

# Comparison guide for Cambridge Pre-U Music 9800

## Cambridge Pre-U Music 9800

## Cambridge International AS & A Level Music 9483

## OCR AS/A Level GCE Music H143 and H543

### Introduction

Cambridge International has mapped assessment objectives, methodology of assessment and musical activities of Cambridge Pre-U Music 9800 to Cambridge International AS & A Level Music 9483 and OCR AS/A Level GCE Music H143 and H543 for examination in 2022. When comparing the topics, the expressions below have been used to give an indication of overlap between the syllabuses:

- Topic coverage is **almost identical**. Slight differences are stated.
- Topic coverage is **similar**. Differences are stated.

### Brief summary

All three syllabuses

- develop an integrated approach to the study of Performance, Composition, and Listening and Appraisal
- encourage learners to develop as performers, showing technical skill and communicating musical understanding
- develop learners' skills in composing, showing skills and techniques in extending ideas and writing idiomatically for the chosen medium
- develop learners' ability to communicate effectively and accurately in writing
- develop transferable higher order skills including reasoning, understanding, analysis, interpretation and evaluation
- have at least one written assessment (component): a paper with musical excerpts requiring aural perception responses, and at least one essay.

All three syllabuses assess the same three musical activities of Performing, Composing, and Listening and Appraising at different levels, at different times in the course and to different levels of academic rigour.

The assessment objectives are common to all three syllabuses and are assessed differently across and within the common three musical activities.

Cambridge Pre-U assesses all three activities at the end of the two-year course. Personal study is not included in the other two syllabuses.

OCR assesses all three activities in each of the de-coupled units – AS and A Level.

Cambridge International assesses all three activities at AS Level, in two components. At A Level, candidates choose two units from Extended Performance, Extended Composition or an Investigation leading to a 3000-word essay. Listening skills and the appraisal of knowledge and understanding of set works (Paper 1) are assessed only at AS Level, and this assessment contributes to the aggregated A Level grade. Cambridge Pre-U and OCR assess listening skills and historical knowledge at the end of the two-year course, and to advanced level.

## Assessment objectives

Cambridge Pre-U	Cambridge International AS & A Level	OCR AS/A Level GCE
Assessment objectives (AOs)		
<b>AO1 Performing</b> <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>	<b>AO2 Performing</b> Perform with technical, stylistic, interpretative and expressive control, and communicative awareness.	<b>AO1 Interpret musical ideas through performing, with technical and expressive control and an understanding of style and context.</b>
<b>AO2 Composing</b> <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>	<b>AO3 Composing</b> Compose with technical, stylistic, musical and expressive control, and communicative awareness.	<b>AO2 Create and develop musical ideas with technical and expressive control and coherence.</b>
<b>AO3 Historical understanding</b> <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>	<b>AO1 Listening</b> Listen attentively and responsively, and communicate knowledge, understanding and musical insight.	<b>AO3 Demonstrate and apply musical knowledge.</b>
<b>AO4 Critical thinking</b> <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> </ul>	<b>AO4 Critical reflection</b> Make connections and reasoned judgements in listening, performing, composing, and reflect critically on these.	<b>AO4 Use analytical and appraising skills to make evaluative and critical judgements about music.</b>

Cambridge Pre-U	Cambridge International AS & A Level	OCR AS/A Level GCE
Assessment objectives (AOs)		
<ul style="list-style-type: none"> <li>aural discrimination</li> </ul>		

### Methodology of assessment

Cambridge Pre-U	Cambridge International AS & A Level	OCR AS/A Level GCE
Assessment		
<ul style="list-style-type: none"> <li>Component 1 – 2 x 1 hour 30 minutes papers</li> <li>Component 2 – 25–30 minute performance</li> <li>Component 3 – 2 hours plus coursework</li> <li>Component 4 – Personal study internally assessed and externally moderated</li> </ul> <p>All other components are externally assessed</p>	<p><b>AS Level</b></p> <ul style="list-style-type: none"> <li>Paper 1 – 2 hours</li> <li>Component 2 – internally assessed coursework including 6–10 minute performance and 2 x 1–2 minute compositions</li> </ul> <p><b>A Level – can be staged over 2 years with paper 1 and component 2 taking place in the first year</b></p> <ul style="list-style-type: none"> <li>Paper 1 – 2 hours</li> <li>Component 2 – internally assessed coursework including 6–10 minute performance and 2 x 1–2 minute compositions</li> <li>Two components out of 3 choices – coursework externally assessed</li> </ul> <p>All other components are externally assessed</p>	<p><b>AS Level</b></p> <ul style="list-style-type: none"> <li>Component 1 – 6 minute performance</li> <li>Component 2 – 4.5 minute composition</li> <li>Component 3 – 2 hours 30 minutes paper</li> </ul> <p><b>A Level</b></p> <ul style="list-style-type: none"> <li>Component 1 – 6 minute performance</li> <li>Component 2 – 10 minute performance</li> <li>Component 3 – 8 minute composition</li> <li>Component 4 – 4 minute composition</li> <li>Component 5 – 2 hours 30 minutes paper</li> </ul> <p>Candidates must complete either Components 1, 3 and 5 OR Components 2, 4 and 5</p>

### Musical activities

**Performing**

All three syllabuses assess candidates' ability to perform with technical control, to communicate expressively and to demonstrate stylistic understanding and awareness.

**Topic coverage at this level is almost identical to OCR. Differences are stated.**

(40% of AS Level and 20% of A Level)  
(AO2 60% AO3 40%)

Element 1 Performing (AO2 100%)

All candidates take this AS component, which is presented as coursework and submitted on DVD for moderation. This should last for between 6 and 10 minutes, and is marked out of 60.

Candidates may perform as a soloist and/or as a member of an ensemble. Candidates should perform a selection of contrasting pieces. There is no standard of difficulty required to access the full mark range. The generic mark band descriptors consider the range of technical and stylistic demands of the music presented, and marks therefore find their appropriate level. Candidates are therefore advised to choose pieces which are comfortably within their range of technical ability.

**Topic coverage at this level is almost identical to Cambridge International. Differences are stated.**

Discrete AS Level (30% of AS)

Component 1 (AO1 100%)

AS Level candidates perform a Recital which is submitted on DVD for external assessment as a non-exam assessment. It must last for a minimum of 6 minutes, and is marked out of 75.

Candidates may perform as a soloist, as a member of an ensemble, as an accompanist, or present a realisation using technology. Candidates perform at least two contrasting pieces which demonstrate features of the repertoire idiomatic to the voice or instrument. There is no standard of difficulty required to access the full mark range. The generic mark band descriptors consider the range of technical and stylistic demands of the music presented, and marks therefore find their appropriate level. Candidates are advised to choose pieces which are within their range of technical ability. Candidates may choose to relate their recital to one of the six Areas of Study which integrate the qualification. This is different from Cambridge International AS Level.

Cambridge Pre-U	Cambridge International AS & A Level	OCR AS/A Level GCE
<p><b>Performing</b></p> <p>All three syllabuses assess candidates' ability to perform with technical control, to communicate expressively and to demonstrate stylistic understanding and awareness.</p>		
<p><u>Performing (Paper 2) (AO1 – 100%)</u>  <b>Topic coverage is similar. Differences are stated.</b>  <b>All candidates take this paper.</b>  <u>Section A</u>  All candidates perform a live recital assessed by a visiting examiner.  This should last for between 15 and 20 minutes, and is marked out of 60.  Candidates may perform as a soloist (Category 1), or as an accompanist or in a duet or a small ensemble (Category 2).  Candidates may perform one extended work, works connected by a particular theme (e.g. Chopin Preludes), or works which make up a contrasting programme.  To access the full mark range, the standard of difficulty of the music performed should be equivalent to Grade 7 of the conservatoire exam boards. Candidates are advised to choose music which is within their technical ability, and which they can perform confidently and fluently.  <u>Section B</u>  Candidates must present one further skill in an Extended Performance. This should last for between 6 and 10 minutes, and is marked out of 30.  <b>This requirement for an extension of skills is not included by Cambridge International and OCR.</b>  Candidates may offer:</p> <ol style="list-style-type: none"> <li>(i) the same instrument or voice as presented in Section A, but in a different category</li> <li>(ii) a second instrument in any category</li> <li>(iii) improvisation on a stimulus provided by the examiner (maximum 2 minutes)</li> </ol>	<p><u>Component 3 (30% of A Level) 100 marks</u>  <b>Topic coverage is similar. Differences are stated.</b>  <b>Candidates may choose this as one of their two second-year components.</b>  Candidates completing the full 2-year A Level course may choose this as one of their two further components.  The performance should last for between 15 and 20 minutes. The recital should be performed on a single occasion, and is submitted on DVD. It is centre-marked and submitted for external moderation.  Candidates should perform on a single instrument or voice (or on two closely related instruments e.g. descant and treble recorder).  The music performed should reflect a single focus from any tradition. This may be a single substantial piece or two or more pieces related by a common theme, style or purpose. There is no standard of difficulty required to access the full mark range. The generic mark band descriptors consider the range of technical and stylistic demands of the music presented. Candidates are advised to choose pieces which are comfortably within their range of technical ability.  <u>Research Report</u>  Candidates complete a report of 1000–1500 words. (AO2 80% - AO4 20%)  This syllabus includes a written task and assessment of AO4, Critical Thinking, within Performing. Based on a journal kept during the preparation for the Extended Performance. It will compare two performances of one piece performed in the recital. The comparison will explain issues of different interpretations found in</p>	<p><u>Discrete A Level</u>  <b>Topic coverage is similar. Differences are stated.</b>  <b>Candidates choose the weighting of this component.</b>  <u>Performing A (25% of A Level)</u>  Candidates perform a recital which is submitted on DVD.  It must last for a minimum of 6 minutes, with a recommended maximum duration of 9 minutes. It is marked out of 75 and externally marked.  Candidates may perform as a soloist, as a member of an ensemble, as an accompanist, or present a realisation using technology.  Candidates perform at least two contrasting pieces which demonstrate features of the repertoire idiomatic to the voice or instrument. There is no standard of difficulty required to access the full mark range. The generic mark band descriptors consider the range of technical and stylistic demands of the music presented, and marks therefore find their appropriate level.  Candidates are advised to choose pieces which are within their range of technical ability.  Candidates may choose to relate their recital to one or more of the six Areas of Study which integrate the qualification.  <u>Performing B (35% of A Level)</u>  Candidates perform a recital which is submitted on DVD for external assessment as a non-exam assessment.  It must last for a minimum of 10 minutes, with a recommended maximum duration of 15 minutes. It is marked out of 105.</p>

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<p><b>Performing</b></p> <p>All three syllabuses assess candidates' ability to perform with technical control, to communicate expressively and to demonstrate stylistic understanding and awareness.</p>		
<p>Candidates who offer improvisation will be allowed 20 minutes' preparation time. The stimuli will include (a) 4 or 5 pitches without rhythm, (b) a short rhythmic pattern, (c) a chord sequence and (d) a melodic incipit.</p>	<p>the two performances, and evaluate how these interpretations have informed the candidate's own performance. This aspect of the Cambridge International A level is similar to the written project requirement of component 42 of the pre-U.</p>	<p>Candidates may perform as a soloist, as a member of an ensemble, as an accompanist, or present a realisation using technology. Candidates perform at least three pieces. In Section 1 there is a free choice of at least two contrasting pieces. In Section 2 (Focused Study) candidates perform one further piece which demonstrates their understanding of style and context relating to the idiomatic repertoire of the voice or instrument. There is no standard of difficulty required to access the full mark range. The generic mark band descriptors consider the range of technical and stylistic demands of the music presented. Candidates are advised to choose pieces which are within their range of technical ability. Candidates may choose to relate their recital to one or more of the six Areas of Study which integrate the qualification.</p>

Cambridge Pre-U	Cambridge International AS & A Level	OCR AS/A Level GCE
<p><b>Composing</b></p> <p>All three syllabuses assess candidates' ability to compose showing</p> <ul style="list-style-type: none"> <li>• technical, stylistic and expressive control in the treatment of musical materials</li> <li>• control of structure</li> <li>• understanding of writing for a chosen medium.</li> </ul>		
	<p><b>Topic coverage at this level is similar to OCR. Differences are stated.</b>  <b>AS Component 2 Element 2</b> (With Element 1, Performing, 40% of AS – 20% of A Level)  Candidates create two contrasting compositions in any tradition (Western and/or non-Western) in a</p>	<p><b>Topic coverage at this level is similar To Cambridge International. Differences are stated.</b>  <b>AS Component (30 % of AS)</b>  Candidates write two compositions. One in response to a brief set by the board, (35 marks),</p>

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<p><b>Composing</b></p> <p>All three syllabuses assess candidates' ability to compose showing</p> <ul style="list-style-type: none"> <li>• technical, stylistic and expressive control in the treatment of musical materials</li> <li>• control of structure</li> <li>• understanding of writing for a chosen medium.</li> </ul>		
	<p>style or genre of their own choice. This is marked out of 40. Each composition should be 1-2 minutes long, and should be for two or more instruments.</p> <p>Each should have a clear sense of purpose, occasion and/or audience in mind.</p> <p>Candidates will submit a short written statement of no more than 300 words which explains the context and purpose of their intentions. It will also outline creative and musical decisions made as well as relevant listening influences.</p>	<p>and one to a brief chosen by the candidate, (40 marks).</p> <p>The combined duration of the two pieces should be at least 4 minute and 30 seconds. The response to the board's brief will enable candidates to specialise in an area of composition that is relevant to their personal skills and musical interests. The six briefs will correspond to the six Areas of Study. The piece written to their own brief may be in any medium or style, and candidates may choose to relate the music to one of the six Areas of Study.</p>
<p><u>Paper 3 (AO2 100%)</u>  <b>Topic coverage is similar. Differences are stated.</b>            Written paper, 2 hours, and Coursework  <u>Sections A and B Stylistic Exercises</u>            There is no similar requirement to write stylistic technical exercises in Cambridge International or OCR. Nor do these other boards set a written paper in Composing.            Candidates study two genres, one from each of two groups.            Candidates submit five coursework exercises in each of their chosen two genres, (30 marks), and complete one exercise in one of their chosen genres under times exam conditions, (30 marks).  <u>Section C Commissioned Composition</u>            Candidates submit one composition in any style of their own choice. This will be based on a commission from the board, from a selection including:</p> <ul style="list-style-type: none"> <li>• a choice of song texts</li> </ul>	<p><b><u>A Level Component 4 Extended Composition</u></b>            (25% of A Level) (AO3 80% AO4 20%)  <b>Topic coverage is similar. Differences are stated.</b>            Candidates may choose this as one of the two they select from the three A Level components. Candidates compose a single composition, which may be comprised of parts, lasting 6–8 minutes. The music may draw on any style or tradition, or be a fusion of more than one style or tradition.  <u>Research report</u>            Candidates keep a journal which documents the ongoing investigative process during the course. It records a reflective response to critical listening. This listening informs their own composing, and the purpose and context of their work.            The journal leads to a report of 1000–1500 words. This is similar to the written commentary required for component 43 of the pre-U, which is assessed for AO4, Critical Thinking.</p>	<p><b><u>A Level Composing A</u></b>  <b>Topic coverage is similar. Differences are stated.</b>            Candidates choose the weighting of this component. This is taken with Performing A. (35% of A Level) (AO2 100%). Candidates compose three pieces which must have a minimum combined duration of 8 minutes.  <u>Section 1 (35 marks)</u>            Candidates choose one from the six briefs. These briefs correspond to the six Areas of Study. Candidates choose a stimulus which will enable them to specialise in an area relevant to their personal skills and interests.  <u>Section 2 (40 marks)</u>            Candidates compose to their own brief. The composition may be in any medium or any style.  <u>Section 3 (30 marks)</u>            Candidates write three short pieces using compositional techniques from one from:</p> <ul style="list-style-type: none"> <li>• pitch organisation</li> </ul>

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<p><b>Composing</b></p> <p>All three syllabuses assess candidates' ability to compose showing</p> <ul style="list-style-type: none"> <li>• technical, stylistic and expressive control in the treatment of musical materials</li> <li>• control of structure</li> <li>• understanding of writing for a chosen medium.</li> </ul>		
<ul style="list-style-type: none"> <li>• a composition for an instrumental ensemble</li> <li>• a composition based on a given musical stimulus.</li> </ul>		<ul style="list-style-type: none"> <li>• rhythms and metre</li> <li>• textures</li> </ul> <p>illustrating how they are found in one chosen Area of Study. Each short composition will have a maximum duration of 40 seconds.</p> <p><u>Composing B</u> This is taken with Performing B. (25% of A Level)(AO2 100%) Candidates compose two pieces with a minimum combined duration of 4 minutes.</p> <p><u>Section 1 (35 marks)</u> Candidates choose one from the six briefs set by OCR. These briefs correspond to the six Areas of Study. Candidates choose a stimulus which will enable them to specialise in an area relevant to their personal skills and interests.</p> <p><u>Section 2 (40 marks)</u> Candidates compose to their own brief. The composition may be in any medium or any style.</p>

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<p><b>Listening</b></p> <p>All three syllabuses assess candidates' ability to show</p> <ul style="list-style-type: none"> <li>• aural perception when listening to familiar and unfamiliar music</li> <li>• to communicate knowledge and understanding of compositional techniques, stylistic awareness, historical development of style and structure, performance practices.</li> </ul>		
<p><u>Component 1 Listening, Analysis and Historical Study</u> <b>Topic coverage is similar. Differences are stated.</b></p>	<p><b>AS Level</b> The 2-hour written paper comprises 60% of AS, and 30% of A Level. (AO1 85% AO4 15%)</p>	<p><b>AS Level</b> <b>Topic coverage at this level is similar to Cambridge International.</b> The 2-hour written paper comprises 40% of AS.</p>

**Listening**

All three syllabuses assess candidates' ability to show

- aural perception when listening to familiar and unfamiliar music
- to communicate knowledge and understanding of compositional techniques, stylistic awareness, historical development of style and structure, performance practices.

This component is assessed in two written papers: Paper 11 Listening (AO3 100%) And Paper 12 Analysis and Historical Study (AO3 60%, AO4 40%) Each paper is 1 hour 30 minutes and is marked out of 60.

Paper 11 ListeningSection A (24 marks)

In an extended answer, candidates compare two performances of an extract of unfamiliar music drawn from Topic A The Symphony in the Classical Period c.1740–c.1802.

Candidates make comparisons of specific performance details, as well as commenting on wider issues of performance practice of music from this genre and period, as illustrated in the recorded performances.

**This is similar to OCR A level, and Cambridge International AS Level Listening.**

Section B (36 marks)

Candidates listen to one extract of unfamiliar music drawn from the repertoire of either Topic B1 Orchestral Music c.1803–1900 or Topic B2 Opera c.1802–1900. In shorter answers, candidates answer a variety of questions which may include melodic or rhythmic dictation, identifying features of harmony and tonality. Errors in the printed score should be identified. This is different from OCR, and from Cambridge International at AS Level.

Questions may also involve commenting on compositional techniques or matters of structure or style.

Paper 12. Analysis and Historical StudySection A (35 marks)

- Compositional Techniques and Performance Practice
- Baroque Instrumental Music

Candidates study two works. Short and extended answer questions are set on idiomatic compositional techniques and stylistic features of this familiar music. In addition, candidates respond to a piece of unprepared music.

Extended paragraph answers (i) explain how the music makes use of one specified musical feature, and (ii) make a detailed comparison of the performance practices as heard in two contrasting performances of the music.

Section B (35 marks)Understanding Music

Candidates study three works, all connected by the Topic 'Time and Place'.

Two essay questions are set, covering all three set works, and candidates answer one. The essays require detailed observations on, and references to, the music to explain how the compositional features respond to the Topic as portrayed in the work(s).

Section C (30 marks)Connecting Music

This section tests the candidate's musical and contextual understanding and personal engagement with a wide range of listening. Candidates will answer one from a choice of three synoptic essays. Answers will make reference to at least two styles and traditions, including folk, pop, jazz and world music, as well as the Western classical tradition.

(AO3 15% of whole AS, AO4 25% of whole AS)

Content overview

- analysis and evaluation of music
- familiar and unfamiliar pieces
- prescribed works
- questions on aural extracts

Section A (40 marks)

Questions require short and extended paragraph answers based on aural extracts from unfamiliar pieces, taken from Area of Study 1 and 2. They will include multiple choice and melodic/bass line dictation questions.

Section B (40 marks)

Four questions, two relating to each of Area of Study 1 and 2. The questions are based on aural extracts from the prescribed works, and require extended paragraph answers. Questions focus on analysis of the aural extracts, the understanding of musical background/context, and a comparison of aspects of two recorded performances.

Section C (20 marks)

Four essay titles are set, one for each of Areas of Study 3, 4, 5, and 6. Candidates answer one. The questions are on the prescribed works in these four Areas of Study, and their prescribed Related Backgrounds. No aural extracts are given.

**A Level**

2.5-hour written paper comprises 40% of A Level. (AO3 10% of whole A Level, AO4 30% of whole A Level)

Section A (30 marks)

Questions require short and extended paragraph answers based on aural extracts from unfamiliar pieces, taken from Area of Study 1 and 2. They

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<p><b>Listening</b></p> <p>All three syllabuses assess candidates' ability to show</p> <ul style="list-style-type: none"> <li>• aural perception when listening to familiar and unfamiliar music</li> <li>• to communicate knowledge and understanding of compositional techniques, stylistic awareness, historical development of style and structure, performance practices.</li> </ul>		
<p><u>Section C (36 marks)</u> Candidates choose to answer on one topic from: Topic C1, Topic C2, Topic C3, Topic C4 Candidates answer two questions. The first requires analytical detail of the set work. The second will be more general and requires comment on the wider cultural context of the work, of the topic.</p> <p><u>Section D (24 marks)</u> Candidates write one essay in answer to one question from a choice of five.</p>	<p><b>A Level</b> There is no assessment.</p>	<p>will include multiple choice and melodic/bass line dictation questions.</p> <p><u>Section B (40 marks)</u> Four questions, two relating to each of Area of Study 1 and 2. Questions are based on aural extracts from the prescribed works, and require extended paragraph answers. Questions focus on analysis of the aural extracts, the understanding of musical background/context, and a comparison of aspects of two recorded performances.</p> <p><u>Section C (50 marks)</u> Out of four essay titles, one for each of Areas of Study 3, 4, 5, and 6. Candidates answer two - one from each of two different Areas of Study. There are no Prescribed Works in these Areas of Study at A Level. Lists of background listening are given in the syllabus or centres devise their own. Questions focus on general features of the repertoire in the Areas of Study, and on developments and movements within them. No aural extracts are given.</p>
<p><b>Personal Study</b></p> <p>There is no fourth element to assessment for either Cambridge International or OCR. However, the personal research Essay, Further Performing and Further Composing are among the A Level options offered.</p>		

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