

Music (9800)

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

For examination in 2013, 2014 and 2015

QN 500/3803/5

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Cambridge International Level 3 Pre-U Certificate

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Introduction

Cambridge Pre-U syllabuses aim to equip candidates with the skills required to make a success of their subsequent studies at university, involving not only a solid grounding in each specialist subject at an appropriate level, but also the ability to undertake independent and self-directed learning and to think laterally, critically and creatively. The Cambridge Pre-U curriculum is underpinned by a core set of educational principles:

- A programme of study which supports the development of well-informed, open and independent-minded individuals capable of applying their skills to meet the demands of the world as they will find it and over which they may have influence.
- A curriculum which retains the integrity of subject specialisms and which can be efficiently, effectively and reliably assessed, graded and reported to meet the needs of universities.
- A curriculum which is designed to recognise a wide range of individual talents, interests and abilities and which provides the depth and rigour required for a university degree course.
- A curriculum which encourages the acquisition of specific skills and abilities, in particular the skills of problem solving, creativity, critical thinking, team working and effective communication.
- The encouragement of 'deep understanding' in learning – where that deep understanding is likely to involve higher order cognitive activities.
- The development of a perspective which equips young people to understand a range of different cultures and ideas and to respond successfully to the opportunity for international mobility.

All Cambridge Pre-U Principal Subject syllabuses are linear. A candidate taking a Principal Subject must take all the components together at the end of the course in the same examination session.

The syllabus builds on the knowledge, understanding and skills typically gained by candidates taking Level 2 qualifications. It is recommended that candidates have attained communication and literacy at a level equivalent to IGCSE/GCSE Grade C in English. This qualification provides a full foundation for study at higher education level, in both universities and conservatoires.

Aims

The aims of the syllabus describe the educational purpose of a course in Music for the Cambridge Pre-U. They are not listed in order of priority.

- 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.
- To 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.
- To 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.
- To 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

Component	Component name	Duration	Weighting (%)	Type of Assessment
1*	Listening, analysis and historical study	3 hours	30	Written paper, externally set and marked
2	Performing	25–30 minutes	22.5	Performances marked by visiting examiner
3	Composing	2 hours + coursework + commissioned composition	22.5	Externally marked
4**	Personal study	–	25	Internally marked and externally moderated

* Component 1 is divided into two papers (11 and 12), each lasting 1 hour 30 minutes. Candidates are allowed a short break between the papers.

** Candidates choose to submit their personal study as: a dissertation (41), **or** an advanced recital (42), **or** a free composition (43), **or** a music technology project (44).

Assessment objectives

Aural perception is intrinsic to all the assessment objectives.

The examination is designed to enable candidates to demonstrate positive achievement in performing, composing, historical understanding, and critical thinking.

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

Assessment objective	Component 1		Component 2		Component 3			Component 4			
	11	12	A	B	A	B	C	41	42	43	44
AO1 Performing			60	30					70		
AO2 Composing					30	30	30			80	80
AO3 Historical understanding	60	36									
AO4 Critical thinking		24						100	30	20	20
Total (raw marks)	120		90		90			100	100	100	100

Description of components

Component 1: Listening, Analysis and Historical Study (3 hours) (120 marks)

Component 1 is divided into two papers: Paper 11 and Paper 12. This is in order to allow candidates to have a break between Sections A/B and C/D.

Paper 11 (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 Curriculum content below), 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, realisation of cadenzas, 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 Curriculum content below), 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 (1 hour 30 minutes) (60 marks)

Section C (36 marks)

Candidates will choose one set topic (see Curriculum content below). 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.

Component 2

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** categories:

Category 1: as a soloist

Category 2: as an accompanist *or* in a duet *or* in 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 not longer than 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 either category
- 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 (2 hour examination and coursework) (90 marks)

Sections A and B: Stylistic exercises

Candidates must study two genres, one from Group A and one from Group B.

Group A

Chorale harmonisations in the style of J. S. Bach
String Quartets in the classical style

Group B

String Quartets in the classical style (**only** if Chorale harmonisations are chosen in Group A)
Two-part Baroque counterpoint (**only** if String Quartets are chosen in Group A)
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 (10 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 (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 for the 2013 examination will be available from CIE in September 2011.

For Sections A 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 project

Submissions are marked by the teacher and sent to CIE 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.

The proposal must be submitted to CIE for approval either by 31 May or 31 October in the year preceding the examination. The Principal Examiner 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

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 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 20th 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 20th 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 offered in Sections A or B in Component 2 may be repeated on the same instrument.

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 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

Curriculum content

The content below is set for examination in 2013, 2014 and 2015. 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 late Baroque, 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 for close study and analysis, from a set of five, allows historical understanding to be extended beyond the time-span of Topics A and B (roughly 1700–1900), either backwards to a Renaissance or earlier Baroque work, or forwards into the twentieth century.

Topic A: The Concerto in the late Baroque and Classical periods

Through the study of a single generic category – the Concerto – candidates should develop their understanding of the defining features of late Baroque and Classical styles, the essential differences between concerti grossi and solo concertos (including those involving more than one solo instrument) and learn to recognise relevant performance practices.

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, orchestration and compositional technique (particularly in Section D) by reference to specific musical examples:

- a concerto grosso by Corelli
- a solo concerto by Vivaldi
- a Brandenburg Concerto by Bach
- a piano concerto by Mozart
- a piano concerto by Beethoven (any of numbers 1, 2 or 3)

Questions in Section A will focus principally on the performance of music from late Baroque and Classical concerto repertoire. Candidates should therefore listen to and study a wide range of recordings showing different interpretative approaches.

Topic B: Instrumental or Vocal music in the Romantic period

Through the study of a wide range of different genres within **one** of these two broad categories, candidates should develop an understanding of various facets of Romanticism as reflected in the styles of specific composers as indicated in the lists below.

Topic B1: Instrumental music

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

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 style, structure, harmony, orchestration and compositional technique by reference to specific musical examples in Section D and to identify characteristic features of the styles of individual composers in Section B.

Candidates should be familiar with:

- a symphony by Beethoven
- a symphony by Brahms
- an overture by Berlioz
- a tone poem by Liszt

Topic B2: Vocal music

The genres to be studied include opera and song cycles.

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 style, structure, harmony, word-setting and compositional technique by reference to specific musical examples in Section D, and to identify characteristic features of the styles of individual composers in Section B.

Candidates should be familiar with:

- a song cycle by Schubert
- a song cycle by Schumann
- an act from an opera by Verdi
- an act from an opera 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 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 below is therefore set within a more broadly-defined Topic, which indicates other appropriate composers or genres for less detailed study as well as the scope of relevant historical issues to be considered. The time-span 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 below.

Topic C1 English Church Music of the Late Renaissance (c. 1530–c. 1610)

2013 Prescribed Work – Byrd: *Mass for Four Voices*

2014 [edited by Philip Brett: Stainer & Bell, CS358]

2015

The changing styles of sacred vocal music, and the way they reflect the religious and political upheavals of the sixteenth century in England, are central to this topic. Candidates should study representative examples of music by Byrd and his contemporaries, in order to understand how their style changed in response to musical developments and the shifting religious and political background. Examples should include votive antiphons, masses, English anthems, psalm tunes and later Elizabethan Latin and English works.

In Byrd's *Mass for Four Voices*, candidates should study the use of polyphony and homophony and the modal nature of the harmonic language. They should understand the techniques Byrd uses to achieve variety of texture, and should be aware of the role of the music in the liturgy.

Topic C2 The Origins of Opera (c. 1580–c. 1612)

2013 Prescribed Work – Monteverdi: *Orfeo*

2014 [Eulenburg Study Score ETP8025]

2015

The central focus of this topic is the changing attitude to the setting of words in music of the late sixteenth and early seventeenth centuries and the increasing emphasis on accompanied solo singing in contrast to unaccompanied polyphonic settings. This is illustrated in the polemical writings of members of the Florentine *Camerata*, and in the monodic music that emerged as their favoured style (and which was a significant part of what is now described as early baroque music). Among the works which best illustrate this approach are the *Intermedi* of 1589, the operas of Peri and Caccini (especially *Euridice*), Cavalieri's *Rappresentazione di anima e di corpo* and Caccini's *Le nuove musiche*: these should form the basis of candidates' study of repertoire. A different approach is found in the music of contemporary madrigalists such as Vecchi, Gesualdo and Monteverdi (up to and including Book V), while the polychoral Motets of Giovanni Gabrieli reflect a similar preoccupation with the clarity of words in a religious context. Candidates should understand the distinction between *Prima prattica* and *Seconda prattica* styles, brought together in Monteverdi's *Orfeo*. They should learn to distinguish the various styles of writing employed (in recitative, solo airs, duets, madrigal-like ensembles and dances) and understand the contrast between

modality and tonality in the harmonic language, the use of dissonance and the relationship between music and text. They should also develop an appreciation of suitable ornamentation, both Monteverdi's own, and stylistic additions based on contemporary performance practice.

Candidates should have a good general understanding of the whole of *Orfeo*, but they should study the following sections in greater detail:

- The Prologue and Act I in their entirety
- Act II from the beginning up to bar 273
- Act III from the beginning up to bar 175
- Act IV from bar 89 (start of Ritornello) to bar 193
- Act V from bar 77 to the end

Topic C3 Modernism in France (1894–1925)

2013 Prescribed Work – Ravel: *Daphnis et Chloé*

2014 [Full Score: Dover Publications, ISBN 0486258262]

2015

This topic focuses on the many different reactions against Germanic late Romanticism that characterise music written or performed in France in the late nineteenth and early twentieth centuries, beginning with Debussy's *Prélude à l'après-midi d'un faune* (completed in 1894) and ending with the death of Erik Satie in 1925. Candidates should understand the extent of Wagner's influence on music written in France in the late nineteenth and early twentieth centuries, although the work of older composers who were still active during the prescribed period (e.g. Saint-Saëns, d'Indy) should be taken into account only in so far as it provides the necessary background for an understanding of Debussy, Satie and their younger contemporaries. Debussy himself had an increasingly ambivalent attitude towards Wagner; the distinctively French style of his music was influenced as much by the work of the symbolist poets and the impressionist painters as by other composers. Candidates should be familiar with representative examples of his music from the *Prélude à l'après-midi d'un faune* until his death in 1918.

Reaction against the influence of Wagner began with Debussy continued in much of the music written during the 1910s and 1920s by composers who sometimes felt it necessary to turn against the aesthetic of Debussy's impressionism as well. Such reaction was encouraged by significant figures who were not themselves musicians, especially Sergei Diaghilev (impresario of the *Ballets russes*) and Jean Cocteau (self-appointed mentor of the *Groupe des six*). Diaghilev commissioned ballet scores from many of the leading composers working in Paris, including Stravinsky, Ravel, Satie, Debussy, Falla, Prokofiev, Poulenc, Auric and Milhaud. The intention was often to shock: this was famously achieved in the riot which accompanied the first performance of Stravinsky's *Rite of Spring* in 1913 and in the notoriety of Satie's *Parade* in 1917. The same spirit can be seen in works produced by the *Ballets suédois* between 1920 and 1925, which included pieces by Milhaud, Honegger and Tailleferre and *Les Mariés de la Tour Eiffel*, a collaboration between five members of *Les six*. This loose grouping of supposedly like-minded young composers had been formed after the first performance of *Parade*. Their aesthetic outlook and surrealist attitudes were influenced by Satie but guided and shaped by Cocteau, whose pamphlet *Le Coq et l'arlequin* embodied the modernist aims that he tried (with mixed success) to impose upon the group.

Several foreign composers were drawn to Paris during this period, including Albeniz, Turina, Falla, Prokofiev, Copland, Villa-Lobos, Roy Harris and most notably Stravinsky, whose three scores for the *Ballets russes* lie at the heart of this topic. Candidates should study the development of Stravinsky's style from the time of his studies with Rimsky-Korsakov, in order to appreciate the full impact of *The Rite of Spring* and its effect

on music written in the following years. They should also understand the subsequent course of Stravinsky's career and the change of style embodied in works such as *Les Noces*, *L'Histoire du soldat*, *Pulcinella*, the *Symphonies of Wind Instruments* or the *Octet*.

Ravel's *Daphnis et Chloé*, first performed in 1912, was based on a pastoral romance by Longus, a Greek poet who probably lived in the 2nd century AD. Though it was composed as a ballet in three tableaux, Ravel himself described it as a *symphonie choréographique* (choreographic symphony). Candidates should therefore study the work both in relation to the stage action and in purely musical terms, considering the extent to which it can stand as a piece of symphonic music independent of its theatrical purpose. They should understand the structure of its three parts and the techniques it employs in melody, rhythm, harmony and orchestration. They should appreciate the position it occupies in the context of other ballets produced around the same time (especially those of Stravinsky) and should consider the style of the music in relation to other contemporary composers, including Debussy, Stravinsky, Satie and members of *Les six*, besides understanding its position within Ravel's output as a whole (though questions will not assume any knowledge of works written after 1925).

Topic C4 Jazz (1920–1960)

2013 Prescribed Work – Miles Davis: *Kind of Blue*

only [Recording: Columbia CK 64935;
Transcriptions: Hal Leonard Corporation HL 00672460]

Candidates should study changing approaches to improvisation, instrumentation and timbre, metre and rhythm, phrasing, harmony and forms, found in both instrumental and vocal jazz styles such as New Orleans/Chicago, Swing/Big Band, Be-Bop, Cool and Modal Jazz. They should be aware of the key figures (performers, band leaders, composers and arrangers) and recordings from each era, and 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 and demographic issues inherent in the emergence of jazz, and be aware of the shifting historical contexts.

Candidates should study the complete album, excluding the alternate take of *Flamenco Sketches*, together with the transcriptions in the Hal Leonard Corporation score.

2014 Prescribed Work – The Dave Brubeck Quartet: *Time Out*

2015 [Recording: Columbia CK 65122;
Transcriptions for Piano: Alfred Music Publishers, ISBN 0739062336]

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.

Candidates should study the complete *Time Out* album together with the solo piano transcriptions in the Alfred Music Publishing Company score.

Topic C5 Art Song and Popular Song in Britain and America (1939–1970)**2013** Prescribed Works – Britten: *Serenade for Tenor, Horn and Strings, Op. 31***2014** *Nocturne, Op. 60***2015** [Full Scores, Boosey & Hawkes M060014086]

This topic focuses on various approaches to song writing on both sides of the Atlantic. Among the prominent British composers of 'Art Song' are such diverse figures as Britten, Tippett, Birtwistle and Maxwell Davies, while significant American composers include Copland, Barber, Virgil Thomson, Ned Rorem and Milton Babbitt. Candidates should be familiar with a broad selection of works, including not only songs for voice and piano, but also works for solo voice and orchestra and pieces with accompaniment for solo instruments (e.g. Vaughan Williams's *Ten Blake Songs*) or for a variety of ensembles.

In contrast with the repertoire of Art Song, the repertoire of 'Popular Song' is dominated less by composers than by performers. In America significant singers include such figures as Bing Crosby, Frank Sinatra, Elvis Presley, Otis Redding, Bob Dylan or Joan Baez, and styles include Swing, Blues, Country & Western, Gospel, Rock & Roll and Soul. Songs from Broadway shows should be considered, but only if they became well known outside their original context. British singers include Vera Lynn, Tommy Steele, Gracie Fields, Petula Clark, Cliff Richard, Shirley Bassey or Cilla Black, and the style of the music they sang was often influenced by contemporary developments in America.

Although the main emphasis should be on solo song, candidates should be aware that popular music in the 1960s was dominated by groups such as the Beatles or the Rolling Stones, and that such groups had a strong following in America as well as in Britain. The diverse nature of the musical styles included in this topic raises a number of important aesthetic issues and several problems of definition. What, for example, distinguishes 'popular' song from 'art' song? Is there any satisfactory definition of 'popular' song? To what extent did the mass market, broadcasting or the recording industry influence the styles which became popular? The music also embodies a number of significant cultural divides: British approaches as opposed to American ones, or high culture as opposed to low culture (if, indeed, that is a valid distinction to make), or the different ways in which British and American society responded to the challenges of the Second World War and its aftermath.

A consideration of the relationship between words and music should include attention to the ways in which both 'art song' and 'popular song' seek to interpret the text: what similarities or differences are there between different styles of song in this respect? What different singing styles are appropriate for the interpretation of different types of song? Candidates will be expected to consider such issues and to address them in their answers to questions in the examination.

Appendix 1: Grade descriptors

The following grade descriptors indicate the level of attainment characteristic of the middle of the given grade. They give a general indication of the required standard at each specified grade. The descriptors 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.

Appendix 2: Additional information

Guided learning hours

It is intended that each Principal Subject should be delivered through 380 hours of guided learning. This is a notional measure of the substance of the qualification. It includes an estimate of the time that might be allocated to direct teaching or instruction, together with other structured learning time such as directed assignments or supported individual study and practice. It excludes learner-initiated private study.

Certification title

These qualifications are shown on a certificate as:

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

The qualification is accredited at Level 3 of the UK National Qualifications Framework and provides a solid grounding for candidates to pursue a variety of progression pathways.

Entries

For entry information please refer to the *UK E3 Booklet*.

Grading and reporting

The Cambridge International Level 3 Pre-U Certificates in the Principal Subjects are qualifications in their own right. They are acceptable as an alternative to A Level (or other Level 3 qualifications) for entry into higher education or employment. Each individual Principal Subject 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, Pass 3.

Subjects can also be combined with two core components to meet the requirements for eligibility for the Cambridge International Level 3 Pre-U Diploma. More details about the Diploma requirements and the core components can be found in a separate Diploma syllabus. The results of the individual Principal Subjects are reported on a separate certificate to the Diploma result.

Classification code for UK Centres

In the UK, every syllabus is assigned to a national classification code that indicates the subject area to which it belongs. UK Centres should be aware that candidates who enter for more than one qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

The classification code for this syllabus is **7010**.

Language

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

Procedures and regulations

This syllabus complies with the *CIE Code of Practice* and *The Statutory Regulation of External Qualifications 2004*.

Further information about the administration of Cambridge Pre-U qualifications can be found in the *CIE Handbook for Cambridge Pre-U Centres* available from CIE Publications or by contacting **international@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, European developments and international agreements

This syllabus supports the above developments, consistent with EU agreements, in Components 2 and 42 (Performing) and Component 44 (Music Technology).

Key Skills

This syllabus provides opportunities for the development of evidence for the Key Skills of: *Communication, Application of Number, Information Technology, Working with Others, Improving Own Learning and Performance* and *Problem Solving* at Levels 2 and/or 3. However, the extent to which this evidence fulfils the Key Skills criteria at these levels will be totally dependent on the style of teaching and learning adopted for each section.

The Key Skills awarding bodies and the regulatory authorities have produced a suite of example portfolios that will help to give candidates and practitioners a clear understanding of the requirements for the Key Skills portfolio. These are available on the QCDA website (**www.qcda.org.uk/keyskills**). Full details of the requirements for certification can be obtained from the awarding bodies that are approved to offer Key Skills. For further information about Key Skills assessment, please see the document *The Key Skills Qualifications Standards and Guidance* published by the Qualifications and Curriculum Authority 2004 (ISBN 1 85838 548 2).

The following table indicates where opportunities may exist for at least some coverage of the various Key Skills criteria at Levels 2 and/or 3 for each section.

Component	Communication	Application of Number	IT	Working with Others	Learning and Performance	Problem Solving
1	✓				✓	
2	✓			✓	✓	✓
3	✓		✓	✓	✓	✓
41	✓		✓		✓	
42	✓			✓	✓	
43	✓		✓	✓	✓	✓
44	✓		✓	✓	✓	✓