



**Cambridge Assessment  
International Education**

Cambridge  
**Pre-U**

# **SYLLABUS**

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

**9800**

**For centres in the UK**

For examination in 2022

This syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate. QN: 500/3803/5

### Changes to the syllabus for 2022

The syllabus has been updated. The latest syllabus is version 1, published September 2019.

There are no significant changes which affect teaching.

**You are strongly advised to read the whole syllabus before planning your teaching programme.**

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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.

### 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 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, a further recital, further composition, and a music technology project.

### 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.

## 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 also valued as important skills for success in the modern world.



Cambridge Assessment International Education is an education organisation and politically neutral. The content of this syllabus, examination papers and associated materials do not endorse any political view. We endeavour to treat all aspects of the exam process neutrally.

## 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 Independent 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.

first year	second year
<b>CAMBRIDGE PRE-U DIPLOMA</b>	
Cambridge Pre-U Principal Subject	
Cambridge Pre-U Principal Subject*	
Cambridge Pre-U Principal Subject*	
Cambridge Pre-U Global Perspectives and Independent Research (GPR)	

\* 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.cambridgeinternational.org/cambridgepreu](http://www.cambridgeinternational.org/cambridgepreu)

## Support

Cambridge International 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 [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support)

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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	Weighting
<p><b>Component 1</b></p> <p>Component 1 is divided into two papers (11 and 12).</p> <p><b>Paper 11 Listening</b> <span style="float: right;"><b>1 hour 30 minutes</b></span></p> <p>Short-answer and extended response questions on recorded music extracts. Written paper, externally assessed, 60 marks</p> <p><b>Paper 12 Analysis and Historical Study</b> <span style="float: right;"><b>1 hour 30 minutes</b></span></p> <p>Extended response questions on a choice of topics. Written paper, externally assessed, 60 marks</p>	15%
<p><b>Component 2 Performing</b> <span style="float: right;"><b>25–30 minutes</b></span></p> <p>Recital lasting between 15 and 20 minutes and Extended Performing lasting between 6 and 10 minutes. Performances marked by visiting examiner, 90 marks</p>	22.5%
<p><b>Component 3 Composing</b> <span style="float: right;"><b>2 hours plus coursework</b></span></p> <p>Stylistic exercises to complete musical scores in an examination and as coursework, and a commissioned composition. In total, the component is worth 90 marks. Written paper (Stylistic Exercises), externally assessed, 30 marks Coursework Exercises, 30 marks. Coursework (Commissioned Composition), 30 marks</p>	22.5%
<p><b>Component 4 Personal Study</b></p> <p>A project of personal interest chosen from: Paper 41 Dissertation or Paper 42 Further Performing or Paper 43 Further Composing or Paper 44 Music Technology. Coursework, internally assessed and externally moderated, 100 marks</p>	25%

## 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 International syllabus, except syllabuses with the same title at the same level.



## Assessment objectives

<b>A01</b>	<p><b>Performing</b></p> <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>A02</b>	<p><b>Composing</b></p> <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>A03</b>	<p><b>Historical understanding</b></p> <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>A04</b>	<p><b>Critical thinking</b></p> <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>

## Relationship between scheme of assessment and assessment objectives

The approximate weightings allocated to each of the assessment objectives (AOs) are summarised below.

### Assessment objectives as a percentage of the qualification

Assessment objective	Weighting in Pre-U %
<b>AO1 Performing</b>	22.5–40
<b>AO2 Composing</b>	22.5–42.5
<b>AO3 Historical understanding</b>	24
<b>AO4 Critical thinking</b>	11–31

### Assessment objectives as a percentage of each component and examination paper

Component	Paper	AO1	AO2	AO3	AO4
<b>1</b>	<b>Paper 11</b>			100%	
	<b>Paper 12</b>			60%	40%
<b>2</b>	<b>Paper 2</b>	100%			
<b>3</b>	<b>Paper 3</b>		100%		
<b>4</b>	<b>Paper 41</b>				100%
	<b>Paper 42</b>	70%			30%
	<b>Paper 43</b>		80%		20%
	<b>Paper 44</b>		80%		20%

## Grading and reporting

Cambridge International Level 3 Pre-U Certificates (Principal Subjects and Global Perspectives Short Course) are qualifications in their own right. Cambridge Pre-U reports achievement 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.

Cambridge Pre-U band	Cambridge Pre-U grade
<b>Distinction</b>	<b>1</b>
	<b>2</b>
	<b>3</b>
<b>Merit</b>	<b>1</b>
	<b>2</b>
	<b>3</b>
<b>Pass</b>	<b>1</b>
	<b>2</b>
	<b>3</b>

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## Grade descriptions

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Grade descriptions are provided to give an indication of the standards of achievement likely to have been shown by candidates awarded particular grades. Weakness in one aspect of the examination may be balanced by a better performance in some other aspect.

The following grade descriptions indicate the level of attainment characteristic of the middle of the given grade band.

### **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 Listening

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 18), 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 Topic B2) drawn from the repertoire of Topic B (see Syllabus content on pages 18–19), 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 Analysis and Historical Study

Written paper, 1 hour 30 minutes, 60 marks

##### Section C (36 marks)

Candidates will choose one set topic from a choice of four – C1, C2, C3 and C4 (see Syllabus content on pages 19–23). 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, 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.

##### 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 Paper 42 (Further Performing) must not duplicate their chosen performance category in Sections A and B. See the section on Paper 42 on page 16 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. Candidates 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. If offered for solo performance, the second instrument must be distinct in technique and/or repertoire from the first instrument
- 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 provided by the examiner 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 the musical score in 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 on 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, handwritten working copies must 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 commissions will be made available as pre-release material.

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* (in cases where the music cannot be conventionally notated) 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.

### **Pre-release materials**

Teachers should check the *Cambridge Handbook (UK)* for the year candidates are taking the assessment for information on when the pre-release materials will be available and where to access the materials [www.cambridgeinternational.org/eoguide](http://www.cambridgeinternational.org/eoguide)

Teachers will need access to the School Support Hub, our secure online site, which is at [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support)

This site is password protected. Please contact your school coordinator for instructions on how to access the School Support Hub.

### **Submission of work**

After candidates have completed the examination, Invigilators should attach candidates' work in Sections B and C to the examination script and send all three sections together in the script envelope provided.

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

## Component 4 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 completion of the whole syllabus.

Submission can be in the form of:

- dissertation (Paper 41)
- further performing (Paper 42)
- further composing (Paper 43)
- music technology project (Paper 44).

Submissions are marked by the teacher and sent to Cambridge International 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 further performing option.



## Paper 41 Dissertation

100 marks

Candidates must 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.

Proposals for areas of study are submitted to Cambridge International for approval in advance using the Outline Proposal Form. Centres should submit Outline Proposal Forms for all candidates as this will assist each candidate with their direction of study. Proposals should be not more than 500 words, describing the proposed area of study, title and, where appropriate, list of source material to be consulted.

An Outline Proposal Form is submitted by the Centre to Cambridge International after it has been completed by the candidate. Further details can be found in the *Cambridge Handbook (UK)*.

Candidates should 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 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).

## Paper 42 Further Performing

100 marks

Candidates must perform a recital in front of an audience. The recital may be given 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 Paper 42 must be performed on a different instrument from a solo recital for Component 2; a candidate who gives a solo recital in Component 2 and who wishes to use the same instrument in Paper 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.

The recital must be recorded on both DVD and CD. To gain the very highest marks, it is expected that the general level of this recital should be equivalent to Grade 8 of one of the examining bodies; however, all candidates are eligible to choose this paper and should be advised to perform music appropriate to the current stage of their technical and musical development.

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 their 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).

## Paper 43 Further Composing

100 marks

Candidates must 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.

## Paper 44 Music Technology

100 marks

Candidates must submit one arrangement and one composition (80 marks in total). One of the pieces must be submitted as a multi-track recording demonstrating microphone techniques; the other may be created using whatever form of music technology is appropriate to the expressive intention of the piece. 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) must be equal to one quarter of that needed for completion of the whole syllabus. The arrangement must display new compositional input rather than being a straight transcription of the original stimulus. The original stimulus must be submitted with the rest of the assessment materials. Both pieces must be submitted on audio CD.

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 account of the processes of composition and arrangement, explaining what technology was 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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This syllabus gives you the flexibility to design a course that will interest, challenge and engage your learners. Where appropriate you are responsible for selecting suitable topics and subject contexts, resources and examples to support your learners' study. These should be appropriate for the learners' age, cultural background and learning context as well as complying with your school policies and local legal requirements.

The content below is set for examination in 2022.

### 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 19.

## 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 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 20 to 23 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 20 to 23.

## Topic C1 The Madrigal in Italy and England (c.1530–c.1638)

### Prescribed Work – Monteverdi: *Madrigali guerrieri et amorosi* (8th Book of Madrigals)

[Score: Dover Publications, ISBN 0486267393]

The central focus of this topic is the changing attitude to word setting in the secular vocal music of the mid sixteenth and early seventeenth centuries. Candidates should study representative examples of the Madrigal genre, beginning with its origins in the work of Flemish composers active in Italy and tracing its development to the diverse approaches found in Monteverdi's 8th Book of Madrigals. They should know how the Italian Madrigal became a focus for experimentation in the use of techniques such as chromaticism and word painting and how the emphasis gradually shifted towards accompanied solo singing in contrast to unaccompanied polyphonic settings. They should understand how the Italian Madrigal, initially under the influence of Pietro Bembo, sought to express a range of emotions through the setting of poetry by significant authors such as Petrarch, Ariosto or Tasso. They should know how the English Madrigal School developed as an offshoot of the Italian, from which it soon diverged in a number of ways (notably in the less elevated poetry that was commonly set to music).

Candidates should know about the controversies surrounding secular vocal music in the late sixteenth and early seventeenth centuries, illustrated in the polemical writings of members of the Florentine *Camerata* and in the attacks on modernism exemplified by Artusi's criticism of Monteverdi (to which Monteverdi replied in the preface to his 5th Book of Madrigals in 1605). They will not be expected to study the early experiments in musical drama (e.g. by Peri or Caccini), except in terms of understanding the background to the dramatic pieces in Monteverdi's 8th Book. They should know about madrigal cycles (e.g. by Vecchi, Croce or Banchieri) and about early examples of accompanied monody in collections such as Caccini's *Le nuove musiche* (1602), especially in terms of the relationship between such songs and contemporary developments in the composition of Madrigals. They will not be expected to study the repertoire of English Lute Songs.

Candidates should have a good general knowledge and understanding of the whole of Monteverdi's *Madrigali guerrieri et amorosi*, but they should study the following Madrigals in greater detail:

- *Altri canti d'amor*
- *Hor che'l ciel e la terra e'l vento tace* (1<sup>a</sup> parte)
- *Così sol d'una chiara fonte viva* (2<sup>a</sup> parte)
- *Combattimento di Tancredi e Clorinda*
- *Altri canti di Marte* (1<sup>a</sup> parte)
- *Due belli occhi fur l'armi* (2<sup>a</sup> parte)
- *Vago augelletto, che cantando vai*
- *O sia tranquillo il mare*
- *Non havea Febo ancora* (1<sup>a</sup> parte)
- *Amor, dicea* (Lamento della ninfa) (2<sup>a</sup> parte)
- *Si tra sdegnosi pianti* (3<sup>a</sup> parte)
- *Ballo delle ingrato*

## Topic C2 Choral Music in the Baroque Period (c.1660–c.1759)

### Prescribed Work – Bach: *St John Passion*, BWV245

[Study Score: Carus Verlag 31.245/07]

The period covered by this topic extends from the restoration of the English monarchy in 1660 to the death of Handel in 1759. Candidates should study representative examples of the national styles which were relatively discrete in the late seventeenth century, but which led to a gradual synthesis of styles in the first half of the eighteenth century, especially in the music of composers such as Bach and Handel. Genres and subjects to be studied include the following:

- England: Music for the Chapel Royal: Anthems, Services, Odes (e.g. Blow, Humfrey, Purcell), Anthems, English Oratorios (Handel and his contemporaries)
- France *Grands motets*, Latin Oratorios (e.g. Lully, Charpentier, Delalande, Rameau)
- Italy: Masses, Motets, Oratorios, settings of liturgical texts (e.g. the *Gloria* or the *Magnificat*) (e.g. A Scarlatti, D Scarlatti, Lotti, Vivaldi)
- Germany: The Chorale, Lutheran Masses, Cantatas, settings of liturgical texts (e.g. the *Magnificat*), Passions (e.g. Buxtehude, Telemann, Bach, Graun, CPE Bach)

The repertoire for this topic excludes works which do not contain at least one movement for full chorus. For this reason the French *Petit motet* is omitted from the list above and works such as Couperin's *Leçons de ténèbres* or Pergolesi's *Stabat Mater* are also excluded. In the case of the Bach Cantatas, works to be studied should include at least one movement for chorus in addition to a concluding Chorale. With these exceptions in mind, however, it should be stressed that works should be studied in their entirety (i.e. candidates are expected to study the solo movements as well as the choruses). Where appropriate, the relationship between the styles of writing found in choral works and in contemporary opera should be understood, but candidates will not be expected to know in detail about baroque opera.

Candidates should have a good general knowledge and understanding of the whole of Bach's *St John Passion*, but they should study in greater detail:

- the opening and closing Choruses (No 1 and No 39 in the NBA numbering)
- any four Arias (to include at least one of the linked pairs of Arioso followed by Aria)
- any five Chorales
- any two extended sequences of Recitative interspersed with *turba* Choruses, Chorales or Arias (which may include one or more of the Arias or Chorales mentioned above) (e.g. Nos. 2–7, 8–13, 16–21, 23–29, 31–38 in the NBA numbering).

## Topic C3 Nationalism in the Twentieth Century (c.1914–c.1965)

### **Prescribed Work – Copland: *Appalachian Spring Suite* for full orchestra**

[Study Score: Hawkes Pocket Score 82]

This topic addresses the various ways in which composers in the twentieth century expressed their national identity through music. Their motivations were often very different. For composers in Hungary or Britain the study of folk music provided a means of escaping from a post-Romantic style, while for Copland and other American composers the quest for a national identity distinct from Western Europe was seen as a pressing need. In Russia, under the influence of Soviet ideology, composers were obliged to conform to a particular view of nationhood.

Candidates should study a representative selection of twentieth-century music which illustrates these themes, in order to understand some of the issues surrounding musical nationalism during the period covered by the topic. For example, where nationalism represented a reaction against something, whether it was musical, political or cultural, they should understand what it was that composers were reacting against; where there was a quest for the expression of national identity through music, they should understand the cultural background that led to the perception that this was needed.

Since the repertoire covered by this topic is potentially very extensive, four countries have been selected for study in which nationalism had rather different causes and expressions. These are chosen as representing the main themes in twentieth-century nationalism; candidates will not be expected to know about similar movements in countries or regions such as Scandinavia, Czechoslovakia, Poland, Spain or Latin America.

Candidates should study the following:

- The USA  
(e.g. Ives, Ruggles, Piston, Hanson, Sessions, Virgil Thomson, Cowell, Harris, Copland, Antheil, Carter, Barber, Foss, Cage)  
Note: Any composers whose music might come more appropriately under Topic C4 (e.g. Gershwin) should be excluded from those studied here.
- Hungary  
(e.g. Bartók, Kodaly, Ligeti, Rózsa)
- Great Britain  
(e.g. Vaughan Williams, Holst, Walton, Tippett, Britten and their contemporaries)
- Russia  
(e.g. Shostakovich, Prokofiev, Khachaturian, Kabalevsky)



## Topic C4 George Gershwin and the Great American Songbook (c.1918–c.1965)

### Prescribed Work – Gershwin: *Rhapsody in Blue*

[Miniature Score: Eulenburg ETP 8012]

This topic takes as its focus the Great American Songbook, the canon of songs produced in the first half of the twentieth century by composers writing for the so-called Tin Pan Alley publishing houses, Broadway musical theatre and Hollywood film. The period for study extends from the end of the First World War to the release of the Twentieth Century Fox film version of *The Sound of Music* in 1965.

Candidates should study changing approaches to melody, structure, rhythm, harmony and tonality in mid twentieth-century American ‘standard’ songs. They should know about the changing social and commercial conditions of the composers working in the genre and about the impact of developments in film, recording and radio technology. They should also understand the varying ways in which the ‘standards’ were treated by the singers, arrangers and jazz musicians of the period who adopted and performed them.

Candidates should be familiar with a representative selection of songs from this repertoire, studying the work of composers and songwriters including:

Irving Berlin, Cole Porter, Harold Arlen, George Gershwin, Jerome Kern,  
Sonny Burke, Richard Rodgers, Vernon Duke, Johnny Mercer, Duke Ellington,  
Cy Coleman, Jule Styne, Jay Livingston, Frank Loesser, Burton Lane and Hoagy Carmichael.

The repertoire to be studied also includes representative examples of the following:

- Songs by non-American composers who made significant contributions to the genre (e.g. Kurt Weill, Charlie Chaplin, Joseph Kosma)
- Songs adapted from concert works by classical composers, including Borodin (e.g. *Baubles, Bangles and Beads, Stranger in Paradise*), Lehar (e.g. *Yours is my heart alone*) and Chopin (e.g. *Till the end of time, I’m always chasing rainbows*)
- Concert works based on popular song forms (e.g. Gershwin’s Concerto in F, *An American in Paris*, *Girl Crazy Overture*, and Richard Rodgers’s *Slaughter on Tenth Avenue*)

This repertoire provides an appropriate context for the study of Gershwin’s *Rhapsody in Blue*. In addition to knowing and understanding the work itself, candidates should be fully aware of its connection with the idioms of contemporary popular song and with the music Gershwin was producing in the early 1920s (e.g. for musical comedies co-written with his brother, Ira Gershwin). They should know about the beginnings of his career, as a ‘song plugger’ on Tin Pan Alley, and about his subsequent career in recording and arranging songs, even before he found success as a composer. They should know about the background to *Rhapsody in Blue*, including its commission by Paul Whiteman, its original version for two pianos and its subsequent orchestrations by Ferde Grofé. While they should be aware that other standard arrangements exist, candidates will not be expected to know in detail any version other than the one published in the Eulenburg miniature score.

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## Additional information

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### Equality and inclusion

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

We have 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), we have 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.cambridgeinternational.org/eoguide](http://www.cambridgeinternational.org/eoguide)

### 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.

### Total qualification time

This syllabus has been designed assuming that the total qualification time per subject will include both guided learning and independent learning activities. The estimated number of guided learning hours for this syllabus is 380 hours over the duration of the course. The total qualification time for this syllabus has been estimated to be approximately 500 hours per subject over the duration of the course. These values are guidance only. The number of hours required to gain the qualification may vary according to local curricular practice and the learners' prior experience of the subject.

### Entries

For entry information, please refer to the *Cambridge Guide to Making Entries (UK)* for the relevant year, available from the website [www.cambridgeinternational.org/eoguide](http://www.cambridgeinternational.org/eoguide)

### If you are not yet a Cambridge school

Learn about the benefits of becoming a Cambridge school at [www.cambridgeinternational.org/startcambridge](http://www.cambridgeinternational.org/startcambridge). Email us at [info@cambridgeinternational.org](mailto:info@cambridgeinternational.org) 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.

Cambridge Assessment International Education  
The Triangle Building, Shaftesbury Road, Cambridge CB2 8EA  
Tel: +44 (0)1223 553554 Fax: +44 (0)1223 553558  
Email: [info@cambridgeinternational.org](mailto:info@cambridgeinternational.org) [www.cambridgeinternational.org](http://www.cambridgeinternational.org)