

# SYLLABUS

**Cambridge International Level 3  
Pre-U Certificate in  
Music (Principal)**

**9800**

For examination in 2016, 2017 and 2018

QN: 500/3803/5

## Support

Cambridge provides a wide range of support for Pre-U syllabuses, which includes recommended resource lists, Teacher Guides and Example Candidate Response booklets. Teachers can access these support materials at Teacher Support <http://teachers.cie.org.uk>

## Changes to syllabus for 2016, 2017 and 2018

This syllabus has been updated. Significant changes to the syllabus are indicated by black vertical lines either side of the text.

This document is Version 3 of the syllabus, published in May 2016.

Topic C4 Jazz (c.1920–c.1960) has been updated for assessment in 2017 and 2018.

Changes previously made in Version 2 of the syllabus include:

Information on page 13 regarding the availability of the commissions for Component 3 has been updated.

Information on page 13 regarding the submission of the proposal for Component 41 has been updated.

Please see the *Cambridge Administrative Guide* for more information.

Changes previously made in Version 1 of the syllabus include:

Page 3, Information on previous knowledge and progression has been included.

Page 17, Component 1, Topic A has become The Symphony in the Classical Period (c. 1740–c. 1802).

Page 17, Component 1, Topic B has become Orchestral Music or Opera in the Nineteenth Century (c. 1803–1900).

Page 18, Topic B1 has become Orchestral Music. Please see updated content (which is downlined).

Page 18, Topic B2 has become Opera. Please see updated content (which is downlined).

Page 19, Topic C1 has become Latin Church Music in Continental Europe during the Late Renaissance (c. 1530–c. 1630) together with new prescribed works and content.

Page 20, Topic C2 has become The Baroque Concerto (c. 1680–c. 1750) together with new prescribed works and content.

Page 20, Topic C3 has become Innovation and Exploration in Twentieth-Century Music (c. 1899–c. 1953) together with a new prescribed work and content.

Page 21, Topic C4 the prescribed work for this topic will be valid for assessment in 2016. A new prescribed work and content will be issued as a syllabus update for assessment in 2017.

If there are any further changes to this syllabus, Cambridge will write to Centres to inform them. This syllabus is also on the Cambridge website [www.cie.org.uk/cambridgepreu](http://www.cie.org.uk/cambridgepreu). The version of the syllabus on the website should always be considered as the definitive version.

Copies of Cambridge Pre-U syllabuses can be downloaded from our website [www.cie.org.uk/cambridgepreu](http://www.cie.org.uk/cambridgepreu)

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## Introduction

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### Why choose Cambridge Pre-U?

Cambridge Pre-U is designed to equip learners with the skills required to make a success of their studies at university. Schools can choose from a wide range of subjects.

Cambridge Pre-U is built on a core set of educational aims to prepare learners for university admission, and also for success in higher education and beyond:

- to support independent and self-directed learning
- to encourage learners to think laterally, critically and creatively, and to acquire good problem-solving skills
- to promote comprehensive understanding of the subject through depth and rigour.

Cambridge Pre-U Principal Subjects are linear. A candidate must take all the components together at the end of the course in one examination series. Cambridge Pre-U Principal Subjects are assessed at the end of a two-year programme of study.

The Cambridge Pre-U nine-point grade set recognises the full range of learner ability.

### Guided learning hours

Cambridge Pre-U syllabuses are designed on the assumption that learners have around 380 guided learning hours per Principal Subject over the duration of the course, but this is for guidance only. The number of hours may vary according to curricular practice and the learners' prior experience of the subject.

### Why choose Cambridge Pre-U Music?

- Pre-U Music offers learners opportunities to study what interests them, to explore new genres, and to build on previous skills and knowledge. It enables teachers to foster genuine interest and enjoyment in all aspects of the study of Music.
- In common with all Pre-U subjects, the Music syllabus is designed for the whole ability range, while permitting higher levels of achievement to be suitably rewarded, with greater discrimination at the level of excellence.
- The linear nature of the course, with a single examination at the end of two years' continuous study, is particularly appropriate for a subject like Music, allowing for the development of a broad range of skills, knowledge and understanding over a sustained period of time. The opportunity for a substantial increase in teaching time compared with a modular system not only allows for greater depth of study and learning, but also provides scope for the personal development of young musicians.
- Candidates are assessed in four key areas: Performing, Composing, Historical understanding and Critical thinking. Listening informs all aspects of the course for all learners, whether they are performing, composing or analysing and writing about music.
- The Personal Study (coursework) enables learners to choose a form of study which engages their interest and allows them to demonstrate their skills, knowledge and understanding. Options include a dissertation, an advanced recital, free composition, and music technology.

## Prior learning

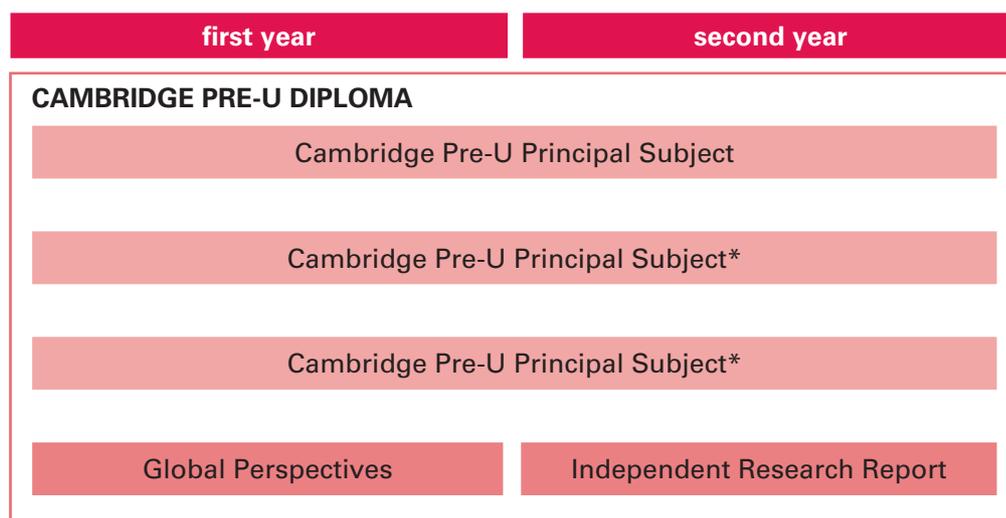
Cambridge Pre-U builds on the knowledge, understanding and skills typically gained by candidates taking Level 1/Level 2 qualifications such as Cambridge IGCSE Music.

## Progression

Cambridge Pre-U is considered to be an excellent preparation for university, employment and life. It helps to develop the in-depth subject knowledge and understanding which are so important to universities and employers. Although Pre-U Music is especially suitable for learners who aspire to read Music at university, it will also appeal to learners who wish to further their involvement and skills in Music for its own sake. Many of the skills this syllabus aims to develop are not only relevant to further study in other disciplines but are valued as important skills for success in the modern world.

## Cambridge Pre-U Diploma

If learners choose, they can combine Cambridge Pre-U qualifications to achieve the Cambridge Pre-U Diploma; this comprises three Cambridge Pre-U Principal Subjects\* together with Global Perspectives and Research (GPR). The Cambridge Pre-U Diploma, therefore, provides the opportunity for interdisciplinary study informed by an international perspective and includes an independent research project.



\* Up to two A Levels, Scottish Advanced Highers or IB Diploma programme courses at higher level can be substituted for Principal Subjects.

Learn more about the Cambridge Pre-U Diploma at [www.cie.org.uk/cambridgepreu](http://www.cie.org.uk/cambridgepreu)

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## Syllabus aims

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The aims of the syllabus, listed below, are the same for all candidates, and are to:

- provide opportunities for candidates to develop a range of skills, knowledge and understanding in music, embracing creative, interpretative, historical and analytical aspects of the subject
- provide a context for personal growth through the diversity of serious study in music; and thereby promote academic independence and self discipline, broaden intellectual and emotional responses, stimulate critical discrimination and heighten social and cultural awareness
- form a suitable preparation for further study, while being particularly relevant to those who intend to continue their music studies, whether at university, college of music or other institution of higher education
- provide the basis for an informed and lasting love of music, either in a musical career or in the enjoyment of music as a leisure activity.

## Scheme of assessment

For Cambridge Pre-U Music, candidates take all four components.

Component	Component name	Duration	Weighting (%)	Type of assessment
<b>1 (Paper 11)</b>	Listening	1 hour 30 minutes	15	Written paper, externally set and marked
<b>1 (Paper 12)</b>	Analysis and Historical Study	1 hour 30 minutes	15	Written paper, externally set and marked
<b>2</b>	Performing	25–30 minutes	22.5	Performances marked by visiting examiner
<b>3</b>	Composing	2 hours and Coursework (Stylistic Exercises and Commissioned Composition)	22.5	Written paper, externally set and marked, and coursework, externally marked
<b>4</b>	Personal Study	–	25	Coursework, internally marked and externally moderated

Component 1 is divided into two papers (11 and 12), each lasting 1 hour 30 minutes.

For component 4, candidates choose to submit their Personal Study as: a Dissertation (41), or an Advanced Recital (42), or Free Composition (43) or Music Technology Project (44).

### Availability

This syllabus is examined in the June examination series.

This syllabus is not available to private candidates.

### Combining this with other syllabuses

Candidates can combine this syllabus in a series with any other Cambridge syllabus, except syllabuses with the same title at the same level.

## Assessment objectives

Aural perception is intrinsic to all the assessment objectives.

Assessment objective		Candidates will be expected to demonstrate:	Weighting* (%)
<b>AO1</b>	Performing	<ul style="list-style-type: none"> <li>• technical and expressive control</li> <li>• interpretative understanding</li> <li>• stylistic awareness</li> <li>• aural attentiveness</li> </ul>	22.5–40
<b>AO2</b>	Composing	<ul style="list-style-type: none"> <li>• technical and musical control in stylistic imitation</li> <li>• discrimination and imagination in creative work</li> <li>• aural discrimination and imagination</li> </ul>	22.5–42.5
<b>AO3</b>	Historical understanding	<ul style="list-style-type: none"> <li>• analytical understanding as applied to listening</li> <li>• knowledge of melodic, harmonic, dynamic, rhythmic, timbral, textural and structural elements of music and their contribution to style</li> <li>• understanding of the development of genres in the principal historical periods and contextual factors in the shaping of musical history</li> <li>• aural perception and discrimination</li> </ul>	24
<b>AO4</b>	Critical thinking	<ul style="list-style-type: none"> <li>• critical enquiry and evaluation of sources</li> <li>• organisation of information and making connections</li> <li>• making judgements based on musical evidence</li> <li>• aural discrimination</li> </ul>	11–31

\* Weightings depend on which option candidates choose for Component 4.

## Relationship between scheme of assessment and assessment objectives

Candidates take Components 11, 12, 2 and 3 plus **one** of 41, 42, 43 or 44.

The approximate weightings allocated to each of the assessment objectives are summarised below. The table shows the assessment objectives (AOs) as a percentage of each component and as a percentage of the overall Cambridge Pre-U Music qualification.

Component	AO1	AO2	AO3	AO4	Total	Weighting of component in overall qualification
<b>Paper 11</b>			100%		100%	15%
<b>Paper 12</b>			60%	40%	100%	15%
<b>Paper 2</b>	100%				100%	22.5%
<b>Paper 3</b>		100%			100%	22.5%
<b>Paper 41</b>				100%	100%	25%
<b>Paper 42</b>	70%			30%	100%	
<b>Paper 43</b>		80%		20%	100%	
<b>Paper 44</b>		80%		20%	100%	
<b>Weighting of AO in overall qualification*</b>	22.5–40%	22.5–42.5%	24%	11–31%	100%	

\* Weightings depend on which option candidates choose for Component 4.

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## Grading and reporting

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Cambridge International Level 3 Pre-U Certificates (Principal Subjects and Short Courses) are qualifications in their own right. Each individual Principal Subject and Short Course is graded separately on a scale of nine grades: Distinction 1, Distinction 2, Distinction 3, Merit 1, Merit 2, Merit 3, Pass 1, Pass 2 and Pass 3.

### Grading Cambridge Pre-U Principal Subjects and Short Courses

Distinction	1
	2
	3
Merit	1
	2
	3
Pass	1
	2
	3

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## Grade descriptions

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The following grade descriptions indicate the level of attainment characteristic of the middle of the given grade band. They give a general indication of the required standard at each specified grade. The descriptions should be interpreted in relation to the content outlined in the syllabus; they are not designed to define that content.

The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performance in others.

### **Distinction (D2)**

A very high level of aural perception combined with a strong theoretical grounding; communication of a wide and detailed knowledge and understanding of repertoire and history; excellent control of technique showing mature interpretative insights in performing; a strong degree of creativity in composing; clear evidence of critical thinking skills.

### **Merit (M2)**

A good level of aural perception combined with a secure theoretical grounding; communication of a broad knowledge and understanding of repertoire and history, which may be generalised rather than specific; very good control of technique and stylistic understanding in performing; a competent approach to composing showing some imaginative touches.

### **Pass (P2)**

A moderate level of aural perception with gaps in theoretical understanding; communication of an uneven knowledge of repertoire and history, some control of technique in performing but lacking in musicianship; a reasonable attempt at composing but may be limited in imagination or technique.

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## Description of components

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### Component 1 Listening, Analysis and Historical Study

Component 1 is divided into two papers: Paper 11, Listening and Paper 12, Analysis and Historical Study.

#### Paper 11

Written paper, 1 hour 30 minutes, 60 marks

All candidates will be provided with a CD containing the extracts of music to be used in the examination; playback facilities must be available for each candidate. Candidates may listen to the CD as many times as they wish.

##### Section A (24 marks)

Candidates will listen to two different recordings of an extract of music drawn from the repertoire of Topic A (see Syllabus content on page 17), for which a full or reduced score will be provided. They will be asked to compare the performances, with reference to such matters as tempo, dynamics, instruments, phrasing, articulation, balance, ornamentation, and to comment on relevant performance practice issues.

##### Section B (36 marks)

Candidates will listen to one extract of music (either Topic B1 or B2) drawn from the repertoire of Topic B (see Syllabus content on page 18), for which a skeleton score will be provided. They will answer a variety of questions: some may involve writing down sections of melody, rhythmical figures or articulation missing from the score; they will be expected to identify chords and harmonic/cadential progressions and they will be asked to identify errors in the printed score. Other questions may involve a verbal commentary on matters of texture, instrumentation, phrase structure, form or style. Candidates will be expected to be able to relate this piece of music to the wider repertoire of the topic and some questions may require them to comment on that relationship.

#### Paper 12

Written paper, 1 hour 30 minutes, 60 marks

##### Section C (36 marks)

Candidates will choose one set topic (see Syllabus content on page 18). Two questions will be set on each topic and candidates will be expected to answer both of these. The first question will ask for specific analytical detail of the Prescribed Work, including matters of harmony, texture, orchestration, etc. as appropriate. There will be a choice of second question which will be more general, e.g. relating the work to its cultural context; to its composer's musical output; or dealing with the repertoire of the topic as a whole. Candidates should have a clean, unmarked score of the Prescribed Work to use in the examination room; if they are studying Topic C4, they may additionally have the CD.

##### Section D (24 marks)

Five questions will be set, and candidates must answer one of these. Questions will give candidates the opportunity to consider general musical matters and to form connecting links between any of the topics studied in this component or any music studied for the examination as a whole. The clarity of candidates' arguments and the quality of their language will be assessed.

## Component 2 Performing

Assessed by visiting examiner, 90 marks

Candidates are required to demonstrate **two** different performing skills.

Candidates who choose Component 42 (Advanced Recital) must not duplicate their chosen performance category in Sections A and B. See the section on Component 42 on page 14 for more information.

### Section A Recital (60 marks)

Candidates are required to prepare and present a recital on **one** instrument or voice, lasting between 15 and 20 minutes. The candidate may perform in **one** of the following **two** performance categories:

Category 1 as a soloist

Category 2 as an accompanist or in a duet or a small ensemble.

The programme may contain one extended work (e.g. a complete sonata), works based on a particular theme (e.g. a selection of *Preludes*), or works which make up a contrasting recital.

### Section B Extended Performing (30 marks)

Candidates must present **one** further skill in a programme lasting between 6 and 10 minutes.

Candidates may offer:

- the same instrument (or voice) as that presented in Section A but in a different category
- a second instrument in any of the categories
- improvisation on a stimulus provided by the Examiner.

To gain the highest marks, it is expected that the general level of the programme for a solo performance should be equivalent to that of pieces prescribed by the conservatoire boards in their Grade 7 lists. The level of difficulty of music offered for accompanying, duet or ensemble should be roughly commensurate. However, credit is given for all positive achievement and candidates should always choose pieces which they are able to play with confidence, rather than aiming to perform repertoire which is beyond their current capabilities.

The candidate's part in any accompaniment, duet or ensemble must not be consistently doubled by any other performer. For the purposes of this examination, a piece for solo instrument and piano will not be counted as a duet, but as a solo performance for the solo instrument, and as an accompaniment for the piano.

Candidates who choose improvising will be allowed up to 20 minutes' preparation time. Stimuli will include: (a) four or five pitches without rhythm; (b) a short rhythm pattern; (c) a chord sequence; (d) a melodic incipit. The duration of the improvisation should not normally be longer than 2 minutes.

## Component 3 Composing

Written paper, 2 hours and coursework, 90 marks

### Sections A and B Stylistic exercises

Candidates must study two genres, one from Group 1 and one from Group 2.

#### Group 1

Chorale harmonisations in the style of JS Bach

String quartets in the classical style

#### Group 2

String quartets in the classical style (**only** if Chorale harmonisations are chosen in Group 1)

Two-part Baroque counterpoint (**only** if String quartets are chosen in Group 1)

Keyboard accompaniments in early Romantic style

Music in jazz, popular and show styles (1920–1950)

#### Section A Stylistic Exercises (2 hour examination) 30 marks

In the examination, candidates must complete one exercise in one of their chosen genres. They will be permitted to use a keyboard during the examination.

#### Section B Stylistic Exercises (coursework) 30 marks

Candidates must submit five exercises in **each** of their two genres (ten in all), which have been worked throughout the course. Each exercise must be based on actual music by named composers, and should require the completion of roughly 16–24 bars, except in the case of chorale harmonisation where shorter passages will normally be appropriate.

Legible working copies should be submitted, with initial sketches and drafts as appropriate, containing any annotations, suggestions and corrections added by the teacher. Candidates' working must be clearly distinguishable from any part or parts that were given. All exercises must be dated and must state the composer and title of the work from which the extract has been taken.

### Section C Commissioned Composition

#### Section C Commissioned Composition (coursework) 30 marks

Candidates must submit **one** composition, based on a commission, which may be in any style of the candidates' choice.

The commission will contain a variety of options, which will include:

- a choice of song texts
- a composition for an instrumental ensemble
- a composition based on a given musical stimulus.

The composition must be submitted in the form of:

- (i) a recording on audio CD
- (ii) *either* a score in a form of notation appropriate to the style of the music *or* an explanatory document.

Up to 24 marks will be awarded on the basis of the recording and score/explanatory document together; a maximum of 6 further marks will be awarded for the score/explanatory document. Whenever possible, the recording should be made using real instruments and performers. However, if that is not possible, a sequenced performance will be accepted.

The commissions will be made available from the start of the academic year in the first year of teaching.

For Sections B and C, teachers will complete a form to authenticate the work as that of the candidate.

## Component 41, 42, 43, 44 Personal Study

Coursework, 100 marks

Candidates should extend their musical skills and develop the capacity to become independent learners through working over a prolonged period of time on a challenging project of personal interest. The amount of learning time for this component (both taught and self-directed) should be equal to one quarter of that needed for the completion of the whole syllabus.

Submission can be in the form of:

- dissertation
- advanced recital
- free composition
- music technology.

Submissions are marked by the teacher and sent to Cambridge for moderation according to the general coursework guidelines.

In choosing their area of study, candidates who intend to study music at university or college should consider which option might best prepare them for their chosen course. Candidates applying for a performance course at a music college, for example, would probably choose the advanced recital option.

## Component 41 Dissertation

100 marks

Candidates will produce a dissertation on a subject of their own choice which does not duplicate work assessed in any other part of the examination in any significant way. If presented as an essay, it should not exceed 3500 words.

Candidates are required to submit a proposal of no more than 500 words describing the proposed dissertation, including a list of source materials to be consulted.

Candidates should also state how the proposed dissertation would not significantly duplicate other assessed work if the topic has the potential for overlap. The title of the proposal should be evaluative (e.g. phrased as a question).

The proposal must be submitted on the correct form to Cambridge for approval. The Principal Moderator will consider the scope of the dissertation and either approve the proposal, suggest adjustments or request a re-submission.

The dissertation must include the following:

- bibliographies to document all research sources (e.g. references, scores/transcriptions, programme notes, sleeve notes, internet sources, recordings and interviews)
- a statement from the teacher testifying that the submission is the candidate's own work and detailing any assistance given during consultations
- a CD of audio excerpts, playable on a CD player, and/or score extracts (either in text or in full scores in appendices).

The focus of the dissertation should always be a direct engagement with actual music and, throughout, should demonstrate the candidate's ability in critical thinking. Candidates are therefore expected to evaluate their sources of information, organise, argue and make connections and base all judgements on musical evidence. The intended audience should be not only the candidate's teacher but also a musically literate public.

The following are **examples** of the type of work that may be submitted:

- musical techniques in a non-western tradition (e.g. the use of mode in the Hindustani raga tradition)
- analysis of a work (e.g. the harmonic language in Poulenc's *Gloria*)
- cultural influence on a style or period (e.g. a composer's response to the First World War)
- a particular work and its impact (e.g. *West Side Story* and its influence on music theatre in the late twentieth century)
- a composer's style and influence (e.g. Hindemith's house music)
- performance practice (e.g. the performance of French classical music)
- a particular period/movement and its impact (e.g. *Sergeant Pepper* and its influence on late twentieth-century pop)
- influence/importance of a particular performer or performance movement (e.g. Kreisler and the virtuoso violinist).

## Component 42 Advanced Recital

100 marks

Candidates will present a recital on any instrument or voice, lasting no more than 30 minutes (70 marks).

None of the categories chosen in Section A or B in Component 2 may be repeated on the same instrument. For example, a solo recital for Component 42 must be performed on a different instrument from a solo recital for Component 2; a candidate who gave a solo recital in Component 2 and who wishes to use the same instrument in Component 42 must either accompany or perform in an ensemble. In some cases the permutations could be fairly complicated, so it is especially important to take care when selecting options.

It is expected that candidates will take the majority of the responsibility for the organisation and promotion of the recital, which should be performed in front of an audience. The recital should be recorded on both DVD and CD. To gain the highest marks, it is expected that the general level of this recital will be equivalent to Grade 8 of one of the examining bodies.

The candidate will present a written project of not more than 1750 words which compares and contrasts two recordings of one of the pieces contained in the recital, and indicates to what extent this study has informed the approach to his/her performance. This should be presented as a written project, accompanied by a CD of short extracts from the two recordings chosen to illustrate the points made in the text (30 marks).

The performance and written project are marked by the teacher and the DVD, CD and written project handed to the visiting Examiner for Component 2.

## Component 43 Free Composition

100 marks

Candidates will submit two **contrasting** compositions for any forces, both of which must be presented in fully-notated scores using some form of staff notation. No minimum duration is specified but the compositions must represent a quantity of work commensurate with the weighting of this component, i.e. the amount of learning time (both taught and self-directed) should be equal to one quarter of that needed for completion of the whole syllabus. Both compositions must be recorded. Whenever possible, the recordings should be made using real instruments and performers; however, if that is not possible a sequenced performance will be accepted. Up to 65 marks will be awarded on the basis of the recordings and scores together; a maximum of 15 further marks will be awarded for the scores themselves. Candidates should study at least two works by other composers in preparation for each composition.

Candidates must submit a written commentary on the two compositions (20 marks). This must include the following:

- a description of the expressive intention of each piece
- an explanation of the ways in which contrast between the pieces has been achieved
- an account of the process of composition
- a list of the music studied in preparation for each composition
- an explanation of the ways in which this listening was (or was not) helpful and instructive
- an evaluation of the compositions.

In addition, teachers will complete a form to authenticate the work as that of the candidate.

## Component 44 Music Technology

100 marks

Candidates will submit **one** arrangement and **one** composition (80 marks in total). One of the pieces should be submitted as a sequenced performance, and the other as a multi-track recording, which should demonstrate direct/line input and microphone techniques. No minimum duration is specified but the composition and arrangement must represent a quantity of work commensurate with the weighting of this component, i.e. the amount of learning time (both taught and self-directed) should be equal to one quarter of that needed for completion of the whole syllabus.

The arrangement should display new compositional input rather than being a straight transcription of the original stimulus. The original stimulus should be submitted with the rest of the assessment materials.

Both pieces should be submitted on audio CD. Additionally, the sequenced piece should be submitted as a MIDI file.

Candidates must submit a written commentary on the arrangement and composition (20 marks). This must include the following:

- a description of the expressive intention of each piece
- an explanation of why sequencing or multi-track recording was chosen for each piece
- an account of the processes of composition and arrangement
- a list of the music technology equipment used, and the reasons for the choices made
- an account of the process of realising the composition and arrangement
- an evaluation of the composition and arrangement.

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## Syllabus content

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The content below is set for examination in 2016, 2017 and 2018, with the exception of Topic C4. Thereafter there will be some rotation of Topics and/or Prescribed Works, which will be communicated to Centres.

### Component 1 Listening, Analysis and Historical Study

The bodies of repertoire to which questions in Sections A, B and C refer are defined in Topics A, B and C respectively. Topics A and B lay down a broad range of genres representative of the Classical and Romantic periods; the selection of specific examples for study being at the discretion of the teacher. In Topic C the choice of a single work (or a pair of related shorter works) for close study and analysis, from a set of four, allows historical understanding to be extended beyond the timespan of Topics A and B (roughly 1740–1900), either backwards to the Renaissance or Baroque periods, or forwards into the twentieth century.

#### Topic A The Symphony in the Classical Period (c. 1740–c. 1802)

Through a study of the Classical symphony candidates should develop their understanding of the defining features of the Classical style, the development of formal structures (e.g. sonata form, rondo form, minuet and trio) and learn to recognise relevant performance practice.

In addition to a wide range of appropriate general listening, closer study of representative examples as indicated below should enable candidates to illustrate answers about aspects of style, structure, harmony, orchestrations and compositional technique (particularly in Section D) by reference to specific musical examples.

Candidates should be familiar with:

- an early symphony (e.g. by Johann Stamitz, Carl Stamitz, CPE Bach or JC Bach)
- a symphony by Haydn
- a symphony by Mozart
- an early symphony by Beethoven (either No 1 or No 2).

Questions in Section A will focus on issues concerning the performance of music from the repertoire of Classical symphonies. Candidates will be required to compare two different performances of an extract (which may be a short movement in its entirety, or a portion of a longer movement), for which a complete score will be provided. Candidates should therefore listen to and study a wide range of recordings showing different interpretative approaches.

#### Topic B Orchestral Music or Opera in the Nineteenth Century (c. 1803–1900)

Through the study of a wide range of music within **one** of these two broad categories, candidates should develop an understanding of various facets of nineteenth-century music, including the influence of the Romantic Movement on composers during this period, as reflected in the styles of the specific composers as indicated in the lists on page 18.

## Topic B1 Orchestral Music

The genres to be studied include symphonies, overtures and tone poems but do not include solo instrumental music or chamber music.

In Section B, candidates will be required to answer a set of questions which will test their aural perception and understanding of the stylistic norms of the prescribed repertoire. In addition to a wide range of appropriate general listening, closer study of the following representative examples should enable candidates to illustrate answers about aspects of structure, harmony, orchestration, compositional technique and style (including identifying characteristic features of the styles of individual composers) in Section B, and to make references to specific musical examples in Section D.

Candidates should be familiar with:

- a symphony by Beethoven (excluding Symphonies No 1 and No 2)
- a symphony by Schubert
- a symphony by Mendelssohn, Schumann or Brahms
- an overture by Berlioz
- a tone poem by Liszt.

## Topic B2 Opera

In Section B, candidates will be required to answer a set of questions which will test their aural perception and understanding of the stylistic norms of the prescribed repertoire. In addition to a wide range of appropriate general listening, closer study of the following representative examples should enable candidates to illustrate answers about aspects of structure, harmony, orchestration, compositional technique and style (including identifying characteristic features of the styles of individual composers) in Section B, and to make references to specific musical examples in Section D.

Candidates should be familiar with:

- an act from an opera by Spontini, Weber or Meyerbeer
- an act from an opera by Bellini or Donizetti
- an act from an opera by Verdi
- an act from a music drama by Wagner.

## Topic C

### Section C Topics and Prescribed Works

Detailed study of **one** Prescribed Work (or a pair of related shorter works) allows candidates to develop analytic skills. They should also form an understanding of the chosen work (or works) in the context of a wider background of musical practices, influences and trends, and of how these may be influenced by extra-musical factors. Each of the Prescribed Works listed on pages 19 to 21 is therefore set within a more broadly-defined topic, which indicates other appropriate composers or genres for more general study as well as the scope of relevant historical issues to be considered. The timespan given for each topic should be taken as a loose indication of the parameters within which questions will be set: in some cases these may flag predecessors whose music should also be considered, or a subsequent period in which influence or reception was significant.

Questions in Section C will refer to bar numbers or rehearsal letters as given in the recommended editions of the Prescribed Works listed on pages 19 to 21.

## Topic C1 Latin Church Music in Continental Europe during the Late Renaissance (c. 1530–c. 1630)

### Prescribed Works

**Victoria:** *Missa O quam gloriosum*

**Motet** *O quam gloriosum est regnum*

[Miniature Score, ed. Thomas Rive: Eulenburg 1706]

This topic focuses on the church music composed in Europe at about the time of the Council of Trent and in its aftermath. The principal genres include the mass, the motet, psalms, hymns, the *Magnificat*, sequences (especially *Stabat Mater*), litanies, lamentations and passions. The repertoire for study is centred on four main 'schools' of composition:

- Flemish (with Lassus as the most significant composer)
- Roman (Palestrina, his contemporaries and pupils)
- Spanish (Victoria and some of his immediate predecessors)
- Venetian (Willaert, de Rore, the Gabriellis and Schütz).

Candidates should be aware of the most significant approaches to the composition of masses during this period (*Cantus Firmus*, paraphrase, parody and free); in the cases of *Cantus Firmus*, paraphrase and parody masses they should understand some of the techniques employed by composers in the use of pre-existing models. In respect of all genres, they should understand the principles of imitative polyphony and should know enough about the liturgical context of the Mass and the Office to understand how and when the music was intended to be performed.

Candidates should know about the deliberations concerning music that took place during the 22nd session of the Council of Trent in 1562 and about subsequent efforts to put the spirit of its recommendations into practice, including an increasing preoccupation with the clarity of the words in polyphonic music. They should understand how a gradual move away from modality towards an emerging sense of tonality characterised much of the music written towards the end of the sixteenth century and in the early decades of the seventeenth. They should take account of the influence of new developments in secular music at this time, although they will not be expected to have any specific knowledge of secular genres.

In Victoria's motet and mass *O quam gloriosum*, candidates should study the use of polyphony and homophony and the modal nature of the harmonic language. They should understand which passages in the mass are derived, directly or indirectly, from the motet and how such derivation is achieved. They should understand the techniques Victoria used to achieve variety of texture and should be aware of the role of the music in the liturgy.

## Topic C2 The Baroque Concerto (c. 1680–c. 1750)

### Prescribed Works

**Handel: Concerto Grosso in C, HWV318** (*Concerto in Alexander's Feast*)

**Bach: Brandenburg Concerto No 2, BWV1047**

[Miniature Scores: Eulenburg 383 (Handel), Eulenburg 257 (Bach)]

This topic traces the history of the concerto from early examples by composers such as Stradella or Torelli in the late seventeenth century to the achievements of Bach and Handel in the mid-eighteenth century. Candidates should understand the development of the two main types of concerto (the concerto grosso and the solo concerto), the difference between the *concerto da camera* and the *concerto da chiesa* and some of the reasons why the distinction between different types of concerto is not always entirely clear.

Candidates should know about the range of solo instruments employed in Baroque concertos and about the common formal structures used in these works. They should understand the Italian origins of the genre and some of the reasons for its gradual spread across Europe as time passed. They should be aware of the legacy of Corelli and Vivaldi, which is particularly evident in the concertos of Handel and Bach, both in general and in the specific examples set as Prescribed Works.

## Topic C3 Innovation and Exploration in Twentieth-Century Music (c. 1899–c. 1953)

### Prescribed Work

**Bartók: Music for Strings, Percussion and Celesta**

[Study Score: Universal Edition UE 34129]

The first half of the twentieth century was a time of almost unparalleled musical experimentation. This topic traces the many stylistic innovations that came about, partly at least, in response to the problems posed by Wagner's expansion of tonality and as a reaction against late Romanticism. The period for study begins in the year of Schoenberg's *Verklärte Nacht* and ends with the deaths of Stalin and Prokofiev in March 1953.

The central focus of the repertoire is on the music of Schoenberg, Bartók and Stravinsky. Candidates should be familiar with a range of works by all three composers. They should understand the development of Schoenberg's theory of 12-note composition out of his post-Romantic and free atonal music and the different application of these ideas in the music of Berg and Webern. They should understand Stravinsky's approach to rhythm and his use of octatonic and pentatonic pitch groups (in *The Rite of Spring* and other works) and should trace the development of his style through his neo-classical works. They should understand the sources of Bartók's style in the folk music of Eastern Europe and should explore the nature of the scales, chords, rhythms and forms that characterise his music.

In addition to studying the music of Schoenberg, Bartók and Stravinsky, candidates should have a general understanding of any **two** of the following:

- Soviet attitudes to music (e.g. Shostakovich, Prokofiev)
- surrealism and neo-classicism (e.g. Satie, Les six)
- American composers (e.g. Ives, Copland, Cowell, Babbitt, Cage)
- Eastern European composers (e.g. Janáček, Lutosławski)
- English composers (e.g. Bliss, Walton, Tippett, Britten)
- French composers (e.g. Varèse, Messiaen)
- German composers (e.g. Hindemith, Orff, Blacher, Goldschmidt).

In Bartók's *Music for Strings, Percussion and Celesta*, candidates should study the form and thematic content of each movement and understand the features which single it out as an innovative work. They should consider the style of the music in relation to other twentieth-century works and should appreciate the position it occupies in the context of Bartók's output as a whole.

## Topic C4 Jazz (c. 1920–c. 1960)

### Prescribed Work

**The Dave Brubeck Quartet: *Time Out***

**2016 only**

[Recording: Columbia CK 65122;

Transcriptions for Piano: Alfred Music Publishers, ISBN 0739062336]

**Miles Davis: *Birth of the Cool***

**2017–2018**

[Recording: EMI B00005614M;

Transcriptions: Hal Leonard Corporation, HL 00672452]

Candidates should study changing approaches to improvisation, instrumentation and timbre, metre and rhythm, melody and phrasing, harmony and tonality, form and structure, found in both instrumental and vocal jazz styles such as Dixieland, Swing, Be-Bop, Cool, West Coast, Hard Bop, Modal and Free Jazz, as well as Third Stream Music. They should be aware of the key figures (performers, band leaders, composers and arrangers) and recordings from each era. Particular attention should be paid to the year 1959 when many stylistically diverse recordings were made such as: Miles Davis: *Kind of Blue*, John Coltrane: *Giant Steps*, Ornette Coleman: *The Shape of Jazz to Come*, and Dave Brubeck: *Time Out*. Candidates should develop a general knowledge of relevant terminology, idiomatic notation and arranging techniques, as well as knowing how new recording techniques affected the work of jazz musicians. They should also study the social, political and demographic issues inherent in the emergence of jazz, and be aware of the shifting historical contexts.

For *Time Out*, candidates should study the complete album together with the piano transcriptions in the Alfred Music Publishing Company score.

For *Birth of the Cool*, candidates should study the complete album together with the transcriptions in the Hal Leonard Corporation score.

Please note this *Time Out* is for assessment in 2016 only. Thereafter, *Birth of the Cool* will be for assessment in 2017 and 2018.

## Additional information

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### Equality and inclusion

Cambridge has taken great care in the preparation of this syllabus and related assessment materials to avoid bias of any kind. To comply with the UK Equality Act (2010), Cambridge has designed this qualification with the aim of avoiding direct and indirect discrimination.

The standard assessment arrangements may present unnecessary barriers for candidates with disabilities or learning difficulties. Arrangements can be put in place for these candidates to enable them to access the assessments and receive recognition of their attainment. Access arrangements will not be agreed if they give candidates an unfair advantage over others or if they compromise the standards being assessed. Candidates who are unable to access the assessment of any component may be eligible to receive an award based on the parts of the assessment they have taken. Information on access arrangements is found in the *Cambridge Handbook (UK)*, for the relevant year, which can be downloaded from the website [www.cie.org.uk/examsOfficers](http://www.cie.org.uk/examsOfficers)

### Entries

For entry information, please refer to the *Cambridge Administrative Guide (UK)*, for the relevant year, available from the website [www.cie.org.uk/examsOfficers](http://www.cie.org.uk/examsOfficers)

### If you are not yet a Cambridge school

Learn about the benefits of becoming a Cambridge school at [www.cie.org.uk/startCambridge](http://www.cie.org.uk/startCambridge). Email us at [info@cie.org.uk](mailto:info@cie.org.uk) to find out how your organisation can register to become a Cambridge school.

### Language

This syllabus and the associated assessment materials are available in English only.

### Procedures and regulations

This syllabus complies with our *Code of Practice* and *Ofqual General Conditions of Recognition*.

Further information about the regulations for Cambridge Pre-U can be found in the *Cambridge Handbook (UK)*, for the relevant year. The *Cambridge Administrative Guide (UK)*, for the relevant year, gives details about the administration of Cambridge Pre-U syllabuses. Both of these documents can be downloaded from the website [www.cie.org.uk/examsOfficers](http://www.cie.org.uk/examsOfficers) or obtained by contacting [info@cie.org.uk](mailto:info@cie.org.uk)

### Spiritual, moral, ethical, social, legislative, economic and cultural issues

This syllabus contributes to an understanding of these issues through the study of a wide range of musical repertoire, with an awareness of its cultural context, over a wide geographical spread and over time.

### Sustainable development, health and safety considerations and international developments

Cambridge has developed this syllabus in line with UK, European, and international legislation and agreements.

This syllabus contributes to an understanding of these issues through the study of performing (Component 2) and composing (Component 3).

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