

# PRINCIPAL COURSE MUSIC

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Paper 9800/11

Listening, Analysis and Historical  
Study Sections A and B

## Key messages

- Candidates should prepare for, but not pre-plan, the contextual awareness question in **Section B**, by listening to a wide range of music from the topic and developing their aural memory of typical features
- Individual time management during the examination is important; some candidates appear to have run out of time and so were unable to attempt the final question

## General comments

The nature of this paper means that achievement is wide, and different candidates display their strengths in different sections, but there were no widespread areas of concern or apparent misunderstandings of the expectations of the different questions.

## Comments on Specific Questions

### **Section A**

- 1 There were some good answers to this question, although there were fewer really precise and detailed answers than in previous years. Virtually all candidates noticed the marked difference in tempo between the recordings; most took the faster tempo to be more historically aware, although only a small number did question if the tempo of performance 2 was actually rather too fast. Many candidates identified that the first performance was played on a fortepiano (sometimes by implication, they did not always use the correct term) and that the second instrument was a modern piano; they were fairly successful at describing the implications this had for the projection and articulation of the piano part. Only a small number commented in any way on the use of the sustaining pedal. A number of candidates incorrectly stated that the two performances were at the same pitch, although they usually were able to identify the use of historical instruments in performance 1. Many commented on the different size of the orchestras, and a few candidates noticed the orchestra in performance 1 cutting down to single instruments at times. Most candidates commented to some extent on the differences in dynamics within and between the performances. A small number of answers actually gave the clear impression that they were writing about baroque music, rather than Beethoven. In general, candidates covered a good range of features, but not all of the listening was entirely accurate.

### **Section B, Topic B1 Instrumental Music**

- 2 This question was correctly answered by virtually all candidates.
- 3 This was also well answered; most candidates gained at least one mark, and many made three valid observations. However, a few candidates answered the question as though it had referred to bars 1 – 3, rather than bar 4. Some candidates thought that two instruments (often violin and viola) were playing rather than one, but this did not stop them gaining credit if they made other valid points.
- 4 This question was well answered; many candidates gained full marks, and most gained at least some credit.

- 5 This question was answered fairly well; some candidates named the chords and others used chord numbers (which was equally acceptable). Not all were able to identify that both chords were minor.
- 6 The achievement on the melody dictation question was very impressive, with many candidates getting completely full marks, and most of the others gaining high marks. A few candidates completed more of the passage than the question required.
- 7 A reasonable number of candidates identified the C major chord, although E major was a common incorrect answer.
- 8 This question was very well answered. Most candidates made a number of valid comparisons between the two passages, most often referring to the change of instrumentation, the new accompaniment, the articulation and the tempo.
- 9 Most candidates located both errors, and also corrected them accurately.
- 10 This question was fairly well answered, but some answers suffered from a lack of precision in describing exactly what ideas were being used and how. Nevertheless, virtually all candidates gained at least some credit, and many got high marks.
- 11 There was a wide variety of attainment on this question. Some answers were detailed and demonstrated a wide range of listening which allowed for some sophisticated points of comparison to be made. These often focused on the programmatic nature of the music, the focus on melodic writing rather than development and modulation, and the orchestration. Less successful answers tried to make comparisons of features which were not actually found in the extract, for example attempting to compare the supposed 'extensive motivic development' of this extract with Beethoven's 5<sup>th</sup> Symphony, suggesting an element of pre-planning that is not recommended. Preparing for this question is of course vital, but pre-planning just one piece to be the comparison piece is unlikely to be successful. A small number of candidates seem to have run out of time and did not attempt this question at all.

**Section B, Topic B2 Vocal Music**

- 12 This question was answered reasonably well, although more candidates identified the second chord correctly than the first.
- 13 This question was also fairly well answered in general, with most candidates gaining at least some credit, and some correctly locating all of the features.
- 14 Most candidates identified and corrected both errors accurately.
- 15 There were many points that could be made here, and most candidates gained at least some credit.
- 16 Answers here were less secure in general; some candidates were unable to accurately notate the interval at the end of the first bar, and the second bar was often incorrect, although the second half of the phrase was usually more accurate.
- 17 This question was fairly well answered. Most candidates noticed that it was the same music at a higher pitch, and many commented on the use of strings rather than horns at the beginning of the passage. The most detailed answers also identified the clarinet shadowing the voice and the difference in the repeated quaver accompaniment.
- 18 Answers here generally compared the song to cycles by Schubert or Schumann. Some were able to explore the theme of lost love with some sophisticated comparisons which made reference to musical language and compositional technique. Many compared some of the chromatic passages successfully with their chosen song cycles, but at a more basic level, a few comparisons did not get much further than the fact that this extract was accompanied by orchestra as opposed to piano.

# PRINCIPAL COURSE MUSIC

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Paper 9800/12

Listening, Analysis and Historical Study

Sections C and D

## 1 Key Messages

- Candidates should be encouraged to learn and to use correct technical terms in all their answers;
- In the **(b)** Questions in **Section C** candidates would benefit from being able to draw on a range of relevant repertoire to support the points they make. This range is sometimes too narrow to permit a full enough answer to score high marks;
- Questions requiring candidates to ‘assess the significance...’ or asking ‘to what extent...’ demand at least some level of evaluation, not just pure factual recall.

## 2 General Comments

Most candidates were well prepared to answer the Questions in this year’s Paper.

In Topic C1, in addition to **Question (a)** there were answers to **Question (b)(ii)**. Perhaps surprisingly, no one answered **Question (b)(i)**.

In Topic C2 most candidates answered **Question (b)(i)**; only a few chose **Question (b)(ii)**.

In Topic C3 there was a more even spread between the two **(b)** Questions.

In **Section D** there were answers to all five Questions. The most popular choices were D1, D2 and D5, but there were several answers to D3 and D4. The best answers were impressive, both in their understanding of the subject and in their command of language to express quite complex ideas.

## 3 **Section C**

### **(a) Question C1(a)**

While answers were usually quite thorough, some described the whole *Angus Dei* without once using the term *Point of Imitation*.

### **(b) Question C1(b)(ii)**

Candidates wrote about Thomas Tallis. The range of works they were able to cite was rather narrow, leading to an incomplete summary of his contribution to English church music of the period.

### **(c) Question C2(a)**

Candidates discussed a wide range of different aspects of *L’Orfeo* that might be considered ‘modern’ for its time. These typically included the dissonances and false relations in the Messenger scene in Act II, the detailed instructions about instrumentation and the written-out ornaments in *Possente Spirto*. Some also mentioned the symmetrical organisation of Act I, the inclusion of aria-like solos as well as monodies and the extensive role given to the Chorus. Only a few candidates made the point that the range of styles used in *L’Orfeo*, including examples of both *Prima Prattica* and *Seconda Prattica* approaches, was in itself a highly innovative characteristic. Nevertheless there were some very thorough answers to this Question.

**(d) Question C2(b)(i)**

Most candidates knew about the discussions that took place at the Council of Trent regarding the use of polyphony in church music. Several assumed that these issues applied only in that context, without seeing how the trend away from polyphony was also replicated in the madrigal. The best essays considered word-painting (e.g. in the madrigals of Marenzio) as a means of conveying the meaning of the words in a polyphonic context; the increasing use of homophony; the use of extreme chromaticism (e.g. in the madrigals of Gesualdo) to convey the meaning of extreme emotions; the use of solo voices (e.g. in the later madrigals of Monteverdi); and the move towards monody (e.g. in Caccini's *Le Nuove musiche*).

**(e) Question C2(b)(ii)**

Relatively few candidates chose this Question. Answers were generally less precise than those to other Questions, although relevant points were made about tonality in works by Monteverdi, including *L'Orfeo*. Finding relevant examples from the wider repertoire proved more difficult.

**(f) Question C3(a)**

Given that the *Lever du jour* is by far the most famous section of *Daphnis et Chloé*, some candidates were rather vague about the precise passage to which this Question referred. Few discussed the passage as a whole; most restricted themselves to a consideration of just the first part of it and thus missed a significant point about the cumulative effect of the music. Most were, nevertheless, able to make appropriate points about melody and orchestration and to point to the imitations of birdsong. A small number mentioned the organisation of this section as a series of climaxes.

**(g) Question C3(b)(i)**

Candidates had been well prepared to answer a Question about Debussy. Almost everyone knew about his ambivalent attitude to Wagner and about the reaction against his music that came with works by *Les Six*. The influence of Monet was taken to be paramount in the development of Debussy's musical impressionism, but relatively few mentioned the more direct influence of the symbolist poets (even when discussing the *Prélude à l'après-midi d'un faune*). That and *La mer* were the most frequently cited works; some also wrote about the *Trois nocturnes* or the piano *Préludes*. In general, works later than *La mer* were very seldom mentioned.

**(h) Question C3(b)(ii)**

Here again, candidates knew a great deal about Diaghilev and were well equipped to answer a Question about him. They knew that as the impresario of the *Ballets Russes* he had commissioned works from several composers, notably Stravinsky, and set up collaborations such as that between Satie, Cocteau and Picasso in *Parade*. If essays were often excellent on a factual level, they were sometimes less good in terms of assessing Diaghilev's significance: a common area for improvement would be evaluation.

**4 Section D**

There were some very good answers to the Questions in this Section. Most candidates (though not quite all) had appreciated the need to construct and express an argument of some kind. A tendency to use exaggerated descriptions or to overstate a case was evident in a number of essays. The most discursive writing inevitably came in answer to **Questions D4 and D5**, where candidates did not always appear to know quite what they did think about the issues concerned.

**(a) Question D1**

Most answers to this Question focused on a single instrument or a family of instruments. The best answers demonstrated a thorough knowledge of changes in instrumental design, especially during the nineteenth century. Several examples were given of performances on 'period' instruments that the candidates concerned had experienced for themselves.

**(b) Question D2**

The candidates who answered this Question had a very thorough knowledge of Brahms and a good grasp of the issue embodied in the Question. They wrote about Brahms's harmonic and melodic language (which they identified as being Romantic) and about the ways in which he continued and built on the Classical tradition he had inherited from Beethoven. They understood how his interest in the music of the past (almost invariably illustrated with reference to the last movement of the Fourth Symphony) was characteristic of a forward-looking Romantic composer, a characteristic that is at odds with his inherent conservatism. There were some really excellent answers to this Question.

**(c) Question D3**

Most of the candidates who answered this Question were able to point to examples of *Lieder* which remained remarkably close to Krause's description even as much as 70 years later. They could show how the increasing sophistication of the *Lied* led to fewer folk-like songs being composed (although one of the best-known examples of a later, folk-like song – Schubert's *Heidenröslein* – was rarely mentioned). The notion that *Lieder* should be 'easily singable' was widely challenged, unsurprisingly. Several candidates found difficulty in explaining what is meant by 'an independent accompaniment', although all could describe the ways in which specific songs express the meaning of the words.

**(d) Question D4**

Almost everyone who answered this Question broadly agreed with Longfellow's assertion. The fact that music exists in all cultures was normally taken as the main reason for agreement, although a few candidates qualified this by exploring the notion that cultural differences can form a real barrier to mutual understanding. Some candidates put forward very optimistic, almost utopian, views about the power of music to improve international understanding and co-operation.

**(e) Question D5**

Answers to this Question often attempted to take a balanced view, but without making a really convincing argument. Several concluded that performers are more important if the composer is dead, but that living composers are more important than performers. The often-stated view, that a composer knows exactly how his or her music should go, was equally often contradicted by the common example of Stravinsky's different recordings of *The Rite of Spring*. There were several examples of rather muddled thinking in these essays.

# PRINCIPAL COURSE MUSIC

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Paper 9800/02  
Performing

## Key messages

- Candidates may perform from memory if they are comfortable and secure doing so, but should not feel under pressure to do so
- Singers should choose repertoire which suits their range
- More attention to the expressive qualities of the performance would be welcomed

## General comments

The Examiners would like to thank teachers for their hospitality during the performing visits; it is a pleasure to visit the Pre-U Centres and hear the performances of the candidates. Arrangements were efficient and copies of the sheet music were usually readily available.

There was a range of achievement demonstrated during the performances, with some outstanding performances. Most of the recitals were well prepared, although as always, there were a few candidates who tried to perform pieces which were just beyond their capabilities at the present time. It should be noted that while candidates are welcome to perform from memory, there are no extra marks available for doing so, and significant memory lapses cannot be ignored in the marking. Most performances this year adhered to the minimum and maximum time durations as required by the syllabus. Candidates should be encouraged to pay attention to the expressive qualities of their performance; this was one of the areas in which it was felt there was room for improvement in some cases. Some singers chose repertoire which did not always fit comfortably within their range, leading to issues with intonation and / or tone quality. Please remember that ensemble parts should not be consistently doubled.

## Improvising

Only a small number of candidates opted for improvising in **Section B** this year, and most of them chose the melodic opening as the stimulus. These improvisations were largely successful, with some interesting development of the given material.

## Accompanying

The Examiners are aware that these performances require a significant commitment on the part of accompanists and would again like to thank all those teachers who undertook the accompanying themselves, and for arranging accompanists in other cases. A reliable accompanist, with whom the candidate has had chance to practise sufficiently, is extremely important in allowing the candidates to perform to the best of their ability.

# PRINCIPAL COURSE MUSIC

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**Paper 9800/03**  
**Composing**

## 1 **Key Messages**

- Coursework exercises must be submitted with the teacher's markings and comments; drafts may also be included. Fair copies, especially those produced with a computer notation program, **must not** be submitted. Some Centres overlooked this requirement.
- Each Coursework exercise must have an adequate incipit; thereafter no further passages of complete texture should normally be given. This applies as much to Chorales as to other styles: the first complete phrase should normally be given in full.
- Compositions must follow carefully the instructions given for each commission.

## 2 **Section A: Stylistic Exercises (Examination)**

Most candidates chose the Chorale harmonisation. Too few candidates attempted the other Questions for general comments to be made.

There was a wide range of workings, from simple hymn-like versions to more advanced examples of genuine stylistic imitation. Fewer marks were awarded for harmonisations that used almost entirely root position chords, with many consecutives and angular bass lines. Harmonisations that took advantage of the many opportunities for modulation and the use of passing notes achieved more marks.

## 3 **Section B: Stylistic Exercises (Coursework)**

Presentation was again erratic in terms of whether or not the exercises showed the teacher's markings and comments. Some Centres continue to submit computer-generated fair copies of coursework exercises, with no teacher's markings even on the drafts. The Examiners expect to see handwritten exercises, covered (in the case of drafts) with the teacher's annotations. Centres are reminded to be sure that they observe this requirement.

All exercises, in whichever style, need to have a sufficiently long incipit to provide a model for the completion. In some of the Chorale exercises, only a single chord was given in full texture: this is too little to be helpful to candidates. The whole first phrase, or at least the first complete bar, should always be given in full.

In general there was a better range of exercises in this year's submissions.

### (a) **Chorale Harmonisations**

There was some good work here: in many cases the Coursework examples were considerably higher in quality than the examination exercise.

Few candidates showed chord numbers or symbols under their working. This is a fundamental aspect of good practice and often seems to have been overlooked.

Candidates would benefit from greater familiarity with technical issues such as consecutives. Many candidates did not appear to be aware of the standard ways in which Bach avoids consecutives and this sometimes had a knock-on effect on the part writing.



**(b) String Quartets**

Candidates were generally comfortable with handling diatonic material in the tonic and with modulations to closely related keys. Opportunities for the use of chromatic harmony (e.g. the augmented 6th chord) were often missed.

Some exercises gave candidates little scope to do more than simply continue the given material. The shorter the exercise, the more this applied. There were often too many root position chords in candidates' work: the effective use of appropriate inversions was rare.

**(c) Two-part Baroque Counterpoint**

Exercises based on movements by Bach were often less accomplished than those by other composers which required less contrapuntal ingenuity or complexity. In principle, imitative counterpoint (as found, for example, in Bach's two-part Inventions) is not expected at this level, although it may be appropriate for some of the most able candidates to include an exercise of that kind.

**(d) Early Romantic Keyboard Accompaniments**

The range of work presented was often wider in this option than in some of the others. The choice of examples is paramount in this option. Some exercises were rather undemanding, offering scope for only quite straightforward solutions, with basic harmony and little more than the continuation of a given texture. In such cases, candidates are not usually able to show their imagination or their understanding of real nineteenth-century style. Other exercises gave candidates the opportunity to explore the effective use of secondary dominants, diminished sevenths, augmented sixths, transient modulations or appoggiaturas. Such exercises typically allowed candidates to make effective use of material to devise piano responses and interludes where appropriate.

Centres should follow the example of the song exercises set for the examination, in always providing the words, with a translation. The words provide essential information about mood, phrasing and texture. There were several exercises based on Schubert songs in which the vocal melody was given without any words: a whole dimension of the music was thus ignored.

**(e) Music in Jazz, Popular and Show styles**

There were too few examples of this option for general comments to be made.

**4 Section C: Commissioned Composition**

**(a) Elizabeth Jennings: *Delay***

Several of the candidates who chose this option seemed to have been really inspired by the text. The most successful of them managed to integrate successfully the vocal line and the accompaniment. There were some imaginative responses to specific words or phrases, including 'glitters', 'time lag', 'beautiful' and 'somewhere else'.

Balance within the song, however, proved to be quite challenging for some candidates. There were extensive preludes, interludes and postludes which all too often outweighed the vocal sections. Sometimes it seemed as if the candidates had approached the task as the composition of a piece of programme music with incidental voice, rather than the more focused task of expressing the text itself. Many interludes came immediately after the words 'teases me with how', thereby destroying the entire sense of the words. It would have been useful for such candidates to have written the poem out as though it were a piece of prose, but there was no evidence that this had been suggested to them.

Vocal writing was sometimes a great deal less accomplished than the accompaniment. There were some rather improvisatory voice parts, which needed more attention to be given to shaping and structuring them, or even, in some cases, to the appropriateness of their range.

While most songs were written for voice and piano, there were a few with accompaniment for an ensemble of some kind. These were sometimes very successful, with a clearly integrated structure.



**(b) Miranda Lambert: *Love Song***

There were too few settings of this text to permit general comments to be made, beyond pointing out that written-out improvisations will not normally score very high marks unless they have been worked up into properly developed compositions.

**(c) *Fanfares and Processions***

There was a wide variety of responses to this Commission, from the obvious royal or military possibilities to festival or carnival scenes and a few humorous pieces that owed quite a lot to Satie. Some candidates did not fulfil the requirement for the piece to contain at least two main themes and for these themes to be heard in combination with each other as the piece progressed. It was sometimes difficult to tell the difference between the Fanfare and Procession ingredients.

**(d) Pitch and/or Rhythm Cells**

There was again a wide variety of responses, with some ingenious, ostinato-based pieces and some fluent attempts to compose in the Dorian mode. Few candidates, however, managed to successfully sustain either the modal qualities of pitch-based pieces or the irregularity of the given rhythm.

Pieces improvised directly into a notation program and then printed out with little or no editing are unlikely to score very high marks.

The Examiners were grateful to those Centres and candidates who had taken the time to produce recordings of live performances. The candidates concerned clearly benefited greatly from the opportunity to engage with the practicalities of real performers bringing their music to life.

# PRINCIPAL COURSE MUSIC

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Paper 9800/41

Dissertation

## Key Messages

- The Assessment Objective for this component is primarily Critical thinking and this should be kept in mind when drafting proposals and providing feedback on drafts
- Presentation needs to be designed in such a way that all the evidence needed for a reader to understand any significant musical point in the text is incorporated

## General Comments

The standard of dissertation submitted this year was generally high. Marking was broadly satisfactory, with occasional instances of leniency and severity within the appropriate bands for each criterion and sometimes slightly outside the appropriate band. The most helpful submissions explained clearly how and why marks had been awarded; in some cases, perceptive comments were made, but these observations were not reflected in the marks awarded, or indeed were mentioned in the wrong criterion.

More specifically, there could be an improvement in the application of some criteria, as was the case last year. Criterion 3 (Analytic/investigative techniques and technical vocabulary) was often marked generously; Centres should consider the accuracy and fullness of analysis in reaching a mark for this criterion. Similarly, criterion 4 tended to be marked leniently, although this was more consistent than last year; *musical* examples should substantiate the candidates' independent judgements.

The best dissertations delved quickly and directly into the music, more so than in previous years; it is most effective to weave contextual understanding into conclusions based on musical evidence. It should be noted that Contextual Understanding (criterion 2) can include context *within* a larger piece, or between pieces, where appropriate, for example in dissertations that are primarily analytical.

Aural perception was most convincingly proven where candidates included a CD of excerpts (not whole tracks), and more importantly, where candidates were able to comment imaginatively, informatively and specifically on the effects that particular musical features created; this also demonstrated an ability to focus on *significant* features. Some dissertations needed to explain more thoroughly how musical effects were achieved. Most dissertations relied primarily upon aural perception, although a few would have benefitted from less reliance on score analysis. The use of manuscript examples is generally to be encouraged, but there should also be evidence that this music has been *heard*. In some cases, candidates would have made more convincing arguments by highlighting the relevant features of score extracts more clearly.

On the whole, candidates were receptive to suggestions to rephrase dissertation titles as questions, so as to make them more evaluative. Where candidates formulated a sensible question, a more convincing conclusion was reached. Centres are reminded that the Assessment Objective of this component is primarily Critical thinking, and this should be kept in mind when drafting proposals and providing feedback on drafts.

It was pleasing that many candidates adhered to the spirit of the word limit (with some reasonable tolerance allowed above and below 3500 words). This demonstrated candidates' ability to be selective, to focus on significant features, and to show critical thinking. No dissertations exceeded the reasonable bounds of the word limit. Shorter dissertations could have delved more deeply into careful analysis of music to reach the recommended word count and convey a more convincing argument.

Sources were generally well-acknowledged, both in-text and in bibliographies, although in many cases this needed to be done more thoroughly throughout the text. Footnotes were mostly used correctly; they should include the author's name, publication title, year of publication and page number/s. If not using in-text referencing - e.g. (Jones, 1998, 12-13) - then the conventions of Harvard style could be consulted as a guide for footnotes and bibliographies, although it is not expected that candidates will necessarily follow these conventions religiously.

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All dissertations included a bibliography, although some were a little slender. Form MS1 or a printout of marks submitted to CIE should also be included in all submissions; this was not always done. It was also helpful where Centres included a copy of the original proposal, although this is not strictly necessary.

It is always worth repeating advice to teachers regarding the monitoring of work. The signed declaration is an important document, which states that the Teacher has verified that the candidate's work is their own. Whilst it is clear that many teachers closely monitor the work of their candidates as a matter of course, it is recommended that teachers hold regular meetings with candidates to ensure that work is the candidate's own, and that the dissertation is on the right track in engaging sufficiently with *music*. The declaration may then be signed with confidence.

# PRINCIPAL COURSE MUSIC

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**Paper 9800/42**  
**Advanced Recital**

## **Key messages**

- Please check all DVDs very carefully – the use of HD equipment caused some problems this year
- Candidates should ensure that they pay equal attention to all three elements of the written project

## **General comments**

Once again it was a great pleasure for the Moderators to see and hear the advanced recitals, which clearly represent an enormous amount of practice and preparation by the candidates. Most of the recitals consisted of a variety of shorter pieces creating a balanced programme, and the chosen repertoire was largely suited to the candidates' abilities. There were very few problems to report with the recitals themselves, although the recordings were sometimes problematic, as described below. It is always pleasing to see recitals which have taken place in a formal public setting with a good audience (the syllabus requires the presence of an audience) – these recitals are significant undertakings, and it is pleasing for the candidates themselves when their efforts are well supported by an appreciative audience.

## **Written project**

The written projects were mostly successful, although a few did not always fully adhere to the syllabus description or guidance given in these reports. Centres are reminded that there are three elements to the mark scheme: aural perception, in which candidates should be comparing the significant features of the performances; link between judgements and intentions, in which candidates should be making explicit their intentions with regard to their own performance, in relation to their findings from their listening; and substantiation of judgements, in which they select appropriate recorded extracts to support the points they have made in their written work. Neglecting one or more of the areas will have an impact on the maximum mark attainable by a candidate.

The most successful candidates attended fully to all three areas, and focused in particular on significant differences of interpretation between the performances. Less successful answers tended to get bogged down with the minutiae of small differences between the performances, sometimes even taking an almost bar-by-bar approach rather than understanding the important differences of overall interpretation.

The CD of extracts in the best projects contained a range of focused extracts which directly contrasted the two performances, one after the other. The tracks were clearly referenced in the written text, and fully supported the arguments. Less successful CDs tended to be organised rather chaotically, so that it was not always immediately apparent which performance was which, for example, or how it related to the point being made in the text. The range and length of extracts which is appropriate will depend entirely on the project, but in the most successful examples this year was typically around 12 – 20 tracks (ie, 6 – 10 extracts per performer), lasting for a few bars at a time – sufficiently long to give enough context to the extract, but not too long to lose the focus of the example.

## **Marking**

Feedback on the individual marking has been sent to Centres as appropriate.

## **DVDs**

It appears that the use of new HD technology has led to some very large file sizes, which can cause problems. Centres are asked to trial the equipment – and the transfer of similar length files – in advance if they are using new equipment for the recordings.

Centres are reminded that a camera angle which shows the recital as a whole is preferable to one zoomed in too closely on the candidate – but please ensure that the keyboard, for example, is fully visible in a piano recital.

# PRINCIPAL COURSE MUSIC

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**Paper 9800/43**  
**Free Composition**

There were too few candidates for us to be able to produce a meaningful report.

# PRINCIPAL COURSE MUSIC

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**Paper 9800/44**  
**Free Composition**

There were too few candidates for us to be able to produce a meaningful report.