

GCSE



WJEC GCSE in MUSIC

APPROVED BY QUALIFICATIONS WALES

GUIDANCE FOR TEACHING

Teaching from 2016



This Qualifications Wales regulated qualification is not available to centres in England.

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1. Introduction

The **WJEC GCSE in Music** qualification, accredited by Qualifications Wales for first teaching from September 2016, is available to:

- all schools and colleges in Wales
- schools and colleges in independent regions such as Northern Ireland, Isle of Man and the Channel Islands.

It will be awarded for the first time in Summer 2018, using grades A*– G.

Our GCSE in Music specification encourages an integrated approach to the three distinct disciplines of performing, composing and appraising through four interrelated areas of study.

The specification builds on the tradition and reputation WJEC has established for clear, reliable assessment supported by straightforward, accessible guidance and administration.

Key features include:

- Opportunities for flexible teaching approaches
- Focus on group performance with a choice of solo performance if preferred
- The opportunity to link creative and practical work with a chosen area of study
- The requirement to write a programme note for one of the performance pieces, and an evaluation of one of the compositions submitted
- The inclusion of free composition where learners can set their own brief
- Accessibility of materials
- Inclusion of two prepared extracts for in-depth study
- Focused assessment of specific performing and composing skills
- Clarity and compatibility of questions in the appraising examination, with particular attention given to the understanding of musical elements, context and language
- High-quality examination and resource materials

The full set of requirements is outlined in the specification which can be accessed on the WJEC website.

In addition to this Guidance, support is provided in the following ways:

- Specimen assessment materials
- Face-to-face CPD events
- Examiners' reports on each question paper
- Free access to past question papers and mark schemes via the secure website
- Direct access to the subject officer
- Free online resources
- Exam Results Analysis
- Online Examination Review

1.1 Aims of the Guidance for Teaching

The principal aims of the Guidance for Teaching are to offer support to teachers in their delivery of the new WJEC GCSE in Music specification and to offer guidance on the requirements of the qualification and the assessment process.

The guidance is **not intended as a comprehensive reference**, but as support for teachers to develop stimulating and exciting courses tailored to the needs and skills of their own students in their particular institutions.

This GCSE Music specification fosters candidates' musical sensitivity, creativity and aural perception through the acquisition of knowledge, skills and understanding and the exercise of the imagination. It promotes candidates' cultural development, involvement in and enjoyment of music as performers, composers and appraisers through the study of a wide range of music, including the music of Wales.

When studying WJEC GCSE Music, candidates will consider music under four different areas of study:

Area of study 1: Musical Forms and Devices

Area of study 2: Music for Ensemble

Area of study 3: Film Music

Area of Study 4: Popular Music

All four areas of study will be assessed in the final listening examination for Unit 3. In addition, **one** of the pieces performed and **one** composition must be linked to an area of study. These need not be the same area of study, and should be chosen by the learner according to personal interest.

This specification supports candidates' personal and social development through making music with others. It is expected that candidates will study music in a holistic manner and in order to fully appreciate how the music has evolved, will undertake performing, composing and appraising/ evaluating tasks within the areas of study.

1.2 Overview of the specification

This is a linear qualification, consisting of three units. All assessments must be taken at the end of the course.

Unit 1: Performing

Total duration of performances: 4 – 6 minutes

**Non-exam assessment: internally assessed, externally moderated
35% of qualification (84 marks)**

Section A: Performing (30%)

A **minimum of two** pieces, **one** of which must be an **ensemble** performance of **at least one minute** duration. The other piece(s) may be **either** solo **and/or** ensemble. **One** of the pieces performed must link to an area of study of the learner's choice.

Section B: Programme Note (5%)

A programme note for **one** of the pieces chosen for performance, linked to an area of study.

Unit 2: Composing

Total duration of compositions: 3 – 6 minutes

**Non-exam assessment: internally assessed, externally moderated
35% of qualification (84 marks)**

Section A: Composing (30%)

Two compositions, **one** of which must be in response to a **brief set by WJEC**. Learners will choose one brief from a choice of four, each one linked to an area of study. The briefs will be released during the first week of September in the academic year in which the assessment is to be taken. The **second** composition is a free composition for which learners **set their own brief**.

Section B: Evaluating (5%)

An evaluation of the piece composed in response to a brief set by the WJEC.

Unit 3: Appraising

Written examination: 1 hour (approx.)

30% of qualification (72 marks)

This unit is assessed via a listening examination. There are **eight** questions in total, **two** on each of the four areas of study.

Two of the eight questions will be based on prepared extracts set by the WJEC.

This guidance offers assistance to teachers with regards to possible classroom activities and links to digital resources (both our own, freely available, digital materials and external sources) that will be of use and provide ideas for immersive and engaging lessons.

The guidance will concentrate on those areas of the WJEC GCSE in Music Specification where guidance has been requested most.

Key aspects of the specification from 2016:

- Component 1: Performing
- Best practice for teachers
- Tips for students
- Ensemble work -plus examples
- Building a database of suggested and suitable pieces.

Component 2: Composing

- Responding to a brief
- Choosing a brief for the free composition
- Check list
- Assessment and Moderation.

Component 3: Appraising

- Understanding the difference between AO3 and AO4
- Key exam command words
- Routes through the Areas of Study
- Suggested Listening for the Areas of Study
- Types of questions.
- Examination technique and examples
- Best practice.

2. Unit 1: Performing (non-exam assessment)

After consultation and agreement, the teacher and learner will select appropriate material to perform. Teachers will provide feedback to pupils on their performances at various stages throughout the course, giving necessary guidance and support.

Teachers will assess their pupils' performances and submit the sample as required to the moderator. All Non-Examination Assessment work for sampled candidates will need to be uploaded to an online platform. Details of the process will be sent to centres each year in the form of a circular, accessible on the secure website.

Learners must perform a minimum of two pieces, **one** of which must be an ensemble piece. Therefore, learners must either include a mix of solo and ensemble pieces, or present pieces which are all ensembles. The main consideration is that they choose music of an appropriate standard that they enjoy performing.

Ensemble performance is an integral part of music making, and an essential part of this examination. Ensemble groups must consist of 2 - 8 players and may consist of members of the music class, other pupils or outside performers. This is often dependent on suitability, and indeed, availability of performers. Choice of ensemble repertoire is often considered in consultation with the peripatetic staff, though many music teachers build up their resources over time. They will be familiar with pieces which are fun to perform but which also engage and interact with all members of the ensemble. The candidate's part should **not** be doubled by another performer within the ensemble.

Notes

Suitability of the chosen ensemble

The purpose of this guidance on ensemble repertoire is to support teachers in selecting appropriate pieces which will allow candidates to access the full range of marks. There is often query and discussion amongst music teachers as to the suitability of an ensemble piece. Please note that the repertoire **must** allow the candidate to perform in a role where there is interaction between the parts. This is a very important indicator of the suitability of the piece chosen for a candidate's ensemble. The interaction in the ensemble piece will display musical communication, separate musical parts responding to each other and working together, the dialogue and agreement between the separate musical lines.

Backing tracks are acceptable in ensemble performances but there must still be between 2 and 8 performers.

The ensemble performance must be **at least** one minute in length. The timing should only include sections where the performers are playing or singing independent lines at the same time. Alternating solos or unison sections should not be included in the timing. The one minute minimum requirement must be contained within **one** ensemble piece.

Merely adding a simple part to a solo piece is often less suitable as an ensemble as there will not be the opportunity to demonstrate the evidence to justify the award of a mark in the higher bands. As stated in the specification learners will be expected to display empathy in ensemble performances.

The following scenarios demonstrate when particular repertoire could be **less suitable** as ensemble pieces as they do not provide sufficient opportunity to display empathy and rapport to justify the awarding of marks in the higher bands.

1. Graded flute pieces with piano accompaniment. However, this would be acceptable as an ensemble piece if the **accompanist** was the candidate, as accompanying is a challenging ensemble skill.

NB. Some more challenging pieces eg the Brahms Sonata for Cello and Piano, or Copland's Duo for Flute and Piano will show significant communication and interaction between the performers, so would therefore demonstrate the characteristics of an ensemble for both players.

2. Primo parts in piano duets where there is little opportunity for rapport.
3. Singers with band accompaniment.
4. A solo piece with added drums.

Remember that less suitable pieces do not offer the opportunity to demonstrate the **evidence required** to access the upper marks bands.

Technology-based Performance in Ensemble Pieces

There are a number of different opportunities in this specification for learners who may wish to offer a technology-based realisation as part of an ensemble performance.

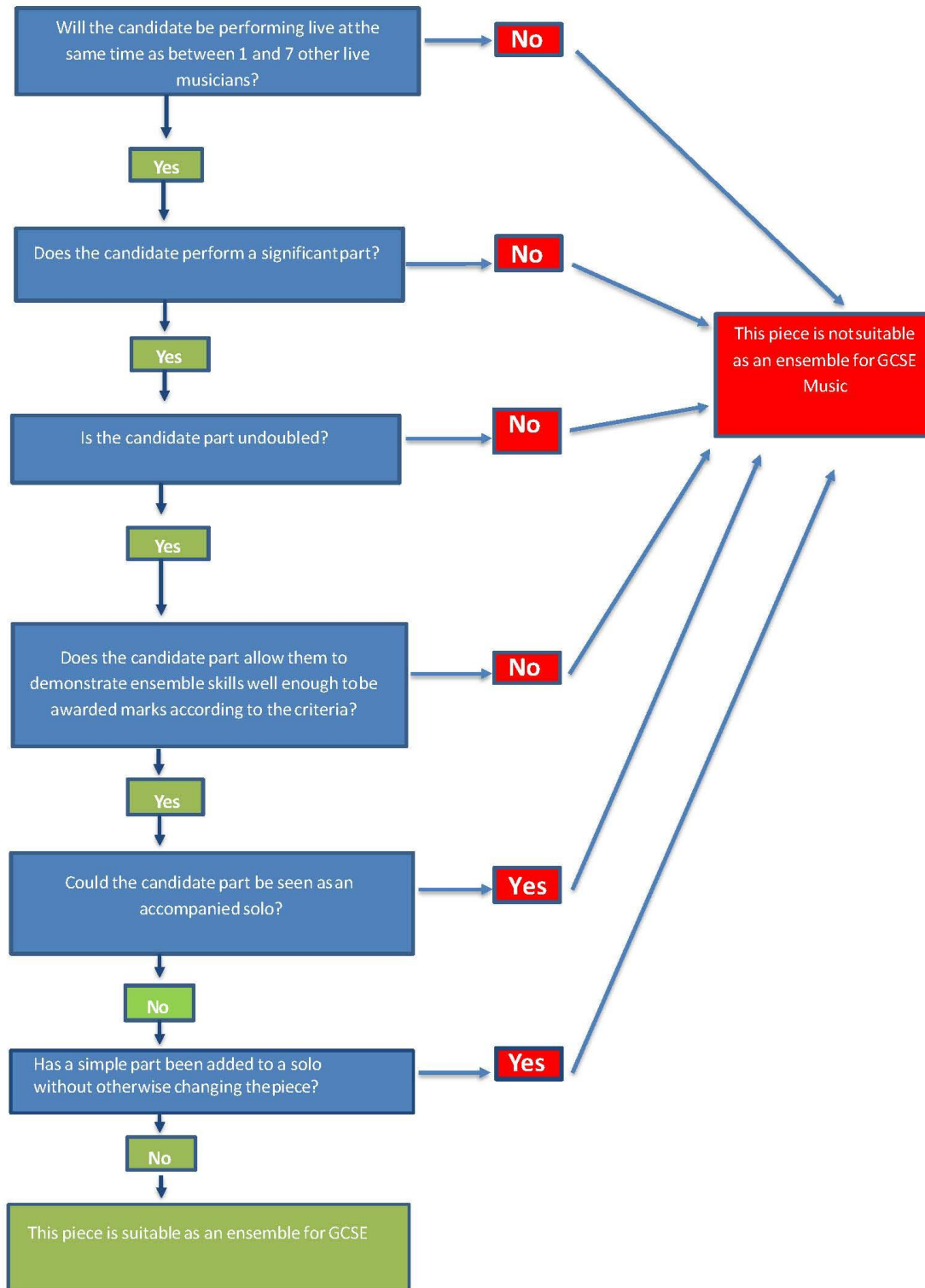
In terms of this particular option, an **additional** 'live' performer is necessary. So, the ensemble will include any prepared tracks, one track **performed live by the candidate, plus one other live performer.**

In such performances, learners will be assessed (as appropriate to the piece) on their ability to keep time with a backing track(s), make smooth transitions, select an appropriate tempo, follow all performance directions and demonstrate **interaction** with the other live performer(s).

If you have any questions about the suitability of the chosen format or style of a piece, please contact WJEC for advice.

The following flow-chart will help teachers to decide if repertoire will provide candidates will an opportunity to demonstrate the evidence required for the upper marks bands in an ensemble performance.

Is this piece suitable for an ensemble performance at GCSE?



Solo Performers

It is advised that **solo performers** perform with an accompanist. Performing unaccompanied instrumental and vocal music is extremely difficult and demanding both in terms of technical competence and interpretation. Unaccompanied performances should always be approached with caution. It is recommended that competent accompanists be used in the assessment and the preparation of performances. Alternatively, it is possible to use a suitable backing track. It is preferable that backing tracks do not contain an audible click track or metronome.

Other tips:

- Performing on more than one instrument/voice**
 There is no benefit to performing in a variety of ways. If a candidate is of equal standard on two or more instruments, then they are free to choose. However, most candidates are stronger on one instrument (or voice), and it is worth reminding them that there are no additional marks given for versatility. It may well be that they perform more confidently on one instrument than another, even if they are on a lower grade. The teacher is in the best position to advise on this.
- Links**
 Remember to check that one of the performances presented by candidates is linked to one of the areas of study.
- Standards**
 Learners should choose pieces that are commensurate with their ability, as an unconvincing performance of a technically demanding piece can be counter-productive and often results in lower marks. It is more beneficial to perform a less demanding piece that the candidate feels comfortable with and can perform with confidence.

Each piece is marked out of 36 and the total raw mark for each piece must be adjusted accordingly (please refer to the relevant Table of Adjustments on page 36 of the GCSE specification). Where a piece has not been recognised as a set standard or grade, please refer to the General Features list given on pages 37 – 42 of the specification. This has been included to assist teachers in their judgement of standards of a performance/music technology option. A learner choosing to perform on two instruments at the same time e.g. by accompanying themselves singing on the piano or guitar, may be judged as performing above standard level, as long as the content is not overly simplistic.

- Timings**
 It is important that teachers and candidates check that the total performance time reaches the **minimum time of four minutes**. If this requirement is **not** reached – **a proportional deduction will be made from the mark**. The maximum time for the performance is 6 minutes: candidates may perform for longer than this, but the moderator will base assessment decisions on the first 6 minutes only. The ensemble piece **must last at least one minute**.

- **Recordings**

All pieces must be performed and recorded during the academic year of assessment (i.e. for most candidates, this would be during Year 11). Each piece may be recorded separately, and in one edited attempt. Candidates may be permitted further attempts if it is felt that an improvement is within their reach: however, constant and continued attempts are unnecessary and often quite stressful. It may be appropriate to record performances on one occasion, such as during an evening or lunchtime department concert.

A good standard of recording equipment is advised in all situations, as the moderator depends on clarity of the recording. Singers and instrumentalists using backing tracks should be familiar with both the electronic equipment (speakers, amps and mics) as well as the acoustic properties of the performing venue. Sound balance is of the utmost importance, particularly with rock, pop and musical theatre arrangements.

- **Scores and Accuracy**

All candidates must present scores or a lead sheet for their chosen performances. The lead sheet must outline the melody, (if the candidate will be performing it) chords, (including rhythms and strumming patterns if appropriate,) tempo and performance directions.

This is essential as **accuracy** of the performance now makes up **one third** of the assessment criteria. This is a straightforward request when the candidate is presenting a graded examination piece or equivalent, as the scores are readily available. Guitars and drummers may be best advised to present Rockschool pieces (or similar) for the same reason. Grade 3, 5 (and 8) are available as band pieces – generally very suitable for the ensemble requirement of the examination.

Some candidates will still insist on downloading tab etc. from the Internet – but this always needs careful checking. Others who have learnt a piece ‘by ear’ will need guidance on what to include in the lead sheet. All lead sheets, including tab, will need supporting details of the melodic aspects, rhythm, performance directions, melody, structure etc.

It is worth referring here to the vast amount of music which exists as a general ‘guide’ for performance. For example, some songs/accompaniments from musical theatre, pop music and the like are easily available as sheet music, but the performances may vary - as appropriate to the style, technical delivery and any appropriate embellishments made during the performance. ‘Bona fide’ embellishments can enhance the performance when sung or played **in the context of the music**. Inaccurate styling and incorrect delivery of the chosen pieces will result in lower marks in this respect. Please note on the score if the candidate plans to deviate from what is printed. Either notate the change precisely, or over one or two bars you may write a bracket and add “melodic improvisation here” or “rhythmic variation here.” In these cases, the assessment for accuracy at these points must be an assessment of the accuracy to the style of the piece.

In the case of beat-box, DJ, rap and MC performances, where it may be impossible to provide details of melody and chords on a lead sheet, learners must provide details of rhythm, tempo and all relevant performance directions.

- **Improvisation**

The original stimulus must be submitted. Examples of this are: chord pattern, melodic pattern, chosen scale (such as Blues scale etc.). A lead sheet showing the plan for the performance should also be included.

Learners will be assessed on whether they are performing accurately within the stated stimuli i.e. whether the performance actually uses the chosen scale, or chord progression.

- **Performance using technology**

There are a number of different opportunities in this specification for learners who may wish to offer a technology-based realisation a performance. Teachers and learners should consider the 'General features' for such pieces as outlined on pages 41-42 of the specification for guidance on the difficulty of standards.

Furthermore, application of the assessment criteria and supporting information regarding **accuracy**, **technical control** and **expression and communication** may be found on pages 31-35 of the specification.

For further assistance, evidence of the following features and techniques demonstrates good practice:

DJ-ing

- Include a clear performance plan
- Utilise of a range of equipment (i.e. a traditional set e.g. turntablism and/or use of modern software)
- Effective DJ techniques (mixing, scratching, fading, echo etc.)
- Inventive use of sound sources and effects (EQ / FX)
- Familiarity of techniques relative to a variety of genres, and demonstrating the clear ability to mix songs within the same genre
- Effective selection of tracks, well blended in terms of the overall key scheme
- Demonstrate ability in moving a selection of tracks through moods / tempi / shades
- Demonstrate a creative performance technique including, for example beat mixing / matching skills, pitch- shifting, looping, sampling, time stretching, scratching and layering
- Achieve fluency when joining the music/effects together, showing understanding of the musical language and rhythm (effective transitioning and use of cross-faders)
- Interact with audience
- Ability to give the set a sense of direction, keeping to the planned schedule.

Sequencing

- Create an accurate recording of a selected song/piece
- Ability shown in achieving an effective and convincing balancing of parts
- Well-controlled use of effects (panning, reverb, delay etc.)
- Use of variety of performance controls and dynamics
- Thoughtful and appropriate use of program functions (quantise, loops, fills etc.)
- Evidence of variation in the suitable and careful articulation of sounds and effects
- Demonstrate increasingly challenging work in terms of musical complexity

- Aim to create an output which sounds like a performance, rather than a mechanical reproduction. For example, including variations in velocity to show the first beat of the bar, or more globally for dynamic contrast, or if quantise is applied, considering the calibration of this to avoid an un-musical result.

Beatboxing, Rapping/MC-ing:

Learners who wish to submit a performance using beatboxing or rapping / MC-ing should look closely at the criteria for the level of difficulty. Below is a summary of the skills they could demonstrate:

Beatboxing

- Fluent use of vocal techniques to create range of sonorities (including treble, bass, beats/rhythms, effects)
- Show advanced ability to control vocal sounds and resonances, including the contrasts of the mechanics of sound (nasal, etc.)
- Produce a combination of sounds at the same time, showing understanding of the 'low band' EQ
- Secure breath control, including inward and outward sounds
- Demonstrate an ability to copy sounds and patterns
- Maintain a fluency of tempo and a logical progression of musical ideas
- Effective microphone technique
- Incorporate various techniques, changing beat-patterns, controlling the rhythm, including some melodic ideas, varying the pitches; 'looping' ideas live on the day of the performance, and including various sound effects
- It is important for learners to use as many different techniques as they can in their performance and take the opportunity to show what they can do.

Rapping/MC-ing

- Establish a convincing vocal presence
- Clear diction and enunciation, including clarity of delivery
- Effective adoption and creativity of literary techniques and in the lyrical interpretation of the ideas (e.g. alliteration, wordplay)
- Convincing control of rhythmic techniques (i.e. flams, triplets, rests, rhyming patterns/runs, etc.) – either free-styles or pre-written
- Control of the delivery in sync with the rhythmic patterns, using the beat to emphasize particular words or phrases (i.e. the 'flow')
- Secure breath control
- Ability to combine vocal and technical skills
- Evidence of textural variety (use of call and response, variety in content)
- Production of inventive, improvisatory work keeping closely to the beat to achieve a coherent outcome.

Learners wishing to choose any of these options would certainly benefit from regular performance in front of other candidates and selected audiences. This will ensure their preparation is efficient, and the content deliverable and manageable in terms of the performance demands.

Assessment Criteria

The new assessment criteria are concerned with **Accuracy**, **Technical control** and **Expression and interpretation** (refer to pages 28-29 of the specification). Teachers need to decide which performance descriptor reflects the candidate's performance, within the relevant band. The outcome is a 'best fit' outcome, as candidates may achieve higher bands in one column than another.

For example:

Candidate A

In terms of **Accuracy** – this candidate was judged to have achieved a clear **Band 4** in terms of playing at the appropriate tempo and giving a fluent performance, having also followed all performance directions appropriately throughout the piece. However, the final outcome was only **generally accurate** in terms of the rhythm and pitch and there were occasional slips in the performance (i.e. Band 3). Therefore, the performance did not fulfil all requirements at Band 4 level, but sufficient to achieve a mark at the bottom of that Band – i.e. 10/12.

Candidate B

In terms of **Technical control** - this candidate was judged to have demonstrated a generally reliable vocal/instrumental technique and intonation throughout the piece (i.e. Band 3). However, the control of sonority was inconsistent (i.e. Band 2), and the performance was barely audible, so limited projection (i.e. Band 1). The 'best fit' outcome in this case would therefore be Band 2, central mark – i.e. 5/12.

It is a good idea to make a hard copy of the assessment criteria for all candidates during the early part of the course. Then, they can make sure that private and peripatetic teachers know how the system works. The criteria can also be used in class for peer assessment of solo and group performances. If possible, candidates should be encouraged to perform at regular intervals during the course in class showbacks/concerts/assembly recitals etc. Use copies of the final assessment form to monitor the standards achieved, targets set, and advice offered to learners. Regular monitoring and feedback given to candidates in the performing element can only improve standards and raise confidence. Regular recording of performances should be encouraged, and teacher and peer assessment should be built into the scheme of work.

Best practice in terms of recording the practical examinations

All performances must be recorded and assessed internally. The performances **must** take place and be recorded during Year 11 i.e. the final year of the course.

For moderation purposes, scanned copies of the selected pieces must be uploaded with the recordings and marksheets.

Centres must ensure that appropriate conditions are in place when the performances are to be recorded. The outcomes are crucial for the best standards to be achieved, and carefully planned arrangements will offer learners the best opportunity to achieve their potential – and the best results.

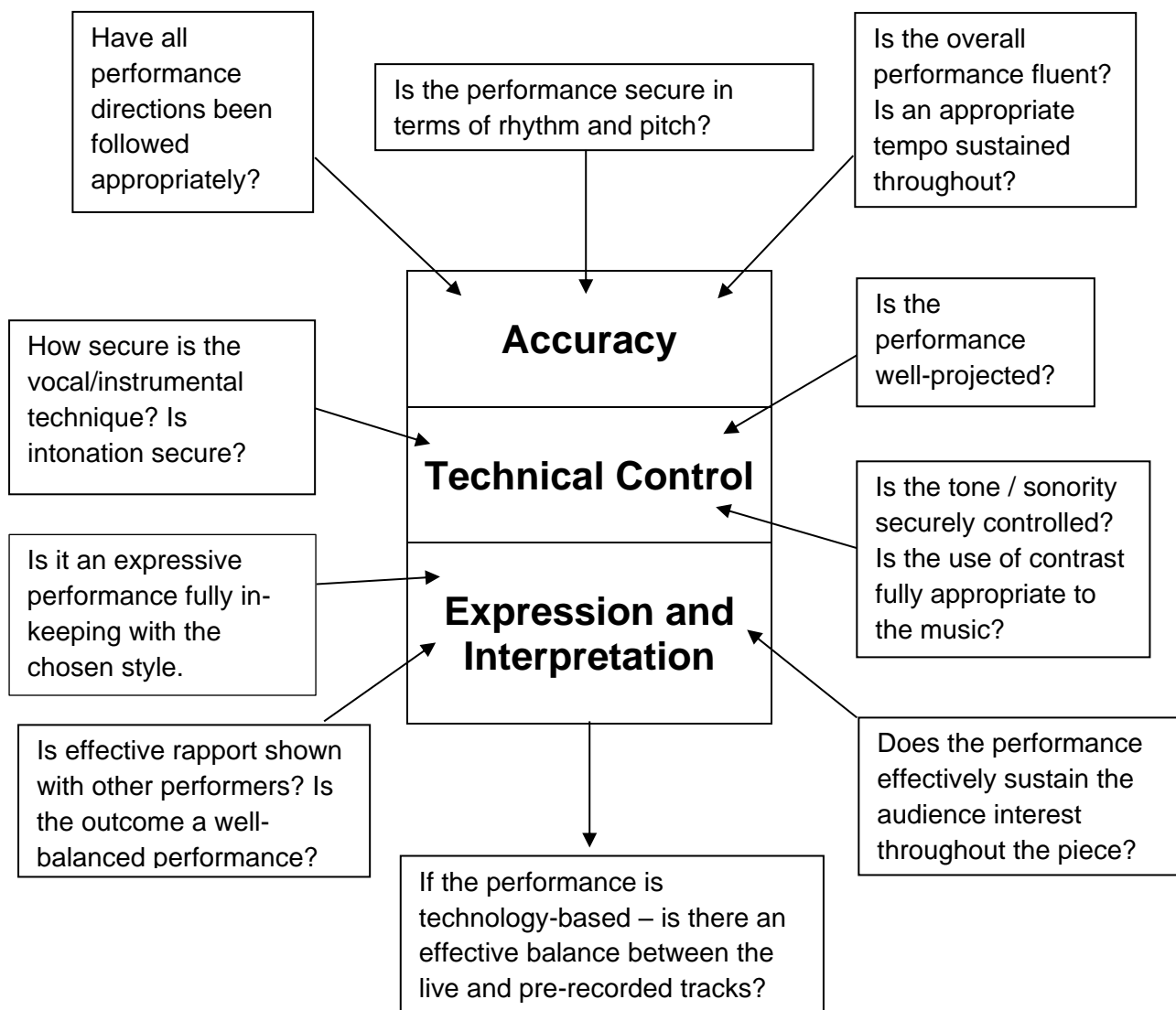
It is therefore advised that the recordings should take place at an allocated time that has been arranged for performances to take place during the school day.

The performances may take place on different occasions during the academic year in which the assessment is to be taken – or they may be all performed on one occasion. It would certainly be beneficial for such practice to be conducted professionally – rushing such procedures during lesson times or lunchtimes is not necessarily the best practice.

Suitable conditions must prevail, as the quality and clarity of the recording is paramount. It is essential that copies of all performances are retained by the department.

Candidates need to perform under supervised conditions, with the teacher present. The teacher will assess the performance.

The completed performance will be judged on the examination criteria as set down in the specification (refer to **Appendix A**, pages 28-29)



Writing a programme note

One of the main differences between this specification and the previous one is the requirement for learners to write a programme note for the one piece that is linked to an area of study. They must use appraising skills to:

- evaluate the piece
- make critical judgements about the piece.

Note:

- Learners are not required to evaluate their own performance of the piece.**
- Quality of written communication is assessed in this piece of work**
- The completed programme note must be between 500-1000 words**

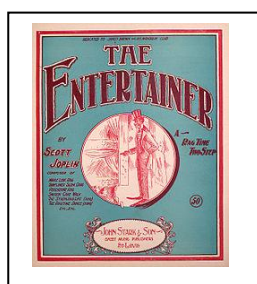
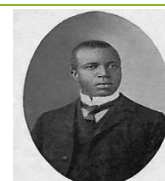
GUIDANCE FOR CONTENT:

- The name of the composer (biography is not required)
- Explanation of the link between the piece and the AoS (including contextual details such as audience, time and place of original performance)
- An explanation of how three or four of the most important and prominent musical elements are featured and used in the piece. (DJ candidates should consider the elements in the sections manipulated by the DJ – refer to page 10 of the specification)
- Evaluation of the technical performance demands of the piece.

The programme note is marked out of 12 and must be assessed according to the assessment grid as seen on page 30 of the specification. Again, the assessment should be established by deciding which performance descriptor best reflects the candidate's work, identifying the level of achievement by relating the work to the relevant band as appropriate – a 'best fit' approach.

[Exemplar programme note]: WJEC GCSE Music

'*The Entertainer*' is a composition by Scott Joplin, the leading ragtime composer, if not the actual 'inventor' of ragtime.



St. Louis was a busy port on the Mississippi river and the home of ragtime. The style emerged from poor and mostly uneducated musicians who performed their music in the lowliest of saloons to liven up an otherwise hard-working life. This was the situation that Scott Joplin found himself in – until in 1898, a publisher called John Stark from St. Louis, Missouri agreed to publish one of Joplin's compositions called *Maple Leaf Rag*, which eventually sold over a million copies.

Following the success of this piece, Joplin gave up performing in the nightclubs and became a respected teacher while still composing.

There seems to be no record of where '*The Entertainer*' was first performed, or who the first audience was. The music was described as a ragtime two-step, (a type of dance popular at the start of the century).

Many years later, it caught the imagination of a new public through its use in a gangster film set in the 1930s, called 'The Sting'. Also, in the 1990s, Giovanni de Chiaro, an Italian guitarist transcribed and recorded many of Joplin's rags for the guitar, including 'The Entertainer'.

This piano solo is linked to **Music for Ensemble**. Ragtime was recognized as one of the main influences on the early development of jazz, along with the blues. In this piece, the musical elements combined to produce a folk-like and syncopated style in the following structure:

Intro 1	A	A	B	B	A	C	C	Intro 2	D	D
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The distinctive features of ragtime style are the **harmonic** progressions, the **melodic** lines and the style of the **rhythm** and metric patterns.

The **MELODY** of the music is 'catchy' and distinctive, with tuneful ideas reminiscent of the 'cake-walk' dance, negro folk songs and banjo-based style. It is in a happy mood, and very well balanced throughout. The composition contains four distinct sections, all typically 16 bars in length.

Each is divided into four four-bar phrases, arranged in patterns of repeats. It contains a number of musical 'motifs' which are repeated throughout the composition in various forms. There is conjunct and disjunct movement, and the opening interval of a minor 6th at the start of section A is an important feature. Some of the melodic motifs include chromatic movement, with the opening of the first three phrases in each section beginning in the same way (e.g. bars 4, 8 and 12 in section A). The melody in section D feels sadder than the other melodies.

One of the most important features of the **RHYTHM** is that of syncopation (the word Ragtime means "syncopated time"). The main characteristic is the 'ragged' rhythm where the left hand keeps a regular beat of alternating bass notes and chords, while the right hand plays the syncopated tune mostly in semiquavers. The left-hand pattern of bass notes have the single lower notes on beats 1 and 3, with the chords on weaker beats i.e. 2 and 4. The line is in steady quavers throughout the piece, except for semiquavers at the start of bar 14 (section C), and a syncopated chordal pattern followed by a rest in section D bars 7-8.

The piece is in 2/4 with 'foot-tapping' rhythms. At times, the melody seems to be avoiding the strong beats of the accompaniment by emphasising notes that either anticipate or follow the beat. Scott Joplin described this effect as 'weird and intoxicating', advising to "play slowly until you catch the swing".

The **HARMONY** in this piece is mainly diatonic and typical of the style, with some use of 7ths (including diminished chords). As was usual in many ragtime pieces, the first two sections were in the tonic and another was in the subdominant i.e. section C. Section D begins on a D minor chord (hinting at the supertonic minor) but ends back in the tonic key. Towards the end of each section or phrase note some rising bass lines, chromatic movement, and some accidentals to add colour to the cadence points. Each section ends with a perfect cadence. There are also modulations in each section: to the dominant key of G major in sections A and B, and to G minor and A minor in section C.

The **TECHNICAL PERFORMANCE DEMANDS** of the piece are quite challenging for a pianist, as this is the original and not a simplified version and covers a wide range of the piano keyboard.

Even at a steady pace, the semiquaver rhythms for the right hand need to be carefully controlled. The octave chords with an added third (such as in bar 2 of section A) were probably meant to be imitating mandolin chording but are difficult to play with an equal touch accurately on the piano, particularly when the dynamics change. The disjunct nature of the left-hand part needs considered placing – it's easy to miss out some of the bass notes and chords, and the movement in octaves is tricky to perform with accuracy and equal control. The delivery needs to be fluent with the rhythmic syncopations cleanly in place.

Please refer to the guidelines on page 21 of the specification:

- This must be the sole work of the learner; there is no limit on the length of time learners may spend on completing the programme note. It does not need to be completed in class.
- Teachers may provide guidance and support. General verbal advice should be given.
- Teachers are required to see **one** draft of the programme note, but written feedback is **not** allowed.

N.B. Where the candidate has been selected for moderation, the programme note must be included with their coursework.

Check list prior to submission for the Performing sample:

- You will need to input your marks on the secure site, and the system will then identify your sample.
- You must upload the work for the candidates identified in the sample.
- The deadline for uploading work is 5th May. This does not change each year, even if it falls on a bank holiday.
- Has the correct sample of candidates been prepared for upload? The samples for Units 1 and 2 may not be the same.
- Have all recordings been checked for sound quality and clarity of performance?
- Has the candidate signed the candidate declaration? Typed signatures are acceptable.
- Have all appropriate sections been authenticated by the teacher and the candidates? Again, typed signatures are acceptable.
- Have all scores and leadsheets been scanned and uploaded for the moderator?
- Are leadsheets sufficiently detailed with musical explanation?
- Have Programme notes been included for all sampled candidates?

Suggested resources include:

Web Address	Description
www.abrsm.org/resources/theseMusicExams0607.pdf	ABRSM guide to practical music examinations
www.abrsm.org/?page=students/advice/practiceTips.html	Tips on how to Practise
www.rockschool.co.uk	Rockschool accredited exams
London College of Music / Trinity College	Accredited practical exams
<u>YouTube</u>	Various performances
WJEC website: unlimited access to free resources	
Database of suitable solo and ensemble pieces	Being prepared
Exemplar performances to ascertain standards	Being prepared

3. Unit 2: Composing (non-exam assessment)

Notes

Compositional techniques and devices

Learners must familiarise themselves with the compositional techniques and devices contained in **Appendix C**, and under each area of study. In their lessons, they should also be introduced to exemplar material and stimuli which utilizes these devices. Since candidates are required to create and develop musical ideas with technical control and coherence, it is important that they are exposed to the widest possible range of genres at the commencement of the course.

It is not imperative that candidates begin composing during the first part of the course; far more important is the building of their creative skills. This initial period of study and observation will allow for a greater freedom of choice and musical understanding when candidates are completing their compositions.

In this respect, a dedicated ‘composition skills’ lesson, held regularly, is to be recommended. Candidates who are able to appreciate the building blocks of music and learn how to shape and develop their ideas will be able to produce compositions that will score well in terms of the assessment.

Some examples of lesson content in terms of building compositional skills could include:

- how to write a melody (balanced phrasing, repetition, use of sequence)
- understanding harmonic progressions and cadences
- how to realise a suitable harmonic support for a melodic line; how to support the melodic ideas with varying accompanying styles
- how to create a melody out of chords (writing suitable chord progressions, realising the function of cadence points, triadic/arpeggiac ideas, passing notes and upper / lower auxiliary notes)
- balancing ideas and patterns (imitation, varying the texture, echoing, writing a countermelody)
- how to present ideas within a suitable structure, how to arrange the initial material, how to achieve contrast in a composition
- how to develop, manipulate and refine the initial material, using the devices from Appendix C of the specification.

There are useful resources to support the teaching of composing within the CPD packs which can be found on the secure website.

Timings

There is no penalty applied to compositions which do not meet the minimum suggested time, however, in practice most very short pieces do not have enough content to achieve high marks and are thus self-limiting. As both compositions are assessed independently, but to the same criteria, it would be best for candidates to aim for each composition to last for a minimum of about 1½ minutes. Candidates should be advised that each piece needs to be long enough to demonstrate development of ideas, as reflected in the criteria.

While there is no fixed penalty for compositions running over time; they are often self-penalising as they tend to ramble and lose effectiveness in terms of structure and control. If a submission is over-long, it may be the case that the moderator will listen to six minutes plus enough of the work to enable them to assess the judgement of the teacher assessor.

Responding to a brief

- There will be a choice of **four** briefs set by the WJEC for the first composition, released to the secure website on 1st September of the academic year in which the assessment is to be taken. Learners can choose which one they prefer.

N.B. Where a candidate does not respond to the brief set by the WJEC the composition must be awarded 0. However, this penalty is not incurred by candidates who have genuinely attempted to respond to the brief but have had limited success.

- For the free composition, learners set their own brief: in this instance, they need to remember that the brief must contain details of **either** the occasion **or** the audience. The choice is there to promote individuality of response, and candidates should be encouraged to work to their strengths, tailoring their musical decisions to suit their musical understanding and capabilities, rather than being presented with an overly prescribed class task.

Task-setting/Links

The teacher and learner must select appropriate composition tasks, in keeping with the details and requirements of the specification.

At the start of the course, compositional 'skills' lessons are advised. By including this type of instruction as part of their lesson, learners can collect a variety of melodic, rhythmic and harmonic ideas which will provide a solid foundation for development later on.

Please try to avoid common class-set tasks. This tends to suppress and even stupefy individual creativity. Take time out to discover the individual interests of your pupils and encourage and advise whatever genres they choose.

Task setting is where it all begins. Don't be too vague. Be realistic, and if you have to contribute more than the normal pedagogic input into the composition process there is room to note this on the **assessment form**. Furthermore, any material or content which has **not** been composed by the candidate must be made absolutely clear, and credit should not be awarded for these.

Examples of this may be:

- A 'theme' or tune given for variation
- A chord progression given to the learner
- A rhythmic or melodic 'motif' given as stimulus
- A ground bass on which the learner bases their working etc.

Planning

Having decided on the brief and style, move on to the general stylistic features of the chosen genre. Learners will probably find that they work better in short bursts, noting their ideas as appropriate (using ICT, manuscript or whatever suits their working best). This method is akin to the artist's sketch pad, and the ideas they collect will be then easily be available for presentation and development when it suits. If a candidate chooses to explore one particular musical style, then they must research and find out more about the style. This could arise from a class project, or the teacher could suggest additional listening tasks, guiding learners towards recognition and appreciation of typical devices, structures and techniques. Learners could then use these ideas to respond to the set brief selected in the final year of the course.

Developing ideas

One of the main pitfalls referred to constantly in previous examination reports to centres is the over-reliance on repetition. While repetition as a device is obviously important, the temptation to overuse the cut and paste button must be resisted. Candidates often create excellent initial themes and motifs, but then find difficulty in developing these ideas. It is worth reminding candidates that the developing of initial ideas must be done in the context of the composition/song and not appear to be tokenistic. Development doesn't have to be *different* by definition. Subtle and thoughtful manipulation using the devices included in Appendix C is what is required. Often one sees a contrasting section which is completely alien to the opening section and out of context with the mood and style of the piece – that is not development.

Effective development starts with the recognition of the musical characteristics of the initial material. By identifying rhythmic patterns or motives, learners can extend and manipulate the content through varying the texture, by using imitation and other such devices as sequence, modulation, harmonic variety, and rhythmic variation including syncopation. Adding a countermelody, imaginative use of layering and textural variation is also a good way to achieve contrast.


The free composition

This is a real opportunity for learners to be imaginative and creative. They would be best advised to choose styles which lend themselves well to fulfilling the assessment criteria. They should also decide on a brief which allows them to follow their interests and abilities, ensuring that their target is manageable and within their scope. This brief **must** contain details of either the occasion, or the audience for which it is intended.

Of course, it may well be the case that the target is to complete the 'free' composition at the end of the first year of the course. If that is the case, it may well be worth revisiting the composition just prior to submission, for any additional refinement or change. Candidates will hopefully have developed their creative skills a good deal throughout the course, and they may well be keen - and able - to improve on earlier work.

Bearing in mind that the composition needs to demonstrate 'creativity and development of musical ideas', there are some popular choices of style and structure that do not obviously offer this opportunity. In this respect, candidates must always keep the need to fulfil the assessment criteria uppermost in their thinking.

For example, the following styles and structures present limitations. Some advice has been offered here which may be of use to learners.

Style	Popular features seen in GCSE compositions	Advice
Blues	<p>Typical bass and chords:</p>  <p>Stays in key of C, with dependence on chords I, IV and V</p> <p>Maintains a rigid repetition of the 12 bar structure</p> <p>Use of Blues scale</p>	<ul style="list-style-type: none"> Do not use an overly familiar walking bass pattern Use some extended chords to move beyond triads I, IV and V in a key Include a change of key Include a contrasting middle section which presents a different 'style' of Blues – a more extended melody, chordal variety, textural variety etc. Research melodic figuration and pianistic shapes Be inventive with textures (use more than one lead instrument, and include ideas such as call and response, echo, countermelody, extended improvisation) Compose an intro and an outro for further contrast
Minimalism	<p>Reliance on a one bar cell</p> <p>Dependence on repetition</p> <p>Use of simple harmonies</p> <p>Maintains a similar tempo and mood throughout, lacking contrasts</p>	<ul style="list-style-type: none"> Ensure that learners are familiar with a variety of techniques i.e. phase-shifting, layering, ostinati, additive melody, metamorphosis etc. Encourage learners to experiment vertically as well as horizontally (i.e. with harmonic features as well as melodic) possibly including more complex harmonies and modulation Include a contrasting section to complement the minimalist working; perhaps present ideas with a ternary or rondo form to ensure contrast of ideas Develop melodic content beyond the basic cell Include more contrasts of tempo, time-signature, dynamics and texture (particularly imitation and interaction between parts).
Strophic Form	<p>Different verses are sung to the same music throughout the piece.</p>	<ul style="list-style-type: none"> Include some contrasting sections: intro, outro, middle 8, instrumental Experiment with textural variety (countermelody, descant, imitation, backing vocals) Vary the accompaniment ideas, add layering and further melodic interest Change the key etc.

Structures

Candidates need to make positive decisions regarding structure and form. One cannot construct a building without plans – likewise, composition needs planning. Remember that not all composers begin at the beginning, Artists don't necessarily start painting at the bottom of the canvas and work upwards. Some candidates like to get the ending done first, and then work out how to reach that point.

- **Theme and variation** form can be a useful teaching guide in showing how composers like Beethoven (Diabelli Variations), Haydn (Theme and Variations in C major for piano), Brahms (St Anthony variations) have varied initial themes both rhythmically and harmonically. This can be done with the teacher highlighting motivic material, rhythmic patterns and harmonic progressions which have been varied and developed.
- **Ternary** form allows for a contrast in Section B, with a return of Section A that again allows for the development of the initial ideas. Encourage learners to identify and highlight interesting motifs and strong rhythmic elements in the A section of a ternary form piece which has been selected as an example.

As learners compose an initial A section, encourage them to present well balanced and convincing thematic material and allow them to explore the colours and timbres of major/minor modes and modulation. The B section then offers opportunities for new thematic material, different keys and contrasting moods and textures. The return of the A section can then present the opening material in a developed manner – perhaps a rearrangement of the thematic material, evidence of development through textural variety, imitation, adding a new countermelody etc. A similar approach can be taken with vocal writing. (Just remind your candidates of the need to be idiomatic when writing for their chosen instruments or voices).

- **Rondo** form allows clear opportunity for two contrasting episodes, (i.e. A B A C A). It is advisable that learners must avoid the use of the copy and paste function / basic repetition in the recurring A sections; rather should they show embellishment and development of musical ideas to show variation and manipulation of the initial material.
- **Minuet and Trio** form presents a number of opportunities for learners to contrast and develop material. Again, the B section allows for contrast and the recurring A section provides a vehicle for revisiting initial material for developmental purposes.
- **Binary** form is a concise and simple structure at its most basic. Imaginative interpretation of this structure could ensure contrasting material is presented in section B, but development of the initial material is more of a challenge, and learners must consider how to approach this requirement if choosing to write in binary form.
- **Strophic** form involves basic repetition of the musical material. As already mentioned above, for the learner to be able to demonstrate contrast and development of ideas, some individual interpretation will be required e.g. a 'verse' that develops ideas more substantially; an instrumental /vocal 'interlude' which provides opportunity for contrast; the addition of an introduction and a coda (outro) to provide further contrast; a 'verse' which presents the musical material in a different way (i.e. changes to the arrangement, texture, harmony etc.).

Recordings and Scores

All compositions must be submitted with a recording plus the score **or** lead sheet.

- **Recordings:**
A clear and accurate recording is what is required. There is no need for a live performance if the digital version is available – no marks are awarded for performance quality. Candidates performing their own music do not need to worry about presenting a notated score if this is beyond their ability – a detailed lead sheet will suffice.
- **Scores:**
Sibelius is the most popular program used by learners, though many centres are able to transfer pieces from other programs via midi to realize the score. This is always helpful. If a score (such as completed on Sibelius, for example) has been submitted, then there is no need for the candidate to present an analysis of the composition.
- **Lead sheets:**
These must outline the structure, harmony, details of melody and rhythm, tempo, dynamics, instruments/tracks used, compositional devices, general musical details of technology of performance (including any use of samples, automated devices etc.) and words if it is a song. If the piece has been performed live by musicians other than the composer, the lead sheet must explain how the performers knew exactly what to play.

Use of technology

All relevant details of the program and its application need to be included on the candidate log and included in the commentary when a notated score has not been presented. It is vital to include details of any automated functions (eg chord realisations produced by the software) or pre-composed loops eg. Drum beats used in the piece. Credit can not be awarded for this material.

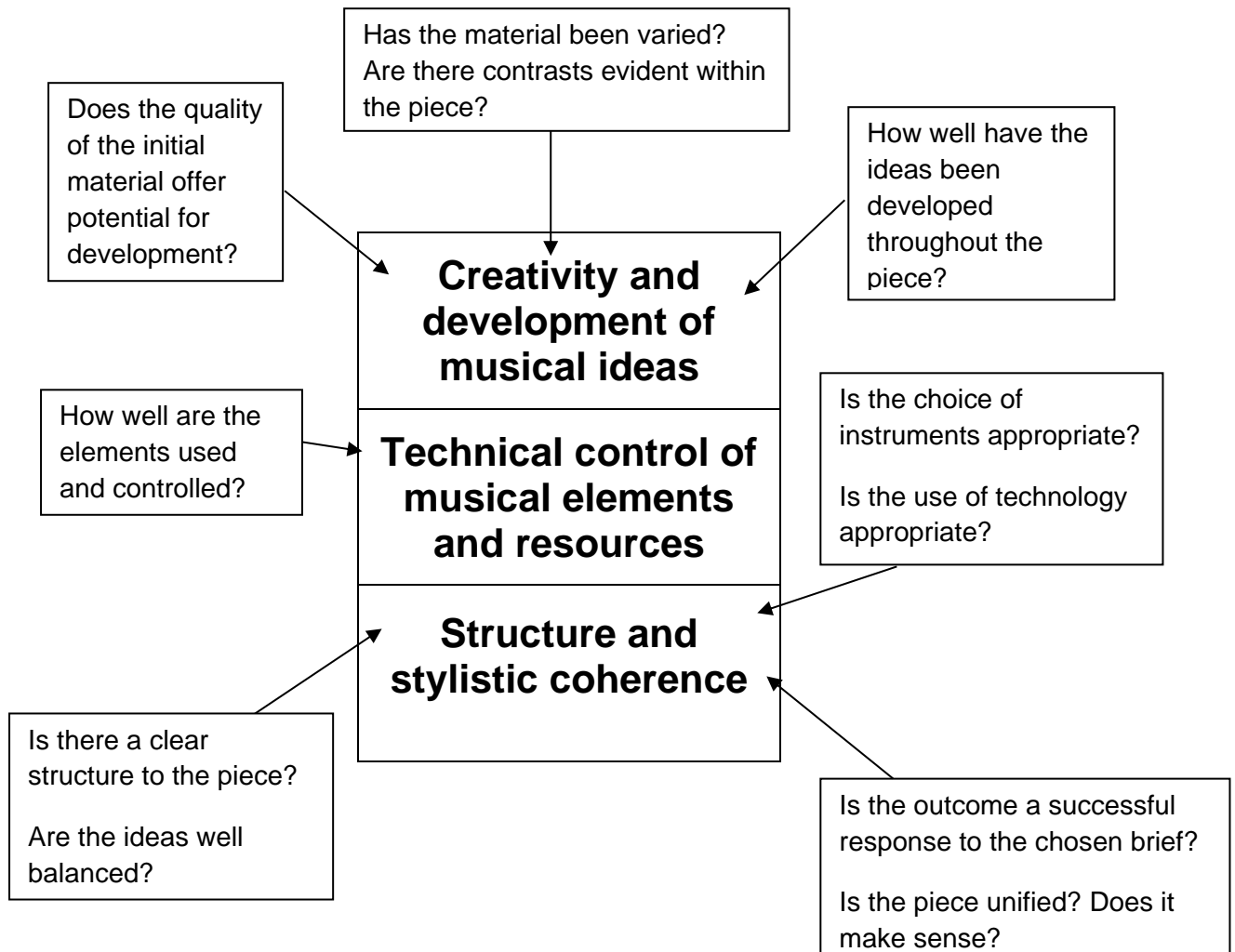
Candidate Log and Authentication

Learners are required to complete a candidate log. This log is not assessed, but the information it contains is very important for the moderator. It has two main purposes: it contains the declaration of authenticity, signed by the teacher and the candidate, with details of any non-original material declared, and it helps the moderator to understand the choices made during the process to see clearly which aspects of the pieces deserve credit. Teachers must formally see the work in progress, for each composition, **at least** three times during the course and confirm this by signing the declaration. Candidates should comment on the compositional **process**, and also how the recording has been produced, so that it is clear that there was no input or development of ideas from the performers.

Teachers should provide feedback at least three times throughout the course on each composition, but this does not need to be officially recorded. Finally, the candidate has to sign the declaration to verify that the work is the result of their own efforts and without assistance other than that which has been offered as acceptable information and guidance.

Assessment / Department Moderation

The completed composition will be judged on the examination criteria as set down in the specification.



Writing an evaluation

One of the main differences between this specification and the previous one is the requirement for learners to write an evaluation of the piece composed in response to the brief set by the WJEC. This must be completed in addition to completing the composing log and submitted online for each candidate in the sample.

Note:

- a) **Quality of written communication is not assessed in this piece of work**
- b) **The completed evaluation must be between 500-1000 words**

GUIDANCE FOR CONTENT:

Learners must evaluate:

- How successful the piece is as a response to the brief
- How musical elements are used in the piece
- The effectiveness of the final outcome.

The completed evaluation is marked out of 12 and must be assessed according to the assessment grid as seen on page 48 of the specification. Again, the assessment should be established by deciding which performance descriptor best reflects the candidate's work, identifying the level of achievement by relating the work to the relevant band as appropriate – a 'best fit' approach.

[Exemplar evaluation]: WJEC GCSE Music

Brief set by WJEC: Compose a piece of music in ternary form that is to be performed in a school awards ceremony.

How successful the piece is in responding to the set brief giving reasons for the opinions?

I feel that my composition has been a successful response to the set brief. I did some research on ternary form and was able to present my ideas fully in this structure. Though I started by composing lots of short motifs and recording all the ideas on GarageBand, I felt that the decision to rearrange my work and notate the music into Sibelius was really good. Though this was rather time-consuming at first I didn't know the programme very well, I soon began to get to grips with it and I was able to present the ideas in notation form. This was a successful development for me, and it meant that the performers would be able to read the music. I decided to write a duet for clarinets as my friend and I both play the instrument and I understand the techniques. There would be an accompaniment for piano, which could be played by the teacher if necessary.

How are musical elements used in the piece? Explain why specific musical decisions have been made, including how effective the choices are.

Structure

There are strong and distinctive melodic ideas in section A, balanced by the contrasting B section. Section A was in F major, and was a light and cheerful section, while section B was in D minor and in a more serious mood.

When section A returned, I had been advised to develop the opening ideas, and so varied the melody and spent time integrated ideas together.

The Coda began as a completely new idea, but from my research I noted that lots of codas included some material from the A sections, so I used inversion to change some of the original work, and rearrange the ideas a little. It was certainly worth adding as it rounds off the piece really well. I had also developed some ideas for the return of the A section, and this was effective and meant the piece was not too repetitive.

Melody

I firstly played around with some short melodic ideas on my clarinet and then developed them into well-balanced question and answering phrases. I had been influenced by some pieces written by the composers Mozart and Crusell, and the melodic ideas were a mix of conjunct and disjunct movement that I manipulated so that they fitted well into the chordal outline of the piece.

Harmony

The harmonies were diatonic and I used harmonisation in 3rds for much of the clarinet lines. Phrases ended with good progressions as my work included perfect cadences to finish ideas properly and with conviction. This was an important reflection of the style that I had chosen to write in.

Rhythm

The piece was in 4/4 time and though the note-patterns and rhythmic ideas were not overly complicated, I had included a variety of rhythms which added interest and contrast. The balance between both the clarinet parts was equally placed, and though at times the clarinets moved 'together' there were also lots of occasions when one part moved if the other was more static. My teacher had advised this and I felt that it worked really well. In the return of section A, there is slightly more use of semiquaver patterns and I also included some dotted rhythms. This all added to the development of ideas and made the balance between parts really interesting.

Texture and devices

I planned carefully when I wanted to vary the texture, and planned how I was going to do it. I included similar motion, call and response ideas, countermelodies and imitation.

Overall, I included a number of devices in my composition such as sequences, imitation, arpeggio patterns, and Alberti Bass ideas and so on.

Writing for instruments

I felt confident that my work for the clarinets was suitable, because I could check them out myself to see if they were possible to play, and whether they sounded correct. I was able to change and amend any awkward sections myself, and playing the parts also helped me think about using contrasting dynamics to add further contrast and interest. As I am not a pianist, Writing the piano part was more of a challenge for me. I asked my teacher for advice, and researched piano accompaniments, and the different types of accompaniments and styles that different composers used. When I had written the accompaniment on Sibelius, I asked my teacher to play it so that I could see whether it was possible to play, and what worked well, or not so well. I then changed some sections which were less successful.

I spent a good deal of time tidying up and checking the melodies and harmonies in my composition, editing awkward passages and moments as and when necessary. After finishing the score as best I could, I printed off three copies.

My teacher made sure that the clarinet parts were in the correct key for performance, and then I played the piece through with my friend, and our teacher accompanied us. This was really useful, as there were some sections that were still a bit jumpy and disjunct, and some notes that still sounded the ‘wrong’ pitch against the chords. Also, some of the ideas in the piano accompaniment were still a bit awkward for the teacher to play. This was especially true in section B, where I had tried to make the piano part more interesting; however, I had over-complicated things. With all these observations, I was able to go back and improve my work more carefully. After the next play-through, we all agreed that the composition felt more ‘musical’ and was better controlled.

The effectiveness of the final outcome including the quality of the recording.

Though I was pleased that we had been able to perform my composition ‘live’, me and my friend were still stopping a few times and making one or two slight errors when we were performing, so I decided it would be better to just submit the midi recording using Sibelius for my coursework. I thought the sounds were realistic, and there were no inaccurate notes or rhythms! So, I just attached the midi line out to connect the multi-timbral keyboard in the department to the computer set-up. Then I connected the recorder machine. I played the tracks a few times to check the balance of parts and volume control. When I was sure that all the parts could be clearly heard, I recorded the piece and was able to save it as a Sibelius file.

When I listened to the recording I was really pleased with the quality. I also felt that my composition fulfilled the initial brief really well. We will be performing the piece in the school Awards Ceremony this year.

Check list for Composing coursework prior to submission:

- You will need to input your marks on the secure site, and the system will then identify your sample.
- You must upload the work for the candidates identified in the sample.
- The deadline for uploading work is 5th May. This does not change each year, even if it falls on a bank holiday.
- Has the correct sample of 10 candidates been selected for presentation? The samples for Units 1 and 2 may not be the same.
- Have all recordings been checked for sound quality?
- Has the candidate signed the candidate declaration? Typed signatures are acceptable
- Have all logs been authenticated by the teacher?
- Have all scores been completed, and are they appropriate?
- Are lead sheets sufficiently detailed with musical explanation?
- Has the evaluation been included?
- Have you completed all details on the candidate mark sheet? This is found at the end of the log document.

4. Unit 3: Appraising (written examination) [30%]

Pupils should appraise a range of music regularly during the course, as they study each area. Listening should be focused and must relate to specific musical elements and contexts. Teachers are encouraged to refer to **Appendix C** (terminology) to ensure that each topic is covered when appraising music.

The difference between AO3 and AO4

One of the main differences between the new specification and the previous one is the way that appraising is to be assessed.

There are **two** assessment objectives, **AO3** and **AO4**. In the GCSE examination, these assessment objectives are split as follows: AO3 is worth 20%, i.e. 48 marks of the overall exam will focus on AO3, and AO4 is worth 10%, i.e. 24 marks of the exam will focus on AO4.

AO3 is....

'Demonstrate and apply musical knowledge'

These are short answer questions such as multiple choice, picking out musical features, recalling knowledge, giving musical information.

The following **key command words** have been associated with AO3:

Name.....	Underline.....
State.....	Give.....
Identify.....	Pick.....
Insert.....	Define.....

AO4 is....

'Use appraising skills to make evaluative and critical judgements about music'

These are questions which require a longer response, or a multiple choice question which demands more critical judgement or evaluation (e.g. question 8b in the SAMs).

The following **key command words** have been associated with AO4:

Describe.....	Explain.....
Compare.....	Contrast.....
Find the difference.....	Complete..... (i.e. the missing pitch or rhythm)

Whether a question is AO3 or AO4 has been clearly labelled on the answer scheme in the SAMs to assist teachers in their understanding of this balance.

The examination and types of questions

There will be eight questions set on extracts of music linked to the areas of study. Two will be on the prepared extracts, the other 6 on unfamiliar music. Each question is out of 9 marks, and they will always focus on musical elements, musical contexts and musical language.

Every year, two questions will be set on each area of study, in the following order:

Question 1	AoS 1: Musical Forms and Devices	Prepared Extract
Question 2	AoS 1: Musical Forms and Devices	Unprepared extract
Question 3	AoS 2: Music for Ensemble	Unprepared extract
Question 4	AoS 2: Music for Ensemble	Unprepared extract
Question 5	AoS 3: Film Music	Unprepared extract
Question 6	AoS 3: Film Music	Unprepared extract
Question 7	AoS 4: Popular Music	Prepared Extract
Question 8	AoS 4: Popular Music	Unprepared extract

The sample assessment materials (SAMs) are not an exhaustive account of what can be asked in the examination, and types of questions could vary. For example, the dictation question, or the longer answer question (as seen in question 6 in the SAMs) could be in **any** of the four areas of study. Candidates will not be asked for dates or names of composers outside of the prepared extracts, but they will be expected to recognise musical styles covered in the course i.e. whether a piece of music is Baroque, Classical, Romantic, musical theatre, rock, jazz, blues etc.

However, the following things will remain constant:

- The longer response question will always be on an unprepared extract
- There will always be a dictation score-based question based on an unprepared extract
- There will always be a question on each of the prepared extracts
- The paper will always have 18 marks on each area of study (9 x 2)
- The areas of study will always appear in order from 1- 4
- Musical terminology **tested in the exam** will be taken only from the list provided in Appendix C of the specification. However, candidates are able to use alternative **correct** terminology in their responses to the questions.

The dictation question

Preparing learners for this type of question can prove challenging. Many young people are really good at 'playing by ear' but learning notation and reading music is to be encouraged as a valuable skill to all music learners. The concept of 'sound then symbol' is a valued mantra in music teaching, and crucial in the development of this type of aural training.

In this question, the important thing to remember is:

- Learners will be required to write a short section in pitch or rhythm (but **not** both at the same time)
- Learners will be required to write in simple time only
- Learners will be required to read rhythms in compound time (but **not** write them)

N.B. In the dictation question, the answer has to be exact i.e. no credit will be awarded for 'relative' pitch or the correct 'shape' of a melody.

Other theoretical requirements

- Learners will be required to read or write key signatures up to four sharps or four flats (both major and minor keys) but **not** both in the same question
- Learners will be required to write chord symbols in either contemporary symbols or roman numerals, but **not** both in the same question.
- Questions on chords will always be based on chords I – VI in a **major** key.

Writing answers in a question that requires a longer response (i.e. Ao4)

When completing a question such as this, learners must give consideration as to how best to present their observations. Teachers must give advice on good examination technique, particularly as regards the use of bullet points. On the occasions where bullet points have been included in a learner's response, then each bullet must be fully explained.

It is not advisable to use bullet points in a question which assesses the quality of written communication e.g. question 6.

Questions on the prepared extracts

There are two prepared extracts in this specification. These will change for assessment from 2022.

Area of study 1 {Musical Forms and Devices}

Peer Gynt Suite No.1: Anitra's Dance: Grieg (1875)

Area of study 4 [Popular Music]

Everything Must Go: Manic Street Preachers (released 1996)

PLEASE NOTE:

These pieces include some musical features **not** covered in Appendix C, the list of musical terms (please refer to the specification). This list applies to the knowledge and understanding required for the **unfamiliar** extracts of music.

For the prepared extracts, learners are expected to study **all** relevant musical information and theory regarding the content and context. This includes:

- General background details of the composition
- General understanding of the composer's style/era
- Understanding of the instrumentation used
- Analytical study of the musical content which focuses on use of all musical elements in the piece (i.e. structure, harmony, melody, rhythm, textures etc.)

Learners are required to study both prepared extracts **in depth**. There will be one question set on each prepared extract every year.

Routes through the areas of study

Each teacher will have their own individual approach to delivering this specification. It is important that candidates realise the links between the different units. There is a Suggested Listening list, but any other related pieces linked to the areas of study can be used as well as or instead of these. They will influence their compositions, as they study techniques and devices used in these works. As they research works written by these composers, and learn in more detail about the prepared extracts, they may find solo and/or ensemble pieces which they could play for their performing assessment (Unit 1).

An integrated approach to developing pupil skills of performing, composing and appraising is encouraged. This serves to highlight the importance of the relationship between composer, performer and audience.

Examples of approaches

Some centres will be delivering this specification across two years of study; however, increasingly, some are considering three years for delivering the course. There is no right or wrong approach as to studying the four areas of study: some centres will choose to start with a topic that will capture the imagination of the learners (e.g. *Popular Music*), while other centres will decide to start with *Musical Forms and Devices* as it underpins the rest of the course. A different approach could be to consider all of the areas of study under the headings of the elements of music, as these will be the basis of many of the examination questions.

It is advised that once the areas of study have been covered, however, a 'mix and match' approach may be a positive way to reinforce learners' musical understanding. The need to develop skills of aural perception and discrimination should be ongoing. Music as a subject is about practical work, involvement and creative thinking, with theory and dictation skills integrated as and when necessary.

Within any department, it is also worth adopting a 'spiral curriculum' approach. Even when constructing the Key Stage 3 curriculum, identify where it is possible to cover some of the course requirements, and then re-visit at a more demanding level as learners progress. Each unit of work should therefore be re-visiting and developing some musical points, skills and techniques, alongside introducing new information and challenges.

'Completing the rhythm or pitch' of a short section of music is a skill which will certainly benefit from this approach. Choosing lesson materials which focus on particular aspects of the required musical language will help in this respect – random testing, hoping that learners will have 'picked it up' along the way is less successful.

Most topics can be introduced and reinforced via:

Ensemble work and appropriate group performances. These may be ensembles that learners are planning to perform as part of their non-exam assessment, or ensemble projects that have been arranged by the teacher as a direct link with an area of study.

Making suitable (and differentiated) arrangements for class performance. A class arrangement of a piece linked directly with a selected area of study can be used to reinforce theoretical and stylistic understanding, *highlight compositional devices, melodic shapes, rhythmic patterns, chord progressions, cadences etc.*

Listening to a suitable extract or composition linked with an area of study - discussion of music and further individual research could follow.

Showback – ensemble / solo pieces. When monitoring the progress of solo performers in the class, an opportunity for performance in front of others both inside and outside the lesson offers opportunities to appraise and consider the musical content of the pieces.

Discussion of chosen pieces linked with areas of study.

Additional listening set for homework (e.g. via YouTube/Spotify), with prepared worksheets
Individual **completion of aural tests** using appropriate website(s) in order to reinforce aural and dictation skills (e.g. EarMaster Pro6, www.teoria.com etc.)

Always focus on recognition of musical devices and features when listening...
i.e. active not passive listening.

Suggested Listening for the areas of study

This list is not exhaustive or prescriptive. Teachers are encouraged to select pieces which best suit their learners.

Musical Forms and Devices:

Binary	
Bach	Sarabande and Gavotte ('French' Suite no.6) Orchestral Suite no. 3 – Gigue / Gavotte
Handel	Music for the Royal Fireworks (Minuet/Siciliano 'La Paix')
Ternary	
Beethoven	Bagatelle in G minor
Schumann	Volkliedchen (Little Folk Song)
Borodin	Tartars Dance from Prince Igor
Minuet and Trio	
Mozart	Symphony no 40, movement III
Haydn	Minuet and Trio from Piano Sonata no.5
Beethoven	Septet in Eb, movement III
Rondo	
Mozart	Horn Concerto No.4 (last movement)
Beethoven	Rondo from a Sonatina for piano
Haydn	Rondo from Piano Sonata No.37
Variation	
Handel	Harmonious Blacksmith
Mozart	Variations on 'Ah, vous dirai-je, Maman'
Delibes	'Theme Slave Varie' from Coppelia
Strophic	
Schubert	Das Wandern
Schubert	Heidenröslein
Schumann	Dichterliebe, No.8

Music for Ensemble:

Chamber Music	
Haydn	String Quartet No.66, Finale
Beethoven	Trio for Flute, Bassoon and Piano
Schubert	'Trout' Quintet
Mendelssohn	Piano Trio in D minor Op.49
Poulenc	Sextet for Piano and Wind Quintet op.100
Carl Nielsen	Wind Quintet op.43
Musical Theatre	
Les Misérables	One Day More; A Heartful of Love Welsh version of One Day More: https://www.youtube.com/watch?v=L3MaR_MqiFA
West Side Story	Tonight (Quintet and chorus –end of Act 1)
Miss Saigon	I still believe; Last Night of the World
Phantom	All I ask of you; 'Prima donna' scene
The Little Mermaid	If Only - Quartet
Wicked	For Good
Witches of Eastwick	I Wish I May
Music of the Night (solo)	Sung in Welsh by John Owen Jones
Westside Story	Somewhere (duet) by JO Jones and Siân Cothi
Phantom of the Opera	Think of Me/ Cofia Fi by JO Jones and Siân Cothi
Jazz	
Jelly-Roll Morton Trio	Turtle Twist
Louis Armstrong's Hot 7	Alligator Crawl
Dizzy Gillespie All Star Quintet	Salt Peanuts (featuring Charlie Parker)
Art Tatum Trio	I Got Rhythm
Miles Davies Quintet	Seven Steps to Heaven
Geoff Eales Trio	iTunes: The Homecoming Master of the Game
Geoff Eales Quartet	iTunes tracks: Love is the Sweetest Thing Les Bicylettes De Belsize Put Your Head on My Shoulder
Gwilym Simcock	iTunes: Perception
Blues	
W.C. Handy	St Louis Blues https://www.youtube.com/watch?v=Gpp75gQ-T6Y
Best of...	Ready For The Blues - 22 Vintage Blues Tracks (One Hour Of Blues) https://www.youtube.com/watch?v=DRu60tECT9A
B. B. King	YouTube: BB King Blues Greatest Hits [Full Album 2015] - BB King Blues Best Songs https://www.youtube.com/watch?v=lcbOu8ff_8I
Howlin' Wolf	https://www.youtube.com/watch?v=ISZxBx_OZOW&list=PL94gOvpr5yt38_C_dhKSVKX3HnsP9F4Tm

Welsh Folk Music

Bryn Terfel	Ar Hyd Y Nos https://www.youtube.com/watch?v=yWU07oVhF_4
Best of....	CD :Gorau Gwerin / The Best Of Welsh Folk Music <u>Amrywiol / Various Artists</u> Available from Amazon
Best of....	iTunes: Goreuon Canu Gwerin Newydd - Various tracks/groups
Ar Log	https://www.youtube.com/watch?v=73c6u0wZpl4&list=PL_Oh1b9a8rOjYB1F9uV07og_VDYfOWXJ0
Plu	https://www.youtube.com/watch?v=H2JCV4Gqt4E
Cerdd Dant	https://www.youtube.com/watch?v=zJlcHbLyRc8 https://www.youtube.com/watch?v=ogttytk-4nk iTunes: Yr Eira ar Y Coed – Bryn Terfel a John Eifion iTunes/Sain: Goreuon Cerdd Dant – various extracts
Various	iTunes: Welsh choirs Sing Folk
Welsh Folk	iTunes: Meredydd Evans – Welsh Folk Songs
Vocal (a cappella)	Ar Gyfer Heddiw'r Bore by Triawd Fronheulog (Soundcloud)

Music for Film

Bernard Hermann	Vertigo
Elmer Bernstein	Magnificent Seven
M. Norman Adele	James Bond Theme Skyfall
John Williams	Star Wars E.T Close Encounters of the Third Kind Empire of the Sun (featuring Suo Gân)
<u>John Williams, Patrick Doyle, Nicholas Hooper, Alexandre Desplat.</u>	Harry Potter
Howard Shore	Lord of the Rings
Hans Zimmer	Da Vinci Code; Jurassic Park Pirates of the Caribbean; Thin Red Line; The Last Samurai; The Dark Knight Rises
Fernando Velázquez	The Impossible
James Howard	The Village
Cave and Ellis	The Assassination of Jesse James
John Powell	How to Train your Dragon
Ilona Sekacz	Solomon and Gaenor

Popular Music

Catania	Every Day when I wake up
Beatles	Hey Jude; Get Back
Oasis	Definitely Maybe
Pulp	Common People
The Who	Ultimate Collection
AC/DC	Back in Black
Sting	Englishman in New York
Clapton	Layla
Supertramp	Breakfast in America
Bruce Springsteen	Born to Run
Elton John	Someone saved my life tonight I'm Still standing
Blur	Modern Life is Rubbish
Rainbow	Long Live Rock 'n' Roll
Queen	Bohemian Rhapsody
Stereophonics	Dakota, A Thousand Trees
Manic Street Preachers	Design for Life, This is my truth tell me yours
Take That	Back for Good
Justin Bieber	As Long as You love me
Taylor Swift	You belong with me
Ellie Golding	Love me like you do
The Weekend	The Hills
Pharrell Williams	Happy
Justin Timberlake	Mirrors
Ed Sheeran	Thinking Out Loud
Miley Cyrus	Wrecking Ball
Adele	Hometown Glory

Fusion

Jeff Wayne	War of the Worlds
Bach arrangements	Jacques Loussier
Sister Act	Ode to Joy
Horatio Wallbanger with his Rockerstra	Beethoven's 5 th Classical and Rock Fusion
Frederik Magle	Polyphony - classical and rock music fusion/crossover https://www.youtube.com/watch?v=dTBz0Mk5n5Y
Andrew Lloyd Webber	Variations
Gunther Schuller:	Variants on a Theme of Thelonius Monk
Jaipur Beats	Indian and Western Music Fusion
Deep Purple/LSO	Smoke on the Water/ Pictures of Home; https://www.youtube.com/watch?v=Ukj-oksoOMs
Queen	https://www.youtube.com/watch?v=obSNz1upY64 Bohemian Rhapsody/RPO
Mark Anthony Turnage	Blood on the Floor https://www.youtube.com/watch?v=cW3Q2nft7uc
Stravinsky	Ebony Concerto https://www.youtube.com/watch?v=uzjiDS9sqt8
Various	iTunes: The Alternative classical chillout album (includes tracks by the Manic Street Preachers and Stereophonics)
Welsh Folk/Jazz	iTunes: Caniadau gan Burum

5. Suggested GCSE Music Course Plan

The following course plans have been included to help teachers in their planning. It is a starting point and does not contain the entire content of the specification.

We must stress that there are many ways of 'organising' the content, and these suggestions should not be seen as prescriptive; they simply may prove useful as a starting point for those planning the course structure.

Teachers will need to consider the needs and abilities of their students when planning GCSE courses.

By the end of Key Stage 3 it would be helpful if learners recognise and have basic use of:

- treble and bass clef notes plus their position on the keyboard
- musical elements including: melody (pitch and rhythm), tempo, texture, sonority, dynamics, metre, form and structure, tonality and basic harmony (e.g. chords I, IV and V).
- Basic terminology such as forte, piano, triad, conjunct, disjunct, dissonant
- Recognition of such devices as repetition, imitation, sequence.

Year One: Term 1

Content	Activities	Assessment
<p>Introduction to area of study 1: Forms and Devices with terminology as appropriate:</p> <ul style="list-style-type: none"> • binary, ternary and rondo forms • repetition, contrast, sequence, ostinato, dotted rhythms, conjunct and disjunct movement, broken chord/arpeggio, melodic and rhythmic motifs, simple chord progressions • Performing - establishing standards and setting targets: first practical assessment • Notating a simple melody • Using ICT in the music department • Appreciating and using the elements/'building blocks' • Recapping the basics – aural, notational and listening skills • Introduction to prepared extract • Instrumentation, simple triple time, repeat marks, conjunct and disjunct movement, triadic movement, sequence, rondo form, D minor, modulation to relative major, chordal analysis (using Roman numerals), perfect cadence, imperfect cadence, modulation to dominant, dominant 7th, chromatic movement. 	<ul style="list-style-type: none"> • Performing in front of others • Composing e.g. writing a melody in a simple structure using devices • Start a composing 'sketch book' • Class performance of the prepared extract drawing out relevant teaching points (available from WJEC: free resources) • Listening exercises to develop notation skills <p>Listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4</p>	<ul style="list-style-type: none"> • Ensemble (and possibly solo) performance • Assessment of melody • Short listening test to include basic rhythmic and pitch dictation (separately), and recognition of some devices, elements and instruments <p>Half term homework – listen to three pieces of music (one in binary, one in ternary and one in rondo form), and write a paragraph about each.</p> <p>Include the details of the date and composer, and then give a general account of the music.</p>

Year One: Term 1		
Content	Activities	Assessment
<ul style="list-style-type: none"> • Introduction to area of study 4: • Popular Music, with terminology as appropriate: • rock and pop styles (revisiting Blues from KS3) • strophic form, 32 bar song form, verse, chorus, middle 8, riffs, bridge, fill, break, intros and outros, backing tracks, improvisation • Appraising - more challenging theoretical and aural work: • primary and secondary chords, cadences, standard chord progressions, power chords, rhythmic devices such as syncopation, driving rhythms • the relationship between melody and chords • How to 'describe' a piece using the elements of musical language • Introduction to prepared extract – • Instrumentation/orchestration (including piano, oboe, strings and brass) lead vocals, strophic form, repetitive chord sequences, cadences (chordal analysis), solo, rhythmic features (syncopation, etc.), walking bass/descending bass 	<ul style="list-style-type: none"> • Class performance of the prepared extract (available from WJEC website: free GCSE resources) • Incorporating synthesized sounds with vocal work and accompaniment • Composing with chords (and melody); also relevant rhythmic ideas • Include all relevant ideas in composing 'sketch book' • Improvisation tasks, both in groups, twos (for 'call and answer' technique) and individually • Listening exercises to develop notation skills; aural recognition of the difference between major and minor, and 'perfect' intervals i.e. 4th, 5th, 8^{ve} • Listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4 	<ul style="list-style-type: none"> • Ensemble performance and peer assessment of group work • Assessment of chordal work and ideas in composing sketch book • Short listening tests, interspersed throughout the project <p>Holiday homework – choose a pop or rock song to analyse/appraise and give a short presentation to the class after the holiday.</p>

Year 1: Term 2		
<p>Introduction to area of study 2: Music for Ensemble</p> <ul style="list-style-type: none"> Performing in smaller ensembles; (e.g. chamber music, jazz, musical theatre etc.) as suited to learner interests (cover other topics in year 11). Composing using texture and sonority (chords and melody) including: <ul style="list-style-type: none"> Monophonic, homophonic, unison, chordal, melody and accompaniment, counter melody Evaluating their own music Introducing additional concepts of melody, harmony and tonality: <p>inversions, dissonance, range, intervals, pentatonic, blue notes, modulations to relative major/minor</p> 	<ul style="list-style-type: none"> Compose a short piece (homophonic texture) Extension work: compose a contrasting section which demonstrates imitation between the parts of an ensemble Evaluate composition Perform a piece in one of the styles associated with the area of study as a member of an ensemble Listening exercises to develop notation skills and aural awareness <p>Ongoing listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4</p>	<p>'Own choice' Ensemble performance</p> <ul style="list-style-type: none"> Assessment of compositional ideas Short listening tests and activities, interspersed throughout SoW <p>Half term homework - Listening: Writing an extended answer on a piece of chamber music/jazz or music theatre</p>
<p>Introduction to area of study 3: Film Music, with devices and terminology:</p> <ul style="list-style-type: none"> Layering, further examples of imitation, chromatic movement and dissonance in harmonic work, leitmotifs, thematic transformation of ideas The relationship between the story and the music: choosing appropriate elements of music to represent characters and plot The effect of audience, time and place, and how to achieve this through use of the musical elements Use of sonority, texture and dynamics to create a mood How to achieve contrasts and develop initial ideas when composing Evaluating their own work in composing Writing a programme note 	<ul style="list-style-type: none"> Ensemble / Solo performing Composing to a brief (i.e. a piece of film music): <ul style="list-style-type: none"> <i>creating the situation</i> <i>achieving contrasts</i> <i>composing the 'main' theme(s)</i> <i>developing the material</i> Use music technology to achieve best effect Producing a score / lead sheet and evaluation Listening exercises to further develop notation skills <p>Listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4</p>	<ul style="list-style-type: none"> Ensemble / Solo performance: showback in front of class, or invited audience Assessment of film music composition, with clear targets set for further development and refinement <ul style="list-style-type: none"> Assessment of evaluation Short listening tests <p>Holiday homework – Choose a piece of film music to analyse/appraise and write an extended answer describing how the composer uses the musical elements to achieve the desired effect.</p>

Year 1: Term 3		
<ul style="list-style-type: none"> • Revisit all topics from year 10 using different pieces as listening and performing examples • Complete free composition project (of choice) and submit. • Continue to build aural skills through frequent practice. 	<ul style="list-style-type: none"> • Free composition • Work on year 10 performance pieces • Listening exercises to further develop notation skills <p>Listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4</p>	<p>Mock Performance Assessment – two pieces, with at least one ensemble (times should be noted, and feedback given)</p> <p>Assessment of composition to WJEC criteria. Discussion should follow with learners re. targets, refinement etc.</p> <p>Mock listening exam based on all areas of study</p> <p>Homework: write a programme note for a piece they are working on.</p>

Year 2		
Content	Activities	Assessment
<p>Revisit area of study 1: Forms and Devices (with more advanced topics and practical content)</p> <ul style="list-style-type: none"> Variation form and strophic form in classical music Recognition of features of baroque, classical and romantic periods Revisit: imitation, pedal, canon, alberti bass and all harmonic features Revisit and revision: prepared extract Exam techniques: hints and tips Building a vocabulary revision list Clarifying theoretical points 	<ul style="list-style-type: none"> Select final choice of pieces for the practical examination Work and rehearse all performances Begin work on the piece for the WJEC Composition set brief Continued regular practice on appraising questions in the style of the examination, including comparisons of extracts 	<ul style="list-style-type: none"> Assess performances to WJEC criteria when ready Monitor composition, processes, progress and composition log <p>Regular listening tests and homework exercises. Build department resources bank for learners to access according to ability and musical understanding.</p>
<p>Revisit area of study 4: Popular Music (with more advanced topic/class/practical content)</p> <ul style="list-style-type: none"> Fusion Loops, samples, panning, phasing, melismatic/syllabic Revisit prepared extract Exam techniques: hints and tips Building a vocabulary revision list list Clarifying all relevant theoretical points 	<ul style="list-style-type: none"> Class project - Fusion Continued work on performance (ensemble and/or solo), recording final performances as appropriate Show back in front of class; feedback and target setting <p>Complete WJEC set composition: final refinements, production of score/lead sheet and composition log. Evaluate the composition</p>	<ul style="list-style-type: none"> Assess composition to brief using WJEC criteria. Ensure that all authentication procedures have been included Continue to assess performances and programme note when complete, using WJEC criteria Regular listening tests and homework exercises
<p>Revisit Music for Ensemble (with more advanced topic/class/practical content)</p> <ul style="list-style-type: none"> Polyphonic, layered, round, canon and countermelody Cover all styles not completed in year 10 	<ul style="list-style-type: none"> Revisit free composition (possibly include earlier workings from sketch book) Continued work on performances, recording when appropriate 	<ul style="list-style-type: none"> Mock exam Continue to assess performances and programme note to WJEC criteria Monitor composition
<p>Revisit Film Music (with any further topics/content)</p> <ul style="list-style-type: none"> Special effects, extreme dynamics and tempi, varying time signatures, other minimalistic techniques, chromatic and extended harmonies, use of 	<ul style="list-style-type: none"> Complete free composition Complete all performances 	<ul style="list-style-type: none"> Complete all course work and assess using WJEC criteria Complete all necessary documentation ready for submission

<p>pattern-work, sustained notes and polyphonic textures to vary the textures</p> <ul style="list-style-type: none"> • Complete all coursework 		
<ul style="list-style-type: none"> • Listening practice and final examination. • Ensure the specification content is fully covered 	<ul style="list-style-type: none"> • Exam practice questions, both at home and in class • Discussion of revision techniques and learner answers – (and how to improve answers and achieve higher marks) • Consolidation of examination techniques and expectations • Top tips and revision booklets etc. 	<ul style="list-style-type: none"> • Appraising examination

6. Resources for Teachers

Free resources available on the WJEC website:

www.wjec.co.uk/qualifications/music

resources.wjec.co.uk and www.wjecservices.co.uk (the “secure site.”)

- Practice questions
- Interactive quizzes

oer.wjec.co.uk (Online Exam Review)

www.wjecservices.co.uk (the secure site)

- Class arrangements of the prepared extracts
- CPD resource packs including exemplar work

Facebook: WJEC GCSE Music
WJEC Eduqas GCSE Music Teachers Group

Available from Illuminate Publishing:
GCSE Music Book (for Pupils on the Areas of Study and Coursework Presentation/Top tips)
Revision guide for WJEC/Eduqas GCSE Music

Available from Rhinegold:
Revision Guide for GCSE Music

Support for Teachers

The resources indicated may assist you in teaching the GCSE Music specification. They are suggested, and the list is not definitive. If you wish to recommend some resources that you have found useful, please inform the subject officer at WJEC and we will add them to the list on the website. CPD courses will be organised periodically, usually in the autumn term, to support teachers in delivering the specification and to provide feedback on the examination process. You can find information and book a place at

<https://www.wjec.co.uk/teachers/training-courses/>

Further advice and support can be offered by the subject team at WJEC:

- **Rachel Edwards (Subject Officer)**
- **Natalie Harvey (Subject Support Officer)**
- **Music team (all enquiries)**
E-mail: Music@wjec.co.uk
Tel: 029 2240 4300