates correctly identified the Ud (or lute), with answers such as guitar or sarod being given instead.
- 14 (b)** Many candidates stated that the voice and accompanying instrument were in unison, rather than in octaves or playing different versions of the same melody/heterophony.
- 15** Despite the large number of ways of receiving the three marks for this question, many candidates were awarded 0 or 1. Marks were most often given for the presence of ornamentation/pitch bending and the repetitive nature of the melody, with some candidates also mentioning the short phrases, narrow range, each phrase falling in pitch, the minor feel and the long last note.
- 16** Following on from **14(a)**, many candidates gave answers such as India for this question, but about half gave the correct answer of Arab.

### **Section B3**

- 17** Candidates gained the full range of marks for this question. Marks were most often awarded for tānpurā/tambourā playing the drone. Some candidates noted the violin, but others did not use the information given in the question paper, so suggested instruments from other Indian traditions. A small number of candidates gained marks for improvising or exploring the notes of the rāg, the slow tempo and the fact that the music was unmetred. Very few candidates noticed the short drone from the other violin.
- 18** Many candidates gave the correct answer of Ālāp, but other sections of Indian music were also suggested.
- 19** Many candidates thought that they could hear tabla in the extract, which are not used in the Karnatak tradition. One mark was most often awarded for noting that the second passage was faster, with fewer candidates gaining further marks for the presence of the mridangam playing the tāl/tāla, the fact that the music is metred and that it is pre-composed/not improvised. Very few candidates noted the violins playing in octaves.

- 20 A mark was most often awarded for the way that the violin is held differently (candidates had to give some detail such as between the shoulder and the foot to be awarded the mark). A small number of candidates referred to the fact that the strings are tuned differently.

### **Section C1**

- 21 Many candidates gained a mark for working out that the interval was a fourth, fewer gained the mark for perfect, with major often being suggested.
- 22 (a) A mark was often gained for perfect, but less often for the key of E major, with many other keys being suggested.
- 22 (b) Dominant was often given as the correct answer, but other relationships such as relative major/minor were also given.
- 23 Candidates usually gained a mark for completing the first bar correctly, with a small number gaining a further one or two marks for the second bar.
- 24 A mark was awarded for binary/AB to about a third of the candidates. A small number of candidates confused structure and texture so wrote an answer such as homophonic instead.
- 25 (a) Minuet was chosen as the correct answer by about half the candidates, but many chose one of the other answers.
- 25 (b) The most common correct answers noted the triple time/3/4 time signature, with a small number mentioning the moderate tempo.
- 26 (a) Baroque was usually given as the correct answer, with a few candidates suggesting classical instead.
- 26 (b) Marks were most often awarded for the presence of the harpsichord and the ornamentation. A small number of candidates referred to the use of only string instruments and very few candidates noted the sequences. A significant number of candidates suggested that the music was polyphonic. Whilst Baroque music is sometimes polyphonic, candidates should remember that this is a listening test and therefore should only give answers relevant of the piece of music that they have heard.
- 27 The correct answer of sonata was sometimes chosen, but concerto was frequently chosen as an incorrect answer.

### **Section D1**

- 28 Many candidates correctly gave the answer adagio, but various other tempo markings and even time signatures were suggested instead.
- 29 Candidates were often able to gain a mark for referring to the flies/blowflies, with a smaller number gaining the second mark for the dotted notes. Some candidates referred instead to other parts of the concerto and sonnet.
- 30 Many candidates gained all three marks for this question, mentioning the thunder and then two of the fact that it is loud, played by the orchestra, is monophonic/unison/in octaves, there are repeated notes and it is presto/fast.
- 31 (a) A wide range of keys were suggested, with a small number of candidates gaining a mark for the correct answer of B flat major.
- 31 (b) A small number of candidates gave the correct answer of relative major.

### **Section D2**

- 32 (a) Many candidates correctly identified this as suggesting the cuckoo.
- 32 (b) About half of the candidates knew that the phrase meant that the notes should be played on the A string/the second highest string. Some candidates attempted a translation.

- 32 (c)** Nearly all candidates chose the correct option of rapid alternation between a repeated note and changing notes.
- 33** The correct answer was simply that this appearance of the ritornello is shorter. However, candidates made many other suggestions including different keys, that it is at a different tempo or different instruments are playing.
- 34** Many candidates gave the correct notes; however, a significant number wrote the notes an octave higher and were therefore not awarded any marks.
- 35** About half of the candidates mentioned episode and ritornello in the correct order and gained both marks. A small number gained one mark and some candidates wrote different movements, bar numbers or sections of the sonnets and therefore did not gain any marks.

### **Section D3**

- 36** Most candidates gained at least one mark for this question, describing at least one contrast. Popular answers included forte vs piano, tutti vs strings and tonic (C) then dominant (G). Less often candidates gained both marks and included answers such as use of silence, low vs high and staccato/shorter notes vs legato/longer notes. Candidates did not usually refer to octaves/unison vs homophonic or grand vs gentle.
- 37** Many candidates gained a mark for tonic pedal, but dominant pedal was frequently chosen instead and occasionally one of the other answers (descending scale or ground bass).
- 38** Candidates often gained a mark for imperfect, but perfect was a common incorrect answer.
- 39** Candidates usually gained at least one mark for noting that the theme is piano/not forte/not played by the whole orchestra or is played by violins only. Candidates gaining two marks sometimes mentioned the countermelody or, rarely, the broken chord.
- 40 (a)** Many suggestions were given for this question, including exposition, first subject and development, but many candidates did give the correct answer of transition (or bridge).
- 40 (b)** Fewer candidates gained a mark here than in part (a), often saying that the transition linked the first and second subjects, but failing to mention the modulation.

### **Section D4**

- 41 (a)** A variety of keys were given as answers to this question, with a relatively small number of candidates giving the correct answer of E flat major.
- 41 (b)** A small number of candidates knew that this theme was originally heard in the second subject.
- 42** As for **Question 34**, many candidates wrote the notes an octave higher than they sound and therefore did not receive any marks for this question.
- 43** Many candidates wrote about the first eleven bars, rather than how the music of these bars is developed in the following passage. Answers which did look at the correct bars were often superficial, mentioning key changes or sequences, but not giving further detail of keys, whether sequences were ascending or descending or bar numbers.
- 44** Candidates gave many suggestions as to what would be heard next, with a small number giving the correct answer of the false recapitulation.