

GCE AS/A LEVEL



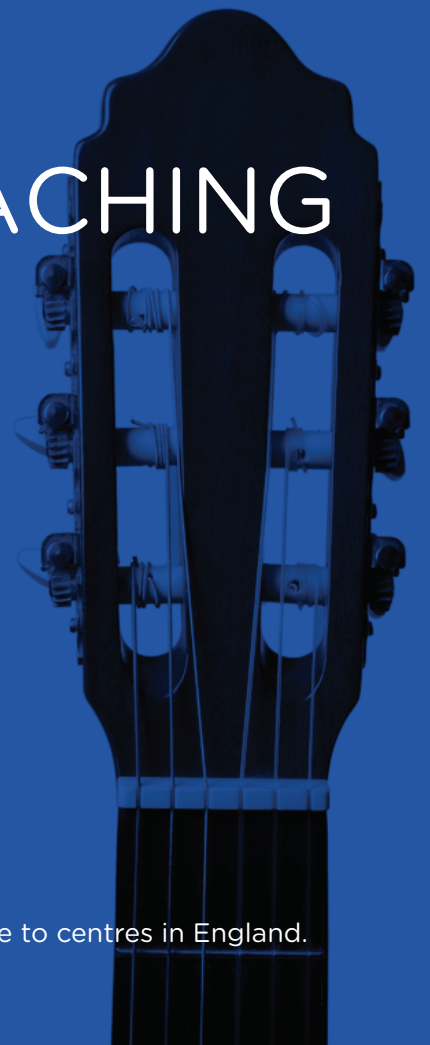
WJEC GCE AS/A LEVEL in MUSIC

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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Introduction

The **WJEC AS and A level 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

AS will be awarded for the first time in Summer 2017 and A2 in summer 2018, using grades A*–E.

This specification offers a broad and coherent course of study which allows learners the opportunity to further develop their musical skills. The content will be assessed across the three distinct but related disciplines of performing, composing and appraising. It is divided into a total of six units, three AS units and three A2 units.

For AS, learners have a choice of study between *The Symphony* and *Religious Choral Music* in relation to the Western Classical Tradition. In addition, they select one area of study from a choice of three: Rock and Pop, Musical Theatre and Jazz. For A2, a continuation of the same areas of study are offered in the Western Classical Tradition but with different set works, and there is a further choice between Popular Music in Wales, American Musical Theatre, or Jazz legends. There is also an additional strand of study focusing on developments in 'classical' music in either the 20th or 21st centuries which includes set works. This ensures both breadth and depth in their study of music.

The specification is flexible, and allows the areas of study to be taught concurrently or consecutively. It gives learners the freedom to express their own musical interests through composing and performing in styles of their own choice and also the discipline of composing and performing within at least one of the specified areas of study.

The structure allows learners to play to their strengths in either performing or composing and demonstrate their ability to draw together different areas of knowledge and understanding from across areas of study in the listening and appraising examination. The full set of requirements is outlined in the specification which can be accessed on the WJEC website.

Key features include:

- opportunities for flexible teaching approaches
- focused assessment of specific performing and composing skills
- the opportunity for learners to specialise in either performing or composing at A level for an extra 8% of the qualification
- the opportunity to link creative and practical work with a chosen area of study
- the inclusion of a free composition
- accessibility of materials on the WJEC website and secure website
- a choice between two set works from the Western Classical Tradition which demand in-depth analysis
- a choice of 'popular music' areas of study from the 20th and 21st Centuries which offer contrast and breadth of study
- the opportunity to study the music of Welsh composers and performers
- exam questions which demand analysis, extended answers, comparison of musical extracts and responses to unprepared extracts of music as well as the set works
- high-quality examination and resource materials

Additional ways that WJEC can offer support:

- specimen assessment materials and mark schemes
- exemplar materials for performing and composing
- face-to-face CPD events
- annual Principal Examiners' reports on each unit
- free access to past question papers, audio files and mark schemes via the secure website
- direct access to the subject officer
- free online resources including practice questions and detailed set work notes
- Exam Results Analysis
- Online Examination Review

Aims of the Guidance for Teaching

The principal aim of the Guidance for Teaching is to support teachers in the delivery of the new **WJEC AS** and **A Level in Music** specification and to offer guidance on the requirements of the qualification and the assessment process.

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

The guide offers assistance to teachers with regard to possible classroom activities and links to useful digital resources (both our own, freely available, digital materials and some from external sources) to provide ideas for immersive and engaging lessons.

Overview of the Specification

This specification is divided into a total of six units, 3 AS units and 3 A2 units. Weightings referred to below are expressed in terms of the full A Level qualification.

AS - three units

<p>AS Unit 1: Performing</p> <p>Non-exam assessment: externally assessed by a visiting examiner</p> <p>12% of qualification</p>
<p>A performance consisting of a minimum of two pieces, either as a soloist, as part of an ensemble, or a combination of both. The option of Improvisation is also available to learners.</p> <p>Total duration of performances: 6 - 8 minutes</p> <p>One piece must reflect the musical characteristics of an area of study.</p>
<p>AS Unit 2: Composing</p> <p>Non-exam assessment: externally assessed by WJEC</p> <p>12% of qualification</p>
<p>Two compositions.</p> <ol style="list-style-type: none"> 1. A piece of at least 1 minute duration which uses the musical techniques and conventions of the Western Classical Tradition, in response to a brief set by WJEC. <p>Learners will have a choice of four briefs, which will be released to the secure website during the first week of September in the academic year in which the assessment is to be taken.</p> <ol style="list-style-type: none"> 2. A free composition, which should be of at least 2 minutes duration. <p>Total duration of compositions: 3 - 6 minutes.</p>

Unit 3: Appraising

Written examination: 1 hour 30 minutes approx

16% of qualification

The written examination is concentrated on two areas of study.

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

Either:

The Symphony 1760-1830, including one set work, *Symphony No.103* by Haydn, 'Drum Roll' - *Movements 1 and 2*

Or:

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

The second area of study should be selected from:

Area of study B: Rock and Pop (1965 – 1990)

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

Area of study D: Jazz (1940 – 1965)

A2: three units

Learners must choose **either** Option A in Units 4 and 5, **or** Option B in Units 4 and 5. (Remember: Weightings referred to below are expressed in terms of the full A Level qualification).

A2 Unit 4: Performing – Options A or B

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

Option A (22%) Total performance duration: 10 – 12 minutes

Option B (14%) Total performance duration: 6 – 8 minutes

Option A: (22%)

A performance consisting of a minimum of **three pieces**. At least one of the pieces should be as a soloist. The other pieces may be as a soloist, or as part of an ensemble, or a combination of both.

One piece must reflect the musical characteristics of one area of study.

At least one other piece must reflect the musical characteristics of one other, different area of study.

Option B: (14%)

A performance consisting of a minimum of **two pieces**, either as a soloist, or as part of an ensemble, or a combination of both.

One piece must reflect the musical characteristics of one area of study.

A2 Unit 5: Composing – Options A or B

Non-exam assessment: externally assessed by WJEC.

Option A (14%) Total duration of compositions: 8 – 10 minutes

Option B (22%) Total duration of compositions: 4 – 6 minutes

Option A: (14%)

Two compositions.

1. A piece of at least **1 minute** duration which uses the musical techniques and conventions of the Western Classical Tradition, in response to a brief set by WJEC.

Learners will have a choice of four briefs, which will be released to the secure website during the first week of September in the academic year in which the assessment is to be taken.

2. The second composition is a free composition, which should be at least **2 minutes** duration.

Total duration of compositions: **3 - 6** minutes.

Option B: (22%)

Three compositions.

1. A piece of at least **1 minute** duration which uses the musical techniques and conventions of the Western Classical Tradition, in response to a brief set by WJEC.

Learners have a choice of four briefs, which are released to the secure website during the first week of September in the academic year in which the assessment is to be taken.

2. A free composition, which should be at least **2 minutes** duration, reflecting one other different area of study. Learners set their own brief.
3. A free composition of at least **2 minutes** duration. Learners set their own brief.

Total duration of compositions: **5 - 9** minutes.

A2 Unit 6: Appraising

Written examination: 2 hours 15 minutes approx

24% of qualification

The written examination is concentrated on two areas of study.

Area of study E: The Western Classical Tradition (Part 2). Learners should choose:

Either:

The Symphony (1830-1910) with one set work by Brahms - *Symphony No.1 in C minor, movement 4*

Or:

Religious Choral Music (1800- 1890) with one set work by Verdi – *Requiem, Dies Irae (as far as bar 446, just before the tenor solo 'Ingemisco tanquam')*

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

Learners should choose one strand from list A and one strand from list B:

List A

Either	Or
Strand 1: Impressionism including one set work: <ul style="list-style-type: none"> • <i>Reflets Dans L'eau</i> Debussy and two subsidiary pieces: <ul style="list-style-type: none"> • <i>Colloque Sentimental</i> Debussy • <i>Mother Goose</i> Ravel 	Strand 2: Chamber Music in Wales including one set work: <ul style="list-style-type: none"> • <i>Night Dances</i> Plowman and two subsidiary pieces: <ul style="list-style-type: none"> • <i>Tango Passacaglia</i> Wilson-Dickson • <i>Ariel</i> Samuel

List B

Either	Or	Or
Strand 3: Popular Music in Wales featuring: <ul style="list-style-type: none"> • <i>The Manic Street Preachers</i> • <i>Gruff Rhys</i> • <i>Super Furry Animals</i> • <i>Kizzy Crawford</i> 	Strand 4: American Musical Theatre featuring: <ul style="list-style-type: none"> • <i>Stephen Sondheim</i> • <i>Stephen Schwartz</i> 	Strand 5: Jazz Legends featuring: <ul style="list-style-type: none"> • <i>Duke Ellington</i> • <i>Miles Davis</i>

Units 2 and 4: Performing

After consultation and agreement, the teacher and learner will select appropriate material to perform. **A2 learners cannot perform their AS repertoire again for this unit.**

Teachers will provide feedback to learners on their performances at various stages throughout the course, giving necessary guidance and support.

Unit 1: Performing

Preparing for Performance and Selecting Repertoire

The main consideration here is that learners choose music of an appropriate standard that they enjoy performing. Learners should be encouraged to perform as often as possible at various occasions throughout the school year. It is worth taking the following into account:

- Performing regularly in front of others, both in class and on other arranged occasions such as lunchtime and evening concerts, assemblies, other classes (such as the GCSE class, for example), will be excellent preparation for their exam. Such practice will help them to build up confidence and consolidate their chosen repertoire. It may well be that a selected piece which presents no problem at home or with their instrumental/vocal teacher becomes rather too much of a challenge when performed in front of others. When this is the case, they would be well advised to replace it with a different piece that they can perform more effectively.
- All learners should be given the opportunity to deliver their entire recital on at least two occasions prior to the examiner's visit. Understandably, this is a time-consuming requirement when teaching time is so valuable prior to the examination period, but such practice will highlight any potential problems in terms of sustainability e.g. for brass players, singers, and the like. Many learners will perform their repertoire one piece at a time, and the demands of delivering the full recital (i.e. two or more pieces) sometimes presents difficulties.
- Organise a 'mock' about a month before the examination date, to ensure that all learners are on track – don't take their word for it. This is essential to provide the necessary examination experience, check for standards and correct links with the areas of study. It is also advisable to time the performance at this point to allow for any changes in the programme to be made to avoid a penalty.
- Apart from the requirement that **one** piece must link to an area of study, there is no specific requirement that pieces should be contrasting. Selection of repertoire must allow learners to perform to the best of their ability, and enjoy the recital experience. The main consideration, however, should be the required standard.
- Learners choosing the extended performing option must perform at least one solo piece.

Standards

At AS Level, the standard level is set at **Grade 5**. Below this is classed as **Lower than Standard** and involves a reduction in marks. Above Grade 5 is classed as **Higher than Standard** and will result in an increase in the mark. For details please refer to the **Table of Adjustments** in the specification on page 44.

At A2 Level, the standard level is set at **Grade 6**. Below this is classed as **Lower than Standard** and involves a reduction in marks. Above Grade 6 is classed as **Higher than Standard** and will result in an increase in the mark. For details please refer to the **Table of Adjustments** in the specification on page 47.

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 result in lower marks. They must be encouraged to play pieces that will ensure they gain as many marks as possible, even if these are not the pieces they are currently studying.

A learner may wish to perform a piece that they are currently preparing for a graded examination. New pieces such as this always provide additional challenge – and as they are preparing for this exam anyway, it may feel like the sensible thing to do. However, they may be in a stronger position playing a piece that has already been well mastered. Of course this must be considered alongside the relevant assessment criteria: performing an overly simple piece may well offer 'limited' challenge for the learner and this, by outcome, would be allocated in a lower banding of assessment.

Remember; it is more beneficial to perform a less demanding piece that the learner feels comfortable with, and can perform with confidence.

After each piece has been marked by the examiner, the difficulty level will be taken into account and the mark adjusted using the appropriate **Table of Adjustments**. Visiting examiners often comment in their final report that occasionally learners need to give more careful consideration to their choice of programme as some are over-ambitious. This 'challenge' often results in a less than fluent performance, with inaccuracies and inconsistencies in the delivery.

In the best interests of the learners, therefore, it is crucial that learners choose their recital programme carefully, planning well in advance so that they are fully prepared, rehearsed and confident. This also ensures that any amendments to their programme (if necessary) can be made sooner rather than later.

If a chosen piece is on a graded music exam syllabus, then the level should be checked on that particular examination board's website (for example, Trinity, ABRSM etc). Please note the grade and board on the marksheet before handing it to the examiner.

If a learner chooses to perform a piece not on any graded list, then it is a good idea for the centre to suggest an approximate standard. The examiner will then consider the level and standard of difficulty and use their professional judgement to make a decision.

Ensembles

Gauging the standard of an ensemble piece is not always straightforward, as these details are not so freely available.

For rock guitarists, and drummers, it is generally advisable that Rockschool pieces are used (available for lead, bass and drums at Grade 5 and 8). It is also worth taking a look at the ensemble pieces on the ABRSM syllabus, where the PRIMARY standard is equivalent to Grades 4 – 5, and the INTERMEDIATE standard is equivalent to Grades 6 – 7.

Where **no grade is available** for the ensemble piece, centres should suggest a standard **of the part that is being played or sung by the learner**. Again, examiners reserve the right to make a professional individual judgement, **basing their decision on the content as presented**.

Pieces performed for graded examinations which are not specifically listed on the syllabus, such as unaccompanied folk songs in voice grades will not automatically be considered to be at that level of difficulty, and the standard will be judged by the examiner.

Please note, however, that any instrument for which there is no graded music examination is classed as a non-standard or unusual instrument. In this case, teachers should contact WJEC for advice **at least two weeks** in advance of the assessment. This is to ensure that the examiner can become familiar with the repertoire and the technical and performance demands of the instrument.

Care is needed when choosing ensemble repertoire to ensure that the individual parts are at the required standard. Some examiners have commented on the need for this, and warn against the **doubling of parts** and the **over-abundance of unison**. Please refer to the specification on page 10 which clearly states that learners need to perform a **“significant individual part which is not doubled”**.

Many teachers are inventive at finding ensembles which suit their learners, some composing or arranging music to suit their particular needs. This is excellent practice (to be encouraged), though teachers must always bear in mind the content of the music and the standards of difficulty. In these instances, and in the case where a learner may choose to perform their own compositions, it is very important that the music enables the learner to demonstrate their highest performing skills, and show them at their best.

The maximum number for an ensemble group is **eight**. There is no requirement for AS and A level candidates to offer an ensemble performance. Ensembles must not be conducted.

Solo performance

It is advised that **solo performers** perform with an accompanist, and if a piece has an accompaniment it should be part of the recital. Performing unaccompanied instrumental and vocal music is extremely difficult and demanding both in terms of technical competence and interpretation, so unaccompanied performances should always be approached with caution.

That it is not to imply that unaccompanied pieces are unacceptable: but, unless the learner is exceptionally good, an unaccompanied piece can be quite difficult to perform, particularly if the learner is nervous on the day. This applies to both single-line instrumentalists and singers.

It is recommended that competent accompanists be used in the assessment and the preparation of performances. It is vital that the learner is comfortable with their accompanist and that ample time has been allocated to rehearse as the balance needs to be carefully considered. Alternatively, it is possible to use a suitable backing track, and these are to be encouraged particularly with popular repertoire such as from the Rockschoool books. Again, the issue of balance needs to be carefully addressed when using backing tracks, with sound levels carefully tested and put in place prior to the examination.

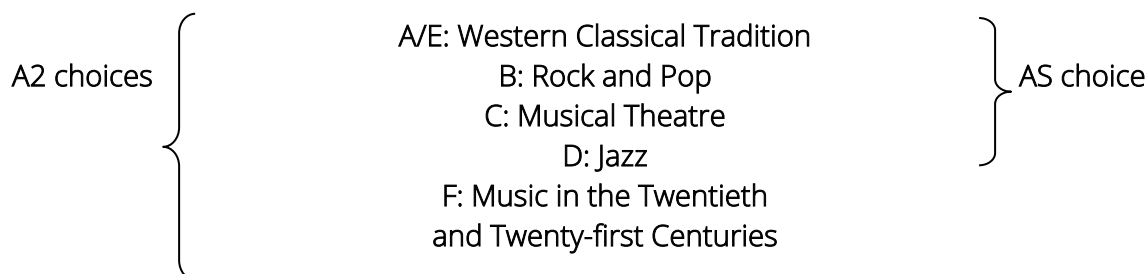
Performing on more than one instrument

Please note: there is no benefit to performing in a variety of ways. If a learner is of equal standard on two or more instruments, then they are free to choose their preference, or indeed play on both. However, most learners 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, and should consider with the learner how to achieve the best possible outcome. In some circumstances a change of instrument can be beneficial, for example a brass player who lacks the stamina to play exclusively on that instrument may opt to swap to piano or voice for one piece.

Some learners choose to accompany themselves while singing, on guitar or piano. This is recognised as a challenging skill, but the recognition of exact standard again **depends on the actual musical content** of the music.

Links to areas of study

Remember to check that one (or two at A2 Option A) of the performances presented by the learner is linked to one of the areas of study.



The link is intended to be very general. For example, one link in the Western Classical Tradition is with *The Symphony* – and it is highly unlikely that this will be a plausible link. Therefore, learners may link **any** piece from the Baroque, Classical or Romantic eras with this area of study. As a rough guide, anything composed pre-1900 will be acceptable.

For areas of study B, C and D, any piece can be presented which fits the overall heading of the area of study. For example, a piece from any Musical would be fine to link to AoS C. The main thing to remember here is that learners are not obliged to select the same area of study that they have studied for the listening exam.

For example – the class may have studied 'Jazz' but a competent singer could link to 'Musical Theatre'.

Timings

It is important that teachers and learners check that the total performance time reaches the minimum time requirement i.e. at A2 it is 10 minutes for option A, and 6 minutes for option B and AS level. If this requirement is not reached a penalty will be applied.

Generally, the examiners will be looking at the playing time of the chosen repertoire in the recital – but an overly long introduction/accompaniment passage, and time taken in between performing the pieces will **not** be included in the total time allocation.

For clarification – if the recital takes place in front of an invited audience – any time taken up by applause will also not be taken into consideration.

Scores and Accuracy

All learners must present scores or a lead sheet for their chosen performances.

This is **essential** as ACCURACY of the performance now makes up one third of the assessment criteria. This is a straightforward request when the learner 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.

Some learners will still insist on downloading tab etc from the Internet which will need careful checking. Others who have learnt a piece 'by ear' will need guidance on what to include in the leadsheet. **All leadsheets, including tab, will need supporting details of the melody, rhythm, tempo, structure (and words if it is a song), dynamics and all other performance directions.**

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.**

If a candidate intends to deviate from the printed score in some way this must be clearly marked onto the copy given to the examiner. This includes if cuts are made, if repeats are to be omitted or added, and if embellishments, ornaments, “riffing” or improvisation will feature in the performance. Please detail these as accurately as possible, or contact WJEC for further guidance. It is acceptable to add a musically sensible repeat to a piece to avoid a timing penalty being incurred.

The need to pay attention to performance directions on the music, and the need to satisfy the assessment criteria, is important. Examiners have commented often on the fact that some drummers are not aware of the need for contrast, and some singers lack projection and indeed communication due to over-reliance on their sheet music.

Learners choosing the **improvisation** option must also present their **choice of stimulus**, which should be prepared in advance of the practical assessment. This may be a chord sequence, a scale, etc. Ideally, this should be presented in notation, so that the stimulus is absolutely clear. **A copy of the musical stimulus and a lead sheet must be provided for the assessor where there is no score available.**

There is no option for **music technology** in the performing unit at this level. Should learners choose to present a sequencing option, they will only be assessed on their ‘live’ performance on the day of the examination. Rap can be presented as part of a piece. However, in order to fully meet the grading criteria there should be a substantial sung element to the performance. Learners would be well advised to take note of these points, as they clearly limit the outcome in terms of assessment.

Assessment Criteria

It is a good idea to make a hard copy of the assessment criteria for all learners during the early part of the course so that they can make sure that private and peripatetic teachers know how best to prepare them.

Learners will benefit from performance in front of others, so should be encouraged to perform in class, while the others in the class use the assessment criteria to consider the work and discuss it in a plenary session. Copies of the mark sheet could be used to monitor the standards achieved, targets set, and advice offered to learners. Regular monitoring and feedback given to learners in this way has been commended by examiners who feel that the experience improves standards, raises confidence and builds understanding of the requirements of this unit. Regular recording of performances should be encouraged, and teacher and peer assessment should be built into the scheme of work.

The examiner will record the final examination, but the centre will **not** be allowed to do so. The examiner will not be able to discuss any marks with the teacher. This unit is not moderated – it is examined. It is not allowed for any copies to be taken of answers in a written examination paper, and the same principle applies here. From Summer 2020 centres will be able to request copies of the recordings through the Post Results Service – Access to Scripts.

The new assessment criteria are concerned with **Accuracy, Technical control** and **Expression and Interpretation**. The mark range is divided into four bands of assessment to assist with the judgement of each criterion. This unit is examined by a visiting examiner, but to understand what is being assessed is crucial, and teachers can advise on this throughout the course. The examiner will decide which performance descriptor best reflects the learner's performance to select the band, and will award an appropriate mark in that range. Learners may achieve a higher band in one criterion than another.

This example is for an **AS** candidate:

Candidate A – Piece 1

In terms of **Accuracy** – this learner was judged to have achieved a clear **Band 4** in terms of presenting an accurate performance, sustaining an appropriate tempo throughout which resulted in a fluent performance. However, the performance directions were not all in place, and so were followed accurately for **most** of the performance (i.e. **Band 3**). Therefore, the examiner felt that 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. 9. In the 2nd column (**Technical Control**), assured technique was sustained throughout the performance (band 4) but there were occasional lapses in intonation with tone quality (band 3) and projection found to be no more than 'appropriate' for most of the performance (band 3). Therefore, the mark awarded was 8. In the 3rd column, **expression and interpretation**, the learner satisfied the criteria in every aspect at Band 3. The mark here was 8.

The total mark for this piece was 25/30.

The standard of the chosen piece was Grade 4.

The final mark for the piece, (after being adjusted according to the requirements on page 44) was 23/30.

This example is for an **A2** candidate:

Candidate B – Piece 1

In terms of **Accuracy**, this learner was judged to have presented an accurate performance for most of the piece (Band 3). While the tempo was appropriate, there were a few slips which meant that the fluency was occasionally compromised (Band 3). Furthermore, there was a limited response to performance directions (Band 1). The mark awarded in this respect was 5/10.

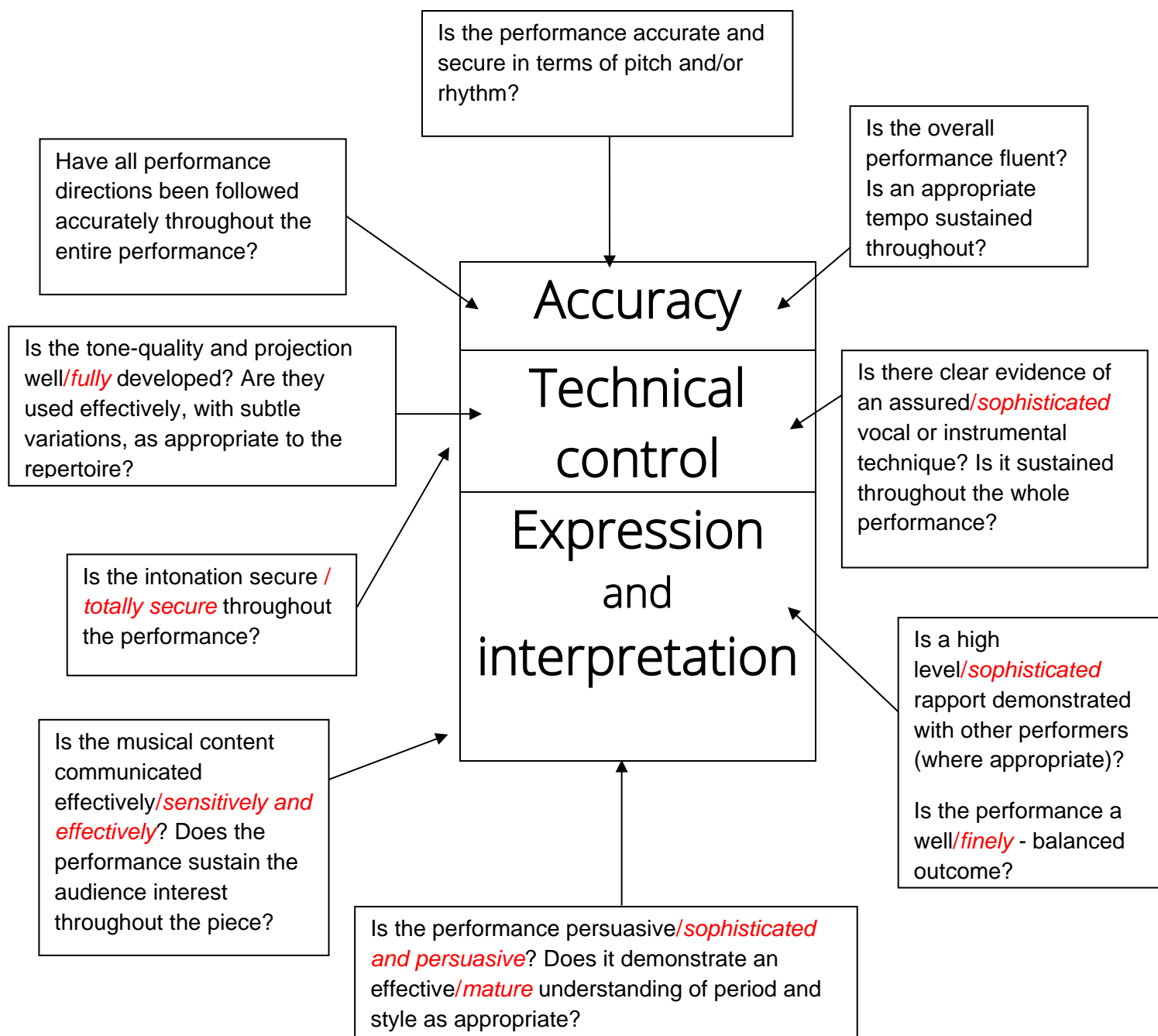
Technical Control - the learner was judged to have demonstrated a generally reliable vocal/instrumental technique throughout the piece with appropriate tone quality for most of the performance (i.e. both Band 3). However, the intonation was inconsistent (i.e. Band 2). The 'best fit' outcome in this case was judged to be Band 3, middle mark– i.e. 7/10.

In terms of **expression and interpretation**, the result was inconsistent – 4/10.

The total mark for this piece was 16/30.
 The standard of the chosen piece was Grade 8.
 The final mark for the piece, (after being adjusted according to the requirements on page 47) was 18/30.

The complete performance will be judged on the examination criteria as set down in the specification (refer to Appendix A, pages 42 - 47)

[*Additional descriptors in red refer to A2 criteria]



Setting up for the visiting examiner

Obviously the task of setting up for the visiting examiner varies from centre to centre, according to the number of candidates taking the examination. Longer sessions at colleges and at consortia are increasingly becoming the norm, and ensuring that the paperwork is all completed and the equipment and everybody is ready for action is the challenge. Everybody – including the visiting examiner – wants the best for the candidates.

Suggested Check list

One month before the event.....

- One month prior to the examination, set a 'mock' exam where learners can run through their full recitals. According to numbers, this must obviously be arranged to suit; perhaps it will be more convenient for AS and A Level learners to do this at different times. It could be in front of an invited audience, as this helps prepare the learners more effectively for the 'real' thing. As already suggested, it could take place in class, with the other learners in the class undertaking peer assessment using the official assessment forms; this would allow for discussion after the recitals. With larger classes, this does tend to take away valuable teaching time from other units – so each teacher needs to decide what is most appropriate for their centre. This 'mock' will enable teachers to offer guidance, time the full recitals (now such an important consideration) and offer advice on unsuitable repertoire should that situation arise.
- Check the overall period during which the examiner visits may take place. This information is available on the WJEC website. Well before the examinations take place, you will be asked by WJEC (probably via the examinations officer in your centre) whether there are any 'inconvenient' dates during this period when it will not be possible for an examiner to visit. Make sure this information is completed and promptly returned, as the administrative staff at WJEC need to be aware of all such issues before organising the practical routes.
- Always aim to have the learners and administration ready for the first date of this period. Closer to the time, you will receive an email from the visiting examiner to propose an exact time for the examination – and once you have agreed a time, you will receive a final confirmation email stating what time the examiner will arrive to set up.
- Organise the availability of the room – usually the music room or hall – and arrange cover, if necessary, for your daily classes. Even at this early stage, it is a good idea if possible to arrange for them to be covered in a room elsewhere in the centre. Explain to SMT (or whoever arranges cover) that the examinations are recorded, and it is important to ensure that conditions are as favourable as possible.
- If necessary – make sure the piano is tuned, and sound equipment is tested.

A few days before.....

- Download all necessary forms (i.e. AS Unit 1/A2 Unit 4 forms) from the WJEC website. These need to be completed with all the necessary details. It is perfectly acceptable for the learners to fill these in, but always a good idea to check them afterwards. Examiners advise double-checking these, as they sometimes contain unintentional inaccuracies. The following details need to be included:
 - centre names and numbers
 - candidate names and numbers
 - list of repertoire to be played
 - grades for each piece
 - information regarding the link to area of study

- Prepare a running order for the day. For the examiner this needs to include a proposed order of candidates, with suggested timings. (The examiner will always be flexible should the unexpected occur – for whatever reason.). However, it is important to remember that they are usually working to quite tight deadlines and may well need to go to another centre that day. When planning the examination timetable, you should allow 15 minutes per candidate. In some situations, for example when sound checks need to be made, it is important to allow a few more minutes for setting up.

- The teacher and learners also need to have their own running order. This should allow for a sufficiently early arrival, tuning/warming up procedures, ensuring that all group members are available and prepared in time. It is a good idea to give a copy of this running order to everyone involved in the examination (including people not taking the examination, such as accompanists and group members helping out). In the case of large numbers - please build comfort breaks for the examiners into your timetables, and let them know where they may be able to get a drink or some lunch if appropriate.

- Check the photocopies and lead sheets. These should be collated for each candidate, and clearly labelled with the centre and candidate numbers. Please check that the music provided accurately reflects the performance being given, especially if down-loading tab from the internet. Furthermore, clearly mark any repeats or cuts on copies (particularly tab) – and ensure that the lead sheets are sufficiently and correctly detailed. This is very important when **'accuracy'** is being assessed. Finally, double-check that the edge of the music/lead sheet has not been cut off on the photocopies given to the examiner.

- Check that all backing tracks are working correctly with no issues of 'skipping'. If you feel it necessary, make sure that there are copies of all the backing tracks. A nervous candidate on the day may well have missed this small, essential requirement...it has been known.

The day before.....

- Prepare the examination room. The examiner will require a desk, positioned appropriately in relation to the candidate (and an audience if there is one). They may also require access to an electric power point.
- Ensure that the examination room is fit for purpose. Electronic equipment should be set up and sound-checked in advance, allowing the examination to proceed without any unnecessary holdups or problems with the balance.
- Check that all learners have their backing tracks at the ready. Keep any necessary back-up copies close to hand.

A few extra things to remember.....

- Do not use click tracks when performing with a backing track (often happens with kit drummers). These are intended for rehearsal purposes and should not be used in the recitals as they detract from the overall quality of the performance.
- Singers must ensure that the vocal line has been added to lead sheets which give lyrics and chords in order to achieve the top marks for accuracy. Singers also need to give greater consideration to the fact that they must not hide behind their music. If the music or lyrics are needed, it would be preferable for them to be placed on a stand, slightly to the side of the performer.
- If choosing to perform in front of an audience, the audience should be in place for the duration of the examinations and not wandering in and out between candidates, to minimise any disruption. The audience may not overlook the examiner in close proximity. They must also not make any recording of the performance. Mobile phones are not permitted to be used.

Following the visit the examiner will write a short report on the centre for Units 1/4. This will be available online and through the examinations officer at the centre on results day. The Principal Examiner also provides an overall report (available on the WJEC website) which includes observations from all the visiting examiners. This is important feedback and very useful for teachers.

Suggested resources

Textbooks:

<i>Author</i>	<i>Year of Publication</i>	<i>Title</i>

John Rink	2002	Musical Performance: A Guide to Understanding ISBN 978-0521788625
Jonathan Dunsby	1995	Performing Music Shared Concerns ISBN 978-0198166429

Websites

<i>Web Address</i>	<i>Description</i>
www.abrsm.org/resources/theseMusicExams0607.pdf	ABRSM guide to practical music examinations
http://us.abrsm.org/en/exam-support/performing-tips	Tips on how to practise
www.expertvillage.com/videos/voice-lessons-vocal-performance.htm	Tips on vocal performing

Films and videos that may be of interest:

<i>Title</i>	<i>Description</i>
The Ultimate Practice Guide for Vocalists DVD	A DVD assisting vocal learners in how to practise
Developing your Voice for Performance	A DVD that assists learners in developing good vocal technique

Unit 2: Composing

Composition 1: Writing a composition in the Western Classical Tradition

This required 'style' composition within AS Unit 2/A2 Unit 2 is designed to encourage learners to familiarise themselves with the stylistic and compositional features of the Western Classical Tradition. Learners must compose a composition which reflects the musical language, techniques and conventions associated with this era, in response to a brief set by WJEC. **Specific guidance may be located on page 55 of the specification.**

The composition brief

Four briefs will be set at both AS and A2, so learners will be able to choose the one they prefer and that which is best suited to them. The briefs will always contain details of the occasion or audience, along with any additional musical information that may be necessary. The outcome **must** be styled in the Western Classical Tradition (i.e. Baroque, Classical and Romantic). The exemplar briefs with full requirements have been included in the Specimen Assessment Materials, but are listed here for further reference.

	AS (see page 6, SAMs)	A2 (see page 72, SAMs)
1.	Write the opening of a song intended for performance in a concert at Chapter Arts Centre, Cardiff.	Write a short song for solo voice with accompaniment to be performed in a wedding.
2.	Compose the first part of a solo sonata for a chamber concert.	Compose the first two section (A and B) of an instrumental piece in rondo form intended for performance in a lunchtime recital in the Brangwyn Hall.
3.	Compose a short unaccompanied choral piece to be performed by the local youth choir in an Easter celebration.	Compose a Romantic 'miniature' piece to be performed in a school recital given by A Level learners.
4.	Compose a short piece for 3 instruments in ternary form, intended for performance in a composition workshop organised by Aberystwyth Arts Centre.	Compose the opening section of a choral work to be performed at an Art gallery exhibition in Bodelwyddan castle. <i>(words supplied)</i>

Note that the briefs are, intentionally, very general. No brief will stipulate specific instrumentation, so learners are well advised to write for instruments with which they are initially familiar. The stylistic outcome is of the utmost consideration, so to present

unsuitable musical material, or add a rock drum beat to an otherwise acceptable piece would render the stylistic outcome inappropriate. Any outcome which clearly feels too modern or uses modernistic techniques will be deemed an unsuitable response.

Where a learner does not respond to the brief set by WJEC, demonstrating clear aspects of the Western Classical style, the composition will be unlikely to achieve the higher mark bands as it will not be an adequate response to the set brief. It would be inadvisable for candidates to be encouraged to continue with a non-WCT style piece in response to a brief if identified during monitoring.

It is **not** the intention that learners should produce pastiche compositions in the style of a particular composer, and there is **no** set requirement for compositions such as:

- 1 a Bach chorale or two-part invention
- 2 a Corelli trio sonata
- 3 a Schubert song
- 4 a Mozart piano piece
- 5 a Haydn string quartet

Of course, such a composition may be submitted if it is so wished. If this is the case, however, and it is identified as such in the log, then any compositional rules associated with such a style should be implemented, and the composition will be assessed accordingly (e.g. the 'rules' of a Bach chorale or Haydn string quartet would apply). For this reason, it is better not to specify that a composition is in a particular composer's style in the candidate log, but instead to refer to pieces which have been an influence.

The intention is rather that learners learn from such composers, and further improve their overall musical understanding and technical control of the musical elements. Through the study of their chosen set works, learners should **identify relevant compositional devices and techniques which then maybe incorporated and developed in their own compositions to produce a consistent result within a clearly recognised tonal idiom.**

All learners are well advised to familiarise themselves with **any** compositional devices and techniques they may encounter through their set works studies, and to use these as starting points for their individual and creative presentation and development of musical ideas in Units 2 and 5.

The list of possibilities is long. Further information is outlined in the specification, and particular musical ingredients relevant to the Western Classical Tradition have been identified on page 60. Learners are invited to present any type of appropriate piece, written for any type of ensemble. Over the years, learners have presented excellent compositions in a variety of styles, with their individual ideas demonstrating first class understanding. For example, if they are pianists and prefer Romantic music, then that could be their influence. Some previous examples of good practice have included trio sonatas in Baroque style, string quartets (usually in classical styling, but occasionally with an individual style which exemplified true WCT awareness), Romantic piano music, art song, sonatas, programmatic pieces etc. One important thing to remember in this specification is that the composition

which uses the techniques associated with the Western Classical Tradition is a shorter task than the other composition(s), and is worth half the marks.

The learners therefore face the challenge of composing a piece which utilises devices and techniques from the Western Classical Tradition, and set within a tonal idiom. Clearly, these devices and techniques must be identified, and learners need to realise, understand and then apply the knowledge to their composition.

Learners need to re-visit basic knowledge and build on musical understanding to fully equip themselves for this task. Through familiarisation with music from The Western Classical Tradition and the ongoing study of the chosen set works, learners will soon appreciate the underlying aspects of this style.

It may be useful to give consideration to the following suggestions:

Structure	Devices /Development of Ideas	Tonality /Harmony
<ul style="list-style-type: none"> • Binary form • Ternary form • Ritornello form • Ostinato • Ground Bass • Da capo form • Strophic form • Rondo form • Sonata Form 	<ul style="list-style-type: none"> • Melodic balance and phrasing • Imitation • Sequence • Rhythmic variety • Syncopation • Call and response • Pedal notes • Layered musical ideas • Countermelodies • Contrast of ideas • Textural variety • Expansion of material • Motivic development • Accompaniment styles • Scalic movement • Arpeggiated figures 	<ul style="list-style-type: none"> • Major keys • Minor keys • Diatonic harmonies • Chords and their inversions • Dominant sevenths • Modulation to the dominant • Modulation to the relative minor • Cadential progressions • Cycle of 5ths • Harmonic rhythm • Passing notes • Auxiliary notes • Essential /unessential notes

As always, the use of music technology is to be encouraged in Units 2 and 5. However, it is crucial that unoriginal, pre-recorded music samples and direct quotes from other composers' works are avoided. If used, they must be clearly indicated by the learner on the accompanying notes. Credit will not be awarded for non-original material. Full details of equipment, software and pre-composed material **must** be given. WJEC is likely to contact centres if any details are obscure.

A crucial consideration is the fact that the composition must satisfy the examination assessment criteria. For the WCT composition, there are two areas identified (see page 54 for Unit 2, and page 57 for Unit 5).

Creating Musical Ideas	Technical and expressive control of the musical elements
This includes: <ul style="list-style-type: none"> • the initial content and potential of ideas • presentation and structure of ideas • the effectiveness of the response to the given brief 	This includes: <ul style="list-style-type: none"> • use and technical control of musical elements • the communication of ideas showing musical understanding • control of the instruments /voices and technology

Starter Activities

Teachers may decide to teach the WCT composition by example through existing models. It is also possible to teach through improvisatory 'sound based' work.

Suggested improvisation tasks:

- melodic work around selected major keys (eg. C major; G major; F major)
- melodic work around selected minor keys (eg. a minor; e minor; d minor)
- appreciation of melodic phrasing through echo / question and answer work
- harmonic improvisation (eg. realisation of a progression of harmonies such as cadential progressions or a cycle of 5ths)
- rhythmic improvisation, through question and answer layering/pattern building techniques

Each of these exercises could be supplemented with examples from composers' work from the Western Classical Tradition.

Starter activities (A):

Task 1: melody writing

Most classical composers wrote melodies based on distinctive motifs. Choosing a key with which you feel particularly confident, write **ten** short motifs (1 or 2 bars long). Play them, then notate. (Good practice for musical dictation.)

Task 2: rhythmic work

Write **ten** short rhythmic patterns, each two bars long. (The time signature should match that decided on in the melodic work.)

Task 3: harmonic ideas

Write three harmonic phrases, consisting of 7 or 8 chords in each. Give thought to the cadential work at the end of each phrase. (There is no need to modulate at this stage.)

Guitarists could perform initially on their instruments, then transfer the ideas to manuscript. Notating these chords will help all learners with theoretical and aural understanding.

Tasks could be repeated in different keys / time signatures.

It is good practice for learners to formulate musical ideas before actually beginning to present them in their composition. These should be kept in a composition note-pad, or composition sketch book. In this way, the teacher is able to appreciate the source and ultimate development of the final piece.

The next step is for learners to realise the importance and possibilities of the generative cell, still within the tonic key. The motifs may well include a distinctive rhythm, pattern or interval, which could become an important feature of the composition.

For the learner:

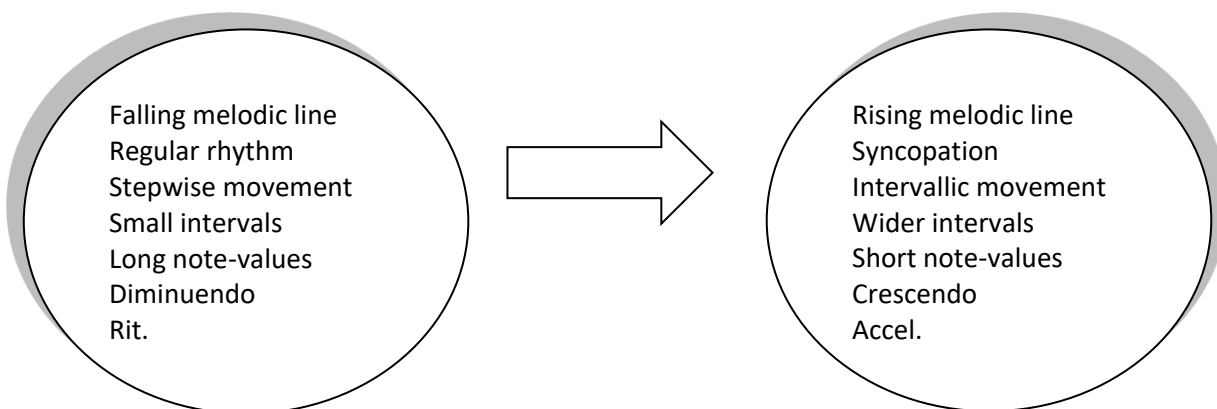
Starter activities (B):

Choose one of the melodic motifs. Extend to at least 10 bars, utilising some of the rhythmic patterns already notated.

Having now completed a short melodic passage, the learner could then establish the characteristics of the melodic outline to date. The opposite features could then be identified, and utilised further to extend the composition such as in a second or contrasting section.

For example, the passage could include the following basic features:

Opposite features to extend the composition:



These contrasting features could then be developed into a second melodic passage which would provide a balance to the first passage.

For the learner: Starter activities (C):

- a) Having finalised a section of melody, decide on suitable harmonic support and sketch a simple chordal harmonisation.
- b) Devise a basic accompanying pattern using one of the other harmonic phrases as a base.
- c) Construct a melody above this accompanying pattern. Use an appropriate contrast of rhythmic patterns.
- d) Develop a bass ostinato line that fits into the third harmonic phrase.
- e) Choose one of the chords. Decorate/manipulate in different ways.

For example: here are a variety of one-bar cells found in Western Classical music. They have all clearly been created from the basic triad of F major, as shown. They are not meant to be played as one long melody – they are simply one-bar ideas to show how a triad can be extended. There are obviously, extra notes added to the triad. Learners could work out what they are (e.g. passing notes; auxiliary notes; chromatic accidentals for decoration or suggesting tonicisation; repeated notes etc) and discuss the various rhythmic ideas. This provides the learner with further motivic ideas.



Planning

With sufficient composing ‘sketches’ or ideas in place, consideration should then be given to the presentation of these initial thoughts. Learners should be encouraged to tackle composing challenges systematically; they need to manage their own learning and planning, and work with increasing independence. It is important to bear in mind that composers often only present one or two ideas initially; once set up, these ideas are then explored. With this in mind, the overall plan needs to be formulated.

For the learner:

- Create a draft plan of the piece by deciding on the overall structure.
- Estimate how long it should take to complete the overall task; set achievable targets for each section.
- Brainstorm ideas that could be used in the composition.
- Within each section of the structure, identify the main themes/devices/techniques that will be used.
- Decide how to get from one section to another; remember the importance of perfect cadences for marking out important structural divisions.
- Plan contrasting sections carefully.
- Decide on the instrumentation, and find out about writing for these types of instruments.

Melodic/Rhythmic ideas – including recurring patterns, figuration, phrase structures, intervals, scalar and sequential ideas, using of passing notes and ornamentation, sequence, typical melodic shapes, melodic fluency, rhythmic variety, syncopation etc.

Harmonic procedures – including including inversions, sevenths, ‘formula’ cadences and modulations/tonicisations, cadences, cadential progressions including circle of 5ths – increasingly chromatic chords, essential/unessential notes, suspensions, scales, arpeggios etc.

Textural ideas – including imitation, contrapuntal ideas, monophony, homophony, polyphony, combinations of ideas, contrasts of accompaniment styles, layering, antiphonal writing etc.

Forms and Structures – use of suitable and conventional forms which offer learners the opportunity to present, develop and manipulate the material e.g. ritornello, fugue, binary, ternary, theme and variation, sonata, through-composed, programme music

Writing a composition linked with a different area of study (i.e. not the WCT)

This composition requirement in **A2** for Option B is designed to encourage learners to familiarise themselves with the stylistic characteristics and conventions peculiar to the ‘modern’ age. There is no requirement for this composition to link to one of the options selected for Unit 6, but candidates may feel that their appraising work will support their composing.

The composition will demonstrate the knowledge and understanding of musical techniques gained from the various areas of study analysis and associated listening work in Units 3 and 6. Many AS learners will also choose to reflect a piece such as this for their ‘free’ composition, which is perfectly acceptable.

Here again, there is no need for learners to produce pastiche in the style of a particular composer; the intention is to learn from modern composers. Through an increased depth of study, learners must identify relevant schools of composition, compositional devices and techniques which then may be incorporated and developed in their own compositions to produce an imaginative, substantial and consistent result.

The Modern era is an explosion of styles, and the diversity of styles can appear overwhelming. Conventional musical ingredients, techniques and devices have already been identified in Appendix C of the specification, and in the study of the Western Classical Tradition. Many of these will still be extremely useful in this context, though they may be utilised in new and imaginative ways.

General features associated with the 20th and 21st centuries:

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

As previously stated, the use of music technology is to be encouraged in Units 2 and 5.

Any unoriginal, pre-recorded music samples and direct quotes from other composers' works should be avoided. If used, they must be clearly indicated by the learner on the accompanying notes. Credit will not be awarded for non-original material. Full details of equipment, software and pre-composed material **must** be given. WJEC is likely to contact centres if any details are obscure.

Composing tools

Through extended practical activities associated with their appreciation, analyses and listening, learners should again establish and identify the 'composing tools' at their disposal. A good place to start is to establish what devices and techniques are associated with the various styles and schools. Teachers may decide to teach composition by example through existing models, but it is also possible to utilise and combine devices and ideas from a number of different genres. The learner needs to ensure that the resulting composition is coherent and shows a strong overall awareness of style. Indeed, this could be their own personal style.

Let's take a look at some useful identifying musical characteristics of the main styles. Note that there are common features. There are further details on pages 61-64 of the specification.

Styles	Compositional Features / Devices
<p>Impressionism</p> <p>Listen to works by:</p> <p>Debussy</p> <p>Ravel</p> <p>Delius</p>	<ul style="list-style-type: none"> ➤ use of non-diatonic scales (e.g. whole tone, chromatic, modal) ➤ parallel chords ➤ 7th, 9th and 11th chords ➤ open 5ths and 4ths ➤ unresolved dissonances ➤ complex rhythms and cross rhythms to blur the metrical lines ➤ use of free rhythm and tempo changes ➤ contrasting rhythms ➤ alternating dynamics ➤ subtle syncopation and hemiolas ➤ vague and hazy outlines of melody ➤ at times, an 'improvisatory' feel to the music ➤ colourful and rich orchestration (e.g sometimes pp by the whole orchestra) ➤ exploitation of timbral effects (e.g. glissandi, mutes, pizzicato, harmonics, use of the sustaining pedal in piano pieces), and inclusion of more unusual instruments (e.g. celesta, glockenspiel, castanets) ➤ small-scale programmatic forms ➤ use of forms evolving from a single unit or musical idea ➤ tendency to write music in short phrases ➤ manipulation of small 'blocks' and patterns ➤ use of contrary and similar motion to enhance timbral effects ➤ use of infinitely varied repetition and associated devices to transform the themes ➤ textural contrasts to produce highly atmospheric and evocative results ➤ inspired by native folk traditions and exotic music

<p>Neo-Classicism</p> <p>Listen to works by:</p> <p>Hindemith</p> <p>Prokofiev</p> <p>Stravinsky</p>	<ul style="list-style-type: none"> ➤ influenced by the Baroque and Classical eras ➤ use of 'absolute' music - detached, objective and often lacking in emotion ➤ incorporation of devices such as imitation, sequence, alberti bass, countermelodies, pedal notes, inversion, augmentation, diminution and antiphonal work ➤ attention to craftsmanship ➤ clear textures and timbres, colourful and sometimes unconventional orchestration ➤ rhythmic regularity
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<p>Tippett</p> <p>Poulenc</p> <p>Bartok</p>	<ul style="list-style-type: none"> ➤ use of conventional forms e.g. sonata, symphony, ritornello, concerto, scherzo etc ➤ balance with forms and structure ➤ employment of contrapuntal and fugal techniques. ➤ functional harmony often used (cadences, progressions etc) ➤ bitonality sometimes a feature ➤ dissonant and chromatic, with 'deliberate' wrong notes ➤ unexpected shifts of key and harmonies
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<p>Expressionism</p> <p>Listen to works by:</p> <p>Schoenberg</p> <p>Berg</p> <p>Webern</p>	<ul style="list-style-type: none"> ➤ adoption of serial techniques (dodecaphony) ➤ use of the twelve tone scale ➤ a mathematical approach / complex patterns, symmetry, retrograde ideas, transposition, palindromes etc ➤ atonality ➤ dissonant harmonies ➤ irregular rhythms and meters ➤ angular and discordant melodies ➤ use of small motifs and intervals ➤ at other times, extended phrases ➤ wide range of dynamics and textures ➤ extreme registers of instruments used ➤ highly contrasted orchestral writing could be subtle, or rich ➤ use of contrasting timbres (Klangfarbenmelodie) ➤ small combinations of instruments often used ➤ structural freedom often evident ➤ reflection of extreme emotions ➤ experimentation with vocal techniques (Sprechstimme)
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<p>Jazz</p> <p>Listen to works by:</p> <p>Gershwin</p> <p>Duke Ellington</p> <p>Miles Davis</p> <p>Charlie Parker</p> <p>Louis Armstrong</p>	<ul style="list-style-type: none"> ➤ syncopation ➤ improvisatory styles ➤ 'Blues' and 'Ragtime' features ➤ 'Blue' notes ➤ 'Enclosures' i.e. the device of approaching a main note from pitches either side ➤ chromatic approach notes ➤ complex jazz chords (e.g. added 6th chords, "7 chords, higher dischords) ➤ homophonic 'stab' chords ➤ contrast of mode i.e. maj/min ➤ chords over a dominant pedal ➤ swing rhythms, triplets, 12/8 time ➤ stylistic bass lines ➤ rhythm tracks ➤ suitable 'fills'
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	<ul style="list-style-type: none"> ➤ countermelodies and layering ➤ extension, development and displacement of a short motif ➤ question and answer techniques (call and response) ➤ busy polyphonic textures ➤ swing band and jazz instrumental line-up, with rhythm section and front line instruments ➤ instruments in unison ➤ short chords in cross-rhythm with the tune ➤ backing ideas/sustained chords ➤ contrasting textures ➤ idiomatic writing
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<p>Rock / Pop</p> <p>Listen to any works from the Beatles to present day: e.g.</p> <p>The Who</p> <p>Frank Zappa</p> <p>Bruce Springsteen</p> <p>Nirvana</p> <p>Oasis</p> <p>Queen</p> <p>Any favourite groups</p>	<p><u>ROCK</u></p> <ul style="list-style-type: none"> ➤ catchy motifs ➤ hard-driving beats ➤ lead singer ➤ backing vocals ➤ unison or part-singing ➤ strong rhythm section ➤ sometimes guitar and kit based ➤ use of synthesizers ➤ use of riffs ➤ strong, distinctive bass lines ➤ for the most part, clearly defined structures ➤ use of lyrics ➤ additional sections/devices (e.g. riff / hook, intro, outro, bridge, instrumental, modulation etc) ➤ mainly consonant harmonies but also use of higher dischords and chromatic work ➤ Blues influences ➤ some rock styles are aggressive and fast ➤ progressive pieces include elements of classical, jazz and world music <p><u>POP</u></p> <ul style="list-style-type: none"> ➤ a lighter alternative to rock ➤ the standard format is a song ➤ instrumentation ranges from an orchestra to a cappella material ➤ typical instruments are lead guitar, bass guitar, synthesizers, keyboard, drum machine, sequencer, sampler + vocals ➤ marked by a consistent and noticeable rhythmic element ➤ focus on catchy melodies and hooks ➤ use of a chorus that contrasts with the verse ➤ lyrics often about love, relationships and life experiences ➤ conventional structures (e.g. verse-chorus; 32 bar form etc)
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<p>Musical Theatre/Film</p> <p>Listen to works by:</p> <p>Gershwin</p> <p>Bernstein</p> <p>Sondheim</p> <p>Andrew Lloyd-Webber</p>	<p><u>MUSICAL THEATRE</u></p> <ul style="list-style-type: none"> ➤ relevance of music to story line ➤ use of lyrics consistent with the plot ➤ characters reflected in the musical content ➤ use of a set structure (such as ABA, verse and chorus, da capo etc) ➤ strong thematic ideas ➤ use of devices such as repetition, variation, imitation, layering ➤ use of motives to represent an idea or feeling (leitmotif) ➤ carefully constructed harmonic progressions including modulation ➤ supportive and distinctive accompaniment patterns ➤ use of devices such as chordal patterns, arpeggios, repeated notes, scalar / conjunct movement, countermelodies, sequences, inversion etc ➤ textural contrasts ➤ writing for vocal solo, duet, trio, quartet or chorus
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Best practice:

COMPOSE 'SKETCHES'

COLLATE IDEAS

PRESENT
THOUGHTFULLY

ARRANGE CREATIVELY

DEVELOP
IMAGINATIVELY

...AND REFINE!

Writing a 'free' composition

Learners are encouraged to develop their own musical interests by composing in a style of their own choice. They are required to set their own brief for this composition, and, like their WCT composition, the brief must contain details of the occasion or audience, plus additional information as required. The brief is not assessed – but their response to the brief is assessed. However, they compose in any style. **Some learners may decide to offer a second, longer composition in the style of the Western Classical Tradition and this is perfectly acceptable.**

Many learners find composing a challenging skill, and all learners will need to learn basic composing skills before beginning a task. The need to collect appropriate 'sketches' prior to presenting the musical ideas cannot be stressed enough – and the same is true when composing in a style of their own choosing.

Learners may enjoy starting their composing work by thinking about the free composition. Teachers should deliver ‘taster sessions’ of styles that have been identified by the learners as being of particular interest. Then, in the same way as the musical tasks have been outlined above, the learners should research styles before making their choice and considering the best plan of action.

Many learners will again decide to compose a piece associated with one of the other areas of study. This perhaps makes sense, as this will give them a good understanding of the chosen style. However, others will choose according to personal interest, or maybe follow initial teacher-led projects. Popular projects of choice for the free composition include film music, and as learners are clearly interested in the genre, they do their research...and the results are often excellent, really imaginative and showing first class musical understanding. In such cases, the following information may be of use:

<p>Film composers:</p> <p>John Williams James Horner Ennio Morricone Howard Shore Alan Silvestri John Barry Hans Zimmer Danny Elfman Jerry Goldsmith Bernard Herrmann Elmer Bernstein Etc.</p>	<p>FILM MUSIC (musical features in addition to above suggestions, where applicable)</p> <ul style="list-style-type: none"> ➤ music to support the visual images (i.e. no lyrics) ➤ use of rhythmic and harmonic devices to create anticipation, excitement and an increased sense of drama (e.g. syncopation, changing time-signatures/tempi; pedal notes, ostinati) ➤ expansive and exciting orchestrations, contrasting timbres and textures, use of orchestral colour and ‘effects’ ➤ extreme dynamics ➤ use of intervals as motifs – particularly semitones, tritones, diminished intervals, stepwise movement ➤ use of bitonality ➤ highly charged chromatic harmonies (e.g. augmented and diminished chords, higher dischords, minor chords with added notes) ➤ use of chromatic motifs (scalic and otherwise) ➤ strong thematic content which can be manipulated and changed according to mood etc.
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Development of musical ideas

All the free compositions and the additional piece offered in A2 for Option B are longer pieces and therefore need to demonstrate creativity and development of musical ideas.

In addition to suggestions already outlined in this guide, learners should also consider the best ways of developing the initial material that has been presented.

Developmental ideas include, for example, expansion and fragmentation of a theme, presenting combinations of themes, transposition, re-harmonisation and re-orchestration of themes, augmentation, diminution, contrasting textural presentation of themes, changing the balance or extending the melodic phrasing, using different compositional devices,

One of the main weaknesses often noted by examiners is the over-dependence on basic repetition in many learners' compositions. To ensure, therefore, that credit is given for 'the development of musical ideas', learners must consider a variety of ways in which their initial musical material can be varied and manipulated. The learners should identify motifs and patterns for development, be decisive, and avoid random note-placing at all costs.

For the learner:

The following suggestions for developing ideas may be useful:

- a) Encourage exploration through rhythm – so often neglected. Try a few different rhythmic elements (syncopation, triplets, continuous semiquaver movement, different time-signatures and contrasting patterns, dotted notes)
- b) Remember the value of imitation, sequence and inversion.
- c) Textural change – at points where a phrase or passage of music is repeated/for a new section, or sudden change of mood.
- d) Include a contrapuntal section / use antiphonal ideas.
- e) Add variety to repetitions (by changing instrumentation/adding layers/counter melodies/varying the overall pitch etc.)
- f) Swap parts around (e.g. putting the melody in a middle part, or in the bass.)
- g) Transpose ideas (to a relative key in the WCT, perhaps more remote keys in modern pieces.)
- h) Vary the harmonic rhythms.
- i) Introduce new types of accompaniment texture (this may coincide with a change in harmony which is a powerful combination), or vary/develop the accompaniment styling.
- j) Develop dialogue and interplay between instruments and/or voices.
- k) Explore timbral possibilities (eg. tremelando, pizzicato.)
- l) Explore a wider dynamic range.
- m) Split the instrumental lines between more than one player.
- n) Re-score the initial ideas (utilize patterns such as scalar/arpeggiated movement.)
- o) Re-space harmonies (make subtle / more complex changes.)
- p) Further elaboration of cadence points.
- q) Develop motifs through augmentation, diminution, inversion.

Choose no more than five of the above suggestions. Plan how these may be applied to the composition.

There are some popular choices of style and structure that do not obviously offer this opportunity. In terms of their styling – there are limitations.

For example, both **strophic form** and **minimalism** have limitations in terms of 'developing' ideas. It would be in the learners' best interests to choose 'aspects' of such influences and use them imaginatively.

This could involve adding extra sections to include contrasts, increased textural variety, and thoughtful manipulation and extension of ideas. **Blues** compositions are often over-dependent on existing patterns and basic repetition. Theme and Variation structures often rely on a set chordal progression throughout, which is not sufficient. The same is often true of Ground Bass compositions.

Whatever the chosen style, please be advised that it **must** offer opportunity for the learner to achieve the full range of assessment criteria. This is a real opportunity for the learner to be imaginative and creative. The criteria for these longer compositions include an additional column for 'Developing Musical Ideas' – so the development of musical ideas is worth a third of the overall marks for the piece.

Developing Musical Ideas

The points in the assessment criteria include:

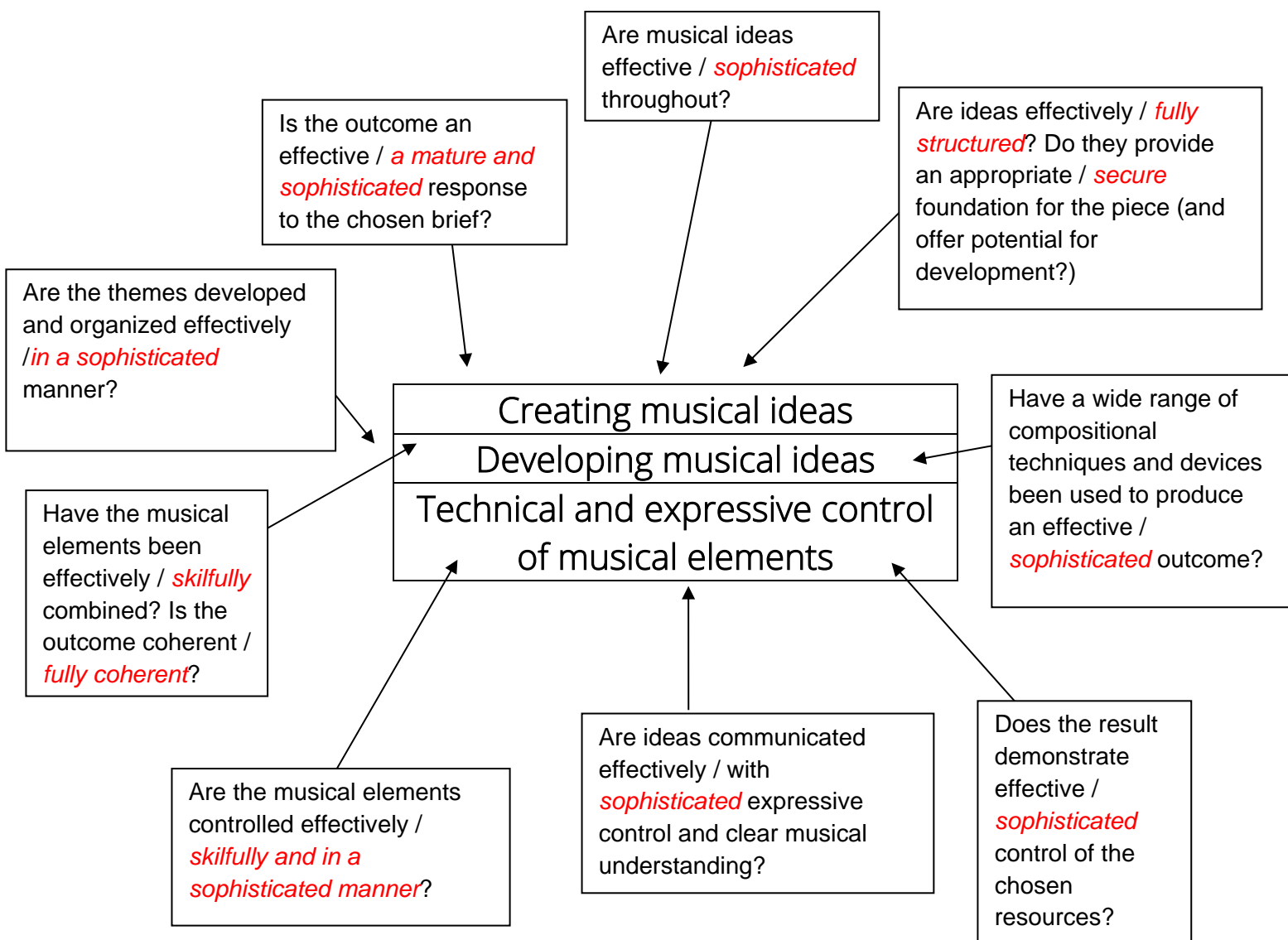
- the development and organisation of the thematic material
- the range and use of compositional techniques
- the way musical elements have been combined to produce a coherent result

Specific stylistic guidance for longer compositions linked with areas of study B, C, D or F may be found in Appendix B of the specification.

Assessment

The completed portfolio will be judged on the examination criteria as set down in the specification (refer to Appendix B: AS unit 2 - pages 50/1; A2 Unit 5 – pages 53/4).

[*Additional descriptors in red refer to A2 criteria]



The **minimum suggested time requirement** for the 'free' pieces and the additional piece required in Option B in Unit 5 portfolio is **two minutes**. Each of these pieces must demonstrate sufficient development and control of ideas. It is unlikely that shorter compositions will be sufficiently developed to access the higher mark bands.

However, please note that the **examiner reserves the right to stop assessing a composition portfolio if it exceeds the time limit by more than 2 minutes**.

Presenting the portfolios

Recordings and Scores

- All compositions must be submitted with a recording plus a score **or** leadsheet.

Recordings: A clear and accurate recording is required. There is no need for a live performance if the digital version is available – no marks are awarded for performance quality. Learners *performing their own music* do not need to worry about presenting a notated score if this is beyond their ability – a detailed leadsheet will suffice. If the piece is performed by live musicians other than the composer then the log must make clear how they knew exactly what to play, so that the examiner can be sure that the audio reflects the candidate's intentions, rather than an improved version interpreted by an experienced player.

Scores: **Sibelius** is still the most popular program used by learners, though centres use a variety of other software packages. A score is always helpful and if one has been submitted, then there is no need for the learner 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. The overall structure should be accompanied by a commentary which explains all the necessary musical details. Please refer to details above regarding other performers involved in the recording.

Note that no marks are awarded for quality of the score/leadsheet or the recording, but both are requirements of the specification.

Encourage learners to:

- Think about the balance in larger scale scores, taking care to ensure that the main parts are not obliterated by less important lines.
- Ensure that the writing for chosen instruments is idiomatic.
- Check progress with the teacher on a regular basis (You must monitor work on at least three occasions in order to authenticate it as the candidate's own.)
- Review, re-draft and refine as appropriate.
- Keep copious notes in the composition sketch book, as each composition must be accompanied by a summary of the initial stimulus, and a description of the compositional process and musical techniques /devices.
- Take part in peer assessment, using assessment forms downloaded from the website.
- Organise a showback of completed pieces to an invited audience. Either organise live performances, or via technological means.

Use of technology

As previously stated, the use of music technology is to be encouraged in Units 2 and 5. Any unoriginal, pre-recorded music samples and direct quotes from other composers' works should be avoided. If used, they must be clearly indicated by the learner on the accompanying notes. Credit will not be awarded for non-original material. Full details of equipment, software and pre-composed material **must** be given. WJEC is likely to contact centres if any details are obscure.

Composition Log and Authentication

Learners are required to complete a composition log. This has been re-written since this course was first examined, so please be aware that early CPD exemplar material uses an out-of-date format. While this log is not assessed, the information it contains is very important for the examiner.

Teachers must formally see the work in progress, for each composition, **at least** three times during the course. Learners are advised to complete the document electronically, adding to it as they develop their pieces, rather than trying to recall their process retrospectively.

Teachers should also provide feedback at least three times throughout the course and must sign the composition log as authentication to verify this. 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.

The pages in the A Level specification which specifically refer to the guidelines for presenting the portfolios are page 12 (Unit 2) and pages 25 (Unit 5).

Check list prior to submission:

- Have all recordings been checked for sound quality?
 - Has the learner signed the candidate declaration?
 - Have all logs been authenticated and signed by the teacher?
 - Have all the scores been completed appropriately?
 - Are leadsheets sufficiently detailed with musical explanation and presented with the additional commentary?
 - Have all the compositions been clearly labelled with titles, centre names and numbers and candidate names and numbers?
- Refer to the e-submissions area of the Eduqas website for guidance on uploading candidate work.

Suggested textbooks:

<i>Author</i>	<i>Year of Publication</i>	<i>Title</i>
Hugh Benham	2011	AS and A2 Music Harmony Workbooks (Amazon)
Christopher Binns	1996	Composing - a learner's guide ISBN: 9780174360889
Anna Butterworth	1999	Harmony in Practice ISBN 978-1854728333 (Question and Answer books available)
Alfred Blatter	1997	Instrumentation and Orchestration ISBN978-0028645704
Rikky Rooksby	2004	How to write Great Tunes ISBN 978-0879308193
Reginald Smith Brindle	1987	Musical Composition ISBN 978-0193171077
Walter Piston	1955	Orchestration ISBN 978-0393097405
Bruce Cole	1996	The Composer's Handbook ISBN 978-0946535804
Iwan Llewelyn Jones and Pwyll ap Sion	2011	Composing Contemporary Music – A Student's Guide ISBN 9781845214067

Unit 3: Appraising

AS - Changes to the specification for delivery from 2016

AS Unit 3: Appraising (Written examination)

- The title of the unit has now been changed to **AS Unit 3**.
- The examination is now worth 40% of the **AS** examination, 16% of the full A Level.
- The work will be assessed on one written paper, instead of two, which will last approximately 1 hour 30 minutes (depending on length of musical extracts).
- The paper will be **marked out of 72 marks**.
- There are now **two** main areas of study to be covered in this examination. The first is a **compulsory** area of study with a choice of set work, the second area of study will be selected by the centre from a choice of three.
The four areas of study presented on this specification are:

Area of study A - COMPULSORY Western Classical Tradition, but with **choice of set work**

Select one from:

Area of study B – Rock and Pop	} No set works
Area of study C – Musical Theatre	
Area of study D – Jazz	

- In area of study A (**WCT**), learners will choose between studying either *The Symphony* (Haydn *Symphony No. 103 Drum Roll*, movements 1 and 2) **or** *Religious Choral Music* (Mozart *Requiem: Requiem, Dies Irae, Tuba Mirum and Rex Tremendae*). Compared with the previous specification, this is a considerable reduction in the amount of set works to be studied, and consequently it enables learners to work in more depth. Learners will take an unmarked score of the selected set work into the examination.
- In **addition** to the set work question, there will be **two** further questions in area of study A based on unprepared extracts from the Western Classical Tradition.
- There are **no set works** in areas of study B, C and D. However, each area of study focuses on topics which are clearly set out in the specification on pages 16 – 18. Questions will be based on unprepared extracts of music played in the examination.

- The types of questions are different than the previous AS, and will include extended responses on the wider context of the music, comparison questions, and short answer questions on both set works and unprepared extracts.
- In this specification, learners will be required to focus on musical elements, context and language. The understanding of how music has developed and changed over time is important, and the specific requirements for musical language and vocabulary have been included. Learners are expected to develop a chronology of music within the two chosen areas of study.
- Consideration has been given to the number of hearings, the gaps between the hearings and the amount of time given for completion of the questions. Marks allocated to questions will be clearly indicated and may serve as an indication of the number of answers required. For longer answer questions, marking bands are supplied, indicating levels of response which should be considered with the indicative content. As previously, the number of lines provided in the answer booklet will give an indication of the length of answer required.

A2 - Changes to the specification for delivery from 2016

A2 Unit 6: Appraising (Written examination)

- The title of the unit has now been changed to **A2 Unit 6**.
- The examination is now worth 24% of the full A Level.
- The work will be assessed as one written paper, instead of two, which will last approximately 2 hours 15 minutes (depending on the length of musical extracts). This is **longer** than the previous A Level exam.
- The areas of study in this specification are **different** to the previous specification – in topic, styling, and the types of questions set in the examination. **There is far more choice than previously.**
- There are now **two** main areas of study to be covered in this examination. The first is a **compulsory** area of study, and the second area of study is sub-divided into two lists. The centre will select one area for study from each list. Where set works are included, they **must be studied in depth.**

The areas of study presented on this specification are:

Area of study E: Western Classical Tradition

In area of study E, the choice of works are:

Either:

The Symphony (1830-1910)

Symphony No. 1 in C Minor, opus 68, Movement 4: Brahms

(Eulenberg Miniature score ISBN: 3-7957-6682-6)

Or:

Religious Choral Music (1800- 1890)

Requiem: Dies Irae, including Tuba mirum, Liber scriptus, Quid sum miser, Rex tremendae and Recordare ending at bar 446, Verdi

(Dover Miniature score ISBN: 0-486-40422-6)

In the examination, there will be **three** questions set on area of study E:

An unprepared extract using a skeleton score provided in the exam

A detailed analysis question on the set work

An essay question which assesses wider contextual knowledge of the selected genre.

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

In area of study F, learners should choose one strand of study from list A and one strand from list B:

List A	
Either	Or
Strand 1: Impressionism including one set work: <ul style="list-style-type: none"> • Reflets Dans L'eau, (Images Volume 1), Piano: Debussy (IMC ISMN: 979-0- 2204-1617-0) and two subsidiary pieces: <ul style="list-style-type: none"> • Colloque Sentimental, Voice and Piano: Debussy (Durand ISMN: 979-0- 0440-1117-9) • Mother Goose, Prelude (from the opening section of the ballet, not the suite), orchestra: Ravel (http://imslp.org/) 	Strand 2: Chamber Music in Wales including one set work: <ul style="list-style-type: none"> • Night Dances, Flute and Piano: Plowman and two subsidiary pieces: <ul style="list-style-type: none"> • Tango Passacaglia, Flute and Piano: Wilson-Dickson • Ariel, Flute and Piano: Samuel (Stainer & Bell, STAIN01359) ** All 3 pieces are available on the following CD Ariel (Catherine Handley, flute and Andrew Wilson-Dickson, piano)

List B

Either	Or	Or
Strand 3: Popular Music in Wales featuring: <ul style="list-style-type: none"> • The Manic Street Preachers • Gruff Rhys • Super Furry Animals • Kizzy Crawford 	Strand 4: American Musical Theatre featuring: <ul style="list-style-type: none"> • Stephen Sondheim • Stephen Schwartz 	Strand 5: Jazz Legends featuring: <ul style="list-style-type: none"> • Duke Ellington • Miles Davis

- There is one examination question set on List B, involving analysis of the main set work, including a comparison of a given aspect of style or musical element(s) with one or both of the subsidiary pieces.
- There are **no** set works in List B. However, each area of study focuses on specific genres, performers or composers which are clearly set out in the specification on pages 32 and 33. This part of the paper includes two questions – one aural perception question on an unprepared extract, and a second question assessing in-depth knowledge and understanding of the composers'/artists' musical style which may require references to particular works.
- In this specification, learners will be required to focus on musical elements, context and language. The understanding of how music has developed and changed over time is important, and the specific requirements for musical language and vocabulary have been included. Learners are expected to develop a chronology of music within each area of study or strand of study.
- Consideration has been given to the number of hearings, the gaps between the hearings and the amount of time given for completion of the questions. Marks allocated to questions will be clearly indicated and may serve as an indication of the number of answers required. For longer answer questions, marking bands are supplied, indicating levels of response which should be considered with the indicative content. As previously, the number of lines provided in the answer booklet will give an indication of the length of answer required.

Preparing learners for the examination.

The listening and appraising exams at both AS and A level have two assessment objectives:

AO3 Demonstrate and apply musical knowledge

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music

The following table explains the differences between AO3 and AO4. The sample assessment materials contain a sample mark scheme which clearly outlines which questions target AO3 and which target AO4.

AO3	<ul style="list-style-type: none"> • AO3 involves identifying features in scores and aural extracts. • Typical command words for AO3 include: <ul style="list-style-type: none"> ○ state ○ name ○ identify ○ pick ○ underline. • Typical question types include: <ul style="list-style-type: none"> ○ multiple choice ○ short answer. ○ recall of knowledge.
AO4	<ul style="list-style-type: none"> • AO4 involves describing and explaining musical features demonstrating understanding of musical elements, contexts and language as well as analysing, comparing and evaluating music • AO4 targets appraising skills and uses command words such as: <ul style="list-style-type: none"> ○ describe ○ explain ○ compare ○ complete (pitch or rhythm) ○ evaluate ○ analyse.

The following table explains the command words typically used in the question papers.

Word	Explanation
Analyse	Explore a specific section of music in detail, focusing on one or more musical elements as directed in the question
Compare	Identify similarities and differences between two or more extracts or sections of music
Complete	Usually related to filling in the pitch and rhythm on a section of a score
Contrast	Identify differences only in two or more sections/extracts of music

Describe	Identify distinctive features, such as the use of elements, and give descriptive detail
Define	Give the precise meaning of a (musical) term
Discuss	Describe and explain relevant points and build up a balanced argument with supporting detail
Evaluate	Give an overall assessment of a piece of music or style of music with a justification of conclusions or viewpoints
Explain	Give reasons demonstrating an understanding of how the music works

Please note:

No musical extracts will be played for the set works question in areas of study A and E. For this reason, it has been decided that this section on the Western Classical Tradition, should be placed at the very end of the examination, when all the musical extracts for other questions have been played and completed. This applies to both AS and A2.

Areas of study A and E will therefore be examined **after** the other areas of study. The overall order of the questions will therefore be:

AS Unit 3:

Section 1: Area of study B, C or D

Section 2: Area of study A

A2 Unit 6:

Section 1: Area of study F – List A

Section 2: Area of study F – List B

Section 3: Area of study E

Areas of study A and E

Centres will need to purchase scores of the chosen set works for the examination. They should not be annotated in any way other than to add bar numbers, which should be done at regular intervals, e.g. every 5 or 10 bars, or at the start of each line. Ideally, learners should also purchase their own scores for annotation purposes to help them study the piece.

The focus in this area of study is the either *The Symphony* or *Religious Choral Music*. Learners need to study the chosen set works in depth in the context of the prescribed period, and demonstrate understanding of the **musical elements and language of the Western Classical Tradition**.

More information and detailed explanation of the exact requirements can be found in the specification on pages 13 – 15 (Unit 3) and pages 27– 29 (Unit 6).

Learners should aim to compile a set of notes. These should include:

General:

1. A log of the musical terms (key words – relate to the Appendix C in the specification), with explanations and definitions as necessary. NB, unlike at GCSE the list of terms is not exhaustive, and candidates may need to understand other relevant musical language.

For the set work analysis:

2. The title of the piece and the composer, and general notes/points of interest including performing context.
3. General information on the instrumentation used (various clefs, transposing instruments etc.)
4. Notes on structure – on sonata form, and the outline bar structure of the main sections. Make links with other similar compositions.
5. Texture – information and general details of all types; identify and play examples from all sorts of music to explain. This is an area where terminology is often not known.
6. Melody – identification of all themes in the set work; trace motifs and their manipulation and development.
7. Rhythm – identification of the overall rhythmic style, patterns and devices; locate examples in the work of characteristic patterns, features, syncopation etc.
8. Harmony – include theoretical information on chords and inversions, cadences and other chordal progressions.
9. Tonality – overall tonality, modulations and tonicisations.

Learners should learn the exact locations of musical features so they can find them easily under more stressful examination conditions.

For *The Symphony*:

- decline of the basso continuo, the Mannheim orchestra
- initial dominance of strings with occasional use of brass and percussion
- increasing importance of woodwind instruments
- advances in orchestration and orchestral effects
- main composers and works throughout the set period (1760 – 1830 – 1910)
- structural changes in symphonic works (with musical examples) (1760 – 1830 – 1910)
- historical contexts:
 - effect of commissions
 - decline of patronage
 - rise of public concerts

For Religious Choral Music:

- conservative nature of religious choral music in the Classical era
- use of instrumental and vocal forces; the role of instruments, including the organ, to accompany works

- use of larger forces and new sonorities
- different textural combinations achieved in small and larger scale works
- relationship between the voices (solo/choir) and the orchestra
- types of structure e.g. chorus, aria, kyrie, credo, sanctus, benedictus, agnus dei
- types of genre: oratorio, passion, mass (requiem), cantata
- main composers and works throughout the set period (1730 – 1800 – 1890)
- contexts:
 - religious commissions
 - function of the music
 - some continued patronage by the Church (both Catholic and Protestant)
 - relationship between the words and the music)

Types of question which will be asked in the examination:

AS Unit 3	A2 Unit 6
1. Aural perception question: unprepared extract from the Classical period, with a skeleton score 2. A comparison of two symphonic or choral extracts demonstrating understanding of the period 3. Analysis question on a section of the set works selected	1. Aural perception question: unprepared extract from the Romantic period, with a skeleton score 2. A detailed analysis question on a section of the set works selected 3. An essay question which assesses knowledge of the development of the symphony/choral music within the wider social, cultural and historical context.

Question 1: AS and A2

Completion of a skeleton score.

This question will include a short extract. Learners will be asked questions about musical elements and language in relation to the score. The skills required for this question are a challenge for many learners at this level. With careful application and thoughtful approach to the development of these skills, understanding of musical notation will improve steadily.

Note that the extract will not necessarily be symphonic or choral. It could be, for example, chamber music. It will be selected carefully to challenge at an appropriate level.

Direct preparation for this will involve:

- Reading **and** writing staff notation (including treble and bass clefs, in simple and compound time)
- All key signatures (up to 5 sharps and flats for AS)
- Chords and associated chord symbols (for this area of study, Roman numerals and inversions, use of figured bass notation for inversions, etc.)
- Regular practice of appropriate musical dictation tests and recognition of keys, chords and cadences.

Best practice here clearly involves establishing a firm theoretical and general understanding before 'testing' to any great depth. Short projects linked with *The Symphony/Religious Choral Music* is advised, with carefully chosen material so that clear understanding and progress is manageable. Your time with your learners in class is extremely valuable, and it may not be possible to spend too long 'listening' and playing 'aural tests/dictation exercises' at the piano.

Suggested strategies for the teacher:

- ✓ Explain all the necessary theoretical requirements.
- ✓ Reinforce through practical work: learners to play short arrangements of suitable music in various keys; encourage the class to sing themes (where possible), discuss patterns, shapes, structures, sequences, melodic movement, intervals, devices etc.
- ✓ Use keyboards in class to promote understanding: listen, copy, play, sing.
- ✓ Actively encourage learners to involve themselves with musical notation – score-reading, providing ensemble parts with the score, group sight-reading tasks with melody and rhythm taking the focus in the learning.
- ✓ Plan short tasks which are graduated in difficulty, working from very basic eventually up to the standard required for the examination.
- ✓ Concentrate on developing learners' interval recognition skills – both singing and playing; identify constantly when reading notation and looking at scores.
- ✓ Encourage learners to write out bass lines for identifying cadences etc.
- ✓ Work on a 'little and often' approach, teaching aural skills regularly throughout the year.
- ✓ Always integrate opportunities for aural development with other work.
- ✓ Practical work/group exercises to actively focus on supporting the understanding of keys, chords and inversions (e.g. using keyboards to play root position chords, changing inversion, 7ths etc.). This will assist the understanding of 'figures' in harmony. Good starter activity to the harmony lesson.
- ✓ Include improvised sessions on the cycle of 5ths. Explain and teach in relation to C major, but allow for exploration through different keys. This is also useful as a warm-up for the lesson.
- ✓ To allow for differentiation, prepare short aural tests for learners to progress through according to their understanding. These should be completed at home – ensure the answers are available for learners to mark themselves.

Suggested strategies for the learner:

- ✓ Complete additional exercises set for homework as regards notation and harmony – in the traditional manner as writing the notes will help understanding.
- ✓ Take advantage of online aural websites and exercises which are increasingly available on the internet – they can be purchased or downloaded.
- ✓ Test each other on chords, and notation of simple melodic and rhythmic patterns
- ✓ At home - without access to a keyboard, learners attempt to write simple well-known tunes in a variety of keys. Then play them and see how correct they are. Where inaccuracies occur, persevere – with the help of a keyboard or instrument if necessary – to work out the correct notation.

- ✓ Complete all aural homework tasks set by the teacher.
- ✓ Be focused on the use of notation in vocal/instrumental lessons, asking the practical teacher for help and advice as often as necessary. This reinforces the work covered in class.

Question 2 AS - Comparison

Questions will focus on musical elements, context, language, and general stylistic features. This comparison question involves two unprepared musical extracts, each played three times

This question will include extracts either from two different symphonies/choral works or from different sections of the same work. Learners will be asked to compare particular aspects of the musical content that is heard. This question assesses understanding of the genre in historical context, as well as the musical language and structures of the Western Classical Tradition.

Preparing the learners for this type of question will involve ensuring that they have acquired a good breadth of understanding across the required genre.

The answer can be presented as an essay, bullet points, paragraphs with side headings or by dividing the page into two columns – one for each extract.

For the teacher:

- ✓ It is advised that this question be dealt with after the basics of the topic have been covered by the class.
- ✓ Prior to dealing with actual comparison questions, reinforce the distinctive characteristics of *The Symphony/ Religious Choral Music* using exemplar works from within the specified dates.
- ✓ Use lots of shorter extracts in the lesson with listening sheets focused on selected aspects, perhaps during the first term dealing thoroughly with earlier and then later examples so that chronological awareness is developed.
- ✓ Always set additional listening for homework and encourage further research. Such homework tasks 'free up' valuable lesson time.
- ✓ Allow learners to discuss examples in groups. They should write notes while listening – and then discuss. Talking while listening is never to be encouraged. Each group could then feedback re. the distinctive stylistic and theoretical features to the rest of the class. The groups could discuss the same extract and prepare notes, alternatively if there are sufficient learners in the class, more than one extract could be used.
- ✓ Direct learner listening by focusing on different elements in different pieces – about three elements and 'any other interesting information' is a good plan.
- ✓ Regular writing practice and longer written comparisons should be set for homework. This question demands perceptive listening and thoughtful responses.
- ✓ Encourage the use of musical terminology. Refer to Appendix C in the specification.

For the learner:

- ✓ Regularly complete written observations while listening to extracts from relevant symphonies/choral works.
- ✓ Complete general research on the main composers, to broadly understand their contribution to the development of the genre, along with the main symphonic/choral works of the WCT
- ✓ Work to develop writing skills, as bullet points are not sufficient at this level. All observations must be explained and supported by reference to the music played in the examination.
- ✓ Develop appropriate and accurate terminology and vocabulary. Focus on secure knowledge of which musical terms are applicable to each element.

Question 3 AS / Question 2 A2: Set work analysis

For the teacher:

- ✓ Start with stylistic background/score reading/transposing instruments/sonata form/structural overview.
- ✓ Teach the analysis, working through section by section, in detail, covering all aspects.
- ✓ Learners should revisit the section covered in the lesson, annotating their own scores for homework.
- ✓ Examine the composer's musical style as exemplified in the work, discussing how and why elements are used.
- ✓ Set regular (short) homework and tests.
- ✓ Write a PowerPoint or other summary for each movement which includes the main points (excellent for revision purposes.)
- ✓ Identify one or two key ideas in the set work and then use these as a basis for a series of short (possibly improvised) creative tasks:

(e.g.) take a motif, invert it. Play the original and inverted versions in sequences, then improvise further phrases which use the characteristics of the original motif. Repeat this process with further motifs from the work. Note the phrase lengths, structure of the set work and use this to guide the structuring of the improvised work. This can provide the basis for a learner's composition.

For the learner:

- ✓ Take detailed notes in class, and always ask for explanation as and when necessary.
- ✓ Complete homework set by the teacher – without fail. This is especially important when you are required to annotate the relevant section in the score after the analysis lesson.
- ✓ Listen to a recording of the music every time you work on it. In that way, when you use the unmarked score in the examination, you will know what the music actually sounds like.

- ✓ When working individually or at home, always make a list of any vocabulary /terminology that you are not familiar with. Ask the teacher at the start of the next lesson; other learners may well have the same problem.

Area of Study A: The Symphony/Religious Choral Music – Suggested Teaching Plan

Stage	Weekly Focus	Topic/Activities	Content
1	Background to area of study	<ul style="list-style-type: none"> • score reading • classical style • typical harmonic progressions • sonata form /Requiem (Mass forms) 	<ul style="list-style-type: none"> • score reading for classical orchestra and voices including understanding transposing instruments • structural balance, phrasing and melodic shapes, typical devices such as arpeggio figuration, sequence • textural contrasts and devices such as unison, counterpoint, fugato • tonality, related keys, typical cadence, progressions, approach chords,
2	Overview /background of set work in context	<ul style="list-style-type: none"> • introduction to <i>Drum Roll / Requiem</i> • class discussion of form assisted through teacher-led direction and further supported by completion of learner worksheets to become familiarised with the score • additional research and listening – individual, pair, group work for folders/showback to rest of class. • compilation of all research to produce class resource for additional study and revision purposes. 	<ul style="list-style-type: none"> • thematic relationships in sonata form / selected sections of the requiem • tonality relationships in sonata form / tonal relationships within and between sections • forms of movements / sectional forms • modulation • tonicisation

3	Movement 1: sectional analysis	<ul style="list-style-type: none"> • introduction • exposition • development • recapitulation • coda/Requiem 	<ul style="list-style-type: none"> • monothematicism / thematic content • balanced phrases • melody and accompaniment • harmonic features (Neapolitan 6th, Cadential 6/4, inversions, suspensions) • working through the score, marking in all main sections from analysis in class – while listening to sections at a time • analytical material to be annotated by learners, sections at a time, supported with Q+A follow-up to consolidate understanding • typical questions to be completed, one section at a time by individuals, for homework
4	Movement 2: Sectional analysis	<ul style="list-style-type: none"> • ternary form / Dies Irae 	<ul style="list-style-type: none"> • background material on structure to assist with understanding of this movement, including binary form and theme and variations / understanding of Dies Irae and its placing in the requiem mass. • cadences – including interrupted cadences and all main key changes in the movement • importance of counter-themes and decoration e.g. comparison of sections in the second half of the work with the opening sections

			<ul style="list-style-type: none"> • the tiny 'cadenza' / vocal and instrumental features of interest in the Dies Irae • extension work: Sturm und drang (contrasting mood and textures) / Listen to other masses from the era, e.g. by Mozart and Haydn
5	Movement 3: Sectional Analysis	<ul style="list-style-type: none"> • minuet and trio form / Tuba Mirum 	<ul style="list-style-type: none"> • background to the Minuet and Trio form (reference to Binary form also)/ identification of sections in the Tuba Mirum • outline of structure, with main keys • in-depth look at the harmonic content and instrumental features • reinforce understanding with longer analytical questions set for homework, and short factual tests in class. These could be conducted orally with the unannotated scores.

6	Movement 4:	<ul style="list-style-type: none"> • sonata form/Rex Tremendae 	<ul style="list-style-type: none"> • outline of main structural sections, according to key • in-depth analysis, with thematic identification and key changes/modulation • features of interest in thematic developmental devices and procedures • features of interest in the writing for orchestra
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7	Other symphonies/ choral works and understanding of the development from Classical to Romantic	<ul style="list-style-type: none"> • listen to other symphonies/choral works in the Classic era • study the development of the symphony/choral music through the specified dates • learner research and group work • in- depth study of scores as applicable for explanation [refer to IMSLP] • topic presentation • set essays 	<ul style="list-style-type: none"> • further developments in sonata form and structure • developments in orchestration • programmatic symphonies/tone-poems <p>Main composers:</p> <ul style="list-style-type: none"> • importance of Beethoven in setting the scene for later Romantics • the work of Schubert, Tchaikovsky and Brahms • taking the symphonic form to new extremes – Bruckner and Mahler
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Question 3 A2

Essay-based question – there is no musical extract for this.

This question assesses knowledge and understanding of the symphony/choral music, including the development of the genre within the period, and the wider cultural and historical context. The question will demand a response which includes some detail from the set work and **other relevant symphonies/choral works** from the **Romantic** era.

Preparing the learners for this type of question will involve ensuring that they have acquired a good breadth and depth of understanding of the genres within the specified dates.

For the teacher:

- ✓ It is advised that this question be dealt with after the basics of the topic have been covered by the class.
- ✓ Prior to setting essay questions, reinforce the distinctive characteristics of the symphonic style in the Romantic eras.
- ✓ Use lots of shorter extracts in the lesson with listening sheets focused on selected aspects, perhaps during the first term dealing with earlier and then later examples.
- ✓ Begin by setting shorter paragraph exercises, facilitating study of single musical elements: examine a prepared answer in class and set other related aspects for homework.
- ✓ Always set additional listening for homework and encourage further research. Such homework tasks 'free up' valuable lesson time.
- ✓ Allow learners to discuss examples in groups. They should write notes while listening – and then discuss. Talking while listening is never to be encouraged. Each group could then feedback re. stylistic and theoretical features to the rest of the class. The groups could discuss the same extract and prepare notes; alternatively if there are sufficient learners in the class, more than one extract could be used.
- ✓ Direct learner listening by focusing on different elements in different pieces – about three elements and 'any other interesting information' is a good plan.
- ✓ Regular writing practice and longer written essays should be set for homework. This question thorough understanding and well written responses. Going over these in class, following completion, is excellent practice.
- ✓ Provide learners activities to 'scaffold' writing as they learn the appropriate skills
- ✓ Set timed tests so that learners appreciate the need for quick thinking and in-depth knowledge.
- ✓ Give examples of good answers.
- ✓ Encourage the use of accurate musical terminology. Refer to the vocabulary in Appendix C throughout the teaching process.

For the learner:

- ✓ Assimilate the information, research related works, listen to exemplar compositions, understand the context and development of the genre – which includes musical works, composers’ styles and comprehensive musical explanation and examples.
- ✓ Know how to access resources to build your knowledge, use of youtube, spotify, imslp etc.
- ✓ Learn the best ways to record, store and file your work, build up the materials steadily and thoroughly.
- ✓ Work to improve essay writing skills and examination technique i.e. completing an essay within the given time.
- ✓ Remember to provide the information that the examiner is looking for. Identify the separate points in the question, and plan how to deal with them in the response. The answer must be related to the question set. The musical explanation needs to be relevant.
- ✓ Always remember the focus of the essay, linking your answer to the question set.
- ✓ Aim for a logical progression of paragraphs (this may well be evident in the essay title) and plan accordingly.
- ✓ Do not use colloquial language - use accurate terminology and vocabulary when writing, as the answer needs to be fluently expressed and correctly written to achieve good marks.
- ✓ Include references to specific works you have studied, which are linked to your response to the actual question which has been asked.

Resources– Area of study A

Aural resources:

Schott & Co Ltd	1994	Aural Matters in Practice: Advanced Tests in Aural Perception Based on "The Essential Hyperion" CD ISBN-13: 978-0946535231
Schott & Co Ltd	1993	Aural Matters: A Learner's Guide to Aural Perception at Advanced Level ISBN-13: 978-0946535224

Websites:

<i>Web Address</i>	<i>Description</i>
www.dolmetsch.com/musictheory43.htm	On line ear tests and drills
http://www.philharmonia.co.uk/thesoundexchange/	Lots of sound samples and some dictation exercises aimed at A Level

	learners (search 'dictation' for the aural)
https://www.teoria.com	Music theory tutorials, aural exercises and articles
https://www.risingsoftware.com/auralia	Ear -training with real music
http://trainer.thetamusic.com	Music and ear-training games
https://www.musictheory.net	On-line theory lessons and information
http://gb.abrsm.org/en/exam-support/practice-tools-and-applications/aural-trainer	Gives exam advice and support
http://e-musicmaestro.com/auraltests	On-line aural test training

Textbooks

<i>Publisher</i>	<i>Year of Publication</i>	<i>Title/ISBN</i>
Pelican	1969	The Symphony: Haydn to Dvorak ed. by Robert Simpson
Schott & Co Ltd	1989	Sound Matters: Anthology of Listening Material for General Certificate of Secondary Education Music ISBN-13: 978-0946535132
Cambridge (Amazon)	2013	The Cambridge Companion to the Symphony by Julian Horton
Indiana University Press	2002	The Symphonic Repertoire Vol.II: the first Golden Age of the Viennese Symphony by A. Peter Brown
Prentice-Hall	1969	19 th Century Romanticism in Music (Reinhard G Pauly)
Norton	2014	A History of Western Music by J. Peter Burkholder and Donald Jay Grout
BBC Music Guides	1966	Haydn Symphonies by H.C. Robbins Landon
Tantivy press	1977	Music of Joseph Haydn: Symphonies by Antony Hodgson
O.U.P	1998	The Symphony: A Listener's Guide Paperback by Michael Steinberg
Norton	1993	Classical Music: Era of Haydn, Mozart, and Beethoven (Philip Downs)
OUP (USA)	1998	The Symphony: A Listener's Guide; Michael Steinberg (ISBN: 978 01951 26655) also available as e-download
OUP (USA)	2005	Choral Masterworks: A Listener's Guide; Michael Steinberg (ISBN: 978 019 534 0662) also available as e-download

Hal Leonard	2007	Choral Music in the Nineteenth Century; Nick Strimple (ISBN: 978 15746 71544)
Scarecrow Press	2007	Choral Masterworks from Bach to Britten; Robert J Summer (ISBN: 978 08108 59036)
Faber and Faber	2005	The Classical Style: Haydn, Beethoven, Mozart; Charles Rosen (ISBN: 978 05712 28126)
Harvard University Press	1998	The Romantic Generation; Charles Rosen (ISBN: 978 06747 79341)

Suggested listening

Composer	Work	Date
The Symphony		
Johann Stamitz	Symphony in D major, Opus 3 no.2	1750 - 4
	<i>Symphony in E-Flat Major, Op. 11, No. 3</i>	1754 -5
C.P.E. Bach	Symphony in E minor	1756
Joseph Haydn	Symphony No.31 in D major 'Hornsignal'	1765
	Symphony No 45 In F# min 'Farewell'	1772
	Symphony No 69 in C major 'Laudon'	1779
	Paris Symphonies	1785/6
	London Symphonies - 'Surprise', 'Military', 'Clock' 'Drum Roll'	1791-5
W.A Mozart	Symphony No.15 in G major	1772
	Symphony No.35 in D major 'Haffner'	1782
	Symphony no. 36 in C major 'Linz'	1783
	Symphony no. 38 In D major 'Prague'	1786
	Symphony No 40 in G minor	1788
	Symphony no.41 in C major 'Jupiter'	1788
Ludwig van Beethoven	Symphony no.3 in 'Eroica'	1804
	Symphony no. 5	1804-8
	Symphony no. 9 'Choral'	1824
Schubert	Symphony no.5 in Bb major	1816
	Symphony no.8 in B minor 'Unfinished'	1822
Mendelssohn	Symphony no.1 in C minor	1824, pub 1831
	Symphony no.5 in Dmaj/min 'Reformation'	1830
	Symphony no.3 in A min 'Scottish'	1829-42
Berlioz	Symphonie Fantastique	1830
	Harold in Italy	1834
Schumann	Symphony no.3 in Eb major 'Rhenish'	1850
Liszt	Les Preludes	1854
	Faust Symphony	1857

Brahms	Symphony no.1 in C minor	1876
	Symphony no.3 in F major	1877
	Symphony no.4 in E minor	1884-5
Smetana	Ma Vlast	1874-9
Bruckner	Symphony no.4 in Eb major	1874 rev.1888
	Symphony no.7 in E major	1881-3 rev. 1885
Dvorak	Symphony no.8 in G major	1889
	Symphony no.9 in E minor 'New World'	1893
Mahler	Symphony no.1 in D major	1887-8
	Symphony no.2 in C minor 'Resurrection'	1888-94
Tchaikovsky	Symphony no.6 in B minor 'Pathetique'	1893
Strauss	Also Sprach Zarathustra	1896
Religious Choral Music		
Bach	Cantata 'Wachet Auf'	1731
Bach	Christmas Oratorio	1734
Bach	B Minor Mass	1749
Pergolesi	Stabat Mater	1736
Handel	Saul	1738
Handel	Messiah	1741
Handel	Jephtha	1751
Telemann	St John Passion	1745
Telemann	St Luke Passion	1748
CPE Bach	Magnificat	1749
JC Bach	Salve Regina in F	1760
Mozart	Missa Brevis in C major	1775/6
	Missa Brevis in B flat	1777?
	Coronation Mass	1779
	Regina Coeli in C	1779
	Missa Solemnis - C minor	1782/3
	Ave Verum Corpus	1791
Haydn	Missa in Tempore Belli	1796
	Nelson Mass	1798
	Theresienmesse	1799
	The Creation	1797-8
Schubert	Mass in G major	1815
Cherubini	Requiem in C minor	1817
	Requiem in D minor	1836
Beethoven	Christ on the Mount of Olives	1802
	Mass in C major	1807

AS – areas of study B, C or D

Centres should choose **one** of the following areas of study.

<p>Area of Study B: Rock and Pop</p> <p><u>1965 – 1990</u> Pop Rock Soul Country</p> <p>Refer to page 16 of the specification for further details.</p>	<p>Area of Study C: Musical Theatre</p> <p><u>Four composers</u> Cole Porter Richards Rodgers Claude Michel-Schoenberg Andrew Lloyd Webber</p> <p>Refer to page 16/17 of the specification for further details.</p>	<p>Area of Study D: Jazz</p> <p><u>1940 - 1965</u> Big band (+ Swing) Be-bop Cool</p> <p>Refer to page 18 of the specification for further details.</p>
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These areas of study have been carefully designed to be comparable across options, and the specification provides detailed information on what learners need to know.

Please note:

- There are **two** questions set. The questions will explore musical elements and language and assess within the contexts of the different areas of study.
- The first question is an aural perception question based on an unprepared extract which may include a score, lyrics or an outline of the structure. Each extract will be played **four** times. (Please note: in area of study C, the unprepared extracts may not be based on any of the composers listed. When this is the case, learners will not be expected to identify the composer).
- The second question is **not linked to a musical extract in the examination**. This is a longer answer question assessing knowledge and understanding of the wider context of the area of study. Learners will have 15 minutes to answer the set question. This question may require references to specific pieces studied to support the answer. Responses without references will be unlikely to achieve high marks.

Best practice in terms of teaching the areas of study:

- The generic suggestions for teachers and learners given for area of study A will clearly apply here also (i.e. additional research and listening, performing arrangements of sections of pieces in the lesson; extended written assignments and worksheets to be completed for homework etc.)
- It is advisable to follow an integrated approach by providing opportunities for learners to perform, compose and appraise within the selected area of study.
- Ensure that learners develop a chronology of the music through the set dates where available.

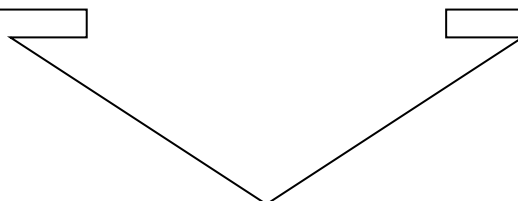
- Ensure that learners have sufficient background notes for each musical style / composer names in the specification within these areas of study. Short research projects could be set, along with learner research presentations. Always support the information with musical extracts and examples which are easily available online.
- Across the area of study, consider the use of elements, and how they were used and applied e.g. distinctive structure, melodic features, application of rhythm, typical harmonic application, types of textures, devices, use of voices and instruments, etc. Once the main genres / composers have been covered in class and through additional research, it would be a good idea to include such sections on their files.

In order to enable learners to provide a good answer for question 3 in this section, it is clear that some works from the chosen area of study need to be studied in some depth. It is advised that at least 3 – 4 works be examined, focusing more closely on the musical content and context. As this question commands a more detailed answer depending on knowledge and understanding, then learners must be given plenty of practice in completing such written responses. Initially, individual points could be completed for homework, progressing to more in-depth responses which are focused and informative. Finally, towards the end of the course, a timed response completed under examination conditions would be excellent practice. The one skill particularly pertinent here is the ability to produce appropriate and necessary information expressed in a concise manner. It is not expected that the answer be overly long: in fact, the time allocated for the answer will not allow for this. Therefore, the learners must be well trained in applying their knowledge appropriately and confidently and with clear understanding.

For example - area of study B: Rock and Pop

OVERVIEW

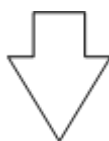
- a. Background to chosen area of study
- b. Common structures in rock and pop (32 bar song form, verse-chorus etc)
- c. Types of scales, texture and chords used (modes, maj/min, pentatonic; mel+accomp, backing vox, call and response; 7ths, sus4, power chords etc)
- d. Use of instruments/voices and effects
- e. Rhythms (rock patterns, shuffle, offbeat, backbeat, groove etc)
- f. [Support with practical activities; selected topics in class; additional watching and listening as research]



Details and general background of the five genres between 1965-1990:

POP / ROCK / SOUL / COUNTRY

- a. Stylistic features of each genre
- b. Main groups and best 'hits'
- c. Use of musical elements as seen in the music
- d. Relationship between lyrics and music
- e. The different structures and interesting instrumental, vocal, structural features including the use of music technology
- f. The use of music technology/effects
- g. Development and cross-fertilisation of genres



Exploration of musical elements and language in different rock and pop styles, and in the work of the different bands and performers: for example -

HARMONY – by listening and studying sheet music, students must gain an understanding of the types of chords and progressions used in different styles

Use of Harmony

Mu Major chords /add2 chord / add9 chord, and its different voicings e.g. Steely Dan usage

Use of three chord trick as basis for a song e.g 'Blowin' in the Wind' by Dylan

Dependence on of root positions chords and 7ths

Use of dominant 7ths chord as basis for guitar licks

Power chords, focusing on the root and the 5th (often with distortion) associated with overdriven electric guitar styles in hard rock, heavy metal, punk rock

Funk - use of single chord vamp, extended chords such as 7ths, 11ths and altered 9ths

Use of stock chord progressions and cyclic patterns e.g. variations on I-Vi-IV -V e.g U2 'With or Without You' uses I-V-VI-IV; Beast of Burden' Rolling Stones 'Let it Be' and Bob Marley 'No Woman No Cry' uses I-V-VI-IV;

Vi-IV -V; Bon Jovi 'It's my Life' etc

Use of distinctive scales and intervals, modes and modal progressions

Disco -uses maj/min triads and 7ths, with voicing, inversions and rhythms adding interest and variety e.g. Sister Sledge 'Lost in Music'

Use of circle of 5ths progression Gloria Gaynor 1978 (disco): I-IV-VII-III-VI-II-V

Use of structural and linear chord progressions e.g. 'Custard Pie' by Led Zeppelin uses a linear progression based on chromatic power chords (seen within the blues pattern)

Use of harmonic ostinati, drone chords, parallel chords e.g. 'It's My Life' (Animals)

Use of plagal IV-I to complete phrases e.g. end of 'Let it Be' and 'Michelle' 'Nowhere Man' 'Yesterday' (Beatles) Also - sophisticated harmony and complex chords can be noted in Beatles music

Blues modal harmony (less reliant on chord V) e.g. 'Jumpin' Jack Flash' (Stones) - melody uses 'blue' notes and minor 7ths, though accompanying chords contain major 3rds.

Auxiliary chords e.g. C-B flat -C (I - bVII -I) e.g. 'My Generation'

Stylistic importance of vocal harmonies in soul music and R&B e.g. The Temptations; use of close harmonies e.g. country music

Use of sus4 chords e.g. 'Against All Odds' (Phil Collins)

Influence of chord progressions such as Canon (Pachelbel) - 'Pictures of Lily':chorus (Who); 'Don't Sleep in the subway (Petula Clark); 'Streets of London' Ralph Mc Tell; 'Eyes of the World' (Fleetwood Mac) etc

For example - area of study C: Musical Theatre

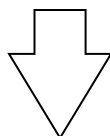
OVERVIEW

- g. Background to chosen area of study
- h. The place of Musical Theatre in the 20th century
 - i. The different types of shows
- j. What makes a musical? (Singing, acting, dancing, the orchestra, the staging, the types of musical numbers, underscoring, the choruses, the ensembles, the solos, the musical representation of the characters, the context, the setting, appropriate terminology etc)
- k. [Support with practical activities; selected topics in class; additional watching and listening as research]

Details and general background of the five musical theatre composers:

PORTER / RODGERS / SCHÖNBERG / LLOYD-WEBBER

- h. Types of shows written by each
- i. Most successful shows written by each
- j. Musical style of each composer
- k. Relationship between words and music
- l. How music supports the characterization
- m. The different structures and types of musical numbers
- n. The role of the orchestra, types of accompaniments and underscoring



Exploration of musical elements and language in different musical theatre contexts, and within the work of the different composers: for example -

MELODY – by listening and studying scores and sheet music, students must gain an understanding of syllabic / non-syllabic writing, vocal ranges, melodic ranges, thematic transformation

Use of Melody

Use of recitative –like passages ('Something wonderful' from *The King and I*)

Use of the countermelody and clever recalling and combining of themes ('One Day More' from *Les Mis*)

Use of declamatory style writing ('I dreamed a dream' from *Les Mis*; various examples from *Jesus Christ Superstar*)

The realization that the melody needs to be 'memorable'. As someone once said, "no-one leaves humming the set...."

Use of intervals (e.g. major 7th from 'Bali H'ai' in *South Pacific*, the chromatic motif - semitones - from *Phantom of the Opera*)

Use of distinctive scales and intervals to add to the atmosphere (e.g. eastern flavours in 'March of the Siamese Children' from *The King and I*, and in *Miss Saigon*)

Use of motifs, with other musical elements, for the main melodies to be remembered and associated with characters and events i.e. leitmotifs

Intricate vocal writing that is as detailed as the accompaniment.

developing a motif; the power of three, which is such a popular pattern, where a simple opening motif, say of 3 or 4 notes is repeated, but the 3rd line is extended and developed.

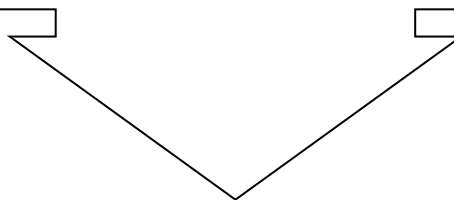
Contours, intervals, rhythms, phrase lengths – all things involved in melodic construction to support the lyrics and the dramais an important craft

Word-painting (where the melody and accompaniment reflects the meaning of the words .

The importance of the melody in the chorus to reflect the main point of the lyric (title song to *Oklahoma*)

For example - area of study D: Jazz
OVERVIEW

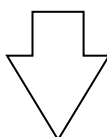
- l. Background to chosen area of study
- m. Common structures Jazz (Head, choruses, improvisation, the predetermined chords of the set, 12/16/32 bar structures etc)
- n. Types of scales, texture and chords used (modes, maj/min, pentatonic; comping, mel+accomp; 7ths, 9ths, 11ths + extensions/added chords, slash chords etc)
 - o. Use of instruments/voices and effects (gliss, scat, growl, mutes etc)
- p. Rhythms and melodies (swung, irregular, groove; blue-notes, licks and riffs etc)
- q. [Support with practical activities; selected topics in class; additional watching and listening as research]



Details and general background of the three genres between 1940-2000:

BIG-BAND / BE-BOP / COOL

- o. Stylistic features of each genre
- p. Main composers/performers, and important pieces
- q. Musical contexts of the different styles/pieces
- r. Use of musical elements as seen in the music
- s. Development and cross-fertilisation of genres
- t. Musical terminology related to the area of study



Exploration of musical elements and language in different jazz styles, and in the work of the different performers: for example -

TEXTURE – by listening, watching on-line and studying sheet music, learners must gain an understanding of the types of textures and groupings used in the different styles

'Cool' Jazz groups ranged from trios to nonets with a very wide range of instrumental colours contrasted and complemented each other to vary the textural effects (including some classical

Use of **block chord riffs** e.g. Count Basie's "One O'Clock Jump" where various wind solos are backed by riffs from a different section (e.g. saxophone backed by trumpets, trombone backed by saxophones, etc.)

Use of contrasting colours even within instrumental families e.g. alto / tenor / bass saxophones in big band music

Inclusion of **polyphonic improvisation** in the texture e.g. where two or more melodies are of equal importance e.g. pieces influenced by New Orleans jazz

Heavier arrangements and elaborated content of big band music – e.g. Duke Ellington, Count Basie (often with singers also) were a complete textural contrasts with the smaller be-bop ensembles

A 'Head' in jazz music was typically performed in **unison**

Inclusion of textures where different parts are elaborating on the same melody but in different ways (e.g. **heterophonic**)

A clearly defined melody with accompaniment is the usual texture in a jazz performance i.e. **homophony**. This would include solo improvisation accompanied by the rhythm section.

An unaccompanied **solo break** is found in jazz occurs when the rhythm section actually stops playing (monophony), often found just before the soloist's first chorus e.g. solo break at the beginning of the sax solo in "**A Night in Tunisia**". (Charlie Parker)

Use of Texture

Use of effects which affect the textural outcome e.g. growling, mutes. unusual sounds

Use of **block chord textures** e.g. Glenn Miller '**Moonlight Serenade**'; Miles Daves Nonet – '**Moon Dreams**'; '**Cottontail**' by Duke Ellington – the saxophone chorus.

Influence of Louis Armstrong led many later arrangers to include elaborate solo lines for an entire section.

The effective combination and manipulation of jazz textures within, especially with the unpredictability of group improvisation e.g. Be-Bop groups

Use of **countermelodies** where the secondary melody was distinctive and important in the texture e.g., in "**A Sailboat in the Moonlight**," the melody is sung by Billie Holiday, while the countermelody is performed on tenor sax.

Textures created by the instrumental virtuoso performances of be-bop with groups that had more than one lead soloist e.g. '**Hot House**' with Charlie Parker and Dizzy Gillespie

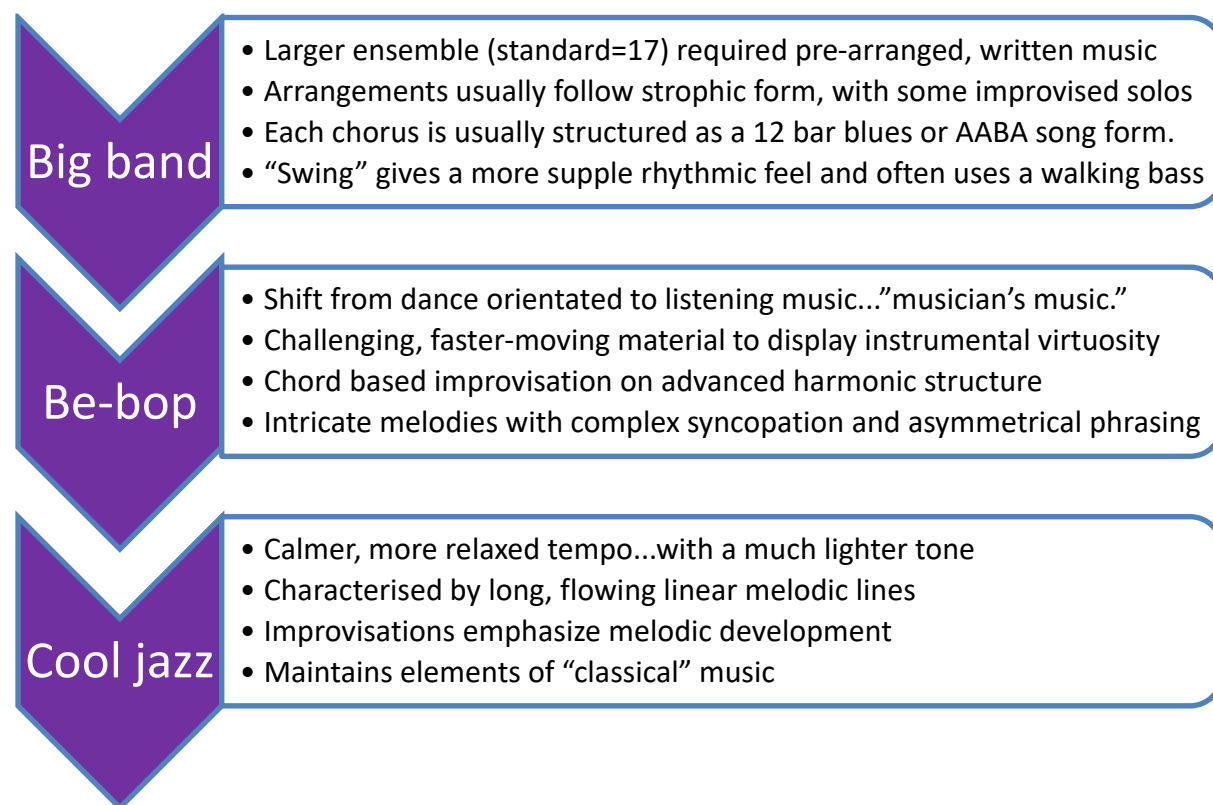
Arrangements which used short memorable riffs in **call and response** fashion e.g. arrangements by Fletcher Henderson

Jazz music was written in a such wide variety of formats, all of which would affect the textural outcome and contrasts e.g from solos, duos, trios, quartets, quintets – up to nonets and big band arrangements.

Through the music chosen for study, teachers can elaborate on this and refer to other elements on page 17/8 of the A Level specification, and deal with these in the same way i.e. structure, tonality, texture, sonority, harmony, tempo, metre and rhythm, and dynamics.

A tremendous amount of resources are available both on-line, youtube, spotify and from Amazon to support these areas of study.

Some overall stylistic features:



Resources for Area of study B: Rock and Pop

Suggested listening:

60s - Beatles, Shadows, Kinks, Who, Led Zeppelin, Rolling Stones, Eric Clapton, Jimi Hendrix, Joan Baez, Joni Mitchell, Bob Dylan, Sam Cooke, Otis Reading, Aretha Franklin, Four Tops

70s – Abba, Bee Gees, Queen, Beach Boys, Deep Purple, Alice Cooper, Black Sabbath, James Brown, Stevie Wonder, The Temptations, Marvin Gaye, Kool and the Gang, Diana Ross, Chaka Khan, Pink Floyd, ELO, Kate Bush, Billy Joel, Elton John

80s – Culture Club, Police, Spandau Ballet, Duran Duran, Guns N’Roses, AC/DC, Bon Jovi, Journey, Luther Vandross, Prince, Michael Jackson, Shalamar, Earth Wind and Fire

Books:

Publisher	Date	Title and Author
Parragon	2011	History of Rock
Faber and Faber	2013	Yeah Yeah Yeah: The Story of Modern Pop by Bob Stanley
Drone publishing	2015	Pop 365: Journey Through Music History via 365 Albums By David Redford
Cassell	2012	Rock Chronicles: A Visual History of the World's Greatest 250 Rock Acts 2012 by David Roberts
Flametree publishing	2010	The Definitive Illustrated Encyclopaedia of Rock
Cambridge	2001	The Cambridge Companion to Pop and Rock (Cambridge Companions to Music) by Simon Frith and Will Straw
Charlton	2014	Rock Music Styles - a History
iUniverse	2003	A History of Rock Music: 1951?2000 by Piero Scaruffi

Websites

https://trinityrock.wordpress.com	Current	Series of blogs on improvisation styles
https://popmusictheory.com		Free website_theory lessons
http://www.concerthotels.com/100-years-of-rock/		Short examples of styles

Films:

The Beatles	Videobiography [2006]
Queen - The DVD Collection: Greatest Video Hits 1	2002
History Of The Eagles	[DVD] [2013]
More Than This - The Story Of Roxy Music	[DVD] [2009]

Resources for Area of study C: Musical Theatre

Composers and Shows:

Cole Porter: Anything Goes, So In Love, Paris, Gay Divorce, Kiss Me Kate, Can-Can, Rosalie, High Society

Richard Rodgers: Pal Joey, Babes in arms, The Boys from Syracuse, Oklahoma, Carousel, South Pacific, The King and I, The Sound of Music, Flower Drum Song, Cinderella, Do I hear a waltz

Schönberg: Les Miserables, Miss Saigon, Martin Guerre, The Pirate Queen, Margeurite

Lloyd-Webber: Joseph and the amazing technicolour dreamcoat, Jesus Christ Superstar, Evita, Cats, Starlight Express, Phantom of the Opera, Aspects of love, Sunset Boulevard,

Books:

Publisher	Date	Title /Author
DK	2015	Musicals: The Definitive Illustrated Story
Cambridge	2008	The Cambridge Companion to the Musical William A. Everett (Editor)

O.U.P	2009	Enchanted Evenings: The Broadway Musical from Show Boat to Sondheim and Lloyd Webber (Geoffrey Block)
Applause Theatre Book Publishers	2007	The Musical World of Boublil and Schonberg (Margaret Vermette)
O.U.P	1975	American Popular Song by Alec Wilder
Bloomsbury Academic	2010	Musical Theatre: A History (John Kenrick)
Naxos	2002	The History of the Musical (Kim Criswell and Richard Fawkes)
OUP	2013	Anything Goes: A History of American Musical Theatre (Ethan Mordden)
OUP	1990	The Broadway Musical 'A critical and musical survey' (Joseph P. Swain)

Films:

Les Miserables	Two disc collector's edition 2005
Phantom of the Opera	DVD -2004
Broadway: The American Musical	(2004) [DVD]

Resources for Area of study D: Jazz

Suggested listening:

Listening must include the following styles: Big Band, Be-bop and Cool Jazz. It is advised that study should cover famous standards and various arrangements which could be used as comparison exercises. Many 'jazz greats' were involved in the evolution of a number of jazz genres, and often performed together in various ensembles

The following listening suggestions are offered as a **guideline**:

Louis Armstrong: Hello Dolly, Mack the Knife, Blueberry Hill, La Vie En Rose, Pennies from Heaven

Duke Ellington and his Orchestra: Duke Ellington at Fargo 1940 Live, Take the A-Train (Strayhorn), Black, Brown and Beige, Harlem, Sophisticated Lady, Satin Doll

Glenn Miller: Moonlight Serenade, In the Mood, Little Brown Jug, String of Pearls, Tuxedo Junction

Miles Davis: Albums – ‘Miles’, Birth of the Cool, Kind of Blue

Charlie Parker: Anthropology (with Dizzy Gillespie), Ornithology, Ko-Ko, Billie’s Bounce, YardBird Suite, Blues for Alice

Dizzy Gillespie: Salt Peanuts, Groovin’ High, A Night in Tunisia, Con Alma

Theolonius Monk: Round Midnight, Ruby My Dear, I Mean You, Epistrophy, Blue Monk, Straight no chaser

Bill Evans: Sunday at the village vanguard

Dave Brubeck: Time out, Time further out, Time in

Books:

Oxford University Press Inc, USA	1995	The Duke Ellington Reader ISBN-13: 978-0195093919
Penguin	2010	Penguin Jazz Guide (Morton/Cook)
Harvard Uni Press	1996	Swing Changes: Big Band Jazz in New Deal America (David Stowe)
W.W. Norton	2009	(Gary Giddons / Scott DeVeaux)
Knopf	2002	Jazz: A History of America’s Music (Geoffrey C. Ward)
O.U.P	2002	The New Grove Dictionary of Jazz (Barry Kernfield)
Backbeat books	2001	Classic Jazz: The Musicians and Recordings that Shaped Jazz (Scott Yanow) *Other titles also available

Films:

Jazz Icons - Duke Ellington	Live In '58 (2007)
On the Road With Duke Ellington	1967

Bird - The Charlie Parker Story [DVD]	Diane Venora 1988
Masters of American Music: The Story of Jazz	DVD (Amazon)

A Level – area of study F

List A: Either, Strand 1 – Impressionism or Strand 2 – Chamber Music in Wales

This is Section 1 of the examination. Learners will be allowed to use unannotated scores of the works in the examination. As stated previously, teachers are permitted to write bar numbers only onto the examination scores, and this should be done in a regular way, such as every 5 bars, or at the start of every line, rather than to highlight any specific features or the structure of the music. There is **one** question in this section, involving a musical extract which will be played three times. The responses involve analysis of the chosen set work, including a longer **comparison** of a given aspect of the musical style with one or both of one of the subsidiary pieces.

Preparation of learners for this part of the examination will involve in-depth analytical study of the main set work and also a comparison of musical elements across all three pieces. Learners' work files should therefore include:

- A detailed analysis of the main set work, taught in class and supported by homework tasks/careful annotation of scores, projects, group work and additional listening and research
- Completed short tests on the main set work
- Comparison questions/tests on individual elements
- Longer answer questions which have been set for individual completion, (with evaluation of outcome, and feedback given in class).
- Clear targets for improvements in terms of content and writing styles would be of tremendous value also.

Information and analysis of works (completed by examiners) is available on-line, on the WJEC website.

Resources for Area of study F: Music of the Twentieth and Twenty-first centuries

Books

Chapter 2 ("Getting rid of the glue" – Pgs.59-129) in Volume 4 of Richard Taruskin's five-volume "[The Oxford History of Western Music](#)" (an "unmatched narrative account of the evolution of Western classical music and its institutions"), "Music in the Early Twentieth Century", is devoted to the development of Impressionism and deals with Satie, Debussy,

Fauré and Lili Boulanger. It also includes (in a section called “Russian Fantasy” – Pgs.117-123) a brief account of the “origins” of late 19th/early 20th century octatonicism.

Less detailed accounts of the above can be found in the following books on Twentieth Century music (some out of print but still available):

Introduction to Contemporary Music – Joseph Machlis [W.W. Norton and Company]

Twentieth century Music (The Norton Introduction to Music) – Robert P. Morgan [W. W. Norton and Company]

Music in the Twentieth Century – William Austin [J. M. Dent and Sons]

The Rest is Noise: Listening to the Twentieth Century – Alex Ross [Harper Perennial] – a more accessible account of 20th century music by a music critic; very well received by musicologists and “amateurs” alike.

Music of the Twentieth Century: Style and Structure – Bryan R. Simms [Wadsworth Publishing Co Inc]

Twentieth Century Music – Elliott Antokoletz [Prentice Hall] – (rather more complex language used here).

For students wanting to study the music of Debussy and Ravel in more depth, the following two Cambridge handbooks are highly recommended:

The Cambridge Companion to Debussy (Cambridge Companions to Music) – Simon Trezise (CUP)

The Cambridge Companion to Ravel (Cambridge Companions to Music) – Deborah Mawer (CUP)

Also of interest is:

The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier – Roy Howat (Yale University Press)

List B: Either, Popular Music in Wales, American Musical Theatre or Jazz Legends

Each option offers specific composers/performers (already detailed in this guide) and learners must build on their knowledge and understanding gained at AS, taking the opportunity to explore the music in more depth. There are **no set works** for this strand. The focus will again be on how musical elements are used to create the individual styles, as applicable. The detailed requirements are to be found on pages 32 -33 of the specification.

There will be two questions set:

- an aural perception question on an unprepared extract
- a question assessing in-depth knowledge and understanding of the composers' / artists musical style. This will require references to be made to specific pieces.

To prepare for this, learners must study selected exemplar pieces of music; both the background details and the content is important. Analysis and close examination is advised. Best practice would involve:

- introduction to topic
- listen to and discuss a 'famous' track or piece in class
- perform examples of typical pieces/arrangements
- listen to class members perform examples appropriate to the areas of study if they are included in a learner's repertoire
- set a further listening task for homework – learners to note similarities or differences
- group task in the lesson (according to numbers in the class) – issue a separate 'track' to each group. There should be no more than 2 /3 in a group for this task. Learners should have access to sound and score resources in order to prepare a presentation of their findings which must be concerned with two things –
 - **how** musical elements have been used in the piece
 - distinctive features of the composers musical style
- teacher – led analysis of at least two (different) pieces by the chosen composers/performers. The pieces could be decided by the teacher, in consultation with the learners.
- longer homework questions in the style of the exam to be set for homework.

Resources for Strand 3: Popular Music in Wales

Manic Street Preachers

The following books are based more on the musicians themselves rather than the music, but are still of interest:

Futurology – A review by Simon Price - <http://thequietus.com/articles/15666-manic-street-preachers-futurology-review-simon-price>

A heavenly body of work – Part 1 (Interview with Simon Price) - <http://thequietus.com/articles/00417-manic-street-preachers-a-heavenly-body-of-work>

A heavenly body of work – Part 2 (Interview with Simon Price) - <http://thequietus.com/articles/00418-manic-street-preachers-a-heavenly-body-of-work-part-two>

Nailed to History: The Story of the Manic Street Preachers – Martin Power [Omnibus Press]

Everything (A Book about the Manic Street Preachers) – Simon Price [Virgin Books]

If you tolerate this your children will be next -
<https://www.youtube.com/watch?v=cX8szNPgrEs>

Motorcycle Emptiness – <https://www.youtube.com/watch?v=gavcjNnilvk>

Design for Life – <https://www.youtube.com/watch?v=TfEoVxy7VDQ>

Kevin Carter - <https://www.youtube.com/watch?v=hLDr0QNCUd4>

Gruff Rhys

American Interior – this has an interesting story, in the manner of an opera/musical, and includes a film, an album, a book and an app! See - <http://american-interior.com/>

Tracks include: Walk into the Wilderness and Allweddau Allweddol.

[More information on Gruff Rhys is available at http://www.gruffrhys.com/ including the reason for writing his song “I love EU”, describing his thoughts on the EU.](http://www.gruffrhys.com/)

[Interview – Part 1 - https://www.youtube.com/watch?v=Hl65ta5yWrE](https://www.youtube.com/watch?v=Hl65ta5yWrE)

[Part 2 - https://www.youtube.com/watch?v=uOINxhLT_jY](https://www.youtube.com/watch?v=uOINxhLT_jY)

[Part 3 - https://www.youtube.com/watch?v=MdMmsBErkM](https://www.youtube.com/watch?v=MdMmsBErkM)

[Part 4 - https://www.youtube.com/watch?v=IglHxR_8uBM](https://www.youtube.com/watch?v=IglHxR_8uBM)

Hotel Shampoo – Tracks include: Shark Ridden waters -
<https://www.youtube.com/watch?v=usGdERPWoPU>

Sensations in the dark -
https://www.youtube.com/watch?v=IBg_h9kmRhk&list=PL7A32C70C3D4D015B

Praxis – see <http://www.theguardian.com/stage/2015/dec/14/gruff-rhys-candylicon-show-national-theatre-wales> - includes video of “Candylicon”.

Yr Atal Genhedlaeth – Tracks include Ni yw y byd -
<https://www.youtube.com/watch?v=gRQJABAgTTA>

Chwarae’n Troi’n Chwerw - <https://www.youtube.com/watch?v=WozdBZIUrNU>

Kizzy Crawford

See Kizzy’s own website at <http://www.kizzymerielfcrawford.com/#about>

Songs include:

Shout out

Golden brown/Brown Euraidd

Y Ddrudwy

Gaer o Feddyliau

Yr Alwad

Songs available on Soundcloud - <https://soundcloud.com/kizzymerielcrawford>

Resources for Strand 4: American Musical Theatre

Composers and shows:

Stephen Sondheim: A Funny Thing Happened on the Way to the Forum, Anyone Can Whistle, Company, Follies, A Little Night Music, Sweeney Todd, Pacific Overtures, Merrily We Roll Along, Sunday in the Park with George, Into the Woods, Assassins, Passion, Bounce/Road Show

Stephen Schwartz: Godspell, The Magic Show, Pippin, The Baker's Wife, Children of Eden, Wicked

Books:

	2014	The Oxford Handbook of Sondheim Studies (Oxford Handbooks) Robert Gordon
Scarecrow press	2010	Sondheim on Music: Minor Details and Major decisions Mark Eden Horowitz
The University of Michigan Press	1995	Sondheim's Broadway Musicals Stephen Banfield
Applause Theatre & Cinema Books	2008	Defying Gravity: The Creative Career of Stephen Schwartz, from Godspell to Wicked

		Carol de Giere
Rowman & Littlefield Publishers	2014	The Musical Theater of Stephen Schwartz: From Godspell to Wicked and Beyond Paul R Laird

Resources for Strand 5: Jazz Legends

Duke Ellington

A New History of Jazz – Alyn Shipton [Continuum International Publishing Group Inc.] – includes accounts of the different stylistic periods of the careers of both Duke Ellington and Miles Davis.

Jazz Styles – History and Analysis – Mark C. Gridley [Prentice Hall] – includes sections on both Duke Ellington and Miles Davis, as well as analyses of compositions. Accompanying CDs are also available – one “Demonstration” disc and three on “Jazz Styles”. Very student-friendly.

The Cambridge Companion to Duke Ellington (Cambridge Companions to Music) – Edward Green [Cambridge University Press]

The Duke Ellington Reader – Mark Tucker [OUP]

The Swing Era (The development of Jazz, 1930-1945) – Gunther Schuller [OUP] Volume 1 (Early Jazz) has a valuable section on Ellington’s early music (The Ellington Style: Its origins and Development, pages 318-57) while Volume 2 (The Swing Era) contains an extended account (pages 6-157) of Ellington’s later music.

The development of Duke Ellington’s compositional style: A comparative analysis of three selected works – Eric S. Strother -

http://uknowledge.uky.edu/cgi/viewcontent.cgi?article=1384&context=gradschool_theses

The internet has some valuable information on Ellington, particularly on individual compositions, for instance:

Satin Doll - <http://www.jazzstandards.com/compositions-0/satindoll.htm>

<http://www.jazzstandards.com/compositions/index.htm> lists 1000 jazz standards, the top 300 of which have links to sections on, for instance, “music and lyrics analysis”. Some Ellington songs include: “Caravan”, “Take the A-Train”, “In a sentimental mood” and “Mood Indigo”.

The following (on “Caravan”) includes a note on the octatonic scale in jazz -

<http://www.jazclass.aust.com/articles/carav.htm>

Black, Brown and Beige - <http://www.studentpulse.com/articles/547/duke-ellingtons-jazz-narrative-of-the-african-american-black-brown-and-beige>

[Black and Tan Fantasy – short score and recording available in WJEC material supporting previous exam spec.](#)

In a sentimental mood - <https://www.youtube.com/watch?v=hJH8BrCbXAo>

Koko - <https://www.youtube.com/watch?v=qemBuum2jSU>

Black, Brown and Beige - https://www.youtube.com/watch?v=GM2N8_H4me0

Nutcracker Suite (Overture) - <https://www.youtube.com/watch?v=3MihqGJ4PkY&list=PLEE9A9CF50F4E1576>

Miles Davis

The Music of Miles Davis: A Study and Analysis of Compositions and Solo Transcriptions – Lex Giel [Hal Leonard Publishing]

The Studio Recordings of the Miles Davis Quintet, 1965-68 (Oxford Studies in Recorded Jazz) – Keith Waters [OUP] Detailed account of the numbers discussed.

The making of Kind of Blue: The making of the Miles Davis masterpiece– Ashley Kahn [Da Capo Press]

Running the Voodoo Down: The Electric Music of Miles Davis – Philip Freeman [BackBeat Books]

(See references to Miles Davis in the bibliography to Duke Ellington above).

A brief outline of Davis' artistic career and its various stylistic changes can be found at www.britannica.com. (There is a similar entry for Duke Ellington).

www.npr.org contains a useful list (by Berklee College Professor Sean Jones) of six Miles Davis albums (with one song chosen from each) that he considers demonstrates “how Davis helped change musical tastes”. See <http://www.npr.org/2016/03/26/471892355/6-miles-davis-albums-that-changed-music>

These are:

First Miles – “Milestones”

Birth of the cool – “Deception”

Relaxin’ with the Miles Davis Quintet – “If I were a bell”

Miles Smiles – “Orbits”

Bitches Brew – “John McLaughlin”

Tutu – “Perfect Way”

Other Miles Davis tracks of interest include:

Boplicity (Birth of the cool) - <https://www.youtube.com/watch?v=HLzqjmoZZAc>

So what (Kind of Blue) - <https://www.youtube.com/watch?v=yIXk1LBvlqU>

[A brief analysis of “So what” can be found at <http://lkellunis.weebly.com/analysis-of-miles-davis-so-what.html>; and “All blues” at <http://hsmusic.co.uk/wp-content/uploads/2014/03/Unit-7-Set-Work-Summary.pdf>

Concierto de Aranjuez (Sketches of Spain) - <https://www.youtube.com/watch?v=yIXk1LBvlqU>

Générique (Ascenseur pour l'échafaud) - <https://www.youtube.com/watch?v=Wc4tT-55Zzl>

It ain't necessarily so (Porgy and Bess) - <https://www.youtube.com/watch?v=Id0DPRvzCFk>

It's about that time (In a silent way) - <https://www.youtube.com/watch?v=Id0DPRvzCFk>

Black Satin (On the corner) - <https://www.youtube.com/watch?v=Id0DPRvzCFk>

Some generic resources for this examination include:

Rhinegold - Study Guide

Heinemann Advanced Music – Teacher Resource File ISBN: 9780435812591

Heinemann Advanced Music – Learner Book ISBN: 9780435812584

Heinemann Advanced Music – CD Pack ISBN: 9780435812607

Support for Teachers

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)
Email: music@wjec.co.uk
Phone: [029 2240 4300](tel:02922404300)