



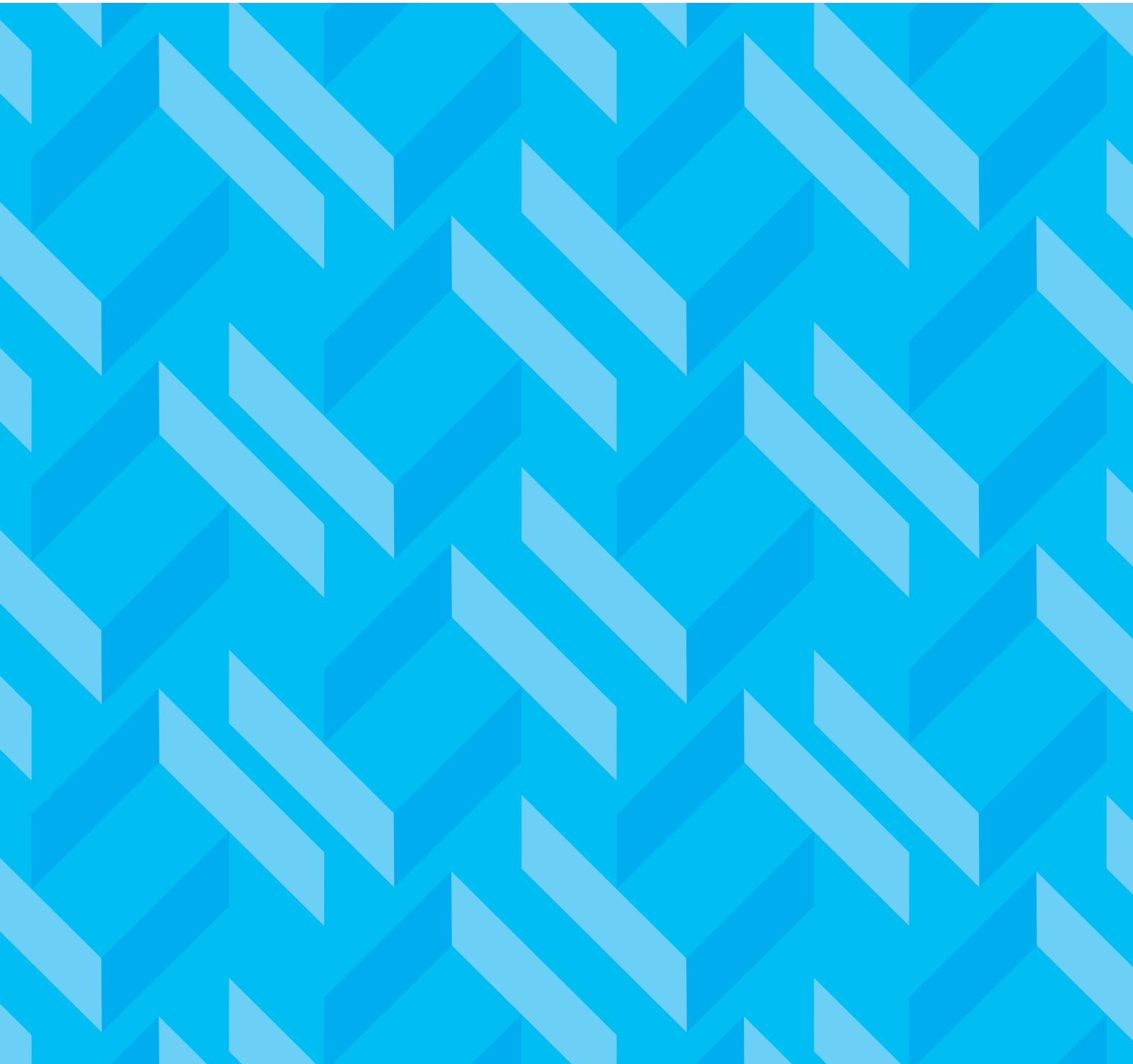
**GCE**

**Examinations from 2009**

First AS Award: Summer 2009

First A Level Award: Summer 2010

Music



# Contents

## WJEC AS GCE in Music WJEC A Level GCE in Music

First AS Award - Summer 2009  
First A level Award - Summer 2010



	<b>Page</b>
<b>Entry Codes and Availability of Units</b>	<b>2</b>
<b>Summary of Assessment</b>	<b>3</b>
<b>Introduction</b>	<b>5</b>
<b>Aims</b>	<b>8</b>
<b>Assessment Objectives</b>	<b>9</b>
<b>Specification Content</b>	<b>10</b>
• <b>The A-Z of Musical Ingredients</b>	<b>10</b>
• <b>MU1 – MU6</b>	<b>15</b>
<b>Scheme of Assessment</b>	<b>37</b>
<b>Key Skills</b>	<b>42</b>
<b>Performance Descriptions</b>	<b>43</b>
<b>Internal Assessment Guidelines</b>	<b>46</b>

## GCE Music

Subject/Option Entry Codes		English medium	Welsh medium
<i>Advanced Subsidiary (AS) "Cash in" entry</i>	2301	01	W1
<i>A Level (A) "Cash in" entry</i>	3301	01	W1
MU1: Performing Music	1301	01	W1
MU2: Composing Music	1302	01	W1
MU3: Appraising Music	1303	01	W1
MU4: Performing Music A	1304	01	W1
Performing Music B (Specialism)	1304	02	W2
MU5: Composing Music A	1305	01	W1
Composing Music B (Specialism)	1305	02	W2
MU6: Appraising Music A	1306	01	W1
Appraising Music B (Specialism)	1306	02	W2

***When making entries, the following option codes should be entered after the four digit unit or cash-in code to indicate English medium or Welsh medium entries:***

***English medium 01***  
***Welsh medium W1***

Availability of Assessment Units				
Unit	January 2009	June 2009	January 2010 & each subsequent year	June 2010 & each subsequent year
MU1		✓		✓
MU2		✓		✓
MU3		✓		✓
MU4				✓
MU5				✓
MU6				✓

### Qualification Accreditation Numbers

**Advanced Subsidiary: 500/2921/6**  
**Advanced: 500/2633/1**

## 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)

#### **MU1 Performing (AO1) 15 % External Assessment**

Solo and/or ensemble performance

- Performance should last between 8 and 10 minutes
- One piece should reflect a chosen area of study
- Assessed by visiting examiner

#### **MU2 Composing (AO2) 15% Internal Assessment**

Two contrasting compositions

- Compositions should last between 4 and 8 minutes
- One composition demonstrating the musical techniques and conventions associated with the Western Classical Tradition
- One free composition
- Teacher assessed and externally moderated

#### **MU3 Appraising (AO3) 20% External Assessment**

One listening examination in two parts

- Part 1: (12%): 1 hour **appraising** test based on extracts of music (set works) taken from the two Areas of Study selected for study by the centre
- Part 2: (8%): 1 hour **aural perception** (melodic dictation, keys, chords, cadences) based on unprepared musical extracts

### **A LEVEL (the above plus the following 3 units – 2 units at 15% and 1 at 20%)**

#### **Either MU4(A) Performing (AO1) 15 % External Assessment**

Solo and/or ensemble performance

- Performance should last between 10 and 12 minutes
- One piece should reflect the new area of study (*Music in the 20<sup>th</sup> and 21<sup>st</sup> centuries*)
- Assessed by visiting examiner

#### **Or MU4(B) Performing (AO1) 20 % External Assessment**

Solo and/or ensemble performance

- Performance should last between 16 and 18 minutes
- One piece should reflect the new area of study (*Music in the 20<sup>th</sup> and 21<sup>st</sup> centuries*)
- One piece to reflect a further area of study
- Assessed by visiting examiner

#### **Either MU5(A) Composing (AO2) 15% Internal Assessment**

Two contrasting compositions

- Compositions should last between 6 and 10 minutes
- One composition demonstrating the musical techniques and conventions associated with the Western Classical Tradition (area of study continued from AS)
- One composition reflecting the new area of study (*Music in the 20<sup>th</sup> and 21<sup>st</sup> centuries*)
- Teacher assessed and externally marked

#### **Or MU5(B) Composing (AO2) 20% Internal Assessment**

Three contrasting compositions

- Compositions should last between 12 and 18 minutes
- A composition demonstrating the musical techniques and conventions associated with the Western Classical Tradition
- One composition reflecting the new area of study (*Music in the 20<sup>th</sup> and 21<sup>st</sup> centuries*)
- One free, innovative composition
- Teacher assessed and externally marked

#### **Either MU6(A) Appraising (AO3) 15% External Assessment**

One written examination in **two** parts (2 ¼ hours)

- Part 1: (6%) : ¾ hour **listening** examination based on extracts of unfamiliar 20<sup>th</sup> / 21<sup>st</sup> century music (new area of study)
- Part 2 : (9%): 1½ hour **listening / written** examination requiring candidates to analyse a set work and place the work within a broader musical perspective

#### **Or MU6(B) Appraising (AO3) 20% External Assessment**

One written examination in **three** parts (3 hours)

- Part 1: (6%) : ¾ hour **listening** examination based on extracts of unfamiliar 20<sup>th</sup> / 21<sup>st</sup> century music (new area of study)
- Part 2 : (9%): 1½ hour **listening / written** examination requiring candidates to analyse a set work and place the work within a broader musical perspective
- Part 3 : (5%): ¾ hour **written** examination requiring candidates to demonstrate knowledge and understanding of the overall musical style and output of one of the set work composers



# MUSIC

## 1 INTRODUCTION

### 1.1 Criteria for AS and A Level GCE

This specification has been designed to meet the general criteria for GCE Advanced Subsidiary (AS) and A level (A) and the subject criteria for AS/A Music as issued by the regulators [September 2006]. The qualifications will comply with the grading, awarding and certification requirements of the Code of Practice for 'general' qualifications (including GCE).

The AS qualification will be reported on a five-grade scale of A, B, C, D, E. The A level qualification will be reported on a six-grade scale of A\*, A, B, C, D, E. The award of A\* at A level will provide recognition of the additional demands presented by the A2 units in term of 'stretch and challenge' and 'synoptic' requirements. Candidates who fail to reach the minimum standard for grade E are recorded as U (unclassified), and do not receive a certificate. The level of demand of the AS examination is that expected of candidates half way through a full A level course.

The AS assessment units will have equal weighting with the second half of the qualification (A2) when these are aggregated to produce the A level award. AS consists of three assessment units, referred to in this specification as MU1, MU2 and MU3. A2 also consists of three units and these are referred to as MU4, MU5 and MU6.

Assessment units may be retaken prior to certification for the AS or Advanced qualifications, in which case the better result will be used for the qualification award. Individual assessment unit results, prior to certification for a qualification, have a shelf-life limited only by the shelf-life of the specification.

The specification and assessment materials are available in English and Welsh.

### 1.2 Prior learning

- There is no specific requirement for prior learning, although many candidates would have already gained a knowledge and understanding and have developed a range of musical skills through their study of Music at GCSE.
- This specification may be followed by any candidate, irrespective of gender, ethnic, religious or cultural background.
- This specification is not age specific and, as such, may be followed by candidates of any age, therefore providing opportunities for life-long learning.
- It is recommended that students embarking on the course have a broad musical understanding and an ability to develop the skills, knowledge and understanding equating with the demands of this specification.

### **1.3 Progression**

The specification provides a balanced scheme of assessment, which builds on the requirements for Music in Key Stages 1-3 and the skills, knowledge and understanding established at Key Stage 4/GCSE, promoting progression through Advanced Subsidiary to A Level and providing a foundation for further study.

The six part structure of this specification (3 units for AS, and an additional 3 for the full Advanced) allows for both staged and end-of-course assessment and thus allows candidates to defer decisions about progression from AS to the full A level qualification.

This specification provides a suitable foundation for the study of Music or a related area through a range of higher education courses or direct entry into employment. In addition, the specification provides a coherent, satisfying and worthwhile course of study for candidates who do not progress to further study in this subject.

### **1.4 Rationale**

This GCE AS/AL specification in Music builds upon the National Curriculum and GCSE, whilst, at the same time, accommodating the needs of candidates who may not have studied music at these levels. It promotes progression through the AS and AL and provides a suitable foundation for the study of Music or a related area of study at further or higher education, and/or preparation for future employment and the world of work. The specification provides a coherent, satisfying and worthwhile course of study broadening and intensifying candidates' musical experiences, regardless of whether they wish to progress to study further in the subject or not.

Candidates are provided with opportunities to develop their aural perception skills and their appreciation of, and participation in, music. They are also encouraged to make connections between different aspects of musical activities and to apply their knowledge and understanding to unfamiliar music.

The specification will develop skills that can be transferred to other subjects and enrich candidates' cultural development, involvement in and enjoyment of music throughout their lives.

### **1.5 The Wider Curriculum**

Music is a subject that by its nature requires candidates to consider individual, moral, ethical, social, cultural and contemporary issues. The specification provides a framework for exploration of such issues and includes specific content through which individual courses may address these issues. These experiences will enhance candidates' sensitivity as listeners and performers and their awareness of the cultural and spiritual context of music through time and place may be reflected in their own compositions and performances.

This specification provides a wide opportunity for candidates to be aware of the European Dimension. European music traditions and conventions figure prominently in the course of study.

## 1.6 Prohibited combinations and overlap

Every specification is assigned a national classification code indicating the subject area to which it belongs. Centres should be aware that candidates who enter for more than one GCE qualification with the same classification code will only have one grade (the highest) counted for the purpose of the School and College Performance Tables. The classification code for this specification is 7010.

This specification does not overlap significantly with any other, although there will be elements of overlap, for example, with Music Technology. There are no prohibited combinations.

## 1.7 Equality and Fair Assessment

AS/A levels often require assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised AS/A level qualification and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

In *GCE Music*, candidates with learning impairments may be restricted when required to demonstrate aural perception skills. Candidates with a hearing impairment may show aural perception by interpretation of a music score rather than actually listening to the music but would not be able to assess performance of the music. Performing has been broadened to become performing/realising. This means that candidates with a physical impairment may do a "performance" using computer-generated sounds.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Information on reasonable adjustments is found in the Joint Council for Qualifications document *Regulations and Guidance Relating to Candidates who are eligible for Adjustments in Examinations*. This document is available on the JCQ website ([www.jcq.org.uk](http://www.jcq.org.uk)).

Candidates who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment they have taken and there would be an indication on their certificate that not all of the competences have been addressed. This will be kept under review and may be amended in future.

## 2

### AIMS

This specification aims to encourage students to:

- extend the skills, knowledge and understanding needed to communicate through music and to take part in making music
- engage in, and extend their appreciation of the diverse and dynamic heritage of music, promoting spiritual and cultural development
- develop particular strengths and interests encouraging life-long learning and providing access to music-related and other careers
- recognise the interdependence of musical skills, knowledge and understanding and the links between the activities of performing / realising, composing and appraising
- broaden experience, develop imagination, foster creativity and promote personal and social development.

The A level specification aims to extend the skills, knowledge and understanding developed in the AS and provide a basis for further study.

### 3 ASSESSMENT OBJECTIVES

Candidates must meet the following assessment objectives in the context of the content detailed in Section 4 of the specification.

#### AO1

Interpret musical ideas with technical and expressive control and a sense of style and awareness of occasion and/or ensemble (*performing/realising*).

#### AO2

Create and develop musical ideas with technical control and expressive understanding making creative use of musical devices, conventions and resources (*composing/arranging*).

#### AO3

Demonstrate understanding of, and comment perceptively on, the structural, expressive and contextual aspects of music (*appraising*).

### Weightings

Assessment objective weightings are shown below as % of full A level - (AS in brackets)

(\*MU4, MU5, MU6 - Candidates to choose 2 units at 15% and 1 unit at 20%)

Unit Weighting	%	AO1%	AO2%	AO3%
MU1	15 (30)	15 (30)		
MU2	15 (30)		15 (30)	
MU3	20 (40)			20 (40)
MU4	15-20*	15-20*		
MU5	15-20*		15-20*	
MU6	15-20*			15-20*
<b>Total</b>	<b>100</b>	<b>30-35*</b>	<b>30-35*</b>	<b>35-40*</b>

## 4 SPECIFICATION CONTENT

### THE A – Z OF MUSICAL INGREDIENTS

#### **Compositional Styles, Devices, Duration, Dynamics, Forms, Notations, Performance, Pitch, Texture**

The musical ingredients listed below will underpin all *Areas of Study*. However, the whole list will not apply to **every** *Area of Study*. Relevant application of the ingredients will be governed by the works, composers and traditions of a particular *Area of Study*.

#### **COMPOSITIONAL STYLES**

- Baroque style
- Classical style
- Romantic style
- 20<sup>th</sup> century styles (Nationalism, Impressionism, Neo classicism, Expressionism, Minimalism / electronic / aleatoric / musical theatre /jazz / rock and pop styles)

#### **DEVICES**

- Imitation
- Sequence
- Canon
- Fugue
- Ostinato
- Repetition
- Loop
- Riff
- Ground bass
- Drone
- Pedal
- Improvisation
- Break
- Cadenza
- Inversion
- Retrograde
- Retrograde inversion
- Modulation
- Stretto
- Intervallic techniques
- Antiphony
- Augmentation
- Diminution
- Episodic work
- Idée Fixe / leitmotif / motto theme
- Phasing
- Transposition
- Motivic development

## **DURATION**

### *Pulse*

- Regular
- Irregular

### *Metre*

- Simple time (duple, triple and quadruple, etc.)
- Compound time (duple, etc.)
- Additive meters
- Cross-rhythms

### *Rhythm*

- Note values
- Dotted rhythms
- Syncopation
- Accents
- Free rhythm
- Isorhythm
- Accentuation
- Hemiola
- Cross-rhythms
- Polyrhythm

### *Pace/Tempo*

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

### *Silence/Rests*

## **DYNAMICS**

### *Gradations of volume*

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

### *Accents*

- Subito
- Sforzando

## **FORMS**

- Binary
- Ternary
- Strophic
- Through composed
- Cyclic
- Ritornello
- Rondo
- Theme and variations
- Call and response
- Verse and chorus
- Blues
- Introduction

- Development
- Coda
- Middle eight / release
- Sonata
- Sonata Rondo
- Programmatic forms
- Fugue
- Cyclic

## **NOTATIONS**

### *Staff*

- Treble clef
- Bass clef
- Alto clef
- Tenor clef
- Accidentals
- Rhythm notation
- Rests
- Key signatures up to 6 sharps and flats
- Time signatures (simple or compound: duple/triple/quadruple/other)
- Signs and symbols in common usage
- Metronome marks

### *Graphic*

- Sounds represented by graphic notation
- Relevant guitar tablature
- Relevant chord symbols

## **PERFORMANCE**

- Phrasing
- Articulation
- Ornamentation
- Rubato
- Terms in common usage pertaining to individual instruments
- Aleatoric
- Stylistic integrity

## **PITCH**

### *Melodic shape*

- Stepwise / conjunct
- Leapwise / disjunct
- Chordal
- Intervallic
- Fragmentation
- Glissando
- Portamento
- Ornamentation

### *Melodic and harmonic intervals*

- Diatonic and chromatic intervals (up to an octave)
- Arpeggios/broken chords

*Scales*

- Major
- Minor
- Pentatonic
- Blues
- Chromatic
- Whole tone
- 12 – tone
- 1:2 etc

*Modes*

- Major
- Minor
- Dorian
- Aeolian
- Mixolydian
- Phrygian
- Lydian

*Tonality*

- Major
- Minor
- Modal
- Atonal
- Bitonal
- Polytonal

*Harmony*

- Primary chords
- Secondary chords
- Chords of the seventh
- Diminished chords
- Ninth chords
- Inversions
- Secondary sevenths
- Appoggiaturas
- Tierce de picardie
- Added note chords
- Essential and unessential notes
- Chord symbols
- Cadences – perfect, imperfect, plagal, interrupted, phrygian
- Modulations
- Suspensions
- Figured Bass
- Harmonics
- Quartal Harmony
- Functional Harmony
- Non functional harmony
- Concords / Consonance
- Discords / Dissonance
- Clusters
- Chromatic harmony
- Parallel harmonies

## **TEXTURE**

### *Solo*

- Monophonic
- Unison
- Instrumental
- Counter melody
- Vocal
- Descant

### *Harmony*

- Homophonic
- Polyphonic
- Contrapuntal
- Round
- Heterophonic

## Advanced Subsidiary

The AS is the first half of the A level course. It will contribute 50% of the total A level marks. Candidates must complete the following **three units** in order to gain an AS qualification.

Candidates will be required to gain a depth of understanding of **two** contrasting areas of study, at least one of which must be selected from List A - **Western Classical Tradition**.

List A – Western Classical Tradition	List B
• Orchestral music	• Musical Theatre
• Vocal music	• Jazz, Rock and Pop
• Chamber music	• Welsh Songs

Candidates will be required to gain a breadth of understanding by being able to place the selected areas of study within a broader musical perspective. Candidates will also be required to develop and apply knowledge and understanding of, and specialist vocabulary related to:

- the use of musical elements including harmonic progressions and relationships
- musical structures including established forms
- appropriate notations including staff notation
- the relationship between music and its context, including an awareness of the influences which maintain continuity and cause change.

### 4.1 MU1 Performing

15%

Candidates are required to present a performance of between a minimum 8 minutes and a maximum 10 minutes in length demonstrating contrasting styles as

(a) a member of an ensemble

- The performance should normally consist of three or more performers of which a minimum of two must be present alongside the candidate during the presentation, (i.e. not pre-recorded on tape).
- Exceptionally a **bona fide** duo is acceptable, e.g. lieder accompaniment, piano duo (where the candidate must take the lead). Where there is an element of doubt concerning the ensemble, centres should contact WJEC.
- Care should be taken to select a suitable piece which will demonstrate the candidate's skill in ensemble playing.
- The candidate's part must not be doubled in any part of the ensemble.
- The other members of the ensemble need not be entered for the examination.
- Ensemble performances must not be conducted.

or

(b) a solo performer on any instrument or voice

or

(c) a combination of (a) and (b).

One of the pieces performed must be a realisation of a composition submitted in MU2 **or** should reflect one of the Areas of Study chosen for AS / studied in MU3.

Candidates who choose 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.

Candidates are not restricted to one instrument/voice.

The performances (solo and/or ensemble as appropriate) will be recorded and externally assessed by a visiting examiner at a centre determined by WJEC. Candidates are required to provide the examiner with details of the programme and photocopies of the music performed at the time of assessment.

WJEC's examiners will visit centres to assess this unit on a specified date during April/May.

In order to assist teachers and candidates in their choice of music for this unit, criteria for the assessment of performing are provided. The mark achieved for the standard of the performance will be multiplied by one of the following figures according to the difficulty of the music with reference to the graded music examinations (GME).

Repertoire as used in GME Grade 5 or above: x 3

Repertoire as used in GME Grade 4: x 2.7

Repertoire as used in GME Grade 3 or below: x 2.4

## 4.2 MU2 Composing

15%

This unit will allow candidates to develop and demonstrate a knowledge and understanding of musical elements such as the fundamentals of harmonic progressions and relationships as well as showing an awareness of certain musical styles.

Candidates are required to submit **two** contrasting compositions:

- (i) one composition must reflect the musical techniques and conventions associated with the Western Classical Tradition;
- (ii) free composition.

The total playing time of the submission should be between a minimum of 4 minutes and a maximum of 8 minutes. The use of music technology is to be encouraged in this area of study. However, unoriginal, pre-recorded music samples should be avoided: if used, they must be indicated clearly on the form provided by WJEC to accompany each composition.

Compositions should display:

- development of musical ideas
- an understanding of balance, form and structure
- appropriate use of voices, instruments and/or synthesised sounds
- sensitivity in relation to timbre and texture
- consistency of style
- technical knowledge of the medium used
- an understanding of appropriate harmonic procedures.

- (i) **Composition 1:** a 'style' composition which illustrates understanding of the musical language of the Western Classical Tradition.

This required 'style' composition within MU2 is designed to encourage candidates to familiarise themselves with the stylistic and compositional features of the Western Classical Tradition. Through the study of their chosen set works from List A, candidates are encouraged to identify relevant compositional devices and techniques which may then be incorporated and developed in their own compositions to produce a consistent result within a clearly recognised tonal idiom.

Through their composing, candidates are required to show technical control and overall understanding of the musical elements, making creative use of the appropriate compositional devices, conventions and resources as exemplified in the Western Classical Tradition.

As a guideline, candidates may choose to compose for one of the following:

- a composition for solo keyboard / piano, or guitar
- a composition for solo instrument plus accompaniment
- a composition for solo voice plus accompaniment
- a duet / trio /quartet for instruments
- a duet /trio / quartet for voices

Candidates may also wish to consider some of the following musical features:

Structure /Organisation	Devices / Development of ideas	Tonality / Harmony
binary form ternary form ritornello form ostinato ground bass da capo form strophic form	melodic balance and phrases imitation sequences syncopation rhythmic variety call and response pedal notes layered musical ideas contrast of ideas textural variety expansion of material motivic development	major keys minor keys diatonic harmonies chords and their inversions dominant sevenths modulation to the dominant modulation to the relative minor chordal progressions cadences harmonic rhythm passing notes auxiliary notes essential/ unessential notes

(ii) **Composition 2:** free composition. While candidates may continue to be influenced by accepted good practice, this requirement is designed to encourage candidates to express and develop their individual ideas in a creative and imaginative way.

Compositions may be submitted on either a cassette, CD or MD recording.

All compositions must be recorded, and presented with a score using appropriate notation.

Recordings submitted without conventional scores **must** be accompanied by a detailed lead sheet and a thorough explanation of the process of composition, indicating clearly the composer's intentions, musical details of the piece, and a description of the performance details used in the realisation.

Each composition must be accompanied by a summary of the initial stimulus, and a description of the compositional process and musical techniques. Pro-forma for this information will be provided by WJEC.

The compositions will be internally assessed and a sample submitted to WJEC by a specified date in May for external moderation.

Assessment criteria for teachers are provided.

Guidelines for internal assessment are printed in Section 8 of this specification.

**4.3 MU3 Appraising****20%**

External assessment will take the form of a 2 hour examination, divided into two parts – Parts 1 and 2. The questions will be set by WJEC and the musical extracts for Parts 1 and 2 recorded on CD. The examination will be held on a specified date in May / June.

**Part 1 (12%)**

This will consist of a 1 hour appraising test based on extracts of music taken from the set works linked with the two Areas of Study selected by the centre. The study of the chosen set works will give candidates the opportunity to explore the relationship between music and its context and to identify the influences which maintain continuity and cause change. Each extract will be played three times, with suitable pauses to allow candidates to write their responses.

Through detailed study of the set works, candidates will be required to:

- focus on aspects of the set works such as, for example, melody, harmony, rhythm, tonality, instrumentation, form and texture;
- comment on the structural, expressive and contextual aspects of the music;
- place the selected Area of Study within the broader musical perspective;
- demonstrate a depth of understanding and apply their knowledge and use of specialised vocabulary.

**Areas of Study**

List A – Western Classical Tradition	List B
• Orchestral music	• Musical Theatre
• Vocal music	• Jazz, Rock and Pop
• Chamber music	• Welsh Songs

**Set works****List A – Western Classical Tradition (1650-1900)****Orchestral Music**

1. J.S.Bach: *Brandenburg No.2, 1<sup>st</sup> movt*
2. Beethoven: *Symphony No 5 in C min, 1<sup>st</sup> movt.*
3. Mendelssohn: *Violin Concerto, 1<sup>st</sup> movt*

**Vocal Music (solo song + choral)**

1. Handel: *Zadok the Priest*
2. Haydn: *Nelson Mass (Gloria, Quoniam, Credo)*
3. Schubert: *Lieder - from Die Schone Mullerin (Am Feierabend, Der Neugierige, Ungeduld)*

**Chamber Music**

1. Corelli: *Sonata da Camera op.2 no7 in F (Preludio, Allemande, Corrente, Giga)*
2. Beethoven: *String Quartet in Bb Op.18, No.6, 1<sup>st</sup> movt*
3. Brahms: *Clarinet Sonata in Eb Op.120, No.2, 3<sup>rd</sup> movt*

## List B

### Jazz, Rock and Pop

1. Duke Ellington: *Black and Tan Fantasy, Take the A-Train*
2. Beatles: *Yesterday, Hey Jude*
3. Queen: *Bohemian Rhapsody, Killer Queen*

### Musical Theatre

1. Loesser: *Guys and Dolls (Runyonland, Fugue for Tin Horns)*
2. Bernstein: *Westside Story (Tonight, Maria)*
3. Boublil and Schoenberg: *Les Miserables (On my Own, One Day More)*

### Songs of Wales

1. Mervyn Burtch: from *Three Welsh Folk Songs: 'Cysga di fy mhlentyn tlws', 'Wrth fynd hefo Deio i Dywyn'*
2. Dilys Elwyn-Edwards: from *Caneuon Y Tri Aderyn: 'Y Gylfinir', 'Mae Hiraeth yn y Mor'*
3. Caryl Parry Jones: *'Pan ddaw yfory', 'Y Nos yng Ngaer Arianrhod'*

## Part 2 (8%)

This will consist of a 1 hour **aural perception** test based on unprepared musical extracts taken from the Western Classical Tradition.

Candidates will be required to:

- comment on the structural, expressive and contextual aspects; this may include, for example, reference to instrumentation, texture, tonality, continuity and change;
- make judgements based on the identification of musical characteristics;
- complete a short section of a skeleton score with regard to pitch and rhythm;
- recognise cadences and name modulations (to nearly related keys and to the tonic major / minor).

## A Level

The Advanced Level specification consists of two parts: Part 1 (AS) and Part 2 (A2). Part 1 (Advanced Subsidiary) may be taken separately and added to A2 at a further examination sitting to achieve an Advanced Level qualification, or alternatively, both the AS and the A2 may be taken at the same sitting.

Candidates will be expected to complete the AS units outlined above plus a further three units to complete Advanced Level Music. The AS units will contribute 50% of the total A Level marks.

The A2 specification consists of three units of assessment.

Candidates will be required to:

- demonstrate more finely discriminating aural perception;
- use a wider range and more finely developed control and application of specific techniques and conventions;
- show increased stylistic awareness in solo and/or ensemble performance/realisation and in composing activities;
- increase depth of study within one of the areas selected at AS;
- increase breadth of study to include one further area of study, namely **Music in the 20<sup>th</sup> and 21<sup>st</sup> centuries (Area of Study 3)**;
- make more extensive connections, e.g. between music and its context, between different areas of knowledge and between different aspects of musical activities;
- apply the musical knowledge and understanding gained through study at both AS and A level to unfamiliar music.

### 4.4 MU4 (A) Performing

15%

Candidates are required to present a performance of between a minimum 10 minutes and a maximum 12 minutes in length demonstrating contrasting styles as

(a) a member of an ensemble

- The performance should normally consist of three or more performers of which a minimum of two must be present alongside the candidate during the presentation, (i.e. not pre-recorded on tape).
- Exceptionally a **bona fide** duo is acceptable, e.g. lieder accompaniment, piano duo (where the candidate must take the lead). Where there is an element of doubt concerning the ensemble, centres should contact WJEC.
- Care should be taken to select a suitable piece which will demonstrate the candidate's skill in ensemble playing.
- The candidate's part must not be doubled in any part of the ensemble.
- The other members of the ensemble need not be entered for the examination.
- Ensemble performances must not be conducted.

or

(b) a solo performer on any instrument or voice

or

(c) a combination of (a) and (b).

One of the pieces performed must reflect the new Area of Study chosen for A2 - **Music in the 20<sup>th</sup> and 21<sup>st</sup> centuries.**

Candidates are not restricted to one instrument/voice.

The performances (solo and/or ensemble as appropriate) will be recorded and externally assessed by a visiting examiner at a centre determined by WJEC. Candidates are required to provide the examiner with details of the programme and photocopies of the music performed at the time of assessment.

WJEC's examiners will visit centres to assess this unit on a specified date during April/May.

In order to assist teachers and candidates in their choice of music for this unit, Criteria for the Assessment of Performing are provided. The pieces performed should be at a progressively higher level than that of AS, showing greater technical and interpretative demands approximating to the higher levels of the current public music examinations. The mark achieved for the standard of the performance will be multiplied by one of the following figures according to the difficulty of the music with reference to the graded music examinations (GME).

Repertoire as used in GME Grade 6 or above: x 3

Repertoire as used in GME Grade 5: x 2.7

Repertoire as used in GME Grade 4 or below: x 2.4

#### 4.4.1 MU4 (B) Performing

20%

Candidates are required to present a performance of between a minimum of 16 minutes and a maximum 18 minutes in length demonstrating contrasting styles as

(a) a member of an ensemble

- The performance should normally consist of three or more performers of which a minimum of two must be present alongside the candidate during the presentation, (i.e. not pre-recorded on tape).
- Exceptionally a **bona fide** duo is acceptable, e.g. lieder accompaniment, piano duo (where the candidate must take the lead). Where there is an element of doubt concerning the ensemble, centres should contact WJEC.
- Care should be taken to select a suitable piece which will demonstrate the candidate's skill in ensemble playing.
- The candidate's part must not be doubled in any part of the ensemble.
- The other members of the ensemble need not be entered for the examination.
- Ensemble performances must not be conducted.

or

(b) a solo performer on any instrument or voice

or

(c) a combination of (a) and (b).

One of the pieces performed must reflect the new Area of Study chosen for A2 - **Music in the 20<sup>th</sup> and 21<sup>st</sup> centuries.**

A second piece must reflect a further area of study.

Candidates are not restricted to one instrument/voice.

The performances (solo and/or ensemble as appropriate) will be recorded and externally assessed by a visiting examiner at a centre determined by WJEC. Candidates are required to provide the examiner with details of the programme and photocopies of the music performed at the time of assessment.

WJEC's examiners will visit centres to assess this unit on a specified date during April/May.

In order to assist teachers and candidates in their choice of music for this unit, Criteria for the Assessment of Performing are provided. The pieces performed should be at a progressively higher level than that of AS, showing greater technical and interpretative demands approximating to the higher levels of the current public music examinations. The mark achieved for the standard of the performance will be multiplied by one of the following figures according to the difficulty of the music with reference to the graded music examinations (GME).

Repertoire as used in GME Grade 6 or above: x 3

Repertoire as used in GME Grade 5: x 2.7

Repertoire as used in GME Grade 4 or below: x 2.4

**4.5 MU5 (A) Composing****15%**

This unit will allow candidates to develop and demonstrate a knowledge and understanding of musical elements such as the fundamentals of harmonic progressions and relationships as well as showing an awareness of certain musical styles.

Candidates are required to submit **two** contrasting 'style' compositions.

- (i) A piece which reflects the musical techniques and conventions associated with the Western Classical Tradition. Continued in greater depth from AS, this extends the candidates' knowledge and understanding of techniques already demonstrated to an extent in MU2.
- (ii) A piece linking with the new Area of Study, which reflects the techniques, characteristics and conventions peculiar to the 20<sup>th</sup> / 21<sup>st</sup> century. This composition must demonstrate the knowledge and understanding of musical techniques gained from the chosen analysis and associated listening work in MU6.

The total playing time of the submission should be between a minimum of 6 minutes and a maximum of 10 minutes. The use of music technology is to be encouraged in this area of study. However, unoriginal, pre-recorded music samples should be avoided: if used, they must be indicated clearly on the form provided by WJEC to accompany each composition.

Compositions can be based on different commissions selected from the list below.

- Incidental music and/or songs for a specified play or screenplay.
- A composition demonstrating aspects of imitation.
- A setting of words.
- A composition using one interval as the basis for musical exploration.
- A movement using conventional forms or styles.
- A movement in a chosen contemporary style.

Compositions should display:

- development of musical ideas
- an understanding of balance, form and structure
- appropriate use of voices, instruments and/or synthesised sounds
- sensitivity in relation to timbre and texture
- consistency of style
- technical knowledge of the medium used
- an understanding of appropriate harmonic procedures.

- (i) **Composition 1:** a 'style' composition which illustrates understanding of the musical language of the Western Classical Tradition.

The required 'style' composition is designed to encourage candidates to familiarise themselves with the stylistic and compositional features of the Western Classical Tradition. Through an increased depth of study in the chosen set work for MU6, candidates are encouraged to identify relevant compositional devices and techniques which may then be incorporated and developed in their own compositions to produce a consistent result within a clearly recognised tonal idiom.

Candidates are required to show technical control and overall understanding of the musical elements, making creative use of the appropriate compositional devices, conventions and resources as exemplified in the Western Classical Tradition.

The MU5 unit will allow opportunity to build on the musical understanding previously gained and utilised at MU2. Candidates should illustrate their increased musical knowledge by presenting a composition which has greater depth and substance, reflecting their continued experience of listening and performing. They need to demonstrate a wider musical vocabulary, show a clear understanding of the capabilities of instruments and voices, and illustrate thoughtful management of harmonic progressions and textures.

As a guideline, candidates may choose to compose for one of the following:

- a composition for solo keyboard / piano, or guitar
- a composition for solo instrument plus accompaniment
- a composition for solo voice plus accompaniment
- a duet / trio /quartet for instruments
- a duet /trio / quartet for voices
- a composition for orchestra / large ensemble
- a composition for string / brass / woodwind ensemble
- a composition for choir and accompaniment

Candidates may wish to consider some of the following musical features:

Structure /Organisation	Devices / Development of ideas	Tonality / Harmony
binary form ternary form ritornello form ostinato ground bass da capo form strophic form	melodic balance and phrases imitation sequences syncopation rhythmic variety call and response pedal notes layered musical ideas contrast of ideas textural variety expansion of material motivic development	major keys minor keys diatonic harmonies chords and their inversions dominant sevenths modulation to the dominant modulation to the relative minor chordal progressions cadences harmonic rhythm passing notes auxiliary notes essential / unessential notes
sonata form theme and variations through-composed programme music	inversion fugal ideas / counterpoint augmentation diminution retrograde episodic development	secondary sevenths circle of fifths chromatic harmony higher dominant dischords modulation to a variety of related keys suspensions

(ii) **Composition 2:** a composition which illustrates and reflects understanding of the musical language of the 20<sup>th</sup>/21<sup>st</sup> century.

This is designed to encourage candidates to familiarise themselves and experiment with the stylistic features and conventions of the 20<sup>th</sup> / 21<sup>st</sup> century. Through an increased depth of study in the chosen set work for MU6, along with their preparation for Paper 1 of the appraising test, candidates 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 result.

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, candidates should also consider the following additional examples which reflect the 20th century:

Styles	Compositional Features / Devices
Impressionism	For example: whole tone and chromatic scales, parallel chords, ninth chords, fluid rhythms, colourful and rich orchestration, unresolved dissonances, use of free rhythm, small-scale programmatic forms.
Nationalism	For example: patriotic and cultural reflections, influence of folklore and folk songs, programmatic forms and ideas.
Neo-Classicism	For example: the use of absolute music, attention to craftsmanship and balance with forms and structures influenced by the Baroque and Classical eras, contrapuntal and fugal techniques.
Expressionism	For example: serial techniques and the twelve tone scale, dissonance, irregular rhythms and meters, angular melodies and extreme registers, atonality.
Minimalism	For example: an overall coherence, rhythmic interplay, phasing, competent and imaginative manipulation of melodic cells.
Jazz	For example: syncopated, improvisatory styles, 'blues' features, complex jazz chords, homophonic 'stab' chords, swing rhythms, use of stylistic bass lines, rhythm tracks, suitable 'fills', countermelodies and backing ideas.

General musical features which may be considered:

- Instrumentation - extended, more contrasted, unusual groupings
- Timbres – experimental effects, with meticulous performance instructions
- Textures – at times broad, and expansive; in contrast, often complex, antiphonal, polyphonic
- Harmony – extreme dissonance and chromaticism, with linear type movement replacing chordal conceptions, modal features sometimes incorporated, new conceptions of harmony include polychords, polytonality, atonality
- Melody – angular and motivic, with extreme ranges, intervallic ideas and patterns
- Rhythm – complex, irregular, shifting accents, syncopation

Candidates may also choose to reflect styles of music such as Rock, Pop, and Musical Theatre.

Compositions may be submitted on either a cassette, CD or MD recording.

All compositions must be recorded, and presented with a score using appropriate notation.

Recordings submitted without conventional scores **must** be accompanied by a detailed lead sheet and a thorough explanation of the process of composition, indicating clearly the composer's intentions, musical details of the piece, and a description of the performance details used in the realisation.

Each composition must be accompanied by a summary of the initial stimulus, and a description of the compositional process and musical techniques. Pro-forma for this information will be provided by WJEC.

The compositions must be submitted by a specified date in May and will be marked by WJEC.

Assessment criteria for teachers are provided.

**4.5.1 MU5 (B) Composing****20%**

This unit will allow candidates to develop and demonstrate a knowledge and understanding of musical elements such as the fundamentals of harmonic progressions and relationships as well as showing an awareness of certain musical styles.

Candidates are required to submit **three** contrasting compositions.

- (i) A piece which reflects the musical techniques and conventions associated with the Western Classical Tradition. Continued in greater depth from AS, this extends the candidates' knowledge and understanding of techniques already demonstrated to an extent in MU2.
- (ii) A piece linking with the new Area of Study, which reflects the techniques, characteristics and conventions peculiar to the 20<sup>th</sup> / 21<sup>st</sup> century. This composition must demonstrate the knowledge and understanding of musical techniques gained from the chosen analysis and associated listening work in MU6.
- (iii) Free composition.

The total playing time of the submission should be between a minimum of 12 minutes and a maximum of 18 minutes. The use of music technology is to be encouraged in this area of study. However, unoriginal, pre-recorded music samples should be avoided: if used, they must be indicated clearly on the form provided by WJEC to accompany each composition.

Compositions can be based on different commissions selected from the list below.

- Incidental music and/or songs for a specified play or screenplay.
- A composition demonstrating aspects of imitation.
- A setting of words.
- A composition using one interval as the basis for musical exploration.
- A movement using conventional forms or styles.
- A movement in a chosen contemporary style.

Compositions should display:

- development of musical ideas
- an understanding of balance, form and structure
- appropriate use of voices, instruments and/or synthesised sounds
- sensitivity in relation to timbre and texture
- consistency of style
- technical knowledge of the medium used
- an understanding of appropriate harmonic procedures.

- (i) **Composition 1:** a 'style' composition which illustrates understanding of the musical language of the Western Classical Tradition.

The required 'style' composition is designed to encourage candidates to familiarise themselves with the stylistic and compositional features of the Western Classical Tradition. Through an increased depth of study in the chosen set work for MU6, candidates are encouraged to identify relevant compositional devices and techniques which may then be incorporated and developed in their own compositions to produce a consistent result within a clearly recognised tonal idiom.

Candidates are required to show technical control and overall understanding of the musical elements, making creative use of the appropriate compositional devices, conventions and resources as exemplified in the Western Classical Tradition.

The MU5 module will allow opportunity to build on the musical understanding previously gained and utilised at MU2. Candidates should illustrate their increased musical knowledge by presenting a composition which has greater depth and substance, reflecting their continued experience of listening and performing. They need to demonstrate a wider musical vocabulary, show a clear understanding of the capabilities of instruments and voices, and illustrate thoughtful management of harmonic progressions and textures.

As a guideline, candidates may choose to compose for one of the following:

- a composition for solo keyboard / piano, or guitar
- a composition for solo instrument plus accompaniment
- a composition for solo voice plus accompaniment
- a duet / trio /quartet for instruments
- a duet /trio / quartet for voices
- a composition for orchestra / large ensemble
- a composition for string / brass / woodwind ensemble
- a composition for choir and accompaniment.

Candidates may wish to consider some of the following musical features.

Structure /Organisation	Devices / Development of ideas	Tonality / Harmony
binary form ternary form ritornello form ostinato ground bass da capo form strophic form	melodic balance and phrases imitation sequences syncopation rhythmic variety call and response pedal notes layered musical ideas contrast of ideas textural variety expansion of material motivic development	major keys minor keys diatonic harmonies chords and their inversions dominant sevenths modulation to the dominant modulation to the relative minor chordal progressions cadences harmonic rhythm passing notes auxiliary notes essential / unessential notes
sonata form	inversion fugal ideas / counterpoint	secondary sevenths circle of fifths
theme and variations	augmentation diminution	chromatic harmony higher dominant dischords
through-composed	retrograde episodic development	modulation to a variety of related keys suspensions
programme music		

(ii) **Composition 2:** a composition which illustrates and reflects understanding of the musical language of the 20<sup>th</sup>/21<sup>st</sup> century.

This is designed to encourage candidates to familiarise themselves and experiment with the stylistic features and conventions of the 20<sup>th</sup> / 21<sup>st</sup> century. Through an increased depth of study in the chosen set work for MU6, along with their preparation for Paper 1 of the appraising test, candidates 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 result.

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, candidates should also consider the following additional examples which reflect the 20th century.

Styles	Compositional Features / Devices
Impressionism	For example: whole tone and chromatic scales, parallel chords, ninth chords, fluid rhythms, colourful and rich orchestration, unresolved dissonances, use of free rhythm, small-scale programmatic forms.
Nationalism	For example: patriotic and cultural reflections, influence of folklore and folk songs, programmatic forms and ideas.
Neo-Classicism	For example: the use of absolute music, attention to craftsmanship and balance with forms and structures influenced by the Baroque and Classical eras, contrapuntal and fugal techniques.
Expressionism	For example: serial techniques and the twelve tone scale, dissonance, irregular rhythms and meters, angular melodies and extreme registers, atonality.
Minimalism	For example: an overall coherence, rhythmic interplay, phasing, competent and imaginative manipulation of melodic cells.
Jazz	For example: syncopated, improvisatory styles, 'blues' features, complex jazz chords, homophonic 'stab' chords, swing rhythms, use of stylistic bass lines, rhythm tracks, suitable 'fills', countermelodies and backing ideas.

General musical features which may be considered:

- Instrumentation - extended, more contrasted, unusual groupings
- Timbres – experimental effects, with meticulous performance instructions
- Textures – at times broad, and expansive; in contrast, often complex, antiphonal, polyphonic
- Harmony – extreme dissonance and chromaticism, with linear type movement replacing chordal conceptions, modal features sometimes incorporated, new conceptions of harmony include polychords, polytonality, atonality
- Melody – angular and motivic, with extreme ranges, intervallic ideas and patterns
- Rhythm – complex, irregular, shifting accents, syncopation.

Candidates may also choose to reflect styles of music such as Rock, Pop, and Musical Theatre.

(iii) **Composition 3:** Free composition

Candidates are required to compose a piece of music lasting between 6 – 8 minutes. Candidates may choose their own brief, compositional style and resources to produce a substantial, imaginative and innovative result. Alternatively, the composition may be informed by some aspect (s) of the study of the works selected, **or** it is possible for candidates to use this extended option as an opportunity to relate their ideas and compositional techniques to an Area of Study not previously covered during the course. Candidates may also choose to respond to a third commission from the given list.

Compositions may be submitted on either a cassette, CD or MD recording.

All compositions must be recorded, and presented with a score using appropriate notation.

Recordings submitted without conventional scores **must** be accompanied by a detailed lead sheet and a thorough explanation of the process of composition, indicating clearly the composer's intentions, musical details of the piece, and a description of the performance details used in the realisation.

Each composition must be accompanied by a summary of the initial stimulus, and a description of the compositional process and musical techniques. Pro-forma for this information will be provided by WJEC.

The compositions must be submitted by a specified date in May and will be marked by WJEC.

Assessment criteria for teachers are provided.

**4.6 MU6 (A) Appraising****15%**

External assessment will take the form of a 2¼ hour examination, divided into two parts – Part 1 and Part 2. The questions will be set by WJEC and the required musical extracts recorded on CD. The examination will be held on a specified date in May / June.

**Area of Study 3: Music in the 20<sup>th</sup> / 21<sup>st</sup> Century**

This area of study will require a broad understanding of the diversity of musical styles in Western Art Music of the 20th and 21st centuries. This will include:

- Nationalism (e.g. Bartok)
- Impressionism (e.g. Debussy)
- Neo-classicism (e.g. Stravinsky)
- Expressionism (e.g. Schoenberg)
- Minimalism (e.g. Philip Glass).

In addition, candidates will be required to apply the knowledge gained through their study of the above to other styles of 20th and 21st century music, such as:

- electronic music
- aleatoric music
- musical theatre
- jazz, rock and pop.

Candidates will also be required to study a set work of the 20<sup>th</sup> century.

**Part 1 Aural and Stylistic Perception**

This part will consist of a 45 minute listening examination based on pre-recorded extracts of **unfamiliar** 20<sup>th</sup> / 21<sup>st</sup> century music (**Area of Study 3 - 20<sup>th</sup> / 21<sup>st</sup> century music**), covering the areas listed above. Candidates will be required to demonstrate more finely discriminating aural perception than expected in MU3.

The first three questions will be representative of different styles and idioms. Each extract will be played three times with suitable pauses to allow candidates to write their responses. There will be no choice of question. Candidates will be required to:

- make connections between music and its context;
- make connections between different areas of knowledge and different aspects of musical activities;
- apply knowledge and understanding to unfamiliar music.

In the final extract, which will be played **five** times, candidates are required to:

- complete a short section of a skeleton score with regard to pitch and rhythm;
- recognise chords and cadences;
- name modulations;
- locate and correct up to four errors of pitch and rhythm.

## Part 2 Historical and Analytical Study

This part will consist of a listening and written examination paper of 1½ hours based on the work selected for set study. The questions will focus on stylistic aspects and detailed analysis of the set work, for example, rhythm, harmony, tonality, instrumentation, form and texture.

Candidates will be required to answer two questions, choosing (a) or (b) or (c) from the following list:

(a) *Ravel – Concerto in G major for piano* and a study of orchestral music

or

(b) *Shostakovich String Quartet no.8* and a study of chamber music.

or

(c) *William Mathias: This Worlde's Joie (Parts One, Three and Four)* and a study of vocal music

**Question one** in each case will involve candidates listening to selected excerpts taken from the chosen set work, which have been pre-recorded on the CD. They will be required to apply the knowledge gained through the detailed study of their chosen set work and respond fully to the set questions.

**Question two** requires candidates to write an essay which, in each case, will focus on the development of the form and on a recognition of the influences which maintain continuity and cause change, placing the set work within a broader musical perspective.

Candidates are allowed to take an unmarked score of the prescribed set work into the examination room. Printed analytical comment must be removed.

Candidates will be required to show an increase in their depth of study of **Area of Study 1 (Western Classical Tradition)**.

Candidates will be required to demonstrate their competence in written communication in this paper where they are required to produce extended written material. Mark schemes for these units include the following specific criteria for the assessment of written communication:

- legibility of text; accuracy of spelling, punctuation and grammar; clarity of meaning;
- selection of a form and style of writing appropriate to purpose and to complexity of subject matter;
- organisation of information clearly and coherently; use of specialist vocabulary where appropriate.

**4.6.1 MU6 (B) Appraising****20%**

External assessment will take the form of a 3 hour examination, divided into three parts – Parts 1, 2 and 3. The questions will be set by WJEC and the required musical extracts recorded on CD. The examination will be held on a specified date in May / June.

**Area of Study 3: Music in the 20<sup>th</sup> / 21<sup>st</sup> Century**

This area of study will require a broad understanding of the diversity of musical styles in Western Art Music of the 20th and 21st centuries. This will include:

- Nationalism (e.g. Bartok)
- Impressionism (e.g. Debussy)
- Neo-classicism (e.g. Stravinsky)
- Expressionism (e.g. Schoenberg)
- Minimalism (e.g. Philip Glass).

In addition, candidates will be required to apply the knowledge gained through their study of the above to other styles of 20th and 21st century music, such as:

- electronic music
- aleatoric music
- musical theatre
- jazz, rock and pop.

Candidates will also be required to study a set work of the 20<sup>th</sup> century.

**Part 1 Aural and Stylistic Perception**

This part will consist of a 45 minute listening examination based on pre-recorded extracts of **unfamiliar** 20<sup>th</sup> / 21<sup>st</sup> century music (**Area of Study 3 - 20<sup>th</sup> / 21<sup>st</sup> century music**), covering the areas listed above. Candidates will be required to demonstrate more finely discriminating aural perception than expected in MU3.

The first three questions will be representative of different styles and idioms. Each extract will be played three times with suitable pauses to allow candidates to write their responses. There will be no choice of question. Candidates will be required to:

- make connections between music and its context;
- make connections between different areas of knowledge and different aspects of musical activities;
- apply knowledge and understanding to unfamiliar music.

In the final extract, which will be played **five** times, candidates are required to:

- complete a short section of a skeleton score with regard to pitch and rhythm;
- recognise chords and cadences;
- name modulations;
- locate and correct up to four errors of pitch and rhythm.

## Part 2 Historical and Analytical Study

This part will consist of a listening and written examination paper of 1½ hours based on the work selected for set study. The questions will focus on stylistic aspects and detailed analysis of the set work, for example, rhythm, harmony, tonality, instrumentation, form and texture.

Candidates will be required to answer two questions, choosing (a) or (b) or (c) from the following list:

(a) *Ravel – Concerto in G major for piano* and a study of orchestral music.

or

(b) *Shostakovich String Quartet no.8* and a study of chamber music

or

(c) *William Mathias: This Worlde’s Joie (Parts One, Three and Four)* and a study of vocal music

**Question one** in each case will involve candidates listening to selected excerpts taken from the chosen set work, which have been pre-recorded on the CD. They will be required to apply the knowledge gained through the detailed study of their chosen set work and respond fully to the set questions.

**Question two** requires candidates to write an essay which, in each case, will focus on the development of the form and on a recognition of the influences which maintain continuity and cause change, placing the set work within a broader musical perspective.

Candidates are allowed to take an unmarked score of the prescribed set work into the examination room. Printed analytical comment must be removed.

Candidates will be required to show an increase in their depth of study of **Area of Study 1 (Western Classical Tradition)**.

Candidates will be required to demonstrate their competence in written communication in this paper where they are required to produce extended written material. Mark schemes for these units include the following specific criteria for the assessment of written communication:

- legibility of text; accuracy of spelling, punctuation and grammar; clarity of meaning;
- selection of a form and style of writing appropriate to purpose and to complexity of subject matter;
- organisation of information clearly and coherently; use of specialist vocabulary where appropriate.

**Part 3 Extended Study 5%**

This will consist of a 45 minute written examination paper. Candidates will be required to write an essay in answer to one question which, in each case, will focus on the overall musical style and output of one of the set work composers – either Ravel or Shostakovich or William Mathias.

Candidates will be required to demonstrate their competence in written communication in this paper where they are required to produce extended written material. Mark schemes for these units include the following specific criteria for the assessment of written communication:

- legibility of text; accuracy of spelling, punctuation and grammar; clarity of meaning;
- selection of a form and style of writing appropriate to purpose and to complexity of subject matter;
- organisation of information clearly and coherently; use of specialist vocabulary where appropriate.

# 5 SCHEME OF ASSESSMENT

AS and A level qualifications are available to candidates following this specification.

## AS

The AS is the first half of an A level course. It will contribute 50% of the total A level marks. Candidates must complete the following **three units** in order to gain an AS qualification.

		Weighting Within AS	Weighting Within Advanced
<b>MU1</b>	Performing	30%	15%
<b>MU2</b>	Composing	30%	15%
<b>MU3</b>	Appraising	40%	20%

### MU1: Performing examination

Solo and/or ensemble performance

- Performance should last between 8 and 10 minutes
- One piece should reflect a chosen area of study
- Assessed by visiting examiner

### MU2: Composing (Internal Assessment)

**Two** contrasting compositions

- Compositions should last between 4 and 8 minutes
- One composition demonstrating the musical techniques and conventions associated with the Western Classical Tradition
- One free composition
- Teacher assessed and externally moderated

### MU3: Appraising examination (2 hours)

**One** listening examination in two parts

- Part 1: (12%): 1 hour **appraising** test based on extracts of music (set works) taken from the two Areas of Study selected for study by the centre
- Part 2: (8%): 1 hour **aural perception** (melodic dictation, keys, chords, cadences) based on unprepared musical extracts

## Advanced

The A level specification consists of two parts: Part 1 (AS) and Part 2 (A2).

Part 1 (AS) may be taken separately and added to A2 at a further examination sitting to achieve an Advanced qualification, or alternatively, both the AS and A2 may be taken at the same sitting.

Candidates must complete the AS units outlined above plus a further three units to complete A level Music. The A2 units will contribute 50% of the total A level marks.

		Weighting Within A2	Weighting Within Advanced
<b>MU4*</b>	Performing	30-40%+	15-20%+
<b>MU5*</b>	Composing	30-40%+	15-20%+
<b>MU6*</b>	Appraising	30-40%+	15-20%+

\*Includes synoptic assessment      **+Candidates to choose 2 units at 15% and 1 unit at 20%**

### Either MU4(A) Performing examination 15%

Solo and/or ensemble performance

- Performance should last between 10 and 12 minutes
- One piece should reflect the new area of study (*Music in the 20<sup>th</sup> and 21<sup>st</sup> centuries*)
- Assessed by visiting examiner

### Or MU4(B) Performing examination 20%

Solo and/or ensemble performance

- Performance should last between 16 and 18 minutes
- One piece should reflect the new area of study (*Music in the 20<sup>th</sup> and 21<sup>st</sup> centuries*)
- One piece to reflect a further area of study
- Assessed by visiting examiner

### Either MU5(A) Composing 15%

**Two** contrasting compositions

- Compositions should last between 6 and 10 minutes
- One composition demonstrating the musical techniques and conventions associated with the Western Classical Tradition (area of study continued from AS)
- One composition reflecting the new area of study (*Music in the 20<sup>th</sup> and 21<sup>st</sup> centuries*)
- Teacher assessed and externally marked

**Or MU5(B) Composing****20%****Three** contrasting compositions

- Compositions should last between 12 and 18 minutes
- A composition demonstrating the musical techniques and conventions associated with the Western Classical Tradition
- One composition reflecting the new area of study (*Music in the 20<sup>th</sup> and 21<sup>st</sup> centuries*)
- One free, innovative composition
- Teacher assessed and externally marked

**Either MU6(A) Appraising examination (2 ¼ hours)****15%****One** written examination in **two** parts (2 ¼ hours)

- Part 1: (6%) : ¾ hour **listening** examination based on extracts of unfamiliar 20<sup>th</sup> / 21<sup>st</sup> century music (new area of study)
- Part 2 : (9%): 1½ hour **listening / written** examination requiring candidates to analyse a set work and place the work within a broader musical perspective

**Or MU6(B): Appraising examination (3 hours)****20%****One** written examination in **three** parts (3 hours)

- Part 1: (6%) : ¾ hour **listening** examination based on extracts of unfamiliar 20<sup>th</sup> / 21<sup>st</sup> century music (new area of study)
- Part 2 : (9%): 1½ hour **listening / written** examination requiring candidates to analyse a set work and place the work within a broader musical perspective
- Part 3 : (5%): ¾ hour **written** examination requiring candidates to demonstrate knowledge and understanding of the overall musical style and output of one of the set work composers

**Synoptic Assessment**

Synoptic assessment, testing candidates' understanding of the connections between the different elements of the subject and their holistic understanding of the subject, is a requirement of all A level specifications. The nature of the subject as reflected in this specification is such that synoptic elements are evident throughout the course regardless of where they are assessed. However, in the context of Music synoptic assessment is formally identified through

- making connections between different aspects of musical activities; e.g. relating music, previously unheard, to styles, genres and traditions experienced in a range of different activities, making judgements based on the identification of musical characteristics which indicate a particular cultural context (MU6)
- applying the skills, knowledge and understanding, described in the assessment objectives, to unfamiliar music; e.g. performing music with awareness of stylistic conventions and contextual influences and technical and expressive control (MU4)
- demonstrating aural perception and aural discrimination; e.g. creating a composition within a clearly defined brief which refers to the use and selection of resources, structural and expressive features and contextual influences, accompanied by a commentary describing the compositional process (MU5).

### Quality of Written Communication

Candidates will be required to demonstrate their competence in written communication in assessment unit **MU6 (Part 2)** where they are required to produce extended written material. Mark schemes for these units include the following specific criteria for the assessment of written communication:

- legibility of text; accuracy of spelling, punctuation and grammar; clarity of meaning;
- selection of a form and style of writing appropriate to purpose and to complexity of subject matter;
- organisation of information clearly and coherently; use of specialist vocabulary where appropriate.

### Availability of Units

Availability of Assessment Units				
Unit	January 2009	June 2009	January 2010 & each subsequent year	June 2010 & each subsequent year
MU1		✓		✓
MU2		✓		✓
MU3		✓		✓
MU4				✓
MU5				✓
MU6				✓

## Awarding, Reporting and Re-sitting

The overall grades for the GCE AS qualification will be recorded as a grade on a scale from A to E. The overall grades for the GCE A level qualification will be recorded on a grade scale from A\* to E. Results not attaining the minimum standard for the award of a grade will be reported as U (Unclassified). Individual unit results and the overall subject award will be expressed as a uniform mark on a scale common to all GCE qualifications (see table below). The grade equivalence will be reported as a lower case letter ((a) to (e)) on results slips, but not on certificates:

	Max. UMS	A	B	C	D	E
Unit 1 (weighting 15%)	90	72	63	54	45	36
Unit 2 (weighting 15%)	90	72	63	54	45	36
Unit 3 (weighting 20%)	120	96	84	72	60	48
Unit 4 (weighting 15-20%)	90-120	72-96	63-84	54-72	45-60	36-48
Unit 5 (weighting 15-20%)	90-120	72-96	63-84	54-72	45-60	36-48
Unit 6 (weighting 15-20%)	90-120	72-96	63-84	54-72	45-60	36-48
AS Qualification	300	240	210	180	150	120
A Qualification	600	480	420	360	300	240

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

Candidates may re-sit units prior to certification for the qualification, with the best of the results achieved contributing to the qualification. Individual unit results, prior to certification of the qualification have a shelf-life limited only by the shelf-life of the specification.

# 6

## KEY SKILLS

Key Skills are integral to the study of AS/A level Music and may be assessed through the course content and the related scheme of assessment as defined in the specification. The following key skills can be developed through this specification at level 3:

- Communication
- Information and Communication Technology
- Problem Solving
- Working with Others
- Improving Own Learning and Performance

Mapping of opportunities for the development of these skills against Key Skills evidence requirement is provided in 'Exemplification of Key Skills for Music', available on the WJEC website.

# 7 PERFORMANCE DESCRIPTIONS

## Introduction

Performance descriptions have been created for all GCE subjects. They describe the learning outcomes and levels of attainment likely to be demonstrated by a representative candidate performing at the A/B and E/U boundaries for AS and A2.

In practice most candidates will show uneven profiles across the attainments listed, with strengths in some areas compensating in the award process for weaknesses or omissions elsewhere. Performance descriptions illustrate expectations at the A/B and E/U boundaries of the AS and A2 as a whole; they have not been written at unit level.

Grade A/B and E/U boundaries should be set using professional judgement. The judgement should reflect the quality of candidates' work, informed by the available technical and statistical evidence. Performance descriptions are designed to assist examiners in exercising their professional judgement. They should be interpreted and applied in the context of individual specifications and their associated units. However, performance descriptions are not designed to define the content of specifications and units.

The requirement for all AS and A level specifications to assess candidates' quality of written communication will be met through one or more of the assessment objectives.

The performance descriptions have been produced by the regulatory authorities in collaboration with the awarding bodies.

### AS performance descriptions for Music

	Assessment objective 1	Assessment objective 2	Assessment objective 3
<b>Assessment objectives</b>	Candidates should be able to: interpret musical ideas with technical and expressive control and a sense of style and awareness of occasion and/or ensemble.	Candidates should be able to: - develop musical ideas with technical and expressive control making creative use of musical devices and conventions.	Candidates should be able to: - demonstrate understanding of, and comment perceptively on, the structural, expressive and contextual aspects of music.
<b>A/B boundary performance descriptions</b>	Candidates characteristically: a) present musically convincing and generally fluent performances that show musical understanding.	Candidates characteristically: a) produce coherent compositions that show an ability to manipulate musical ideas, and make use of musical devices and conventions in relation to the chosen genre, style and tradition.	Candidates characteristically: a) make critical judgements about music heard and show a breadth of understanding across the genres, styles and traditions studied.
<b>E/U boundary performance descriptions</b>	Candidates characteristically: a) perform with a sense of continuity using appropriate tempi and showing some understanding of the music chosen.	Candidates characteristically: a) produce compositions that make some use of musical ideas and show some understanding of musical devices and conventions in relation to the chosen genre, style and tradition.	Candidates characteristically: a) comment on music heard showing some understanding across the genres, styles and traditions studied.

## A2 performance descriptions for Music

	<b>Assessment objective 1</b>	<b>Assessment objective 2</b>	<b>Assessment objective 3</b>
<b>Assessment objectives</b>	Candidates should be able to: - interpret musical ideas with technical and expressive control and a sense of style and awareness of occasion and/or ensemble.	Candidates should be able to: - develop musical ideas with technical and expressive control making creative use of musical devices and conventions.	Candidates should be able to: - demonstrate understanding of, and comment perceptively on, the structural, expressive and contextual aspects of music.
<b>A/B boundary performance descriptions</b>	Candidates characteristically: a) present musically convincing and fluent performances that show musical understanding and personal interpretation.	Candidates characteristically: a) produce musically convincing compositions that show musical imagination, and make effective use of musical devices and conventions in relation to the chosen genre, style and tradition	Candidates characteristically: a) make and justify personal judgements on music heard and show some depth of understanding within the genres, styles and traditions studied making connections between the structural, expressive and contextual aspects of music.
<b>E/U boundary performance descriptions</b>	Candidates characteristically: a) present generally fluent performances showing some understanding of the overall shape, direction and style of the music chosen.	Candidates characteristically: a) produce compositions that make creative use of musical ideas and show understanding of musical devices and conventions in relation to the chosen genre, style and tradition.	Candidates characteristically: a) comment in some detail on music heard, showing some understanding across the genres, styles and traditions studied.

# 8

## INTERNAL ASSESSMENT GUIDELINES

### MU2 and MU5 - Composing

Compositions may be submitted on either a cassette, CD or MD recording.

All compositions must be recorded, and presented with a score using appropriate notation.

Recordings submitted without conventional scores **must** be accompanied by a detailed lead sheet and a thorough explanation of the process of composition, indicating clearly the composer's intentions, musical details of the piece, and a description of the performance details used in the realisation.

Each composition must be accompanied by a summary of the initial stimulus, and a description of the compositional process and musical techniques. Pro-forma for this information will be provided by WJEC.

The MU2 compositions will be internally assessed and a sample submitted to WJEC by a specified date in May for external moderation.

The MU5 compositions will be internally assessed: all compositions must be submitted by a specified date in May and will be marked by WJEC.

Assessment criteria for teachers are provided below.

**MU2 - Composing**

<b>Mark</b>	<b>Understanding of balance, form and structure</b>	<b>Development of musical ideas</b>	<b>Appropriate use of voices, instruments and/or synthesized sounds</b>	<b>Control of texture</b>	<b>Understanding of appropriate harmonic procedures</b>	<b>Consistency of style</b>
<b>10-8</b>	The composition shows an excellent understanding of balance, form and structure.	Many of the musical ideas are well developed using a range of techniques and compositional devices, manipulated to produce a substantial result.	The selection and deployment of voices, instruments and / or synthesized sounds show sensitivity. A highly idiomatic style throughout.	The composition shows creativity in relation to control of the texture, with imaginative manipulation and organization of timbres.	The work shows good control of an appropriate harmonic language. Where applicable, a wide range of chords have been used, with strong progressions and modulations effectively controlled.	A strong overall awareness of style is shown, with an imaginative presentation of musical ideas.
<b>7</b>	The composition is clearly structured and well-organised.	A number of musical ideas are well developed using a variety of compositional techniques.	The selection and deployment of voices, instruments and / or synthesized sounds show a good deal of variety, control and understanding.	The composition shows clear control of the texture, with thoughtful manipulation and organization of timbres.	Harmony, as appropriate to the style is competently handled. Where applicable, a variety of chords have been used, with good progressions and modulations well attempted.	A good overall awareness of style is shown, with a thoughtful presentation of musical ideas.
<b>6</b>	The composition has an identifiable structure and demonstrates a reasonable understanding of balance, form and structure.	There is a degree of development through the elementary manipulation of some musical ideas using some compositional techniques.	The selection and deployment of voices, instruments and / or synthesized sounds demonstrate reasonable variety.	The composition shows reasonable control, including an attempt to vary the texture.	Some understanding of an appropriate harmonic style is shown. Where applicable, attempt has been made to include cadential progressions and key change.	A reasonable overall awareness of style is shown, with an appropriate presentation of musical ideas.
<b>5</b>	The composition displays some evidence of an understanding of structure.	There is a very limited sense of development as the musical ideas are generally simple and repetitive.	The selection and deployment of voices, instruments and / or synthesized sounds is appropriate although the ensemble is limited in its tonal variety.	Some control of texture is evident in this composition.	The use of appropriate harmonic procedures is limited. Chord types are limited and repetitive.	Some stylistic awareness is shown.

<b>4</b>	The composition displays only a rudimentary grasp of structure.	Musical ideas are very simple and remain under developed	The selection and deployment of voices, instruments and / or synthesized sounds show a basic awareness only. Limited understanding shown.	The composition demonstrates very little awareness of timbre and texture.	Only a very basic and rudimentary understanding of harmony is shown.	Little stylistic awareness is evident.
<b>0-3</b>	The composition lacks an understanding of balance, form or structure.	There is no real evidence of musical development.	The selection and deployment of voices, instruments and / or synthesized sounds is extremely limited.	There is no evidence of textural control.	The composition demonstrates a poor understanding of harmonic concepts.	An inconsistent result.

**MU5 – Composing**

<b>Mark</b>	<b>Understanding of balance, form and structure</b>	<b>Development of musical ideas</b>	<b>Appropriate use of voices, instruments and/or synthesized sounds</b>	<b>Control of texture</b>	<b>Understanding of appropriate harmonic procedures</b>	<b>Consistency of style</b>
<b>8-10</b>	A high degree of competence is evident, and the composition shows an excellent understanding of balance, form and structure.	Musical ideas are imaginatively developed using a range of complex techniques and compositional devices, inventively manipulated to produce a substantial result.	There is a clear awareness of timbre in the effective selection and deployment of voices, instruments and / or synthesized sounds. A highly idiomatic style is evident throughout, with thoughtful presentation and organization of sounds.	The composition shows creativity in relation to the texture. Clear control is apparent which is imaginative and suitably varied in relation to the chosen medium.	The work shows excellent control of an appropriate harmonic language, which is both secure and interesting. Where applicable, a wide and complex range of chords have been used, with strong progressions and a varied presentation of inversions, and modulations are effectively controlled.	A stimulating, interesting and imaginative composition, with a very strong overall awareness of style.
<b>7</b>	The musical ideas of the composition are well organized into a framework which clearly demonstrates an understanding of balance, form and structure.	Musical ideas are generally well developed using a variety of compositional techniques, manipulated to produce an effective result.	The selection and deployment of voices, instruments and / or synthesized sounds show sensitivity, a good deal of variety, control and understanding.	The composition shows obvious control of the texture, as musical ideas are thoughtfully organized and varied in relation to the chosen medium.	Harmony, as appropriate to the style and level, is competently handled. Where applicable, an interesting variety of chords have been utilised, with good progressions and the material presented in a range of formats, and modulations are reasonably fluent and well attempted.	A musically interesting and satisfying composition, with a thoughtful presentation of musical ideas demonstrating a good overall awareness of style.
<b>6</b>	The composition has an identifiable structure within which there is a reasonable balance of well- organized musical ideas.	There is a degree of development as certain musical ideas are manipulated using some compositional techniques.	The selection and deployment of voices, instruments and / or synthesized sounds demonstrate a degree of variety, some control and reasonable understanding.	The composition shows some control of the texture, including an attempt to vary the organization in relation to the chosen medium.	The composition shows reasonable control and some understanding of an appropriate harmonic style for this level. Where applicable, attempt has been made to include a variety of chords and cadential progressions, with some attempt at key change.	A reasonably successful composition, with a generally consistent presentation of musical ideas resulting in a satisfactory overall awareness of style.

5	The composition is presented within a framework which shows some evidence of an understanding of structure and form.	Musical ideas tend to be generally simple and repetitive. The potential of the composition is not sufficiently exploited due to the lack of varied development.	The selection and deployment of voices, instruments and / or synthesized sounds is appropriate although the ensemble is limited in its tonal variety.	The control of texture is limited in this composition, with insufficient attempt made to vary the organization of ideas in relation to the chosen medium.	The composition shows limited understanding of appropriate harmonic procedures. Chord types and patterns are repetitive, progressions show weaknesses and there is little attempt at key change.	Some stylistic awareness is shown, but there are inconsistencies and the overall result is insubstantial.
4	The composition displays only a rudimentary grasp of structure, and ideas are loosely organized.	Musical ideas are very simple and remain under developed.	The selection and deployment of voices, instruments and / or synthesized sounds show a basic awareness only.	The composition demonstrates little attempt to control or vary the texture.	Only a very basic understanding is shown as the harmony is unconvincing, utilising chords that are simple, triadic and lacking in variety and direction.	Little stylistic awareness is evident, and the result is inconsistent.
0-3	A composition lacking in structure and organization.	There is little or no evidence of musical development.	The selection and deployment of voices, instruments and / or synthesized sounds is extremely limited in its tonal variety.	There is no evidence of textural control.	The composition is lacking evidence of harmonic understanding or substance.	Inappropriate stylistic awareness produces a totally inconsistent and unconvincing result.

## VALIDATION

It is important that internal assessment is rigorously monitored by centres to ensure that candidates' work is their own. Candidates will be required to sign a statement endorsing the originality of their composition(s) and centres will countersign that they have taken all reasonable steps to validate this. Validity can be further enhanced by careful attention to the following points:

### \* **Acknowledgements**

Use of existing music (e.g. melodies or chordal patterns) must be clearly acknowledged by including source material with the relevant composition.

### \* **Drafting**

Guidance may be given by teachers in the re-working of compositions but this must only consist of general observations. Once a composition is finally submitted and marked the work may not be further revised. In no cases are fair copies of marked work acceptable. Drafts must be included for the external moderator where they are likely to be important for a fair assessment of the final composition.

### \* **Plagiarism**

Centres are required to be vigilant and to refuse to include in submissions any work of which the authenticity is doubtful. Candidates will be penalised for any attempt to plagiarise.

## MODERATION

In order that assessments may be standardised fairly, it is essential that the moderator is aware of the processes that have led up to finished compositions and the way that criteria have been employed to make a final assessment.

Moderation sample sheets plus candidates' work for MU2 should be sent to the external moderator by an agreed date in May. Instructions for the selection of the sample are given in *Coursework/Internal Assessment Manual* (available from WJEC). Centres with 10 candidates or fewer will be required to submit all folders.

Further samples of internal assessment assignments will be sent to the moderator if required. WJEC reserves the right to call in all of a centre's assignments for re-marking if this proves necessary.

All compositions for MU5 should be submitted by a specified date in May and will be marked by WJEC.

## REPORT

All centres which submit internal assessment assignments will receive a report from the moderator in the autumn term after the examination.