

MUSIC

Paper 9703/01

Listening

Key messages:

- Read the question carefully and answer relevantly
- Relate the answer to appropriate examples of the music (or relevant contextual details).
- Locate the examples as precisely as possible in relation to the events (or structure) of the music. Do not rely on CD timings as reference points.

General.

On the whole candidates were, in fact, very careful to answer all aspects of each question, only a few having read it too quickly that they answered about the wrong movements (in **Question 2**), or ignored instructions regarding numbers and range of examples.

They were also generally well-practised at keeping relevance in mind but there were several instances of long passages of carefully-memorised information being included that made no contribution to answering the question, e.g. background to the title *Eroica* in **Question 1**.

Section C answers that made clear, identifiable references to examples of music, musicians or groups were nearly always stronger than ones which, although well-argued, remained at a level of generalities.

Overall, candidates had been very well-prepared for the examination. Most candidates showed clear evidence of having listened closely to the Prescribed and Core repertoire for **Sections A** and **B**. They were generally fluent in writing about what they could hear, some only at the level of dynamics and instruments but many with a grasp of a range of appropriate technical vocabulary.

Section A

Question 1

This was most popular question in the Section. Candidates knew the work well and there were a number of very impressive answers. Most chose to deal with every section of the movement in a consecutive commentary, even finding ways to include references to the Introduction and Coda. The best answers carefully avoided describing details of the music simply to show they knew them, but highlighted specific features that illustrated each variation technique. The level of understanding and use of technical terms were often very well-developed, some, indeed, sophisticated. A small number of candidates decided to discuss Beethoven's variation techniques by type, referring appropriately to examples from the music. These were sometimes less successful because they encountered difficulty in describing the precise location of each example. Some answers became very vague because no initial distinction had been made between the bass and *Prometheus* themes.

Question 2

Answers were either very good, some exceptionally so, or weak, with few in the middle range of marks. Confident candidates knew the music really well and were mostly those that kept the issue of the differences in treatment of the Menuet and Trio form in focus, rather than attempting random stylistic comparisons. Candidates who concentrated on describing 'surface' features such as note-values, ornamentation, dynamics or articulation in detail, found it hard to identify any matters of significance but some were well-informed about the origin of the Trio section and were able to relate the three examples to this. A few weak answers revealed fundamental misconceptions about the music, such as that Haydn's movement contained clarinets and that Mozart's ensemble was an orchestra, or even a concerto.

Question 3

Answers reflected a very wide range of achievement both in candidates' understanding of Sonata Form and in their familiarity with relevant music. Most recognised that 'repetition' of earlier material and an approach to an 'ending' were key features. Many were also aware that there were usually two principal themes to be restated, perhaps with some differences, but clear explanations – or examples – of what such changes might be, were only given by the very best-informed candidates. Some knew that there might be a change of key but were vague about where or why it was applied; some suggested that details of the scoring or dynamics might be different but were unable to exemplify this, only a few citing the most obvious example studied among the Prescribed Works, i.e. the first movement of Beethoven's *Violin Concerto*. Several of the strongest answers described very convincingly the more subtle details of the change of roles in the Recapitulation in the first movements of Mozart's *Clarinet Quintet*, and/or Haydn's symphony. Several candidates had misunderstood the nature either of Haydn's second movement or the last movement of Beethoven's *Eroica Symphony*, citing these as examples of 'recapitulation'.

Section B

There was little evidence of study of repertoire beyond the Core Works. This was particularly evident in **Question 6**. It was clear that the Mussorgsky and Vivaldi pieces, in particular, had been studied very closely, in a similar way to the Prescribed Works. Most candidates appeared to have enjoyed their listening but sometimes the expression of enthusiastic personal responses, while certainly creditable, tended to crowd out more pertinent observations.

Question 4

There were many good answers to this question, some of them very carefully balanced. While most candidates thought that having such a wide palette of instrumental timbres enabled Ravel to suggest the pictures more vividly, some chose examples that illustrated both sides of the argument. Some of the commentaries focused primarily on how the music itself (rather than the orchestration) was suggestive, without showing an adequate recognition of which features of the music were Ravel's and which Mussorgsky's.

Question 5

As with **Question 4**, many candidates tried to approach this question in a similar way, i.e. via detailed narrative commentaries, hoping that these might throw up some relevant points about tempo *en route*. Confusion between tempo and note-values was common – a passage at a slow tempo but in semi-quavers being described as 'quicker' than an earlier one in quavers. Insufficient familiarity with the scenes described in the poems led to vagueness in many answers.

Section A introduces candidates to many listening skills that are equally relevant and valuable in **Section B**, including familiarising themselves with tempo terms and comparing different interpretations. Some candidates who had listened closely to only one recording described features of that interpretation as though they were Vivaldi's explicit instruction, e.g. particular *ritardandos*.

Question 6

A wide range of repertoire was drawn upon in the best answers to this question and a variety of relationships between composing technique and effect was demonstrated. Most candidates chose to discuss one of the Core Works in varying degrees of convincing detail. The weaker answers left it at that. Some of the fullest answers to the question extended its scope by drawing on other genres, such as overtures, symphonies, background music to films, and ballet.

Interpretations were offered freely. While some of these suggested a strong personal response to, and familiarity with, the music, others varied between the speculative and the very-well memorised.

Many candidates seemed to have thought that once they had written a close commentary, explaining what happens, and what was supposedly represented, that they had done enough, but the question said 'show how': effects needed to be explained in relation to the techniques used. Descriptions needed to be followed through.

'A range of examples' should have prompted the thought that different sorts of technique should be discussed and that this demand might not be fully met by concentrating the whole answer on just one (even though the examples were from different movements within the single work). In spite of the admonition not to refer to more than one of the Core Works many did, determined to display all that they knew about the Mussorgsky and Vivaldi pieces, as well as *Mars*.

Question 7

Answers tended to be rather black-and-white, over-generalised. Nearly all candidates showed some knowledge of formal 'patronage', as exemplified by Haydn's life at Esterházy, but many believed that he had to follow 'rules' of composition and express only his master's own feelings. The question's requirement that 'more than one period' be discussed was often met by assigning Beethoven, as a 'freelance' musician, very definitely to the Romantic period. More nuanced answers sometimes expanded to sketch mediaeval and Renaissance practices with regard to church musicians, or showed an awareness of different shades of meaning of the word 'patron' which included the power of audiences via the box office, as well as present-day recording companies. Few actually dealt with the 'commissioning' of music.

Question 8

Most of the answers to this question dealt with it in terms of the Viennese 'Classical' period. The most successful drew knowledgeably on a wide range of repertoires to illustrate how later 'periods' built on, and drew from, the 'Classical' period, but also had defining musical features of their own. Some attempted to distinguish it from the popular use of the term to describe music that is not e.g. from a folk tradition, or 'pop', but very few candidates attempted to apply the term in a wider, global sense.

Question 9

Candidates were very knowledgeable about the electronic technologies of today and clearly relished the opportunity to describe these. Most were careful to organise their answers in a way that addressed each of the three aspects specified – 'composed, performed, heard', but many either ignored entirely the nub of the question 'How...changed', or dealt insufficiently with it. A nostalgic view was expressed by several candidates in their discussion of changes, along the lines of 'the great increase in access to music is to be welcomed' but that a perceived 'lack of discrimination in both what was produced and its reception is to be deplored.' The proliferation of new genres was often listed but specific details of how electronic technology had contributed to them were not always explained.

Question 10

Most candidates who chose this question were able to give knowledgeable, fairly detailed, accounts of the construction of the instrument. Surprisingly, though, some who described the siting and purpose of a chin rest, failed to mention how many strings the instrument has, or how changes in pitch are brought about. Most, also, were clear in their explanations of the terms *arco* and *pizzicato*, and some understood *col legno* and could cite an example of its use, but very few mentioned double-stopping. The best answers were careful to address the 'solo' and 'orchestral' aspects of the question, some showing a good understanding of differences of role and technical demands, citing and explaining e.g. *tremolo*. Discussions of virtuosity, however, were very vague – the use of trills being the most frequently-mentioned device.

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Paper 9703/02
Practical Musicianship

Key messages

- Music performed for Element 1 should include any intended accompaniment
- Repertoire for Elements 1 and 2 should be chosen to enable candidates to demonstrate the full range of their skills
- To access the higher mark bands in Element 3, candidates need to show confident use of the musical language of their chosen style
- Submissions for Element 4 should include a short written commentary

General comments

There was a pleasing standard of work produced for this Component with most candidates having prepared thoroughly for the various elements. While the Element 1 and 2, or 1 and 4 combinations predominated, some candidates offered Elements 2 and 4, 1 and 3, or 3 and 4. There were some outstanding performances and several accomplished compositions. It was clear that care had been taken by most Centres to ensure that candidates were able to work to their strengths by selecting elements appropriate to each individual.

Most candidates offered **Element 1**. As usual, there were many pianists and vocalists, but standard orchestral instruments, guitar, drums, and instruments from the Chinese and Caribbean traditions were also presented. Repertoire performed included western classical genres, popular idioms and music from candidates' own countries. Most candidates selected an appropriate programme of music to enable them to demonstrate 'understanding of a range of styles' and 'technical control across a wide range of techniques' as identified in the assessment criteria. Careful consideration should be given to the choice of repertoire, as, if it is too restrictive, it may not be possible for candidates to access the full range of mark bands in these aspects. Candidates should also be encouraged to perform music which is within their technical capabilities in genres with which they are fully familiar.

The vast majority of candidates gave good spoken introductions, which offered Moderators a real insight into the music that had been prepared. Most Centres provided suitable venues for recordings to take place and candidates had clearly had sufficient opportunity to rehearse with their accompanists. Where the music is intended to be accompanied, this accompaniment, or reduction of it, should be included in the performance. Some effective piano, guitar, small combo and backing track accompaniments were heard this session. Centres are reminded that each candidate's Element 1 submission should be recorded as one continuous performance.

For **Element 2**, candidates presented a broad range of music, genres and ensemble types, and, without a doubt, many relished the opportunity to show their wider skills. The majority of candidates had made good progress in their two chosen disciplines and most submissions were clearly documented with audio/video recordings of all three assessments for each discipline, as required. Disciplines and repertoire had been chosen to ensure that individual candidates were able to demonstrate a full range of skills. Occasionally, candidates offering 'accompanying' selected music that was either too repetitive to show their skills fully, or too challenging for their current capability. Most Centre assessors had taken time to include comments on the working marksheets. Detailed comments on all three assessments for each discipline showing how marks have been awarded are important aids to Moderators in making their assessment with full understanding of Centre intentions.

All candidates who submitted work for **Element 3** were able to show some understanding of their chosen tradition. Folios were generally neatly presented, but not always complete. Exercises should be based on actual music. The composer should be named, or the music identified as traditional, or by region, if from folk or indigenous sources. Candidates are not expected to 'compose' whole pieces in pastiche manner and at

least one part should be given throughout. The given material should be clearly distinguished from the candidate's own work. Teachers should give a clear indication of the course undertaken and all work should be dated and presented in chronological order. Exercises should be of sufficient length to enable candidates to use the techniques they have learnt during their course.

There were some very successful compositions submitted for **Element 4**, with candidates able to write creatively in their chosen genres. Scores/detailed notes were usually accurately presented, and most candidates took time to ensure that their live or electronic recordings were carefully produced. As is now required, a short commentary explaining the origins of the compositional thinking, listening influences, and the on-going compositional decisions, was included by almost all candidates.

Most Centres submitted all the necessary paperwork for the Component as a whole and provided CD/DVD recordings of good quality. There was, however, a greater than usual number of arithmetical errors and transcription mistakes when marks were totalled and transferred to the summary sheet and/or the computer marksheet. Centres are encouraged to check these details before submission.

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Paper 9703/03
Performing

Key messages

- Candidates should select repertoire that is within their current technical capability
- Centres should ensure that the recorded balance between candidate and accompaniment/backing track is checked prior to the performance taking place

General comments

There was a good level of work submitted for this component with all candidates performing to at least a satisfactory standard. Some recitals – on piano, voice, flute and cello – were outstanding. Music ranged from Baroque suites and arias to popular songs of the twenty-first century. Many pianists chose repertoire from the Romantic period and a number of singers performed items from musicals.

Most candidates performed music which was within their capabilities and which showed their technical ability to good advantage. A few chose repertoire which was too demanding and were thus not able to show thorough understanding or a true sense of performance. Almost all candidates had thought carefully about the focus for their performance. Pieces were linked together in an appropriate way and candidates had clearly learnt much from researching their chosen focus.

Preparation of a short spoken introduction is an important aspect of the candidate's study for the component. The best spoken introductions gave details of the chosen style and specific examples of how this was reflected in each of the pieces performed. It is wholly acceptable for candidates to read their introduction if they prefer, rather than speaking from memory.

Most Centres provided competent accompanists and suitable venues for the performance to take place. Backing tracks were used to good effect where appropriate live musicians were not available and some vocalists accompanied themselves on the piano or guitar. As well as many teacher accompanists, some fine accompanying was demonstrated by candidates' own peers this session. Care should be taken, however, to ensure that individual candidates are not disadvantaged by being accompanied by less-experienced fellow candidates.

Work was presented on CDs or DVDs of good quality and Centres had ensured that individual candidates could be readily identified. Most Centres placed cameras appropriately and some had taken considerable trouble to ensure that performers' fingers/instruments were shown clearly. There were some instances where poor audio balance was detrimental to the overall performance. The recorded balance between the candidate and the accompaniment or backing track should be checked, and corrected if necessary, prior to the performance.

Almost all Centres submitted the work in a manner that was easy to manage and enclosed all the required paperwork as well as copies of the music which had been performed.

MUSIC

Paper 9703/04 Composing

Key Messages

- A large number of candidates realised their work in live performance
- Candidates who submit separate pieces or songs that are unrelated cannot access the full range of marks available.

General Comments

A wide range of compositional response has been evidenced in this session of examining. Comments in this report are intended as a means of on-going support and provide helpful feedback for teachers.

Administrative matters

- Centres should take care to package and address the composing work to the appropriate Examiner / Moderator. Candidate work for Component 2 Element 4 and Component 4 should *not* be sent to the same assessor.
- Candidates must submit CDs playable on standard audio equipment. They are not permitted to submit DVD or Data formats.
- Care in presentation was seen in the work of many candidates but this should extend to care with the musical content, not just the external packaging.
- Candidates should avoid the incorrect use of the term 'song' when more accurately they mean 'piece, movement or composition'. The term 'song' implies a piece that includes singing or is imitative of vocalising, for example in an instrumental 'Song without Words'.

Specific Comments relating to Compositions

Commentaries

Many candidates provided written information that assisted in the assessment process. An example of this might be the provision of background information for what may be a less well-known genre / style such as Ugandan traditional music or information that might cross reference work done in the Investigation and Report. References to the styles or specific works of named composers were cited as influential in a candidate's composing research. Analytical detail of a candidate's compositional work was sometimes helpfully included.

A short commentary will be required of all candidates from 2015.

Materials

The initial ideas that candidates formulated had their basis in a diverse range of possibilities and many were full of possibilities for successful development.

Some examples are listed below:

- 2 or more contrasting songs with a unifying theme / style – popular song, traditional song
- Programme music examples such as 'Places in my life' / 'Ages of Life' / 'Love in my life'; narrative storylines based on traditional Greek or Arabic stories
- Language and structures of Jazz / blues
- String Quartet – this medium was a popular choice and acted as a starting point for different styles of composition
- A pre-conceived structure: Rondo / Theme and Variation / Pop Song structure

- 2 shorter connected pieces contrasting keys or programmatic elements
- Pieces inspired by an enthusiasm for working with synthesized sounds
- Materials derived from a passion for a particular music period or composer(s), for example, 20th century French music – Debussy, Ravel, Poulenc.

Use of Materials and Structure

Successful candidates understood the need for application of a range of techniques to extend, develop and connect their ideas within an unfolding structure. Those who formulated effective contrasts within the time constraints of their pieces or were able to carefully judge the pacing of events within the whole, gained credit here.

Candidates who did not make use of the potential for contrasts in the use of key and metre, or did not make skilful transitions between sections, achieved less marks here.

Use of Medium and Texture

Candidates who used the piano in their composing achieved varying degrees of success in their writing. It is important that scores are playable and that knowledge of the instrument is sufficient to enable candidates to write in a range of textures and figurations.

Candidates who choose to write for an electro-acoustic medium should give as much information as possible about the sound sources used and the processes employed so as to receive appropriate credit.

Notation and Presentation

A summary of important points to be noted from the evidence of this year's submission is useful here.

Scores

- Rhythmic editing / note or rest grouping issues – candidates must follow the conventions of score notation and theoretical best practice in this regard
- Consistent attention to expression markings on the scores should be apparent for all instruments / voices throughout the score
- Some software packages do not follow scoring conventions closely enough. For example, scores with no clefs after the first stave set do not provide an effective notation format. Students should be encouraged to manually write on any necessary additions to their scores once printed to help avoid any standard scoring conventions being omitted due to computer software.
- Candidates should use appropriate articulation and marks of phrasing. These indications are an essential part of the notation process that denotes a wider understanding of the chosen medium.

Recording

- Compositions must be submitted as good quality audio recordings on CD only
- A filmed performance often produces an inferior sound quality and the variation in formats presents difficulty of access. For these reasons, candidates must not submit work on DVD
- Candidates must not submit their work as Data files requiring specialist music software to access it
- If there is no score and the recording forms the basis for assessment, a commentary must give full details of who is performing in the recording. Some candidates successfully used a multi-tracking process, playing all parts themselves in order to realise their work. Composers cannot gain credit for the skills of instrumentalists in an improvisational context, for example, a kit player or guitarist in a rock song performance. A clear description in the commentary of the way in which a composer communicates their intentions to performers will be very valuable.

Concluding Remarks

In this session, more than half the compositions were recorded from live performances. The opportunity provides for candidates to reflect on the relative merits of aspects of their work cannot be over-estimated. Music intended for conventional performance can be very different in reality, away from the computer screen, and candidates often make improvements to their work in the light of the performance experience.

Equally encouraging is the fruitful outcome of those candidates writing for electronic or synthesised resources who had taken great care in the crafting of sounds and balancing of sound-worlds to produce engaging and thoughtful compositions.

Centres are to be congratulated for the encouragement and support given to candidates in this regard.

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Paper 9703/05
Investigation and Report

Key Messages for both Levels:

- Convincing evidence of a range of attentive listening over a sustained period of time must be offered.
- All reading should be thoroughly assimilated, and used to inform understanding throughout the Investigation, not reproduced *verbatim* or paraphrased in the Report.
- Wherever possible the candidate's own judgements about the music heard should be supported by reference to specific examples chosen independently of other commentators.

General Comments (both levels)

Listening: Those candidates who had included either **(i)** a CD of separate, carefully-chosen extracts, or **(ii)** a score accompanied by precise references to its bar numbers, or **(iii)** MS examples which they had selected themselves (i.e. not copied from another's commentary), were fully able to demonstrate their aural perceptiveness, their understanding of compositional processes and their command of appropriate technical language. What some candidates saw as a simple and handy way to demonstrate their familiarity with their chosen music, i.e. enclosing a CD of the complete work(s) with references to CD timings, was not an appropriate way to offer examples; it is also not acceptable to simply direct Examiners to the piece(s) on YouTube. By contrast, some investigations included **(i)** copies of transcriptions of all the pieces referred to, **(ii)** a CD of excellent examples that served well to substantiate the points made in the text, and **(iii)** full recordings. The last were intended explicitly to enable the Examiner to judge whether the examples selected to illustrate candidates' judgments did, in fact, have the significance claimed within their overall musical contexts. Here, therefore, the inclusion of a set of complete recordings – after copious aptly-brief audio examples, with many cross-references to the printed music and the text – was appropriate. They completed the 'evidence'.

Long, narrative commentaries, that described rather than explained pieces of music, without audio examples, usually did offer some evidence that the music had been listened to. Where specific moments selected for particular emphasis were ones of some significance, then some further understanding was suggested only implicitly.

Contextual understanding/reading: most candidates opened their Report with a paragraph or two of 'background', a composer's or performer's biography, the genesis of a musical or an album, the early history of a genre, or a pop group, or definitions of a period or movement, such as Impressionist, along the lines of a conventional essay 'introduction' for a general reader. The Component, however, is a Report (to the Examiners) of what the candidate has learned during the year. It is important that candidates should research relevant background to their topic, but these preambles contributed little to what the Assessment Criteria emphasises as contextual understanding. In the highest bands the descriptors look for how the knowledge acquired has 'informed' the candidate's Investigation. Some candidates simply paraphrased passages that had been read, but not assimilated and needed to make greater attempts to demonstrate their relevance to their study of the music.

The Internet offered a very valuable resource. It gave access to recordings and scores, as well as scholarly articles, and many candidates made very profitable use of these. Encyclopaedias and the sites that offer guides on 'how to listen' to music gave many others useful starting-points for their Investigation. Wikipedia was a legitimate first port of call for many candidates (for some, however, it appeared to be their only resource). This ease of access allowed several candidates to treat the Investigation as a piece of desk-top research, carried out over a very short period of time, in a few cases even in one or two days only. In these cases more evidence that something had actually been 'learned', or that any understanding of a worthwhile body of music had been developed, would have proved useful.

This also led to an increase in the incidence of plagiarism. Candidates were required to sign a statement certifying that the work is entirely their own, and that every source had been acknowledged. Several candidates did not meet this requirement. The accompanying signature of a teacher is assumed to indicate that the named person confirms this to be the case. Candidates require guidance in the proper use of acknowledgements of sources, i.e. how to present bibliographies and when and how to insert footnote citations. Where there had been judicious supervision by the teacher there were far fewer cases of unacceptable paraphrase: this is something that candidates may fall into unwittingly by reproducing too closely notes taken during reading.

The Report is not an 'essay', it is a record of what the candidate has been listening to and reading throughout the year and a statement of what has been learned. Choosing the most suitable format for communicating this is part of the candidate's task - one in which, of course, they need some advice.

In a number of Centres, candidates appear to have been directed rather closely on the overall presentation of their scripts: several began with 'Abstracts'; some, although on very disparate topics, adopted the same sequencing of numbers for sections and sub-sections or paragraphs; a considerable number used identical fonts and layout. While this may prove helpful more generally in other spheres, there was sometimes a danger that it had turned the component into a 'writing about' (almost a word-processing) exercise.

Presentation may take any appropriate form. The candidate should make the decision, in discussion with the Centre, about what will best represent what (s)he has been doing and has learned. (The guidance in the Syllabus regarding an approximate number of words which refers to 'equivalent in length to an essay of 2500/3000 words' should not be read as implying that Reports must be presented as 'essays'.)

Documentation: a handful of very conscientious Centres provided a large amount of material. However, it is not necessary to include printouts of every article read on the Internet - if the bibliography records the sites properly, then they may check for themselves; nor is it necessary to include one or more rough drafts of the Report; the inclusion of notes made while listening on different occasions during the year (sometimes handwritten), however, was helpful.

9703/05

The 'link' with Component 3 or 4: the majority of candidates had also taken Component 3. Some chose to explore more widely the genre that had been the focus of their Recital, e.g. *Nocturnes*. Where a real attempt had been made by candidates to listen to repertoire that had not been part of their programmes, these were largely successful as vehicles for demonstrating an extension and deepening of their understanding. Some, however, did not seem to have listened or read more widely, having chosen to 'analyse' one or more pieces from their programme. Only a few of these were real analyses of meaningful compositional processes. Where the music performed was substantial and of some significance, candidates had an opportunity to show that they could apply the skills and understanding developed in Paper 1, independently, but programmes that had consisted of a number of very short pieces of music, sometimes only a few songs from a single film, offered limited scope to demonstrate understanding.

Some 'analyses' (of an individual piece, or of composer's contribution to a particular genre) tended to drift between general commentary, without explaining what aspect of composing technique made them so attractive to the listener, together with a record of the difficulties encountered in practising the music for performance in the Recital and how these had been overcome. Discussion of aspects of performing technique related only narrowly to the programme for Component 3, especially if framed as general advice for other learners (as some were). The candidate's proficiency and level of understanding of technical matters had already been demonstrated and assessed within that Component.

On the other hand, the development of the repertoire of the instrument, leading to discussion of other techniques of performing and the ways in which composers had exploited them, could have opened up a rich field for study. Several of the candidates who chose to explore the development of their instrument focused exclusively on its construction, including the names of a handful of relevant composers, but without attempting to explain their significance in the development of the repertoire of the instrument.

There were few attempts this session at comparisons of interpretations. Some performances offered a rich field for investigation, one to which the candidate's understanding of performing techniques could be applied. The successful comparisons were able to show how different approaches to a wide range of technical matters combined to offer contrasting interpretations as a whole. Most, however, were short, added towards

the end of the Report, without an integral role at the centre of the Investigation. These tended to focus too much on such aspects as tempi and dynamics.

Very few candidates linked their Investigation with Component 4 but, in general, these were a greater and more knowledgeable about a much wider range of repertoire, and showed more mature levels of reflection about compositional processes.