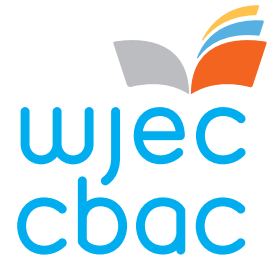


GCE AS/A LEVEL



# WJEC GCE AS/A LEVEL in MUSIC

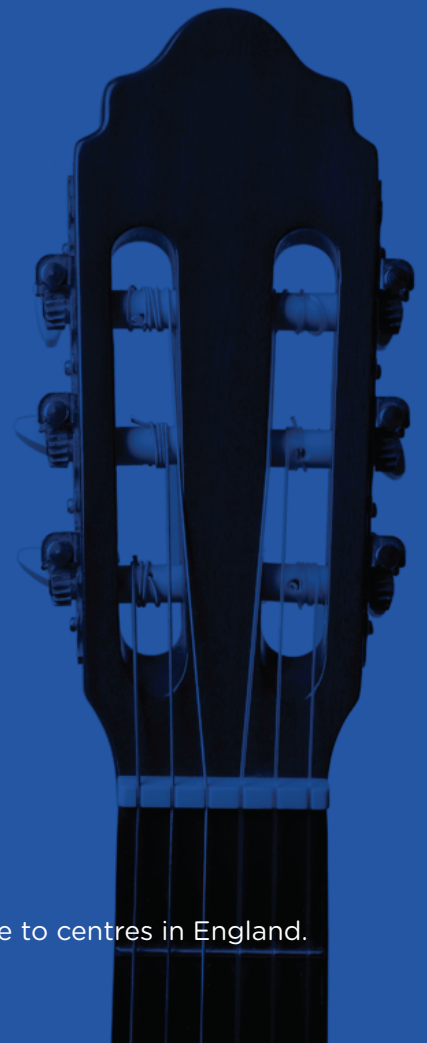
APPROVED BY QUALIFICATIONS WALES

## SPECIFICATION

Teaching from 2016

For award from 2017 (AS)  
For award from 2018 (A level)

Version 3 February 2019



# SUMMARY OF AMENDMENTS

Version	Description	Page number
2	Minor amendments to reflect requirements of a new composing log document. While teachers are still required to monitor work on three occasions, a single signature is used to confirm this.	38
3	'Making entries' section has been amended to clarify resit rules and carry forward of NEA marks.	40
	Information relating to mark adjustments for Unit 1 and Unit 4B performances which fall below 6 minutes' duration, and for Unit 4A performances which fall below 10 minutes' duration has been included in section 3.2 'Arrangements for non-examination assessment' and in Appendix A.	36, 37, 50 - 53



# WJEC GCE AS and A LEVEL in MUSIC

For teaching from 2016

For AS award from 2017

For A level award from 2018

This specification meets the GCE AS and A Level Qualification Principles which set out the requirements for all new or revised GCE specifications developed to be taught in Wales from September 2016.

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# GCE AS and A LEVEL MUSIC (Wales)

## SUMMARY OF ASSESSMENT

This specification is divided into a total of 6 units, 3 AS units and 3 A2 units. Weightings noted below are expressed in terms of the full A level qualification.

### AS (3 units)

#### AS Unit 1: Performing

Total duration of performances: 6-8 minutes

12% of qualification

60 marks

A performance consisting of **a minimum of two** pieces **either** as a soloist **or** as part of an ensemble **or** a combination of both. **One** piece must reflect the musical characteristics of **one** area of study.

#### AS Unit 2: Composing

Total duration of compositions: 3-6 minutes

12% of qualification

54 marks

**Two** compositions:

1. A piece of at least **1 minute** duration which uses the techniques associated with the Western Classical Tradition, in response to a brief set by WJEC. Learners will have a choice of **four** set briefs, released during the first week of September in the academic year in which the year in which the unit is to be assessed.
2. A free composition of at least **2 minutes** duration.

#### AS Unit 3: Appraising

Written examination: 1 hour 30 minutes (approximately)

16% of qualification

72 marks

**Two areas of study:**

Area of study A: **The Western Classical Tradition** (Part 1)

**Either:**

- **The Symphony** 1760-1830 including **one** set work, *Symphony Number 103, Drum Roll*, Haydn, Movements 1 and 2.

**Or:**

- **Religious Choral Music** 1730-1800 including **one** set work, *Requiem*, Mozart (*Requiem, Dies Irae, Tuba Mirum and Rex Tremendae*).

A choice of **one** area of study from:

Area of study B: **Rock and Pop** 1965-1990

Area of study C: **Musical Theatre**, Porter, Rodgers, Schönberg and Lloyd-Webber

Area of study D: **Jazz** 1940-1965.

## A Level (the above plus a further 3 units)

**A2 Unit 4: Performing**

**Option A: Total duration of performances: 10-12 minutes** **90 marks**  
**Option A: 22% of qualification**

**Option B: Total duration of performances: 6-8 minutes** **60 marks**  
**Option B: 14% of qualification**

**Option A: Performing (22%)**

A performance consisting of **a minimum of three** pieces. At least **one** of these pieces must be as a **soloist**. The other pieces may be **either** as a soloist **or** as part of an ensemble **or** a combination of both. **One** piece must reflect the musical characteristics of **one** area of study. **At least one** other piece must reflect the musical characteristics of **one other, different** area of study.

**Or**

**Option B: Performing (14%)**

A performance consisting of **a minimum of two** pieces **either** as a soloist **or** as part of an ensemble **or** a combination of both. **One** piece must reflect the musical characteristics of **one** area of study.

**A2 Unit 5: Composing**

**Option A: Total duration of compositions: 3-6 minutes** **54 marks**  
**Option A: 14% of qualification**

**Option B: Total duration of compositions: 5-9 minutes** **90 marks**  
**Option B: 22% of qualification**

**Option A: Composing (14%)**

**Two** compositions:

1. A piece of at least **1 minute** duration which uses the techniques associated with the Western Classical Tradition, in response to a brief set by WJEC. Learners will have a choice of **four** set briefs, released during the first week of September in the academic year in which the unit is to be assessed.
2. A free composition of at least **2 minutes** duration.

**Or**

**Option B: Composing (22%)**

**Three** compositions:

1. A piece of at least **1 minute** duration which uses the techniques associated with the Western Classical Tradition, in response to a brief set by WJEC. Learners will have a choice of **four** set briefs, released during the first week of September in the academic year in which the unit is to be assessed.
2. A free composition reflecting one **other** different area of study of at least **2 minutes** duration.
3. A free composition of at least **2 minutes** duration.

**A2 Unit 6: Appraising**

**Written examination: 2 hours 15 minutes (approximately)**

**24% of qualification**

**80 marks**

**Two areas of study:**

Area of study E: **The Western Classical Tradition** (Part 2)

**Either:**

- **The Symphony** 1830-1910 including **one** set work, *Symphony Number 1, Movement 4*, Brahms

**Or:**

- **Religious Choral Music** 1800-1890 including **one** set work, *Requiem, Verdi (Dies Irae)*

Area of study F: **Music of the Twentieth and Twenty-first Centuries**

Learners choose **one** strand from list A and **one** strand from list B.

**List A**

**Either:**

- Strand 1: **Impressionism** including **one** set work, *Reflets Dans L'eau*, Debussy and **two** subsidiary pieces *Colloque Sentimental*, Debussy and *Mother Goose (Ballet) (Prelude)*, Ravel

**Or:**

- Strand 2: **Chamber Music in Wales** including **one** set work, *Night Dances*, Plowman and **two** subsidiary pieces: *Ariel*, Samuel and *Tango Passacaglia*, Wilson-Dickson

**List B**

**Either:**

- Strand 3: **Popular Music in Wales**, *Gruff Rhys*, *Super Furry Animals*, *The Manic Street Preachers* and *Kizzy Crawford*

**Or:**

- Strand 4: **American Musical Theatre**, *Stephen Sondheim* and *Stephen Schwartz*

**Or:**

- Strand 5: **Jazz Legends**, *Duke Ellington* and *Miles Davis*

This is a unitised specification which allows for an element of staged assessment. Assessment opportunities will be available in the summer assessment period each year, until the end of the life of the specification.

Unit 1, Unit 2 and Unit 3 will be available in 2017 (and each year thereafter) and the AS qualification will be awarded for the first time in summer 2017.

Unit 4, Unit 5 and Unit 6 will be available in 2018 (and each year thereafter) and the A level qualification will be awarded for the first time in summer 2018.

**Qualification Number**  
listed on [The Register](#):  
GCE AS: 601/8550/8  
GCE A level: 601/8509/0

**Qualifications Wales Approval**  
Number listed on [QiW](#):  
GCE AS: C00/0780/9  
GCE A level: C00/0780/8

# GCE AS and A LEVEL MUSIC

## 1 INTRODUCTION

### 1.1 Aims and objectives

The WJEC GCE AS and A level in Music offers a broad and coherent course of study which encourages learners to:

- engage actively in the process of music study
- develop performing skills to demonstrate an understanding of musical elements, style, sense of continuity, interpretation and expression
- develop composing skills to demonstrate the manipulation of musical ideas and the use of musical devices and conventions
- recognise the interdependence of musical knowledge, understanding and skills, and make links between the integrated activities of performing, composing and appraising underpinned by attentive listening
- broaden musical experience and interests, develop imagination and foster creativity
- develop and extend the knowledge, understanding and skills needed to communicate effectively as musicians
- develop knowledge and understanding of a variety of instruments and styles, and of relevant approaches to both performing and composing
- develop awareness of music technologies and their use in the creation and presentation of music
- appraise contrasting genres, styles and traditions of music, and develop understanding of musical contexts and a coherent awareness of musical chronology
- develop as effective, independent learners and as critical and reflective thinkers with enquiring minds
- reflect critically and make personal judgements on their own and others' music
- engage with, and extend appreciation of, the diverse heritage of music in order to promote personal, social, intellectual and cultural development.

The WJEC specification allows learners the opportunity to develop skills in the three distinct but related disciplines of performing, composing and appraising. All learners study the **Western Classical Tradition**, engaging with landmark orchestral or choral repertoire, to develop knowledge and understanding of music. Learners will use the musical techniques and conventions of this tradition to compose **one** piece of music to a brief.

To offer contrast and breadth of study, at AS learners also choose **one** area of study from a choice of three, **either** Rock and Pop, **or** Musical Theatre **or** Jazz. The areas of study and strands at A2 allow learners to continue their studies from AS in greater depth. Learners choose **two** further strands of music from a choice of five. There is a distinct Welsh flavour to two of these strands allowing learners to engage with the music of contemporary Welsh composers and performers.

The specification is flexible and allows the areas of study to be taught concurrently or consecutively. This specification also gives learners freedom to express their own musical interests through composing and performing in styles of their own choice.

## 1.2 Prior learning and progression

Any requirements set for entry to a course following this specification are at the discretion of centres. It is reasonable to assume that many learners will have achieved qualifications equivalent to Level 2 at KS4. Skills in Numeracy/Mathematics, Literacy/English and Information Communication Technology will provide a good basis for progression to this Level 3 qualification.

This specification builds on the knowledge, understanding and skills established at GCSE.

This specification provides a suitable foundation for the study of Music or a related area through a range of higher education courses, progression to the next level of vocational qualifications or employment. In addition, the specification provides a coherent, satisfying and worthwhile course of study for learners who do not progress to further study in this subject.

This specification is not age specific and, as such, provides opportunities for learners to extend their life-long learning.



## 1.3 Equality and fair access

This specification may be followed by any learner, irrespective of gender, ethnic, religious or cultural background. It has been designed to avoid, where possible, features that could, without justification, make it more difficult for a learner to achieve because they have a particular protected characteristic.

The protected characteristics under the Equality Act 2010 are age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex and sexual orientation.

The specification has been discussed with groups who represent the interests of a diverse range of learners, and the specification will be kept under review.

Reasonable adjustments are made for certain learners in order to enable them to access the assessments (e.g. candidates are allowed access to a Sign Language Interpreter, using British Sign Language). Information on reasonable adjustments is found in the following document from the Joint Council for Qualifications (JCQ): *Access Arrangements and Reasonable Adjustments: General and Vocational Qualifications*.

This document is available on the JCQ website ([www.jcq.org.uk](http://www.jcq.org.uk)). As a consequence of provision for reasonable adjustments, very few learners will have a complete barrier to any part of the assessment.

## 1.4 Welsh Baccalaureate

In following this specification, learners should be given opportunities, where appropriate, to develop the skills that are being assessed through the Skills Challenge Certificate within the Welsh Baccalaureate:

- Literacy
- Numeracy
- Digital Literacy
- Critical Thinking and Problem Solving
- Planning and Organisation
- Creativity and Innovation
- Personal Effectiveness.

## 1.5 Welsh perspective

In following this specification, learners have the option, where appropriate, to consider a Welsh perspective at AS (in areas of study B and D), and to continue this in more depth at A2 (in area of study F, **Music of the Twentieth and Twenty-first Centuries**). Learners may choose either **Chamber Music in Wales** and / or **Popular Music in Wales**. Its inclusion enriches learners' understanding of the world around them as citizens of Wales as well as the UK, Europe and the world.

## 2 SUBJECT CONTENT

### Introduction

This specification provides learners with the opportunity to study music in an **integrated** way where the skills of performing, composing and appraising reinforce knowledge and understanding of musical elements, contexts and language. The specification also allows learners to **specialise** in **either** performing **or** composing for an additional 8% of the qualification by providing two options for both Units 4 and 5 at A2.

Learners must choose **either** Option A in both Units 4 and 5 **or** Option B in both Units 4 and 5.

- **Option A** allows learners to specialise in **Performing**: 22% of Unit 4 will be allocated to performing and 14% of Unit 5 will be allocated to composing.
- **Option B** allows learners to specialise in **Composing**: 22% of Unit 5 will be allocated to composing and 14% of Unit 4 will be allocated to performing.

Learners will develop knowledge and understanding of music through **four** areas of study from the choices below. Areas of study A and E are compulsory at AS and A2 respectively and learners then choose **one** further contrasting area of study at AS and **two** contrasting strands in area of study F at A2.

AS Music Unit 3	Area of study A: The Western Classical Tradition (Part 1)  <b>Either:</b> The Symphony 1760-1830 <b>Or:</b> Religious Choral Music 1730-1800
	Choose <b>one</b> from:  Area of study B: Rock and Pop 1965-1990  Area of study C: Musical Theatre (4 composers)  Area of study D: Jazz 1940-1965
A2 Music Unit 6	Area of study E: The Western Classical Tradition (Part 2)  <b>Either:</b> The Symphony 1830-1910 <b>Or:</b> Religious Choral Music 1800-1890
	Area of study F: Music of the Twentieth and Twenty-first Centuries. Choose <b>one</b> from list A and <b>one</b> from list B.  List A: Strand 1: Impressionism Strand 2: Chamber Music in Wales  List B: Strand 3: Popular Music in Wales Strand 4: American Musical Theatre Strand 5: Jazz Legends

## 2.1 AS UNITS

### Unit 1

#### Performing

Total duration of performances: 6-8 minutes

12% of qualification

Non-exam assessment: externally assessed by a **visiting examiner**

60 marks

Learners are required to give a performance consisting of a **minimum of two** pieces **either** as a soloist **or** as part of an ensemble **or** a combination of both. **One** piece must reflect the musical characteristics of **one** area of study from areas of study A-D. The duration of the performance will be between **6 and 8 minutes**, not including breaks between pieces.

#### Selecting Music for Performance

**One** piece must be from **one of the following** areas of study:

Area of study A: **The Western Classical Tradition** (Baroque, Classical and Romantic eras)  
 Area of study B: **Rock and Pop**  
 Area of study C: **Musical Theatre**  
 Area of study D: **Jazz**

Learners may choose to perform **one** of their own compositions. Learners choosing to perform one of their own compositions are advised to select a suitable piece ensuring that it allows them the opportunity to demonstrate their highest performing skills.

Learners are not restricted to one instrument/voice. However, there is no advantage in performing on more than one instrument/voice consecutively. Learners choosing to sing and accompany themselves may either be assessed on both the vocal and instrumental parts simultaneously, or be assessed on either the vocal part or the instrumental part.

A copy of the music for all pieces must be provided for the examiner. Where this is impossible due to the nature of the performance, e.g. improvisation, a detailed lead sheet must be provided.

In order to assist learners in their choice of music for this unit, criteria for the assessment of performing are provided in **Appendix A**. The pieces performed at AS should be at a higher level than that of GCSE, showing greater technical and interpretive demands approximating to **grade 5** of the current graded music examinations. The mark achieved for the performance is adjusted using the scaling table in Appendix A; it is adjusted up if the piece is more difficult than grade 5, adjusted down if the piece is easier than grade 5 and it remains the same if the piece is grade 5.

### **Solo Performance**

Learners choosing this option may perform accompanied **or** unaccompanied, but **not** conducted. The accompaniment can be live **or** a backing track but the use of a click track or metronome is not permitted. The accompanist need not be taking the examination.

### **Ensemble Performance**

Learners choosing this option will be required to perform a significant **individual** part which is **not** doubled, as part of an ensemble, accompanied **or** unaccompanied, but **not** conducted. The accompaniment can be live **or** a backing track but a standalone click track or metronome is not permitted. The ensemble must consist of **two** or more players; this does **not** include the accompanist. Lieder accompaniment (or similar skill) is an acceptable ensemble, when the **learner is the accompanist** but not when the learner is the soloist. The maximum number of performers for an ensemble group is **eight**. The other members of the ensemble and the accompanist need not be taking the examination. Where there is an element of doubt concerning the ensemble, please contact WJEC for advice.

### **Improvisation**

Learners choosing this option must prepare an improvisation to a stimulus of their own choice. This may be prepared in advance of the practical assessment. (A stimulus might be a chord sequence, a scale etc.) **A copy of the musical stimulus and a lead sheet must be provided for the examiner if there is no score available.**

## **Assessment of Unit 1**

Learners may not perform the same repertoire in both Unit 1 and Unit 4. In the performing assessment learners should display:

- accuracy of pitch and rhythm
- fluency of performance
- the use of appropriate tempo
- attention to performance directions including effective use of dynamics
- technical control including good technique, intonation, projection and tone quality
- understanding of style and context
- expression and appropriate interpretation, including phrasing
- empathy (with accompanist and in ensemble playing).

**Appendix A** contains further information about this unit including:

- an assessment grid
- the table of adjustments linked to the level of difficulty of the piece performed
- further guidance for technical control
- the table of adjustments for performances of below 6 minutes.

## Unit 2

### Composing

Total duration of compositions: 3-6 minutes

12% of qualification

Non-exam assessment: externally assessed by WJEC

54 marks

Learners are required to prepare a portfolio of **two** compositions:

1. A composition which reflects the musical language, techniques and conventions associated with the **Western Classical Tradition** in response to a **brief set by WJEC**. This composition should be a **minimum of 1 minute** duration. The piece may be **either** a complete section of a longer composition, e.g. the exposition of a movement in sonata form, **or**, a miniature e.g. a nocturne, as appropriate to the brief.
2. A **free** composition for which learners set their own brief. This composition must be a **minimum of 2 minutes** duration.

### Composing to a brief set by WJEC

Learners will have a choice of **four** briefs released during the first week of September in the academic year in which the assessment is to be taken. The brief will always contain details of the occasion or audience plus additional musical information. Two briefs will be for sections of larger compositions and two briefs will be for miniature compositions.

All four briefs are linked to area of study A, **The Western Classical Tradition**, and the response to the selected brief must result in a composition in a Western Classical **style** which illustrates understanding of the **musical language, techniques** and **conventions** of the period (i.e. Baroque, Classical and Romantic eras). Learners may choose any suitable style or genre from the period within the remit of the composition brief. Further information and guidance on composing in a Western Classical style can be found in Appendix B. Example composition briefs are provided in the **sample assessment materials**.

### Composing a free composition

Learners are encouraged to develop their own musical interests by composing in a style of their own choice. Learners set their own brief for this composition which must contain details of the occasion or audience plus additional musical information. The brief itself is **not** assessed; however, learners are assessed on their musical response to the brief.

## Assessment of Unit 2

Learners may not submit the same pieces for assessment in both Unit 2 and Unit 5. Learners are advised to consider the requirements of the marking criteria when planning and composing their music. The following will be assessed:

- creating musical ideas including:
  - construction of initial ideas
  - presentation of ideas
  - ideas which respond to the given/chosen brief
- developing musical ideas including:
  - thematic material
  - use of compositional techniques
  - combination of musical elements to provide a coherent result
- technical and expressive control of the musical elements including:
  - instruments and music technology
  - communication.

### Portfolio evidence

All learners must produce the following evidence which must be submitted online via WJEC's website. Please note, the composition recording must be in mp3 format to reduce file size (maximum individual file size is limited to 20MB). Documentation can be accepted in PDF, Word or any other formats currently compatible with Microsoft Office 2010. All portfolios must contain the items listed below:

1. Recordings of compositions..
2. A score **or** a detailed written description of the composition accompanied by an outline of the melody and chords used.
3. A non-assessed composition log for **each** composition, outlining **the process of development and refinement**, which must be countersigned by the teacher to authenticate the process. An electronic signature is acceptable. Please use the log template provided on the WJEC website.

**Appendix B** contains further information about this unit including:

- an assessment grid
- further guidance on composing in a Western Classical style
- guidance on composing in relation to the other areas of study.

## Unit 3

### Appraising

Written examination: 1 hour 30 minutes approximately

16% of qualification

72 marks

This examination will assess knowledge and understanding of music through **two** areas of study. Area of study A is compulsory and learners then choose **one** further contrasting area of study; **either** area of study B, **or** area of study C **or** area of study D.

**Area of study A: The Western Classical Tradition (Part 1)**

**Either:** The Symphony (1760-1830)

**Or:** Religious Choral Music (1730-1800)

**Either:** Area of study B: **Rock and Pop** (1965-1990)

**Or:** Area of study C: **Musical Theatre** (4 representative composers)

**Or:** Area of study D: **Jazz** (1940-1965)

**Area of study A: The Western Classical Tradition (Part 1)**

Learners choose **either** The Symphony 1760-1830 **or** Religious Choral Music 1730-1800.

#### **Either: The Symphony (1760-1830)**

This area of study includes an in-depth study of:

***Symphony No. 103 in Eb Major, 'Drum Roll', movements 1 and 2:*** Haydn (Eulenberg, ISBN 978-3-7957-6558-3)

Clean copies (no annotation) of the set work must be taken into the examination.

Learners are required to study the symphony within the social, historical and cultural context of the whole period of study i.e. 1760 to 1830. This will involve an analysis of the work which will then provide a basis for understanding other symphonies from the period.

Learners must demonstrate knowledge and understanding of:

- how musical elements are used in the symphony, including:
  - structure (e.g. sonata form, slow movement forms, minuet and trio and scherzo)
  - tonality (e.g. related keys and their function within structure)
  - texture (e.g. monophony, complex combinations of musical lines such as homophony and polyphony, imitation and counterpoint)
  - melody and thematic development (e.g. phrase structure, melodic devices such as sequence, figuration, ornamentation, augmentation and diminution of thematic material, expansion/fragmentation of the theme, combinations of themes, transposition, re-harmonisation and re-orchestration of the theme)
  - timbre (e.g. contrast and variety of instrumental tone-colours and techniques, and combination of timbres)

- harmonic language (e.g. typical harmonic progressions, use of cadences, use of the dominant 7ths, secondary and diminished 7ths, circle of 5ths, chromaticism, modulation and tonicisation)
- tempo, metre and rhythm (e.g. use of accents, simple and compound time-signatures, characteristic rhythms such as dotted rhythms, hemiola, triplets and other divisions of the beat, syncopation and performance directions)
- expressive use of dynamics
- the use of instrumentation and development of the orchestra in the period including:
  - the decline of basso continuo
  - the influence of the Mannheim orchestra
  - the occasional use of brass and percussion during the early Classical period
  - the initial dominance of strings with winds used for doubling, reinforcing and filling in the harmonies
  - the increased importance of the woodwind section as they were entrusted with more important and independent material
  - advances in orchestration and orchestral effects due to commissioned works
- important symphonic composers and landmark works in the period
- how and why symphonies were commissioned during the period (e.g. patronage)
- how the symphony developed through the period (e.g. length, number of movements and new forms)
- reading **and** writing staff notation including:
  - treble and bass clefs in simple and compound time
  - key signatures to 5 sharps and 5 flats
- reading alto and tenor clefs as applicable to set works only
- chords and associated chord symbols
- musical vocabulary and terminology related to the area of study.

### **Or: Religious Choral Music (1730-1800)**

This area of study includes an in-depth study of:

***Requiem, (Requiem, Dies Irae, Tuba Mirum and Rex Tremendae):* Mozart (Eulenburg Miniature, Score ISBN: 978-3-7957-6883-6)**

Clean copies (no annotation) of the set work must be taken into the examination.

Learners are required to study the passion, oratorio, cantata and mass within the social, historical and cultural context of the whole period of study i.e. 1730 to 1800. This will involve an analysis of the set work which will provide a basis for understanding other religious choral music from the period.

Learners must demonstrate knowledge and understanding of:

- how musical elements are used in the religious choral music, including:
  - structure (e.g. kyrie, gloria, credo, sanctus, benedictus and agnus dei, recitative, aria, chorus, duets and ensembles)
  - tonality (e.g. related keys and their function within structure)
  - texture (e.g. monophony, complex combinations of musical lines such as homophony and polyphony, imitation and counterpoint)
  - melody and thematic development (e.g. phrase structure, melodic devices such as sequence, figuration, ornamentation, augmentation and diminution of thematic material, expansion/fragmentation of the theme, combinations of themes, transposition, re-harmonisation and re-orchestration of the theme)



- timbre (e.g. contrast and variety of instrumental tone-colours and techniques, and combination of timbres)
- harmonic language (e.g. typical harmonic progressions, use of cadences, use of the dominant 7ths, secondary and diminished 7ths, circle of 5ths, chromaticism, modulation and tonicisation)
- tempo, metre and rhythm (e.g. use of accents, simple and compound time-signatures, characteristic rhythms such as dotted rhythms, hemiola, triplets and other divisions of the beat, syncopation and performance directions)
- expressive use of dynamics
- the use of instrumental and vocal forces and development of the orchestra in the period including:
  - different combinations of voices including the use of the chorus as the narrator or crowd and solo characterisation
  - the decline of basso continuo
  - the occasional use of brass and percussion during the early Classical period
  - the initial dominance of strings with winds used for doubling, reinforcing and filling in the harmonies
  - the increased importance of the woodwind section as they were entrusted with more important and independent material
  - advances in orchestration and vocal/orchestral effects due to commissioned works
- the relationship between the words and the music
- important choral composers and landmark works in the period
- how and why religious choral works were commissioned during the period (e.g. patronage)
- how religious choral music developed through the period (e.g. length, number of movements and new forms)
- reading **and** writing staff notation including:
  - treble and bass clefs in simple and compound time
  - key signatures to 5 sharps and 5 flats
- reading alto and tenor clefs as applicable to set works only
- chords and associated chord symbols
- musical vocabulary and terminology related to the area of study.

<b>Assessment of area of study A (45 marks)</b>
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Learners are required to answer **three** questions on area of study A:

- an aural perception question on an unprepared extract of music from the Classical period with a skeleton score (this will be the same for both options)
- an analysis question on a section of the chosen set work
- a comparison of **two** symphonic **or** choral extracts demonstrating understanding of the period.

**Area of study B: Rock and Pop 1965-1990**

Learners are required to study **four** rock and pop genres between 1965 and 1990:

- Pop (including Funk and Disco)
- Rock (including Progressive Rock and Heavy Metal)
- Soul
- Country

Learners will explore musical elements and language in different rock and pop contexts.

They will gain a knowledge and understanding of:

- how musical elements are used in rock and pop, including:
  - structure (e.g. strophic, 32 bar song form, 12 bar blues and verse-chorus)
  - tonality (e.g. modal and pentatonic)
  - texture
  - timbre (e.g. important/iconic instruments such as Rhodes piano, Stratocaster guitar, Moog synthesizer, distortion, feedback, tremolo, effects such as wah-wah pedal, power chords, falsetto, vibrato and different types of rock and pop bands)
  - melody (e.g. range, syllabic, melismatic, sequences, repetition, scat singing and portamento)
  - harmonic language (e.g. major and minor 7ths, dominant 7th, diminished 7th, sus4 chord, added 6th, blue notes, power chords and consecutive chords)
  - tempo, metre and rhythm (e.g. shuffle, dotted rhythms, offbeat, backbeat, groove and irregular metres)
  - dynamics
- the relationship between lyrics and music (e.g. how composers employ musical elements to underline a song's lyrics)
- the use of music technology (e.g. studio effects such as reverb and delay, the development of multi-track recording techniques, overdubbing, panning effects, the development of electronic musical instruments such as the synthesizer, sampler and drum machine).
- important artists/bands in the development of each genre
- the effect of audience, time and place on the way music is created, developed and performed (e.g. how a band's studio recording might need to be changed in a live performance)
- the purpose and intention of the composer/performer (e.g. how a particular circumstance might affect the way in which a song is composed)
- how rock and pop have changed over time (e.g. the development of rock/pop styles and the way in which they cross-fertilised)
- musical vocabulary and terminology related to the area of study.

**Assessment of area of study B (27 marks)**

Learners are required to answer **all** questions:

- an aural perception question which may include a score on an unprepared extract
- a question assessing knowledge and understanding of the wider context of the area of study. Quality of written communication will be assessed in this question.

<b>Area of study C: Musical Theatre (4 representative composers)</b>
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Learners are required to study **four** musical theatre composers of the twentieth and twenty-first centuries:

- Cole Porter
- Richard Rodgers
- Claude-Michel Schönberg
- Andrew Lloyd Webber.

Learners will explore musical elements and language in different musical theatre contexts.

They will gain a knowledge and understanding of:

- how musical elements are used in musical theatre, including:
  - structure (e.g. strophic and 32 bar song form)
  - tonality (e.g. how it affects mood and atmosphere)
  - texture
  - timbre (e.g. vocal and instrumental combinations such as duets and choruses, and vocal qualities such as falsetto, twang, speech-like and belt)
  - melody (e.g. range, syllabic, melismatic, leitmotifs and thematic transformation)
  - harmonic language (major and minor 7ths, dominant 7th, diminished 7th, sus4 chord, added 6th, blue notes and tritones)
  - tempo, metre and rhythm (e.g. dotted rhythms, syncopation and dance rhythms)
  - dynamics
- the relationship between lyrics and music (e.g. integration and how composers employ musical elements to underline a song's lyrics)
- music for different types of characters (e.g. comic, serious, lovers and chorus)
- types of song (e.g. love, comedy, patter and show-stopper)
- the role of the orchestra (e.g. accompaniment and underscoring)
- genres (e.g. musical comedy, sung-through and rock musicals)
- the effect of audience, time and place on the way music is created, developed and performed
- the purpose and intention of the composer/performer (e.g. how a particular circumstance might have affected the way in which a musical was composed)
- how music for theatre has changed over time (e.g. how styles cross-fertilised)
- musical vocabulary and terminology related to the area of study.

<b>Assessment of area of study C (27 marks)</b>
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Learners are required to answer **all** questions:

- an aural perception question which may include a score on an unprepared extract
- a question assessing knowledge and understanding of the wider context of the area of study. Quality of written communication will be assessed in this question.

Unprepared extracts may be by composers not listed in the subject content above. When this is the case, learners will not be expected to identify the composer.

### Area of study D: Jazz 1940-1965

Learners are required to study **three** genres of jazz between 1940 and 1965:

- Big band (including Swing)
- Be-bop
- Cool.

Learners will explore musical elements and language in different jazz contexts. They will gain a knowledge and understanding of:

- how musical elements are used in jazz, including:
  - structure (e.g. 12/16/32 bar structures, theme and variation, head and choruses)
  - tonality
  - texture (e.g. performance in unison and simultaneous improvisation)
  - timbre (e.g. rhythm section, front line, backing figures, different kinds of jazz combos, scat and performance effects such as glissando, growl and use of mutes)
  - melody (e.g. improvisation, blue notes, riffs and licks)
  - harmonic language (e.g. added chords/chord extensions, chord notations, comping, use of modes and slash chords)
  - tempo, metre and rhythm (e.g. swung rhythms, irregular metres, groove, kicks, double time and syncopation)
  - dynamics
- important composers/performers in the development of each genre
- the role of improvisation
- the effect of audience, time and place on the way music is created, developed and performed
- the purpose and intention of the composer/performer (e.g. how a particular circumstance might have affected the way in which the music was composed)
- how jazz changed over time (e.g. how styles cross-fertilised)
- musical vocabulary and terminology related to the area of study.

### Assessment of area of study D (27 marks)

Learners are required to answer **all** questions:

- an aural perception question which may include a score on an unprepared extract
- a question assessing knowledge and understanding of the wider context of the area of study. Quality of written communication will be assessed in this question.

## 2.2 A2 UNITS

### Unit 4

Learners must choose **either** Option A in both Units 4 and 5 **or** Option B in both Units 4 and 5.

#### Performing

Option A: Total duration of performances: 10-12 minutes

Option A: 22% of qualification

Option A: 90 marks

Option B: Total duration of performances: 6-8 minutes

Option B: 14% of qualification

Option B: 60 marks

Non-exam assessment: externally assessed by a **visiting examiner**.

#### Option A: Performing (22%)

Learners are required to give a performance consisting of a **minimum** of **three** pieces. At least **one** of these pieces must be as a **soloist**. The other pieces may be **either** as a soloist **or** as part of an ensemble **or** a combination of both. **One** piece must reflect the musical characteristics of **one** area of study. **At least one** other piece must reflect the musical characteristics of **one other, different** area of study. The total duration of all the pieces must be between **10 and 12 minutes**, not including breaks between pieces.

#### Option B: Performing (14%)

Learners are required to give a performance containing a **minimum** of **two** pieces **either** as a soloist **or** as part of an ensemble **or** a combination of both. **One** piece must reflect the musical characteristics of **one** area of study. The duration of the complete performance must be between **6 and 8 minutes**, not including breaks between pieces.

#### Options A and B

Where a performance is required to relate to an area of study, learners must select from the following:

Area of study A and E: **The Western Classical Tradition** (Baroque, Classical and Romantic eras)  
 Area of study B: **Rock and Pop**  
 Area of study C: **Musical Theatre**  
 Area of study D: **Jazz**  
 Area of study F: **Music in the Twentieth and Twenty-first Centuries**

Learners may choose to perform **one** of their own compositions, **either** as the piece linked to an area of study, **or** as another piece in the performance. Learners choosing to perform one of their own compositions are advised to select a suitable piece ensuring that it allows them the opportunity to demonstrate their highest performing skills.

Learners are not restricted to one instrument/voice. However, there is no advantage in performing on more than one instrument/voice consecutively. Learners choosing to sing and accompany themselves may either be assessed on both the vocal and instrumental parts simultaneously or be assessed on either the vocal part or the instrumental part.

A copy of the music for all pieces must be provided for the examiner. Where this is impossible due to the nature of the performance, e.g. improvisation, a detailed lead sheet must be provided.

In order to assist learners in their choice of music for this component, criteria for the assessment of performing are provided in **Appendix A**. The pieces performed at A level should be at a higher level than that of AS Music, showing greater technical and interpretive demands approximating to **grade 6** of the current graded music examinations. The mark achieved for the performance will be adjusted up using the scaling table in Appendix A if the piece is more difficult than grade 6 and adjusted down if it is easier than grade 6.

### **Solo Performance**

Learners choosing this option (compulsory for option A) may perform accompanied **or** unaccompanied, but **not** conducted. The accompaniment can be live **or** a backing track but the use of a click track or metronome is not permitted. The accompanist need not be taking the examination.

### **Ensemble Performance**

Learners choosing this option will be required to perform a significant **individual** part which is **not** doubled, as part of an ensemble, accompanied **or** unaccompanied, but **not** conducted. The accompaniment can be live **or** a backing track but a standalone click track or metronome is not permitted. The ensemble must consist of **two** or more players; this does **not** include the accompanist. Lieder accompaniment (or similar skill) is an acceptable ensemble, when the **learner is the accompanist** but not when the learner is the soloist. The maximum number of performers for an ensemble group is **eight**. The other members of the ensemble and the accompanist need not be taking the examination. Where there is an element of doubt concerning the ensemble, please contact WJEC for advice.

### **Improvisation**

Learners choosing this option must perform an improvisation to a stimulus of their own choice. This may be prepared in advance of the practical assessment. (A stimulus might be a chord sequence, a scale etc.) **A copy of the musical stimulus and a lead sheet must be provided for the assessor where there is no score available.**

## Assessment of Unit 4

Learners may not perform the same repertoire in both Unit 1 and Unit 4. In the performing assessment learners should display:

- accuracy of rhythm and pitch
- fluency of performance
- attention to performance directions including effective use of dynamics
- the use of appropriate tempo
- technical control including good technique, intonation, projection and tone quality
- understanding of style and context
- expression and appropriate interpretation, including phrasing
- empathy (with accompanist in ensemble playing).

**Appendix A** contains further information about this unit including:

- an assessment grid
- the table of adjustments linked to the level of difficulty of the piece performed
- further guidance for technical control
- the tables of adjustments for performances of below 10 minutes (option A) and below 6 minutes (option B).

## Unit 5

Learners must choose **either** Option A in both Units 4 and 5 **or** Option B in both Units 4 and 5.

### Composing

Option A: Total duration of compositions: 3-6 minutes

Option A: 14% of qualification

Option A: 54 marks

Option B: Total duration of compositions: 5-9 minutes

Option B: 22% of qualification

Option B: 90 marks

Non-exam assessment: externally assessed by WJEC.

### Option A: Composing (14%)

Learners are required to prepare a portfolio of **two** compositions, **one** piece of **at least 1 minute duration** which must reflect the musical language, techniques and conventions associated with the Western Classical Tradition in response to a **brief set by WJEC**. The piece may be **either** a complete section of a longer composition, e.g. the exposition of a movement in sonata form, **or**, a miniature e.g. a nocturne, as appropriate to the brief. The **second** composition, of **at least 2 minutes duration** is a free composition for which learners set their own brief.

### Option B: Composing (22%)

Learners are required to prepare a portfolio of **three** compositions, **one** piece of **at least 1 minute duration** which must reflect the musical language, techniques and conventions associated with the Western Classical Tradition in response to a **brief set by WJEC**. The piece may be **either** a complete section of a longer composition, e.g. the exposition of a movement in sonata form, **or**, a miniature e.g. a nocturne, as appropriate to the brief. The **second** composition of **at least 2 minutes duration** must reflect the musical techniques and conventions of **one different** area of study (i.e. not the Western Classical Tradition) and the **third** composition is a free composition of at least **2 minutes** duration. Learners will set their own briefs for compositions two and three.



## Options A and B

### Composing to a brief set by WJEC

Learners will have the choice of **four** set briefs, released during the first week of September in the academic year in which the assessment is to be taken. The brief will always contain details of the occasion or audience plus additional musical information. Two briefs will be for sections of larger compositions and two briefs will be for miniature compositions.

All four briefs will be set in the context of the **Western Classical Tradition** and the response to the selected brief must result in a composition in a Western Classical style which illustrates understanding of the musical language, techniques and conventions of the period (i.e. Baroque, Classical and Romantic eras). Learners may choose any suitable style or genre from the period within the remit of the composition brief. Further information and guidance on composing in a Western Classical style can be found in **Appendix B**. Example composition briefs are provided in the sample assessment materials.

### Option B only

#### Compositions linked to a different area of study

Learners must compose a piece of music linked to **one** area of study apart from the Western Classical Tradition. They must choose from the list below:

Area of study B: **Rock and Pop**  
Area of study C: **Musical Theatre**  
Area of study D: **Jazz**  
Area of study F: **Music in the Twentieth and Twenty-first Centuries**

Learners are required to set their own brief linked to the area of study; the brief must always give details of the audience or occasion for which the piece is composed plus additional musical requirements. The brief itself is **not** assessed; however, learners are assessed on their musical response to the brief.

**Examples of briefs which learners may set for composing within an area of study:**

- Compose a pop song for performance in a local music festival. (Rock and Pop)
- Compose a vocal duet with accompaniment for the balcony scene in a new musical production of 'Romeo and Juliet'. (Musical Theatre)
- Compose a Jazz quintet for a gig in the local Jazz club (Jazz)
- Compose a piece of music inspired by an Impressionist painting on exhibition at a local art gallery. The music is intended to accompany the 'unveiling' at a press conference. (Music in the Twentieth and Twenty-first Centuries)
- Compose a string quartet to accompany the opening of a Welsh arts festival (Music in the Twentieth and Twenty-first Centuries)

**Options A and B**

Free compositions must be in response to a brief which learners set, similar to the examples above. However, they may be in any style.

**Assessment of Unit 5**

Learners may not submit the same pieces for assessment in both Unit 2 and Unit 5. Learners are advised to consider the requirements of the marking criteria (Appendix B) when planning and composing their music. The following will be assessed:

- creating musical ideas including:
  - construction of initial ideas
  - presentation of ideas
  - ideas which respond to the given/chosen brief.
- developing musical ideas including:
  - thematic material
  - use of compositional techniques
  - combination of musical elements to provide coherent result.
- technical and expressive control of the musical elements including:
  - instruments and music technology
  - communication.

## Portfolio evidence

All portfolio evidence must be submitted online via WJEC's website. Please note, the composition recording must be in mp3 format to reduce file size (maximum individual file size is limited to 20MB). Documentation can be accepted in PDF, Word or any other formats currently compatible with Microsoft Office 2010. All portfolios must contain the items listed below.

1. Recordings of compositions.
2. A score **or** a detailed written description of the compositions accompanied by an outline of the melody and chords used.
3. A non-assessed composition log for **each** composition, outlining **the process of development and refinement**, which must be countersigned by the teacher to authenticate the process. An electronic signature is acceptable. Please use the log template provided on the WJEC website.

**Appendix B** contains further information about this unit including:

- an assessment grid
- further guidance on composing in a Western Classical style
- guidance on composing in relation to the other areas of study.

## Unit 6

### Appraising

Written examination: 2 hours 15 minutes approximately

24% of qualification

80 marks

This examination will assess knowledge and understanding of music through **two** areas of study.

Area of study E: The Western Classical Tradition (Part 2)

**Either:** The Symphony (1830-1910)

**Or:** Religious Choral Music (1800-1890)

Area of study F: Music of the Twentieth and Twenty-first Centuries

Choose **one** from List A and **one** from list B.

List A:

Strand 1: Impressionism

Strand 2: Chamber Music in Wales

List B:

Strand 3: Popular Music in Wales

Strand 4: American Musical Theatre

Strand 5: Jazz Legends

**Area of study E: The Western Classical Tradition (Part 2)**

**Either: The Symphony (1830-1910)**

Learners will study the development of the symphony for the Unit 6 examination. This will include **one** set work:

***Symphony No. 1 in C Minor, opus 68, Movement 4:* Brahms  
(Eulenberg Miniature score ISBN: 3-7957-6682-6)**

Clean copies (no annotation) of the set work must be taken into the examination. Learners are required to study the development of the symphony from 1830, through the Romantic period to the turn of the twentieth century. This will provide a basis for a wider study of the social, cultural and historical context. Learners will gain an understanding of how the symphonic genre developed, using a number of examples from different composers.

Learners must demonstrate knowledge and understanding of:

- how musical elements are used in the symphony, including:
  - structure (e.g. sonata form, slow movement forms, minuet and trio, scherzo, sonata rondo, variation forms, cyclic forms and programmatic forms)
  - tonality (e.g. related keys and their function within structure)
  - texture (e.g. monophony, complex combinations of musical lines such as homophony and polyphony, imitation, counterpoint and fugue)
  - melody and thematic development (e.g. phrase structure, melodic devices such as sequence, figuration, ornamentation, augmentation and diminution of thematic material, expansion/fragmentation of the theme, combinations of themes, transposition, re-harmonisation and re-orchestration of the theme)
  - timbre (e.g. contrast and variety of instrumental tone-colours and techniques, and combination of timbres)
  - harmonic language (e.g. typical harmonic progressions, use of cadences, use of the dominant 7ths, secondary and diminished 7ths, circle of 5ths, Neapolitan chords, augmented 6<sup>th</sup>, chromaticism, modulation and tonicisation)
  - tempo, metre and rhythm (e.g. use of accents, simple and compound time-signatures, characteristic rhythms such as dotted rhythms, hemiola, triplets and other divisions of the beat, syncopation and performance directions)
  - expressive use of dynamics
- the use of instrumentation and development of the orchestra in the period including:
  - the increased importance of the woodwind section as they were entrusted with more important and independent material
  - advances in orchestration and orchestral effects due to commissioned works

- larger orchestral forces (especially brass and percussion)
- new sonorities (e.g. new instruments, technical improvements and use of instrumental colour)
- programmatic use of the orchestra to create and suggest underlying meaning (e.g. orchestral landscapes, descriptive music, extremes and subtleties of emotion)
- important symphonic composers and landmark works in the period
- how and why symphonies were commissioned during the period (e.g. patronage and the rise of public concerts)
- how the symphony developed through the period (e.g. length, number of movements and new forms)
- the programme symphony/symphonic poem
- reading alto and tenor clefs as applicable to set works only
- reading **and** writing staff notation including:
  - treble and bass clefs in simple and compound time
  - all key signatures
  - chords and associated chord symbols
  - musical vocabulary and terminology related to the area of study.

### Or: Religious Choral Music (1800-1890)

Learners will study the development of religious choral music for the Unit 6 examination. This will include **one** set work:

**Requiem**, ((*Dies Irae*, including *Tuba mirum*, *Liber scriptus*, *Quid sum miser*, *Rex tremendae* and *Recordare* ending at bar 446), Verdi (Eulenburg Miniature Score, ISBN: 978-3-7957-6918-5)

Clean copies (no annotation) of the set work must be taken into the examination. Learners are required to study the development of the passion, cantata, oratorio and mass from 1800, through the Romantic period to 1890. This will provide a basis for a wider study of the social, cultural and historical context. Learners will gain an understanding of how the choral genre developed, using a number of examples from different composers.

Learners must demonstrate knowledge and understanding of:

- how musical elements are used in the symphony, including:
  - structure (e.g. kyrie, gloria, credo, sanctus, benedictus and agnus dei, recitative, aria, chorus, duets and ensembles)
  - tonality (e.g. related keys and their function within structure)
  - texture (e.g. monophony, complex combinations of musical lines such as homophony and polyphony, imitation, counterpoint and fugue)
  - melody and thematic development (e.g. phrase structure, melodic devices such as sequence, figuration, ornamentation, augmentation and diminution of thematic material, expansion/fragmentation of the theme, combinations of themes, transposition, re-harmonisation and re-orchestration of the theme)
  - timbre (e.g. contrast and variety of instrumental tone-colours and techniques, and combination of timbres)
  - harmonic language (e.g. typical harmonic progressions, use of cadences, use of the dominant 7ths, secondary and diminished 7ths, circle of 5ths, Neapolitan chords, augmented 6th, chromaticism, modulation and tonicisation)

- tempo, metre and rhythm (e.g. use of accents, simple and compound time-signatures, characteristic rhythms such as dotted rhythms, hemiola, triplets and other divisions of the beat, syncopation and performance directions)
- expressive use of dynamics
- the use of instrumental and vocal forces and development of the orchestra in the period including:
  - different combinations of voices including the use of the chorus as the narrator or crowd and solo characterisation
  - the increased importance of the woodwind section as they were entrusted with more important and independent material
  - advances in orchestration and orchestral effects due to commissioned works
  - larger orchestral and vocal forces (especially brass and percussion)
  - new sonorities (e.g. new instruments, technical improvements and use of instrumental colour)
- the relationship between the words and the music
- important choral composers and landmark works in the period
- how and why choral music was commissioned during the period (e.g. patronage and the rise of public concerts)
- how choral music developed through the period (e.g. length, number of movements and new forms)
- reading alto and tenor clefs as applicable to set works only
- reading **and** writing staff notation including:
  - treble and bass clefs in simple and compound time
  - all key signatures
  - chords and associated chord symbols
  - musical vocabulary and terminology related to the area of study.

<b>Assessment of area of study E (40 marks)</b>
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Learners are required to answer **three questions** on area of study E:

- a question on an unprepared extract of music from the Romantic period with a skeleton score provided (this will be the same for both options)
- a detailed analysis question on the chosen set work
- an essay question which assesses knowledge of the development of the symphony/choral music within the wider social, cultural and historical context.

Quality of written communication will be assessed in this question.

**Area of study F: Music of the Twentieth and Twenty-first Centuries**

Learners choose **two** strands in total, **one** from list A and **one** from list B.

**List A**

**Either: Strand 1: Impressionism**

Learners will study set works by **two** representative Impressionist composers, Claude Debussy and Maurice Ravel as a basis for understanding how music is created, developed and performed for different audiences in the late nineteenth and early twentieth centuries.

Learners will study the following set work in depth:

***Reflets Dans L'eau, (Images Volume 1), Piano:*** Debussy  
(IMC ISMN: 979-0-0440-1108-8)

Learners will study **two** further pieces as subsidiary set works to compare aspects of style and use of musical elements to the main set work listed above.

***Colloque Sentimental, Voice and Piano:*** Debussy (  
Durand ISMN: 979-0-0440-1117-9)  
***Mother Goose, Prelude*** (from the opening section of the ballet, **not** the suite),  
***orchestra:*** Ravel (Durand ISBN 978-1-5186-5605-7)

Learners must demonstrate knowledge and understanding of:

- how musical elements are used in composition:
  - structure (e.g. how earlier forms have been adapted/developed in the 20<sup>th</sup> century, arch form and how the absence of clear-cut cadences and tonality has affected structure)
  - tonality (e.g. extended tonality and remote key relationships including octatonicism)
  - texture (e.g. monophonic, homophonic, polyphonic and heterophonic)
  - timbre (e.g. use of instrumental/vocal forces, new or unusual performance techniques and articulation)
  - melody (e.g. lyricism, and melodic devices)
  - harmonic language (e.g. triads, extended chords such as 7ths/9ths, modal harmony, and treatment of dissonance)
  - tempo, metre and rhythm (e.g. irregular metre and additive rhythms)
  - dynamics
- the effect of audience, time and place on the way music is created
- the purpose and intention of the composer/performer
- musical vocabulary and terminology related to the strand of study.



## Or: Strand 2: Chamber Music in Wales

Learners will study set works by **three** representative composers of Chamber Music, Lynne Plowman, Andrew Wilson-Dickson and Rhian Samuel as a basis for understanding how music is created, developed and performed for different audiences in the twenty-first century.

Learners will study the following set work in depth:

***Night Dances, Flute and Piano:*** Plowman

Learners will study **two** further pieces as subsidiary set works to compare aspects of style and use of musical elements to the main set work listed above.

***Tango Passacaglia, Flute and Piano:*** Wilson-Dickson  
***Ariel, Flute and Piano:*** Samuel (Stainer & Bell, STAIN01359)

All three pieces are available on the following CD:

***Ariel*** (Catherine Handley, flute and Andrew Wilson-Dickson, piano)

Learners must demonstrate knowledge and understanding of:

- how musical elements are used in composition:
  - structure (e.g. how elements including pitch, rhythm, tempo, dynamics and texture have been used to provide music with a sense of structure, including the use of repetition to create structure and the avoidance of repetition, how aleatory elements can influence structure)
  - tonality (e.g. tonality, extended tonality, atonality, modes, key relationships and individual composers' approach to organising tonality)
  - texture (e.g. how different textures can be used by the composer)
  - timbre (e.g. how the composer uses different instrumental timbres)
  - melody (e.g. importance of particular intervals in a melody's construction, motivic and thematic development and melody without thematic function)
  - harmonic language (e.g. triads, extended chords such as 7ths/9ths, modal harmony, octatonicism, treatment of dissonance, cluster chords and 12-note chords)
  - tempo, metre and rhythm (e.g. rhythmic development, rhythmic interplay between instruments, changes in pulse and tempo, 'metric modulation', polyrhythms and non-metrical rhythm in aleatory music)
  - Dynamics
- the effect of audience, time and place on the way music is created
- the purpose and intention of the composer/performer
- musical vocabulary and terminology related to the strand of study.

**Assessment of Strand 1 or Strand 2 (20 marks)**

Learners are required to answer **one** question on **either** strand 1 **or** strand 2:

- Analysis of the main set work including a comparison of a given aspect of style or musical element(s) with one or both of the subsidiary pieces.

<b>List B</b>
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**Either: Strand 3: Popular Music in Wales**

Learners will study **the music of** *Gruff Rhys*, *Super Furry Animals*, *The Manic Street Preachers* and *Kizzy Crawford* as a basis for understanding how music is created, developed and performed for different audiences in the twentieth and twenty-first centuries. Learners will build on knowledge and understanding of music gained through area of study B (**Rock and Pop**) at AS.

Since their formation in 1986, The Manic Street Preachers have produced a large body of rock music grounded in and reflecting the experience of Wales. Often politically committed, their music shows both consistency and diversity across their many albums. The word-music relationship is often especially interesting. Formed in 1996, the Super Furry Animals belong to slightly later generation of rock musicians for which one crucial aspect was the combining of lyrics in both English and Welsh languages. Their music shows an even greater diversity than the Manics, again across many albums, a feature that continues in the solo work of Super Furry Animal, Gruff Rhys. Kizzy Crawford is an up and coming young Welsh singer song-writer who performs many songs in both English and Welsh. She combines influences of soul and jazz to form a unique and fresh style.

**Learners must demonstrate knowledge and understanding of:**

- how musical elements are used to create an individual style
- how the style has changed through time
- the relationship between the lyrics and music
- the use of instruments, voices and music technology
- the effect of audience, time and place on the way music is created, developed and performed
- the purpose and intention of the composer/performer including the national identity of the music
- musical vocabulary and terminology related to the strand of study.

**Or: Strand 4: American Musical Theatre**

Learners will study the musicals of *Stephen Sondheim* and *Stephen Schwartz* as a basis for understanding how music was created, developed and performed for different audiences in the twentieth century. Learners will build on knowledge and understanding of music gained through area of study C (**Musical Theatre**) at AS.

Stephen Sondheim is an American composer and lyricist who has written a remarkable range of musicals, describing himself as 'a product of Broadway'. His work has set the standard for modern American musical theatre and his contribution is second to none, having written the music and lyrics for twelve Broadway musicals, as well as lyrics for others (including *West Side Story*). Stephen Schwartz is an American musical theatre lyricist and composer with a career spanning over four decades. His music covers many styles and he has found considerable success both on and off Broadway, winning major awards for his works.

**Learners must demonstrate knowledge and understanding of:**

- how musical elements are used to create an individual style
- how the style has changed through time
- the relationship between the lyrics and music
- the use of instruments, voices and music technology
- the effect of audience, time and place on the way music is created, developed and performed
- the purpose and intention of the composer/performer
- musical vocabulary and terminology related to the strand of study.

**Or: Strand 5: Jazz Legends**

Learners will study the works of **two** Jazz composers *Duke Ellington* and *Miles Davis* as a basis for understanding how music was created, developed and performed for different audiences in the twentieth century. Learners will build on knowledge and understanding of music gained through area of study D (**Jazz**) at AS.

Duke Ellington holds a unique place in the history of Jazz as he is remembered for being a composer, as well as for his performing skills. He was adventurous and experimental in his writing for instruments, and composed to showcase the principal performers in his band, catering for their individual talents in his musical arrangements. Miles Davies is widely regarded as one of the Jazz 'greats'. He was a trumpeter who established several new trends and was particularly renowned for his lyrical 'cool' jazz style. He was constantly reinventing his style, however, and is also remembered as an innovative composer whose recordings were perhaps more influential than any other jazz musician from the start of the 1950s.

**Learners must demonstrate knowledge and understanding of:**

- how musical elements are used to create an individual style
- how the style has changed through time
- the relationship between the lyrics and music where appropriate
- the use of instruments and voices
- the effect of audience, time and place on the way music is created, developed and performed
- the purpose and intention of the composer/performer
- musical vocabulary and terminology related to the strand of study.

**Assessment of Strands 3 to 5 (20 marks)**

Learners are required to answer **two** questions on **either** strand 3 **or** strand 4 **or** strand 5.

- an aural perception question on an unprepared extract
- a question assessing in-depth knowledge and understanding of the composers'/artists' musical style.

## 3 ASSESSMENT

### 3.1 Assessment objectives and weightings

Below are the assessment objectives for this specification. Learners must:

#### AO1

Interpret musical ideas through performing, with technical and expressive control and an understanding of style and context

#### AO2

Create and develop musical ideas with technical and expressive control and coherence

#### AO3

Demonstrate and apply musical knowledge

#### AO4

Use analytical and appraising skills to make evaluative and critical judgements about music.

Assessment objective weightings are shown below as a percentage of the full A level, with AS weightings in brackets.

Learners must choose **either** Option A **or** Option B.

#### Option A

	AO1	AO2	AO3	AO4	Total
AS Unit 1	12% (30%)				12%
AS Unit 2		12% (30%)			12%
AS Unit 3			6% (15%)	10% (25%)	16%
A2 Unit 4	22%				22%
A2 Unit 5		14%			14%
A2 Unit 6			4%	20%	24%
<b>Overall weighting</b>	34%	26%	10%	30%	100%

#### Option B

	AO1	AO2	AO3	AO4	Total
AS Unit 1	12% (30%)				12%
AS Unit 2		12% (30%)			12%
AS Unit 3			6% (15%)	10% (25%)	16%
A2 Unit 4	14%				14%
A2 Unit 5		22%			22%
A2 Unit 6			4%	20%	24%
<b>Overall weighting</b>	26%	34%	10%	30%	100%

## 3.2 Arrangements for non-examination assessment

The following arrangements are for non-exam assessment in Units 1, 2, 4 and 5.

### Units 1 and 4: Performing

These units are externally assessed by a **visiting examiner**.

**Choice of repertoire** Each learner will select, following discussion with the centre, the pieces they will perform for the assessments.

For A2 Option A, at least **one** piece must be performed as a soloist. In addition, **two** pieces must show clear links to **two different** areas of study and this must be indicated on the mark sheet. For AS and A2 Option B, **one** piece must show a clear link to an area of study and this must also be indicated on the mark sheet. Learners may not perform the same repertoire in both Unit 1 and Unit 4.

Where a learner chooses to perform on a non-standard or unusual instrument the centre must provide WJEC with the name of the instrument and details of the repertoire to be performed at least two weeks in advance of the assessment, to ensure that the examiner is familiar with the repertoire and the technical and performance demands of the instrument. Any instrument for which there is no graded music examination is classed as a non-standard or unusual instrument. If in doubt about what constitutes an unusual instrument, please contact WJEC for advice. Failure to comply could result in the assessment being postponed.

### Assessment

Units 1 and 4 assess AO1 in its entirety.

- For **Unit 1** the total mark is **60**
- Each piece performed is marked out of **30**; where **more than two** pieces are offered, the total mark is divided by the number of pieces and multiplied by two, to achieve a final mark out of 60
- For **Unit 4 option A** the total mark is **90**
- Each piece performed is marked out of **30**; where **more than three** pieces are offered, the total mark is divided by the number of pieces and multiplied by three, to achieve a final mark out of 90
- For **Unit 4 option B** the total mark is **60**
- Each piece performed is marked out of **30**; where **more than two** pieces are offered, the total mark is divided by the number of pieces and multiplied by two, to achieve a final mark out of **60**
- The performances will be externally assessed **live** by a **visiting examiner**
- The examiner will assess the performances using the marking criteria and technical guidance in Appendix A of the specification
- The difficulty level of **each** piece will be taken into account by the examiner and marks for **each** piece will be adjusted using the scaling tables in appendix A
- When a candidate performs on more than one instrument or voice simultaneously, they may choose to be assessed on both parts, or just one part. The candidate will only be required to perform the piece once.
- Grade 5 or equivalent is the required standard for AS Music
- Grade 6 or equivalent is the required standard for A Level Music

- It is vital that the total performance times for **Unit 1 and Unit 4 option B** are at **least 6 minutes**. The regulator has confirmed that a penalty must be applied to any submission which falls below 6 minutes.
- **A total performance time of 6 minutes** represents 100% of the assessment requirement of Unit 1 and Unit 4B. Where a candidate's total performance time is less than 6 minutes, a proportion of the initial mark is awarded to correlate with the proportion of the assessment requirement completed. This is the **adjusted mark**. The adjusted mark will be calculated by the visiting examiner in 30 second increments as shown in the table below.

<b>Unit 1 and Unit 4B Total time of performance (minutes and seconds)</b>	<b>Adjusted mark</b>
5:30 to 5:59	$\frac{11}{12}$ of initial mark
5:00 to 5:29	$\frac{10}{12}$ of initial mark
4:30 to 4:59	$\frac{9}{12}$ of initial mark
4:00 to 4:29	$\frac{8}{12}$ of initial mark
3:30 to 3:59	$\frac{7}{12}$ of initial mark
3:00 to 3:29	$\frac{6}{12}$ of initial mark
2:30 to 2:59	$\frac{5}{12}$ of initial mark
2:00 to 2:29	$\frac{4}{12}$ of initial mark
1:30 to 1:59	$\frac{3}{12}$ of initial mark
1:00 to 1:29	$\frac{2}{12}$ of initial mark
0:30 to 0:59	$\frac{1}{12}$ of initial mark
0:00 to 0:29	0 marks

A mark conversion chart is provided within **Appendix A**, for information.

- The performance has a maximum duration of 8 minutes. There is no penalty incurred for exceeding the time limit. However, the examiner may ask the candidate to stop playing after 9 minutes.
- It is vital that the total performance time **for Unit 4 option A** is **at least 10 minutes**. The regulator has confirmed that a penalty must be applied to any submission which falls below 10 minutes.
- **A total performance time of 10 minutes** represents 100% of the assessment requirement. Where a candidate's total performance time is less than 10 minutes, a proportion of the initial mark is awarded to correlate with the proportion of the assessment requirement completed. This is the **adjusted mark**. The adjusted mark will be calculated by the visiting examiner in 30 second increments as shown in the table opposite.

<b>Unit 4A</b> <b>Total time of performance</b> (minutes and seconds)	<b>Adjusted mark</b>
9:30 to 9:59	95% of initial mark
9:00 to 9:29	90% of initial mark
8:30 to 8:59	85% of initial mark
8:00 to 8:29	80% of initial mark
7:30 to 7:59	75% of initial mark
7:00 to 7:29	70% of initial mark
6:30 to 6:59	65% of initial mark
6:00 to 6:29	60% of initial mark
5:30 to 5:59	55% of initial mark
5:00 to 5:29	50% of initial mark
4:30 to 4:59	45% of initial mark
4:00 to 4:29	40% of initial mark
3:30 to 3:59	35% of initial mark
3:00 to 3:29	30% of initial mark
2:30 to 2:59	25% of initial mark
2:00 to 2:29	20% of initial mark
1:30 to 1:59	15% of initial mark
1:00 to 1:29	10% of initial mark
0:30 to 0:59	5% of initial mark
0:00 to 0:29	0 marks

A mark conversion chart is provided within Appendix A, for information.

- The performance has a maximum duration of 12 minutes. There is no penalty incurred for exceeding the time limit. However, the examiner may ask the candidate to stop playing after 13 minutes.
- The examiner will use professional judgement to assess accuracy in any piece performed without the submission of a score or lead sheet. However, 3 marks will also be deducted from the total mark for each piece submitted without a score or lead sheet as accuracy cannot be fully checked.
- If a learner falters at the **start** of a piece, they will be allowed **one** restart (per piece) and this will not affect the mark.
- The examinations will be arranged on a date convenient for the centre and will fall sometime between **March** and **May** in the academic year in which the learner completes the qualification.
- As AS and A level music assess performing, the use of a click track or metronome is **not** permitted in the assessment.

## Assessment evidence

Centres must populate centre and individual candidate mark sheets with names, candidate numbers and a list of repertoire to be performed in the examination. For Unit 4, candidates must also state on the mark sheet the names of the pieces they performed for Unit 1. These must be presented to the examiner along with a running order at the **start** of the session. All performances will be **audio recorded** by WJEC and kept as evidence of the performance, together with the score or lead sheet for all pieces. Please note the examiner will keep the music after the examination has finished. It is therefore advisable to provide photocopies of the music which will be destroyed by WJEC at a later date.

## Units 2 and 5: Composing

These units are **externally assessed** by WJEC. Learners may not submit the same pieces for assessment in both Unit 2 and Unit 5.

### Composition briefs

The externally set composition briefs will be released to centres during the first week of September in the academic year in which the assessment will be taken. There will be a choice of **four** briefs at AS and **four** briefs at A2. The briefs will be different every year but will always contain details of **either** the occasion **or** the audience for which the piece must be composed and additional musical information.

For each of **Unit 2** and **Unit 5 Option A**, learners submit **two** compositions, **one** of which will be in a Western Classical style and respond to a brief set by WJEC. The second piece will be a **free** composition. For **Unit 5 Option B**, learners submit **three** compositions, **one** of which will be in a Western Classical style and respond to a brief set by WJEC. The second composition will reflect the musical characteristics of a **different** area of study and the third is a **free** composition.

For all options, at least one composition allows learners to formulate their own brief. It is important that teachers give due consideration to the choice of brief for free compositions to ensure that they allow learners to meet the assessment objective. Learners' set briefs are not assessed; however, their response to the brief is assessed. If in doubt about composition briefs, refer to the resources and guidance on the website and examples listed in Unit 5, or contact WJEC.

### Assessment

Units 2 and 5 assess AO2 in its entirety.

- The total mark for **Unit 2** is **54**
- The total mark for **Unit 5 option A** is **54**
- The total mark for **Unit 5 option B** is **90**
- Each Western Classical composition is marked out of **18**
- All other compositions are marked out of **36**
  
- The compositions will be externally assessed and submitted to WJEC by a specified date in **May**
- The compositions must have a total duration of between **3 and 6 minutes** for **AS** and **option A at A level**, and **5 and 9 minutes** for **option B**
- It is highly unlikely that compositions which are under the minimum time will be sufficiently developed to access the higher mark bands.
- The examiner reserves the right to stop assessing a composition portfolio which exceeds the time limit by **more than 2 minutes**.



- Where a learner **does not** respond to the brief set by WJEC, demonstrating clear aspects of the **Western Classical style**, the composition will be awarded 0. For example, no marks will be awarded for a response to a WJEC set brief which is clearly in a rock and pop style. Please note, this penalty is not incurred by learners who have clearly attempted to respond to the brief in a Western Classical style but have had limited success.

### **Acknowledgements**

All secondary source materials, such as musical quotes or pre-composed samples, must always be clearly acknowledged and any work which is not entirely that of the learner must be identified. Software packages must be listed with an explanation of how they have been used. The assessor will take this information into account when marking each composition. Where there has been over reliance on pre-recorded samples/loops, this will result in a lower mark being awarded. Unacknowledged quotes could, in extreme cases, result in a malpractice investigation. Any musical influences learners may have used must also be acknowledged in the composition log.

### **Assessment evidence**

Compositions must be submitted as a recording in mp3 format with either a notated score or a detailed written description of the composition process with a chordal and melodic outline. It is important that assessment is rigorously monitored by centres to ensure that learners' work is their own. All learners are required to complete a **non-assessed composition log** and sign an authentication statement endorsing the composition as their own work: teachers must **countersign** the log to verify that they have seen the **work in progress on three occasions** and that they have taken all reasonable steps to validate this. Please use the log template on the WJEC website.

### **Submission of work**

The entire portfolio (recordings, scores and log sheets) must be submitted online by the specified date in May.

## 4 TECHNICAL INFORMATION

### 4.1 Making entries

This is a unitised specification which allows for an element of staged assessment.

Assessment opportunities will be available in the summer assessment period each year, until the end of the life of the specification.

Unit 1, Unit 2 and Unit 3 will be available in 2017 (and each year thereafter) and the AS qualification will be awarded for the first time in summer 2017.

Unit 4, Unit 5 and Unit 6 will be available in 2018 (and each year thereafter) and the A level qualification will be awarded for the first time in summer 2018.

A qualification may be taken more than once. However, if any unit has been attempted twice and a candidate wishes to enter the unit for the third time, then the candidate will have to re-enter all units and the appropriate cash-in(s). This is referred to as a 'fresh start'. When retaking a qualification (fresh start), a candidate may have up to two attempts at each unit. However, no results from units taken prior to the fresh start can be used in aggregating the new grade(s).

Marks for NEA units may be carried forward for the life of the specification.

If a candidate has been entered for but is absent for a unit, the absence does not count as an attempt. The candidate would, however, qualify as a resit candidate.

The entry codes appear below.

	Title	Entry codes	
		English-medium	Welsh-medium
AS Unit 1	Performing	2660U1	2660N1
AS Unit 2	Composing	2660U2	2660N2
AS Unit 3	Appraising	2660U3	2660N3
A2 Unit 4	Performing (Option A)	1660U4	1660N4
	Performing (Option B)	1660U5	1660N5
A2 Unit 5	Composing (Option A)	1660U6	1660N6
	Composing (Option B)	1660U7	1660N7
A2 Unit 6	Appraising	1660U8	1660N8
AS Qualification cash-in		2660QS	2660CS
A level Qualification cash-in		1660QS	1660CS

The current edition of our *Entry Procedures and Coding Information* gives up-to-date entry procedures.

There is no restriction on entry for this specification with any other WJEC AS or A level specification.

## 4.2 Grading, awarding and reporting

The overall grades for the GCE AS qualification will be recorded as a grade on a scale A to E. The overall grades for the GCE A level qualification will be recorded as a grade on a scale A\* to E. Results not attaining the minimum standard for the award will be reported as U (unclassified). Unit grades will be reported as a lower case letter a to e on results slips but not on certificates.

The Uniform Mark Scale (UMS) is used in unitised specifications as a device for reporting, recording and aggregating candidates' unit assessment outcomes. The UMS is used so that candidates who achieve the same standard will have the same uniform mark, irrespective of when the unit was taken. Individual unit results and the overall subject award will be expressed as a uniform mark on a scale common to all GCE qualifications. An AS GCE has a total of 200 uniform marks and an A level GCE has a total of 500 uniform marks. The maximum uniform mark for any unit depends on that unit's weighting in the specification.

Uniform marks correspond to unit grades as follows:

Unit Weighting	Maximum unit uniform mark	Unit Grade				
		a	b	c	d	e
Unit 1 (12%)	60	48	42	36	30	24
Unit 2 (12%)	60	48	42	36	30	24
Unit 3 (16%)	80	64	56	48	40	32
Unit 4						
Option A (22%)	110	88	77	66	55	44
Option B (14%)	70	56	49	42	35	28
Unit 5						
Option A (14%)	70	56	49	42	35	28
Option B (22%)	110	88	77	66	55	44
Unit 6 (24%)	120	96	84	72	60	48

The uniform marks obtained for each unit are added up and the subject grade is based on this total.

	Maximum uniform marks	Qualification grade				
		A	B	C	D	E
GCE AS	200	160	140	120	100	80
GCE A level	500	400	350	300	250	200

At A level, Grade A\* will be awarded to candidates who have achieved a Grade A (400 uniform marks) in the overall A level qualification and at least 90% of the total uniform marks for the A2 units (270 uniform marks).

## APPENDIX A

### Assessment criteria for Unit 1: Performing

<b>AO1</b>			
<b>Interpret musical ideas through performing, with technical and expressive control and an understanding of style and context</b>			
<b>Band</b>	<b>Accuracy</b>	<b>Technical Control**</b>	<b>Expression and interpretation</b>
<b>4</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• An accurate performance, secure in pitch and/or rhythm*</li> <li>• An appropriate tempo is sustained throughout resulting in a fluent performance</li> <li>• Performance directions are followed accurately throughout the entire performance</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Assured technique is sustained throughout the performance</li> <li>• Intonation is secure throughout the whole performance</li> <li>• Tone quality and projection are well developed and used effectively with variations as appropriate to the repertoire</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• A persuasive performance demonstrating an effective understanding of period and style (in relation to the area of study where appropriate)</li> <li>• Communicates effectively to sustain audience interest throughout the performance</li> <li>• A high level of rapport with other performers where appropriate, resulting in a well-balanced performance</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>6-8 marks</b></p> <ul style="list-style-type: none"> <li>• An accurate performance, secure in pitch and/or rhythm* for most of the performance</li> <li>• An appropriate tempo is maintained for most of the performance but the fluency is compromised occasionally</li> <li>• Performance directions are followed accurately for most of the performance</li> </ul>	<p style="text-align: center;"><b>6-8 marks</b></p> <ul style="list-style-type: none"> <li>• Appropriate technique is sustained throughout most of the performance</li> <li>• Intonation is secure for most of the performance with occasional lapses</li> <li>• Tone quality and projection are developed and used appropriately with variations according to the demands of the repertoire for most of the performance</li> </ul>	<p style="text-align: center;"><b>6-8 marks</b></p> <ul style="list-style-type: none"> <li>• A competent performance demonstrating an understanding of period and style (in relation to the area of study where appropriate)</li> <li>• Communicates effectively to sustain audience interest throughout the majority of the performance</li> <li>• There is rapport with other performers for most of the time, where appropriate, resulting in a balanced performance</li> </ul>

<b>2</b>	<b>3-5 marks</b>	<b>3-5 marks</b>	<b>3-5 marks</b>
	<ul style="list-style-type: none"> <li>• An inconsistent performance, sometimes inaccurate in pitch and/or rhythm*</li> <li>• Irregularities in tempo occur on a number of occasions compromising the fluency of the performance</li> <li>• Performance directions are followed inconsistently</li> </ul>	<ul style="list-style-type: none"> <li>• Inconsistent technique throughout the performance</li> <li>• Intonation is inconsistent throughout the performance</li> <li>• Tone quality and projection are inconsistent although there is some attempt at variety as appropriate to the repertoire</li> </ul>	<ul style="list-style-type: none"> <li>• An inconsistent performance demonstrating some awareness of period and style (in relation to the area of study where appropriate)</li> <li>• Inconsistent communication with the audience throughout the performance</li> <li>• There is some sense of rapport with other performers, where appropriate, but the performance is not always balanced</li> </ul>
<b>1</b>	<b>1-2 marks</b>	<b>1-2 marks</b>	<b>1-2 marks</b>
	<ul style="list-style-type: none"> <li>• Inaccuracies in pitch and/or rhythm occur throughout *</li> <li>• The performance has frequent hesitations and/or occasional stops</li> <li>• A limited response to performance directions</li> </ul>	<ul style="list-style-type: none"> <li>• Limited technique throughout the performance</li> <li>• Insecure intonation throughout the performance</li> <li>• Tone quality and projection are limited with little or no variety in delivery of the repertoire</li> </ul>	<ul style="list-style-type: none"> <li>• A limited performance lacking conviction and awareness of the period and style (in relation to the area of study where appropriate)</li> <li>• Limited communication with the audience throughout the performance</li> <li>• Little or no rapport with other performers where appropriate, resulting in an unbalanced performance</li> </ul>
<b>0</b>	<b>0 marks</b>	<b>0 marks</b>	<b>0 marks</b>
	<ul style="list-style-type: none"> <li>• An inaccurate performance where performance directions are not followed</li> </ul>	<ul style="list-style-type: none"> <li>• No evidence of technique or tone quality</li> </ul>	<ul style="list-style-type: none"> <li>• No sense of involvement, communication, rapport or understanding of style or period</li> </ul>

\*Candidates offering improvisation will be assessed on whether they are playing accurately within the given stimuli, e.g. the improvisation fits the chord progression or uses the notes of the chosen scale. In addition to this, candidates will also be assessed on the fluency of the performance and whether the improvisation is cohesive in its structure.

\*\*Further guidance on technical control can be found at the end of this appendix

### Table of adjustments for level of difficulty of pieces

The difficulty level of **each** piece will be determined according to the graded music examinations. The standard required for AS music is grade 5. The scale applies fixed percentage adjustments which are rounded to the nearest whole number for work either higher or lower than the standard.

Raw mark for each piece performed	Level of difficulty			
	Lower than standard: grade 3 and below	Lower than standard: grade 4	Standard: grade 5	Higher than standard: grade 6 and above
30	26	27	30	30
29	25	26	29	30
28	24	25	28	30
27	23	24	27	30
26	22	23	26	29
25	21	23	25	28
24	20	22	24	26
23	20	21	23	25
22	19	20	22	24
21	18	19	21	23
20	17	18	20	22
19	16	17	19	21
18	15	16	18	20
17	14	15	17	19
16	14	14	16	18
15	13	14	15	17
14	12	13	14	15
13	11	12	13	14
12	10	11	12	13
11	9	10	11	12
10	9	9	10	11
9	8	8	9	10
8	7	7	8	9
7	6	6	7	8
6	5	5	6	7
5	4	5	5	6
4	3	4	4	4
3	3	3	3	3
2	2	2	2	2
1	1	1	1	1
0	0	0	0	0

### Assessment criteria for Unit 4: Performing

<b>AO1</b>			
<b>Interpret musical ideas through performing, with technical and expressive control and an understanding of style and context</b>			
<b>Band</b>	<b>Accuracy</b>	<b>Technical Control**</b>	<b>Expression and interpretation</b>
<b>4</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• An accurate performance, secure in pitch and/or rhythm*</li> <li>• An appropriate tempo is sustained throughout resulting in a fluent performance</li> <li>• Performance directions are followed accurately throughout the entire performance</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Highly effective technique is sustained throughout the whole performance</li> <li>• Intonation is totally secure throughout the whole performance</li> <li>• Tone quality and projection are fully developed and used effectively with subtle variations as appropriate to the repertoire</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• A sophisticated and persuasive performance demonstrating a mature understanding of period and style (in relation to the area of study where appropriate)</li> <li>• Communicates sensitively and effectively to sustain audience interest throughout the performance</li> <li>• A sophisticated rapport with other performers where appropriate, resulting in a finely balanced performance</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>6-8 marks</b></p> <ul style="list-style-type: none"> <li>• An accurate performance, secure in pitch and/or rhythm* for most of the performance</li> <li>• An appropriate tempo is maintained for most of the performance but the fluency is compromised occasionally</li> <li>• Performance directions are followed accurately for most of the performance</li> </ul>	<p style="text-align: center;"><b>6-8 marks</b></p> <ul style="list-style-type: none"> <li>• Effective technique is sustained for most of the performance</li> <li>• Intonation is secure for most of the performance with occasional lapses</li> <li>• Tone quality and projection are well developed and used effectively with variations as appropriate to the repertoire for most of the performance</li> </ul>	<p style="text-align: center;"><b>6-8 marks</b></p> <ul style="list-style-type: none"> <li>• A competent performance demonstrating an understanding of period and style (in relation to the area of study where appropriate)</li> <li>• Communicates effectively to sustain audience interest for most of the performance</li> <li>• There is rapport with other performers for most of the time, where appropriate, resulting in a well-balanced performance</li> </ul>

<b>2</b>	<b>3-5 marks</b>	<b>3-5 marks</b>	<b>3-5 marks</b>
	<ul style="list-style-type: none"> <li>• An inconsistent performance, sometimes inaccurate in pitch and/or rhythm*</li> <li>• Irregularities in tempo occur on a number of occasions compromising the fluency of the performance</li> <li>• Performance directions are followed inconsistently</li> </ul>	<ul style="list-style-type: none"> <li>• Inconsistent technique throughout the performance</li> <li>• Intonation is inconsistent throughout the performance.</li> <li>• Tone quality and projection are inconsistent, although some variety as appropriate to the repertoire</li> </ul>	<ul style="list-style-type: none"> <li>• An inconsistent performance, demonstrating some awareness of period and style (in relation to the area of study, where appropriate)</li> <li>• Inconsistent communication with the audience throughout the performance</li> <li>• There is some sense of rapport between performers where appropriate, but the performance is not always balanced</li> </ul>
<b>1</b>	<b>1-2 marks</b>	<b>1-2 marks</b>	<b>1-2 marks</b>
	<ul style="list-style-type: none"> <li>• Inaccuracies in pitch and/or rhythm occur throughout*</li> <li>• The performance has frequent hesitations and/or occasional stops</li> <li>• A limited response to performance directions</li> </ul>	<ul style="list-style-type: none"> <li>• Insecure technique throughout the performance</li> <li>• Insecure intonation throughout the performance</li> <li>• Tone quality and projection are limited with no variety in delivery of the repertoire</li> </ul>	<ul style="list-style-type: none"> <li>• A limited performance lacking conviction, demonstrating little or no awareness of the period and style of the music (in relation to the area of study, where appropriate)</li> <li>• Limited communication with the audience throughout the performance</li> <li>• A limited rapport between performers where appropriate, resulting in an unbalanced performance</li> </ul>
<b>0</b>	<b>0 marks</b>	<b>0 marks</b>	<b>0 marks</b>
	<ul style="list-style-type: none"> <li>• An inaccurate performance where performance directions are not followed</li> </ul>	<ul style="list-style-type: none"> <li>• No evidence of technique or tone quality</li> </ul>	<ul style="list-style-type: none"> <li>• No sense of involvement, communication, rapport or understanding of period or style</li> </ul>

\*Candidates offering improvisation will be assessed on whether they are playing accurately within the given stimuli, e.g. the improvisation fits the chord progression or uses the notes of the chosen scale. In addition to this, candidates will also be assessed on the fluency of the performance and whether the improvisation is cohesive in its structure.

\*\*Further guidance on technical control can be found at the end of this appendix



### Table of adjustments for level of difficulty of pieces

The difficulty level of **each** piece will be determined according to the graded music examinations. The standard required for A level music is grade 6. The scale applies fixed percentage adjustments which are rounded to the nearest whole number for work either higher or lower than the standard.

Raw mark for each piece performed	Level of difficulty			
	Lower than standard: grade 4 and below	Lower than standard: grade 5	Standard: grade 6	Higher than standard: grade 7 and above
30	26	27	30	30
29	25	26	29	30
28	24	25	28	30
27	23	24	27	30
26	22	23	26	29
25	21	23	25	28
24	20	22	24	26
23	20	21	23	25
22	19	20	22	24
21	18	19	21	23
20	17	18	20	22
19	16	17	19	21
18	15	16	18	20
17	14	15	17	19
16	14	14	16	18
15	13	14	15	17
14	12	13	14	15
13	11	12	13	14
12	10	11	12	13
11	9	10	11	12
10	9	9	10	11
9	8	8	9	10
8	7	7	8	9
7	6	6	7	8
6	5	5	6	7
5	4	5	5	6
4	3	4	4	4
3	3	3	3	3
2	2	2	2	2
1	1	1	1	1
0	0	0	0	0

## Further guidance for Units 1 and 4: Technical Control

The following list of techniques is for each standard family of instruments. The techniques should be considered in conjunction with the details on technical control, in the assessment grids at the beginning of Appendix A, when preparing for this assessment. Learners will be expected to demonstrate techniques as appropriate to their chosen repertoire.

Learners choosing to perform on unusual or non-standard instruments should contact WJEC for advice.

1. **Voice**
  - intonation
  - diction including use of melismatic and/or syllabic words
  - articulation including vocal onsets, e.g. aspirate and glottal
  - breath control and support
  - vocal techniques including vibrato
  
2. **Strings**
  - (a) *Bowed*
    - intonation
    - bow control
    - right-hand/left-hand co-ordination
    - left-hand position
    - finger dexterity
    - playing techniques e.g. vibrato, pizzicato
  
  - (b) *Plucked*
    - intonation
    - right-hand, left-hand co-ordination
    - hand positions
    - finger dexterity
    - plucking techniques
    - use of glissando
    - pedal control
  
3. **Woodwind**
  - intonation
  - breath control
  - use of fingering and finger dexterity
  - use of techniques, e.g. glissando, tonguing, double-tonguing, slurring
  
4. **Brass**
  - intonation
  - breath control
  - lip flexibility
  - use of techniques, e.g. tonguing, slurring, glissando
  - use of mutes

5. **Percussion**

(a) *Drum kit*

- hand and foot co-ordination
- stick dexterity
- single and double strokes
- fills
- paradiddle
- flams and drags
- rim-shots
- triplets

(b) *Orchestral*

- stick/mallet dexterity
- control over variety of instruments
- damper/pedal control
- intonation (timpani)
- hand held percussion techniques, e.g. manipulating the pitch, muting, damping

6. **Piano**

- right-hand/left-hand co-ordination
- balance between parts
- finger dexterity
- pedal technique
- touch

7. **Electronic Keyboard/Organ**

- use of a variety of voices/tones/stops
- right hand/left hand coordination
- finger dexterity
- pedal technique
- manual and pedal co-ordination (where appropriate).

## Tables of adjustment for performances below the required duration

### Calculating the final mark for Unit 1 and Unit 4B Performance

All performances will be marked individually by the visiting examiner according to the criteria on pages 42-43 (Unit 1), 45-46 (Unit 4B), and a total mark out of 60 calculated using the formula given.

The total time of the performances will also be calculated in minutes and seconds, and the following chart will be used to determine the adjusted mark for performing, if the total time is less than 6 minutes. For example, a performance of 5 minutes and 50 seconds initially awarded a mark of 50 is given an adjusted mark of 46 because its duration falls within the 5:30 to 5:59 band.

Mark awarded before adjustment for timing	Total time of performance (minutes and seconds)												
	6:00 and over	5:30-5:59	5:00-5:29	4:30-4:59	4:00-4:29	3:30-3:59	3:00-3:29	2:30-2:59	2:00-2:29	1:30-1:59	1:00-1:29	0:30-0:59	Below 0:30
60	60	55	50	45	40	35	30	25	20	15	10	5	0
59	59	54	49	44	39	34	30	25	20	15	10	5	0
58	58	53	48	44	39	34	29	24	19	15	10	5	0
57	57	52	48	43	38	33	29	24	19	14	10	5	0
56	56	51	47	42	37	33	28	23	19	14	9	5	0
55	55	50	46	41	37	32	28	23	18	14	9	5	0
54	54	50	45	41	36	32	27	23	18	14	9	5	0
53	53	49	44	40	35	31	27	22	18	13	9	4	0
52	52	48	43	39	35	30	26	22	17	13	9	4	0
51	51	47	43	38	34	30	26	21	17	13	9	4	0
50	50	46	42	38	33	29	25	21	17	13	8	4	0
49	49	45	41	37	33	29	25	20	16	12	8	4	0
48	48	44	40	36	32	28	24	20	16	12	8	4	0
47	47	43	39	35	31	27	24	20	16	12	8	4	0
46	46	42	38	35	31	27	23	19	15	12	8	4	0
45	45	41	38	34	30	26	23	19	15	11	8	4	0
44	44	40	37	33	29	26	22	18	15	11	7	4	0
43	43	39	36	32	29	25	22	18	14	11	7	4	0
42	42	39	35	32	28	25	21	18	14	11	7	4	0
41	41	38	34	31	27	24	21	17	14	10	7	3	0
40	40	37	33	30	27	23	20	17	13	10	7	3	0
39	39	36	33	29	26	23	20	16	13	10	7	3	0
38	38	35	32	29	25	22	19	16	13	10	6	3	0
37	37	34	31	28	25	22	19	15	12	9	6	3	0
36	36	33	30	27	24	21	18	15	12	9	6	3	0
35	35	32	29	26	23	20	18	15	12	9	6	3	0
34	34	31	28	26	23	20	17	14	11	9	6	3	0
33	33	30	28	25	22	19	17	14	11	8	6	3	0
32	32	29	27	24	21	19	16	13	11	8	5	3	0
31	31	28	26	23	21	18	16	13	10	8	5	3	0

Mark awarded before adjustment for timing	Total time of performance (minutes and seconds)												
	6:00 and over	5:30-5:59	5:00-5:29	4:30-4:59	4:00-4:29	3:30-3:59	3:00-3:29	2:30-2:59	2:00-2:29	1:30-1:59	1:00-1:29	0:30-0:59	Below 0:30
<b>30</b>	30	28	25	23	20	18	15	13	10	8	5	3	0
<b>29</b>	29	27	24	22	19	17	15	12	10	7	5	2	0
<b>28</b>	28	26	23	21	19	16	14	12	9	7	5	2	0
<b>27</b>	27	25	23	20	18	16	14	11	9	7	5	2	0
<b>26</b>	26	24	22	20	17	15	13	11	9	7	4	2	0
<b>25</b>	25	23	21	19	17	15	13	10	8	6	4	2	0
<b>24</b>	24	22	20	18	16	14	12	10	8	6	4	2	0
<b>23</b>	23	21	19	17	15	13	12	10	8	6	4	2	0
<b>22</b>	22	20	18	17	15	13	11	9	7	6	4	2	0
<b>21</b>	21	19	18	16	14	12	11	9	7	5	4	2	0
<b>20</b>	20	18	17	15	13	12	10	8	7	5	3	2	0
<b>19</b>	19	17	16	14	13	11	10	8	6	5	3	2	0
<b>18</b>	18	17	15	14	12	11	9	8	6	5	3	2	0
<b>17</b>	17	16	14	13	11	10	9	7	6	4	3	1	0
<b>16</b>	16	15	13	12	11	9	8	7	5	4	3	1	0
<b>15</b>	15	14	13	11	10	9	8	6	5	4	3	1	0
<b>14</b>	14	13	12	11	9	8	7	6	5	4	2	1	0
<b>13</b>	13	12	11	10	9	8	7	5	4	3	2	1	0
<b>12</b>	12	11	10	9	8	7	6	5	4	3	2	1	0
<b>11</b>	11	10	9	8	7	6	6	5	4	3	2	1	0
<b>10</b>	10	9	8	8	7	6	5	4	3	3	2	1	0
<b>9</b>	9	8	8	7	6	5	5	4	3	2	2	1	0
<b>8</b>	8	7	7	6	5	5	4	3	3	2	1	1	0
<b>7</b>	7	6	6	5	5	4	4	3	2	2	1	1	0
<b>6</b>	6	6	5	5	4	4	3	3	2	2	1	1	0
<b>5</b>	5	5	4	4	3	3	3	2	2	1	1	0	0
<b>4</b>	4	4	3	3	3	2	2	2	1	1	1	0	0
<b>3</b>	3	3	3	2	2	2	2	1	1	1	1	0	0
<b>2</b>	2	2	2	2	1	1	1	1	1	1	0	0	0
<b>1</b>	1	1	1	1	1	1	1	0	0	0	0	0	0
<b>0</b>	0	0	0	0	0	0	0	0	0	0	0	0	0

### Calculating the final mark for Unit 4A Performance

All performances will be marked individually by the visiting examiner according to the criteria on pages 45-46, and a total mark out of 90 calculated using the formula given.

The total time of the performances will also be calculated in minutes and seconds, and the following chart will be used to determine the adjusted mark for performing, if the total time is less than 10 minutes. For example, a performance of 9 minutes and 50 seconds initially awarded a mark of 80 is given an adjusted mark of 76 because its duration falls within the 9:30 to 9:59 band.

Mark awarded before adjustment for timing	Total time of performance (minutes and seconds)																				
	10:00 & over	9:30 - 9:59	9:00 - 9:29	8:30 - 8:59	8:00 - 8:29	7:30 - 7:59	7:00 - 7:29	6:30 - 6:59	6:00 - 6:29	5:30 - 5:59	5:00 - 5:29	4:30 - 4:59	4:00 - 4:29	3:30 - 3:59	3:00 - 3:29	2:30 - 2:59	2:00-2:29	1:30 - 1:59	1:00 - 1:29	0:30 - 0:59	Below 0:30
90	90	86	81	77	72	68	63	59	54	50	45	41	36	32	27	23	18	14	9	5	0
89	89	85	80	76	71	67	62	58	53	49	45	40	36	31	27	22	18	13	9	4	0
88	88	84	79	75	70	66	62	57	53	48	44	40	35	31	26	22	18	13	9	4	0
87	87	83	78	74	70	65	61	57	52	48	44	39	35	30	26	22	17	13	9	4	0
86	86	82	77	73	69	65	60	56	52	47	43	39	34	30	26	22	17	13	9	4	0
85	85	81	77	72	68	64	60	55	51	47	43	38	34	30	26	21	17	13	9	4	0
84	84	80	76	71	67	63	59	55	50	46	42	38	34	29	25	21	17	13	8	4	0
83	83	79	75	71	66	62	58	54	50	46	42	37	33	29	25	21	17	12	8	4	0
82	82	78	74	70	66	62	57	53	49	45	41	37	33	29	25	21	16	12	8	4	0
81	81	77	73	69	65	61	57	53	49	45	41	36	32	28	24	20	16	12	8	4	0
80	80	76	72	68	64	60	56	52	48	44	40	36	32	28	24	20	16	12	8	4	0
79	79	75	71	67	63	59	55	51	47	43	40	36	32	28	24	20	16	12	8	4	0
78	78	74	70	66	62	59	55	51	47	43	39	35	31	27	23	20	16	12	8	4	0
77	77	73	69	65	62	58	54	50	46	42	39	35	31	27	23	19	15	12	8	4	0
76	76	72	68	65	61	57	53	49	46	42	38	34	30	27	23	19	15	11	8	4	0
75	75	71	68	64	60	56	53	49	45	41	38	34	30	26	23	19	15	11	8	4	0
74	74	70	67	63	59	56	52	48	44	41	37	33	30	26	22	19	15	11	7	4	0
73	73	69	66	62	58	55	51	47	44	40	37	33	29	26	22	18	15	11	7	4	0
72	72	68	65	61	58	54	50	47	43	40	36	32	29	25	22	18	14	11	7	4	0
71	71	67	64	60	57	53	50	46	43	39	36	32	28	25	21	18	14	11	7	4	0
70	70	67	63	60	56	53	49	46	42	39	35	32	28	25	21	18	14	11	7	4	0
69	69	66	62	59	55	52	48	45	41	38	35	31	28	24	21	17	14	10	7	3	0
68	68	65	61	58	54	51	48	44	41	37	34	31	27	24	20	17	14	10	7	3	0
67	67	64	60	57	54	50	47	44	40	37	34	30	27	23	20	17	13	10	7	3	0
66	66	63	59	56	53	50	46	43	40	36	33	30	26	23	20	17	13	10	7	3	0
65	65	62	59	55	52	49	46	42	39	36	33	29	26	23	20	16	13	10	7	3	0
64	64	61	58	54	51	48	45	42	38	35	32	29	26	22	19	16	13	10	6	3	0
63	63	60	57	54	50	47	44	41	38	35	32	28	25	22	19	16	13	9	6	3	0
62	62	59	56	53	50	47	43	40	37	34	31	28	25	22	19	16	12	9	6	3	0
61	61	58	55	52	49	46	43	40	37	34	31	27	24	21	18	15	12	9	6	3	0
60	60	57	54	51	48	45	42	39	36	33	30	27	24	21	18	15	12	9	6	3	0
59	59	56	53	50	47	44	41	38	35	32	30	27	24	21	18	15	12	9	6	3	0
58	58	55	52	49	46	44	41	38	35	32	29	26	23	20	17	15	12	9	6	3	0
57	57	54	51	48	46	43	40	37	34	31	29	26	23	20	17	14	11	9	6	3	0
56	56	53	50	48	45	42	39	36	34	31	28	25	22	20	17	14	11	8	6	3	0
55	55	52	50	47	44	41	39	36	33	30	28	25	22	19	17	14	11	8	6	3	0
54	54	51	49	46	43	41	38	35	32	30	27	24	22	19	16	14	11	8	5	3	0
53	53	50	48	45	42	40	37	34	32	29	27	24	21	19	16	13	11	8	5	3	0
52	52	49	47	44	42	39	36	34	31	29	26	23	21	18	16	13	10	8	5	3	0
51	51	48	46	43	41	38	36	33	31	28	26	23	20	18	15	13	10	8	5	3	0

Mark awarded before adjustment for timing	Total time of performance (minutes and seconds)																				
	10:00 & over	9:30 - 9:59	9:00 - 9:29	8:30 - 8:59	8:00 - 8:29	7:30 - 7:59	7:00 - 7:29	6:30 - 6:59	6:00 - 6:29	5:30 - 5:59	5:00 - 5:29	4:30 - 4:59	4:00 - 4:29	3:30 - 3:59	3:00 - 3:29	2:30 - 2:59	2:00-2:29	1:30 - 1:59	1:00 - 1:29	0:30 - 0:59	Below 0:30
50	50	48	45	43	40	38	35	33	30	28	25	23	20	18	15	13	10	8	5	3	0
49	49	47	44	42	39	37	34	32	29	27	25	22	20	17	15	12	10	7	5	2	0
48	48	46	43	41	38	36	34	31	29	26	24	22	19	17	14	12	10	7	5	2	0
47	47	45	42	40	38	35	33	31	28	26	24	21	19	16	14	12	9	7	5	2	0
46	46	44	41	39	37	35	32	30	28	25	23	21	18	16	14	12	9	7	5	2	0
45	45	43	41	38	36	34	32	29	27	25	23	20	18	16	14	11	9	7	5	2	0
44	44	42	40	37	35	33	31	29	26	24	22	20	18	15	13	11	9	7	4	2	0
43	43	41	39	37	34	32	30	28	26	24	22	19	17	15	13	11	9	6	4	2	0
42	42	40	38	36	34	32	29	27	25	23	21	19	17	15	13	11	8	6	4	2	0
41	41	39	37	35	33	31	29	27	25	23	21	18	16	14	12	10	8	6	4	2	0
40	40	38	36	34	32	30	28	26	24	22	20	18	16	14	12	10	8	6	4	2	0
39	39	37	35	33	31	29	27	25	23	21	20	18	16	14	12	10	8	6	4	2	0
38	38	36	34	32	30	29	27	25	23	21	19	17	15	13	11	10	8	6	4	2	0
37	37	35	33	31	30	28	26	24	22	20	19	17	15	13	11	9	7	6	4	2	0
36	36	34	32	31	29	27	25	23	22	20	18	16	14	13	11	9	7	5	4	2	0
35	35	33	32	30	28	26	25	23	21	19	18	16	14	12	11	9	7	5	4	2	0
34	34	32	31	29	27	26	24	22	20	19	17	15	14	12	10	9	7	5	3	2	0
33	33	31	30	28	26	25	23	21	20	18	17	15	13	12	10	8	7	5	3	2	0
32	32	30	29	27	26	24	22	21	19	18	16	14	13	11	10	8	6	5	3	2	0
31	31	29	28	26	25	23	22	20	19	17	16	14	12	11	9	8	6	5	3	2	0
30	30	29	27	26	24	23	21	20	18	17	15	14	12	11	9	8	6	5	3	2	0
29	29	28	26	25	23	22	20	19	17	16	15	13	12	10	9	7	6	4	3	1	0
28	28	27	25	24	22	21	20	18	17	15	14	13	11	10	8	7	6	4	3	1	0
27	27	26	24	23	22	20	19	18	16	15	14	12	11	9	8	7	5	4	3	1	0
26	26	25	23	22	21	20	18	17	16	14	13	12	10	9	8	7	5	4	3	1	0
25	25	24	23	21	20	19	18	16	15	14	13	11	10	9	8	6	5	4	3	1	0
24	24	23	22	20	19	18	17	16	14	13	12	11	10	8	7	6	5	4	2	1	0
23	23	22	21	20	18	17	16	15	14	13	12	10	9	8	7	6	5	3	2	1	0
22	22	21	20	19	18	17	15	14	13	12	11	10	9	8	7	6	4	3	2	1	0
21	21	20	19	18	17	16	15	14	13	12	11	9	8	7	6	5	4	3	2	1	0
20	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	0
19	19	18	17	16	15	14	13	12	11	10	10	9	8	7	6	5	4	3	2	1	0
18	18	17	16	15	14	14	13	12	11	10	9	8	7	6	5	5	4	3	2	1	0
17	17	16	15	14	14	13	12	11	10	9	9	8	7	6	5	4	3	3	2	1	0
16	16	15	14	14	13	12	11	10	10	9	8	7	6	6	5	4	3	2	2	1	0
15	15	14	14	13	12	11	11	10	9	8	8	7	6	5	5	4	3	2	2	1	0
14	14	13	13	12	11	11	10	9	8	8	7	6	6	5	4	4	3	2	1	1	0
13	13	12	12	11	10	10	9	8	8	7	7	6	5	5	4	3	3	2	1	1	0
12	12	11	11	10	10	9	8	8	7	7	6	5	5	4	4	3	2	2	1	1	0
11	11	10	10	9	9	8	8	7	7	6	6	5	4	4	3	3	2	2	1	1	0
10	10	10	9	9	8	8	7	7	6	6	5	5	4	4	3	3	2	2	1	1	0
9	9	9	8	8	7	7	6	6	5	5	5	4	4	3	3	2	2	1	1	0	0
8	8	8	7	7	6	6	6	5	5	4	4	4	3	3	2	2	2	1	1	0	0
7	7	7	6	6	6	5	5	5	4	4	4	3	3	2	2	2	1	1	1	0	0
6	6	6	5	5	5	5	4	4	4	3	3	3	2	2	2	2	1	1	1	0	0
5	5	5	5	4	4	4	4	3	3	3	3	2	2	2	2	1	1	1	1	0	0
4	4	4	4	3	3	3	3	3	2	2	2	2	2	1	1	1	1	1	0	0	0
3	3	3	3	3	2	2	2	2	2	2	2	1	1	1	1	1	1	0	0	0	0
2	2	2	2	2	2	2	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0
1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

## APPENDIX B

## Assessment criteria for Unit 2: Composing – Western Classical Tradition

<b>AO2</b> <b>Create and develop musical ideas with technical and expressive control and coherence</b>		
<b>Band</b>	<b>Creating Musical Ideas</b>	<b>Technical and Expressive Control of Musical Elements</b>
<b>3</b>	<p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Musical ideas are effective throughout</li> <li>• The ideas are effectively structured and provide an appropriate foundation for the piece</li> <li>• An effective response to the chosen brief</li> </ul>	<p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Demonstrates effective technical control of the musical elements</li> <li>• Ideas are communicated effectively with expressive control and clear musical understanding</li> <li>• Demonstrates effective control of the chosen resources, including the use of music technology where appropriate</li> </ul>
<b>2</b>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Some musical ideas are effective</li> <li>• The ideas are structured adequately and provide a reasonable foundation for the piece</li> <li>• An adequate response to the chosen brief</li> </ul>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Demonstrates some technical control of the musical elements</li> <li>• Some of the ideas are communicated with adequate control and musical understanding</li> <li>• Demonstrates some control of the chosen resources, including the use of music technology where appropriate</li> </ul>
<b>1</b>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Ideas are limited</li> <li>• The ideas lack structure and provide an unconvincing foundation for the piece</li> <li>• An limited response to the chosen brief</li> </ul>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Demonstrates little or no technical control of the musical elements</li> <li>• Ideas are communicated with little or no expressive control and musical understanding</li> <li>• Demonstrates little or no control of the chosen resources, including the use of music technology where appropriate</li> </ul>
<b>0</b>	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• There is no evidence of creativity, or convincing musical content</li> </ul>	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• There is no evidence of technical or expressive control</li> </ul>



## Assessment Criteria for Unit 2: Composing – Free Piece

<b>AO2</b>			
<b>Create and develop musical ideas with technical and expressive control and coherence</b>			
<b>Band</b>	<b>Creating Musical Ideas</b>	<b>Developing Musical Ideas</b>	<b>Technical and Expressive Control of Musical Elements</b>
<b>4</b>	<b>10-12 marks</b>	<b>10-12 marks</b>	<b>10-12 marks</b>
	<ul style="list-style-type: none"> <li>• Musical ideas are effective throughout</li> <li>• The ideas are effectively structured and provide an appropriate foundation for the piece</li> <li>• An effective response to the chosen brief</li> </ul>	<ul style="list-style-type: none"> <li>• Thematic ideas are effectively developed and organised</li> <li>• A wide range of compositional techniques has been used to produce an effective outcome</li> <li>• Musical elements have been combined effectively to produce a coherent piece</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates effective technical control of the musical elements</li> <li>• Ideas are communicated effectively with expressive control and clear musical understanding</li> <li>• Demonstrates effective control of the chosen resources, including the use of music technology where appropriate</li> </ul>
<b>3</b>	<b>7-9 marks</b>	<b>7-9 marks</b>	<b>7-9 marks</b>
	<ul style="list-style-type: none"> <li>• Most musical ideas are effective</li> <li>• The ideas are structured adequately and provide a foundation for the piece</li> <li>• An adequate response to the chosen brief</li> </ul>	<ul style="list-style-type: none"> <li>• Thematic ideas are competently developed and organised</li> <li>• A range of compositional techniques has been used to produce an adequate outcome</li> <li>• Musical elements have been combined competently to produce a mostly coherent piece</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates competent technical control of the musical elements</li> <li>• Ideas are communicated competently with some effective expressive control and musical understanding</li> <li>• Demonstrates competent control of the chosen resources, including the use of music technology where appropriate</li> </ul>

<p><b>2</b></p>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Some musical ideas are appropriate</li> <li>• The ideas have some structure which provide an insecure foundation for the piece</li> <li>• An inconsistent response to the chosen brief</li> </ul>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Thematic ideas are partially developed with some evidence of organisation</li> <li>• Some compositional techniques have been used to produce an inconsistent outcome</li> <li>• Some musical elements have been combined to produce a partially coherent piece</li> </ul>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Demonstrates some technical control of the musical elements</li> <li>• Some of the ideas are communicated with expressive control and musical understanding</li> <li>• Demonstrates some control of the chosen resources, including the use of music technology where appropriate</li> </ul>
<p><b>1</b></p>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Ideas are limited</li> <li>• The ideas lack structure and provide little or no foundation for the piece</li> <li>• An unconvincing/limited response to the chosen brief</li> </ul>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Thematic ideas lack development with little or no musical organisation</li> <li>• Simple musical techniques are used in a limited way to produce a simple and repetitive outcome</li> <li>• Few musical elements have been used competently to produce a piece with limited coherence</li> </ul>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Demonstrates little or no technical control of the musical elements</li> <li>• Ideas are communicated with little or no expressive control and musical understanding</li> <li>• Demonstrates little or no control of the chosen resources, including the use of music technology where appropriate</li> </ul>
<p><b>0</b></p>	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• There is no evidence of creativity, or convincing musical content</li> </ul>	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• There is no evidence of musical development, or any sense of stylistic coherence</li> </ul>	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• There is no evidence of technical or expressive control</li> </ul>

### Assessment Criteria for Unit 5 Composing - Western Classical Tradition

<b>AO2</b> <b>Create and develop musical ideas with technical and expressive control and coherence</b>		
<b>Band</b>	<b>Creating Musical Ideas</b>	<b>Technical and Expressive Control of Musical Elements</b>
<b>3</b>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Musical ideas are sophisticated throughout</li> <li>• The ideas are fully structured and provide a secure foundation for the piece</li> <li>• A mature and sophisticated response to the chosen brief</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Demonstrates sophisticated and skilful technical control of the musical elements</li> <li>• Ideas are communicated with sophisticated expressive control and clear musical understanding</li> <li>• Demonstrates sophisticated control of the chosen resources, including the use of music technology where appropriate</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Musical ideas are mostly effective</li> <li>• The ideas are effectively structured and provide an appropriate foundation for the piece</li> <li>• An effective response to the chosen brief</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Demonstrates appropriate technical control of the musical elements</li> <li>• Ideas are communicated effectively with expressive control and musical understanding</li> <li>• Demonstrates effective control of the chosen resources, including the use of music technology where appropriate</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Musical ideas are inconsistent</li> <li>• The ideas are partially structured to provide an inconsistent foundation for the piece</li> <li>• A simplistic and limited response to the chosen brief</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Demonstrates inconsistent control of the musical elements</li> <li>• Ideas are communicated with inconsistent control and limited musical understanding</li> <li>• Demonstrates limited control of the chosen resources, including the use of music technology where appropriate</li> </ul>
<b>0</b>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• There is no evidence of creativity, or convincing musical content</li> </ul>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• There is no evidence of technical or expressive control</li> </ul>

**Assessment criteria for Unit 5: Composing – Free piece(s)**

<b>AO2</b>			
<b>Create and develop musical ideas with technical and expressive control and coherence</b>			
<b>Band</b>	<b>Creating Musical Ideas</b>	<b>Developing Musical Ideas</b>	<b>Technical and Expressive Control of Musical Elements</b>
<b>4</b>	<b>10-12 marks</b>	<b>10-12 marks</b>	<b>10-12 marks</b>
	<ul style="list-style-type: none"> <li>• Musical ideas are sophisticated throughout</li> <li>• The ideas are fully structured and provide a secure foundation for the piece</li> <li>• A mature and sophisticated response to the chosen brief</li> </ul>	<ul style="list-style-type: none"> <li>• Thematic ideas are developed and organised in a sophisticated manner</li> <li>• A wide range of compositional techniques has been used to produce a sophisticated outcome</li> <li>• All selected musical elements have been combined skilfully to produce a fully coherent piece</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates sophisticated and skilful technical control of the musical elements</li> <li>• Ideas are communicated with sophisticated expressive control and musical understanding</li> <li>• Demonstrates sophisticated control of the chosen resources, including the use of music technology where appropriate</li> </ul>
<b>3</b>	<b>7-9 marks</b>	<b>7-9 marks</b>	<b>7-9 marks</b>
	<ul style="list-style-type: none"> <li>• Most musical ideas are effective</li> <li>• The ideas are structured and provide an appropriate foundation for the piece</li> <li>• An appropriate response to the chosen brief</li> </ul>	<ul style="list-style-type: none"> <li>• Thematic ideas are developed and organised</li> <li>• A range of compositional techniques has been used to produce an appropriate outcome</li> <li>• Musical elements have been combined appropriately to produce a coherent piece</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates appropriate technical control of the musical elements</li> <li>• Ideas are communicated with expressive control and musical understanding</li> <li>• Demonstrates appropriate control of the chosen resources, including the use of music technology where appropriate</li> </ul>

<b>2</b>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Musical ideas are inconsistent</li> <li>• The ideas are partially structured and provide an inconsistent foundation for the piece</li> <li>• An inconsistent response to the chosen brief</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Thematic ideas are developed and organised in an inconsistent way</li> <li>• Some compositional techniques have been used to produce an inconsistent outcome</li> <li>• Some musical elements have been combined inconsistently to produce a partially coherent piece</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Demonstrates inconsistent technical control of the musical elements</li> <li>• Ideas are communicated inconsistently with some expressive control and musical understanding</li> <li>• Demonstrates inconsistent control of the chosen resources, including the use of music technology where appropriate</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Ideas are basic</li> <li>• The ideas lack structure and offer a limited foundation for the piece</li> <li>• A simplistic and limited response to the chosen brief</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Thematic ideas lack development and organisation is limited</li> <li>• Few compositional techniques have been used to produce a simple and repetitive outcome</li> <li>• Few musical elements have been used effectively to produce a piece which lacks a sense of coherence</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Demonstrates limited technical control of the musical elements</li> <li>• Ideas are communicated with limited expressive control and musical understanding</li> <li>• Demonstrates limited control of the chosen resources, including the use of music technology where appropriate</li> </ul>
<b>0</b>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• There is no evidence of creativity, or convincing musical content</li> </ul>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• There is no evidence of musical development, or any sense of stylistic coherence</li> </ul>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• There is no evidence of technical or expressive control</li> </ul>

## Further guidance for Composing

Composing within an area of study is a requirement for all learners within the Western Classical Tradition (areas of study A and E). There is an additional requirement for learners following option B at A2 Unit 5 to compose a piece within a second different area of study. The following information is provided as guidance for approaches to composing within the areas of study, including compositions composed to a set brief or to a learner's own brief. The information is not an exhaustive list of features to be found in a composition and neither are learners expected to cover everything on the list. Learners are **advised** to consider the information along with the assessment criteria when planning a composition and assessors will consider the information when assessing the compositions.

### Areas of study A and E: Western Classical Tradition (Baroque, Classical and Romantic eras)

This composition is in response to a brief set by WJEC.

Through the study of set works supported by independent listening associated with the area of study, learners are encouraged to identify relevant compositional devices, techniques, conventions and resources which may then be incorporated and developed in their own compositions to produce a consistent result within a clearly recognised tonal idiom. Learners should illustrate their musical knowledge and understanding by presenting a composition which has depth and substance, and which reflects their experiences in listening and performing. They need to demonstrate an appropriate musical vocabulary, show a clear understanding and control of resources, and illustrate thoughtful management and control of the musical elements.

Learners may wish to consider some of the following musical features associated with the Western Classical Tradition.

- **Structure/Organisation** including forms such as ritornello, fugue, binary, ternary, da capo, strophic, rondo, theme and variation, sonata, through-composed and programme music
- **Stylistic characteristics** of melody and rhythm such as typical melodic shapes, appropriate balance of phrases, melodic fluency/contrasts and rhythmic variety/syncopation
- **Devices** such as imitation, sequence, repetition, ostinato, expansion and imaginative manipulation of initial material, motivic/episodic development, inversion, augmentation, diminution and retrograde
- **Texture and Timbre** including layering, timbral contrasts and textural variety, counterpoint, antiphonal writing, suitable accompaniment styles and idiomatic writing for voices and instruments
- **Tonality/Harmony** such as major and minor keys and diatonic harmonies, typical harmonic progressions, cadences, secondary and diminished 7ths, modulation to a variety of related keys, tonicisation, circle of 5ths, essential/unessential notes, suspensions, scales, arpeggios and a strong bass line

## Area of study B and F: Rock and Pop

Rock bands such as *The Beatles*, *The Rolling Stones* and *The Who* developed a louder, more amplified sound than earlier rock'n'roll, and alongside this emerged the more commercially driven chart-based (and lighter) genre of 'pop' music.

Learners must identify and explore the relevant musical language in some depth to fully understand the stylistic characteristics of rock and pop music.

Many representative songs share a number of identifiable musical features:

Musical Elements/Features	Instrumentation
• <b>Melody</b>	lead vocalist, vocal group solo instrument, lead guitar, sax and keyboard
• <b>Harmony</b>	keyboard/piano/organ, backing vocals, guitars (rhythm/acoustic) brass section (trumpets, sax section and trombones)
• <b>Rhythm</b>	drum kit and additional percussion
• <b>Bass part</b>	bass guitar, double bass, keyboard and bass (always very distinctive)
• <b>Structure</b>	strophic, through-composed, 12-bar, additional sections such as Middle 8 etc
• <b>Text</b>	it is advisable for learners to write their own lyrics, as using words from an existing song usually results in a melody that is similar to the original
• <b>Devices</b>	contrasts (in melody, texture, mode, instrumentation, harmony etc), layering, adding a countermelody and balance of parts.

## Area of study C and F: Musical Theatre

The integration of music and drama and the growth of musical theatre has provided a wealth of music. Whatever type of production, the storytelling process unravels through solos, vocal ensembles, choruses, dances, overtures and interludes. Learners must therefore plan how their music will effectively communicate the plot, text, situation or mood. It is extremely beneficial for learners to research different types of musical **prior** to writing a brief. In this way they can decide which techniques and practices are suitable for them to plan and develop their individual compositional ideas.

The following musical ingredients should be considered:

- **Plot** Decide the setting, context, situation, text and mood prior to planning the resources/strategies/structures/devices suitable for the task
- **Thematic material** Consider the text-setting, creating an appropriate melody to partner the words and mood, writing memorable tunes and reflecting the mood and messages effectively
- **Structure** Plan the format: utilise similar rhythmic shapes, compose memorable patterns and effective choruses and work to achieve effective balance and shape in the outcome (e.g. AABA, strophic, through-composed)
- **Harmony** Use appropriate chords, demonstrating the ability to achieve effective harmonic structures, progressions and contrasts, write the accompaniment using the appropriate harmonic language, employing a suitable rate of harmonic change to support thematic material and reflect the drama
- **Resources** Choose instrumentation and ensure idiomatic writing, balance and control between both the instruments and voices, and within the chosen textures.

## Area of study D and F: Jazz

In its early twentieth century form, Jazz emerged as a fusion of African and Western styles of music characterised by improvisation, an insistent beat, complex syncopation, blue notes and initially simple and formulaic harmonic progressions. This was a genre that attained a mystique of its own, capturing the imagination of a worldwide audience. It evolved in different ways and has influenced other types of music since about 1918.

There is a wealth of recordings available and learners should adopt both a theoretical and practical approach in order to fully familiarise themselves with the development of this genre. Vocal and instrumental participation and practice will further enhance stylistic musical understanding.



For a successful reflection of this area of study, the accepted conventions of Jazz need to be understood, and then incorporated into individual compositions.

The following suggestions may provide some guidance:

- **Styles** including ragtime, dixieland, early jazz, big band and be-bop
- **Structures** including variation form, 12/24/32 bar structures and chord patterning (changes)
- **Harmonies** including blues harmonies, triadic harmonies, typical progressions, blue-notes, 6ths, 7ths, chord extensions, various scales and modes
- **Features** such as break, lead-sheet, riff, scat, chorus, front-line, rhythm section, comping, improvisation, walking bass, stab chords, back-ups, guide tones and kicks.

### Area of study F: Music of the Twentieth Century

The late nineteenth and early twentieth centuries witnessed a fading romanticism and looked forward to new directions and musical challenges.

Learners are required to produce a composition which illustrates and reflects understanding of the musical language throughout this time. It is expected that learners will familiarise themselves and experiment with the stylistic features and conventions of this time. Through performing and appraising, learners are encouraged to identify relevant compositional devices and techniques which may then be incorporated and developed in their own compositions to produce an imaginative, substantial and consistent outcome.

The composition may be written for any ensemble or combination of sound sources, as appropriate.

While some of the devices linked with the Western Classical Tradition may also be utilised in this composition, learners must consider the following:

<b>Styles</b>	<b>Compositional Features/Devices</b>
• <b>Impressionism</b>	whole tone and chromatic scales, parallel chords, ninth chords, fluid rhythms, colourful and rich orchestration, unresolved dissonances, use of free rhythm and small-scale programmatic forms
• <b>Nationalism</b>	patriotic and cultural reflections, influence of folklore and folk songs, and programmatic forms and ideas
• <b>Neo-Classicism</b>	the use of absolute music, attention to craftsmanship and balance with forms, contrapuntal and fugal techniques and structures influenced by the Baroque and Classical eras
• <b>Expressionism</b>	serial techniques and the twelve tone row, atonality, dissonance, irregular rhythms and metres, angular melodies and extreme registers.

## Area of study F: Music of the Twenty-first Century

During the present time, music is a diverse art-form. Styles are eclectic, no particular trend is favoured and individualism is encouraged.

**Polystylism** (or musical eclecticism) is a growing trend in the late twentieth and early twenty-first centuries. It combines elements of diverse musical genres and compositional techniques into a unified and coherent body of work. Composers have often started their musical career in one discipline and later migrated to or embraced others, whilst retaining important elements from the former discipline.

One popular genre is that of **Minimalism**. This was a mid-twentieth century reaction against the complexity of modernist compositions, and is a style which continues to be an influence in contemporary music. Compositional features and devices of this style include dependence on an initial cell, rhythmic interplay, phasing, and competent manipulation of melodic cells. Learners should note that the main characteristic of minimalism is reduction and therefore must remember that to satisfy the requirements of the assessment criteria in composing, their work needs an imaginative approach.

Individuality and the ability to present musical ideas effectively and confidently through personal musical invention is the main consideration. The continuing impact of world music, folk music, fusion of past and present styles, music for film and the media, and electronic music all offer pathways for musical experimentation. Learners are therefore encouraged to explore their interests, and focus on communicating their musical ideas coherently and convincingly to achieve a stylistic and substantial outcome in their own style.

Further ideas and examples of teaching strategies are available in the Teachers' Guide.

## APPENDIX C

### List of musical terms

#### Melody

- Anacrusis
- Conjunct
- Disjunct
- Sequence
- Repetition
- Contrast
- Countermelody
- Intervals e.g. tritone
- Fragmented
- Portamento
- Ornamentation
- Phrasing
- Passing note
- Auxiliary note
- Essential/Unessential note
- Augmentation
- Diminution
- Episodic work
- Idée Fixe/leitmotif/motto theme
- Thematic transformation
- Phasing
- Diatonic and chromatic intervals (up to an octave)
- Arpeggios/broken chords
- Scalic including (tonic, supertonic, mediant, subdominant, submediant, leading note)
- Chromatic movement
- Pentatonic
- Blues/blue note
- Guide tone
- Chromatic
- Whole tone
- Tritone
- Modal
- 12 tone
- Klangfarbenmelodie
- Octatonic
- Range
- Syllabic
- Melismatic
- Riff
- Lick

#### Harmony

- Primary chords
- Secondary chords
- Tonic
- Subdominant
- Dominant 7<sup>th</sup>
- Cadential 6/4
- Major 7<sup>th</sup>
- Minor 7<sup>th</sup>
- Diminished chords
- Neapolitan 6<sup>th</sup>
- Augmented 6<sup>th</sup>
- Ninth chord
- Secondary seventh
- Sus4 chord
- Added 6<sup>th</sup>
- Power chord
- Inversions
- Appoggiaturas
- Tierce de picardie
- Added note chord
- Jazz chord extensions and use of guide tones
- Essential and unessential notes
- Cadences: perfect, imperfect, plagal, interrupted, phrygian
- Modulation
- Suspension
- Quartal Harmony
- Diatonic
- Functional Harmony
- Non-functional harmony
- Concords/Consonance
- Discords/Dissonance
- Clusters
- Chromatic harmony
- Parallel harmonies
- Consecutive chord
- Harmonic rhythm
- Circle of fifths
- Higher dominant discord
- Drone
- Pedal
- Tetrachord

### Form and structure

- Binary
- Ternary
- Rondo
- Ritornello
- Theme and variations
- Strophic
- Sonata Form
- Tone/Symphonic poem
- Sonata Rondo
- Minuet and Trio/Scherzo
- Arch form
- Through composed
- Cyclic
- Verse and chorus
- Pre-chorus
- Refrain
- 32 bar song/AABA
- 24 bar structure
- 12 bar blues
- Introduction
- Exposition
- Development
- Recapitulation
- Coda
- Fugue
- Real answer
- Tonal answer
- Requiem
- Cantata
- Mass
- Oratorio
- Recitative
- Aria
- Chorus
- Kyrie
- Gloria
- Dies Irae
- Tuba Mirum
- Rex Tremendae
- Introduction
- Outro
- Middle eight/release
- Programmatic forms
- Fugue
- Ostinato
- Ground bass
- Repetition
- Bridge

- Loop
- Fill
- Riff
- Break
- Jazz chorus
- Head
- Cadenza
- Inversion
- Retrograde
- Retrograde inversion
- Improvisation
- Call and response
- Echo
- Integration
- Aleatoric
- Phrase structure

### Tonality

- Major
- Minor
- Modal
- Atonal
- Bitonal
- Polytonal
- Tonic
- Dominant
- Relative minor
- Modulation
- Tonicisation
- Transposition
- Enharmonic
- Octatonic

### Tempo

- Terms for speeds from very slow to very fast
- All terms linked with set works/ individual repertoire

### Dynamics

- Terms from very soft to very loud
- Signs/symbols in common usage
- All terms linked with set works/ individual repertoire
- Accents
- Subito
- Sforzando

**Timbre**

- All orchestral instruments
- Acoustic instruments
- Electronic instruments
- Pit orchestra/band
- Underscoring
- Rock and pop bands
- Jazz combos and associated performance techniques, e.g. mutes, growls, walking bass, drum kicks and fills, comping, stab chords
- Front-line, Rhythm section
- Articulation e.g. legato, staccato
- Vocal combinations e.g. Solos, duets, trios ensembles and choruses
- Vocal qualities e.g. speech-like, belt, twang and falsetto
- Scat
- A cappella
- Performance techniques associated with areas of study, e.g. sul ponticello, stride, scat
- Music technology e.g. distortion, feedback, tremolo, effects such as wah-wah pedal
- Unusual instruments e.g. theremin
- Pointillism

**Texture**

- Monophonic
- Homophonic
- Polyphonic
- Contrapuntal
- Heterophonic
- Unison
- Chordal
- Imitation
- Melody dominated homophony
- Counter melody

- Counterpoint
- Descant
- Round
- Canon
- Drone
- Layering
- Stretto
- Antiphony
- Fugal
- Multi layered improvisation
- Stab chords
- Alberti bass
- Walking bass

**Rhythm and metre**

- All note values and associated rests
- Regular
- Irregular
- Simple time (duple, triple and quadruple, etc.)
- Compound time (duple, triple, quadruple 7/8 etc.)
- Additive metre
- Cross-rhythm
- Rubato
- Dotted rhythm
- Divisions of beat, such as triplets etc
- Syncopation
- Accent
- Free rhythm
- Isorhythm
- Hemiola
- Polyrhythm
- Swung quavers
- Groove
- Kicks
- Double time
- Rests