GCE A LEVEL

eduqas
Part of WJEC

WJEC Eduqas GCE A LEVEL in

MUSIC

ACCREDITED BY OFQUAL

SPECIFICATION

Teaching from 2016
For award from 2018

Version 6 July 2026

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This Ofqual regulated qualification is not available for candidates in maintained schools and colleges in Wales.

SUMMARY OF AMENDMENTS

Version	Description	Page number
2	Point 2 of Assessment of area of study E, and Point 2 of Assessment of area of study F, have '…other than the set works' added to clarify that learners should not refer to set works in their answer to the second question.	24 and 27
3	'Approximately' has been added after the duration of the examination for Component 3 in the summary of assessment and section 2.3 of the specification. This is to accommodate slight variations in the length of musical extracts used in the assessment of this component.	3 and 16
	'Making entries' section has been amended to clarify resit rules and carry forward of NEA marks.	35
4	Information relating to mark adjustments for Component 1A performances which fall below 10 minutes' duration, and Component 1B performances which fall below 6 minutes' duration has been included in section 3.2 'Arrangements for non-examination assessment' and in Appendix A.	29 to 30 and 40 to 46
	Information relating to Component 2 compositions which fall below the minimum duration, or do not demonstrate clear aspects of the Western Classical style, has been amended in section 3.2 'Arrangements for non-examination assessment'	25
5	Removal of the 5% timing buffer in Component 1, and clarification of the timing of performances.	29 to 31 And 41 to 47
6	Change in the pieces specified for study in Component 3, Area of Study A, Area of Study E and Area of Study F.	3 to 4 and 16, 18, 22, 23
	Clarification of the timing requirements for Component 2 Composing. Clarification of the calculation of marks for Component 1 Performing. Removal of the need to link repertoire to Areas of Study in Component 1 Performing.	30 and 45 26 to 27 2, 10, 26 and 33 to 34

WJEC Eduqas GCE A LEVEL in MUSIC

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SUMMARY OF ASSESSMENT

For this specification learners must choose **either** Option A in both Components 1 and 2 **or** Option B in both Components 1 and 2. All learners must study Component 3.

Component 1: Performing

Option A: Total duration of performances: 10-12 minutes
Option A: 35% of qualification

Option B: Total duration of performances: 6-8 minutes
Option B: 25% of qualification

Non-exam assessment: externally assessed by a visiting examiner

Option A: Performing (35%)
A performance consisting of **a minimum of three** pieces. At least **one** of these pieces must be as a **soloist**. The other pieces may be **either** as a soloist **or** as part of an ensemble **or** a combination of both.

Option B: Performing (25%)
A performance consisting of **a minimum of two** pieces **either** as a soloist **or** as part of an ensemble **or** a combination of both.

Component 2: Composing

Option A: Total duration of compositions: 4-6 minutes
Option A: 25% of qualification

Option B: Total duration of compositions: 8-10 minutes
Option B: 35% of qualification

Non-exam assessment: externally assessed by WJEC

Option A: Composing (25%)
Two compositions, **one** of which must reflect the musical techniques and conventions associated with the Western Classical Tradition and be in response to a brief set by WJEC. Learners will have a choice of **four** set briefs, released during the first week of September in the academic year in which the assessment is to be taken.
The **second** composition is a free composition.

Option B: Composing (35%)
Three compositions**, one** of which must reflect the musical techniques and conventions associated with the Western Classical Tradition and be in response to a brief set by WJEC. Learners will have a choice of **four** set briefs, released during the first week of September in the academic year in which the assessment is to be taken.
The **second** composition must reflect the musical characteristics of **one different** area of study (i.e. not the Western Classical Tradition) while the **third** composition is a free composition.

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Component 3: Appraising
Written examination: 2 hours 15 minutes (approximately)
40% of qualification

Three areas of study:

Area of study A: **The Western Classical Tradition** (The Development of the Symphony 1750-1900) which includes two set works. Choose **one** set work for detailed analysis and the other for general study.

Please note that the A Level set works will change from the examination in 2028

For examination until Summer 2027:

- *Symphony No. 104 in D major, 'London':* Haydn
- *Symphony No. 4 in A major, 'Italian':* Mendelssohn

For examination from Summer 2028:

- *Symphony No. 100 in D major, 'Military':* Haydn
- *Symphony No. 5:* Schubert

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

Area of study B: **Rock and Pop**
Area of study C: **Musical Theatre**
Area of study D: **Jazz**

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

Area of study E: **Into the Twentieth Century** including **two** set works:

Please note that the A Level set works will change from the examination in 2028

For examination until Summer 2027:

- *Trio for Oboe, Bassoon and Piano, Movement II:* Poulenc
- *Three Nocturnes, Number 1, Nuages:* Debussy

For examination from Summer 2028:

- *Trio for Oboe, Bassoon and Piano, Movement I:* Poulenc
- *Three Nocturnes, Number 2, Fetes:* Debussy

Area of study F: **Into the Twenty-first Century** including **two** set works:

Please note that the A Level set works will change from the examination in 2028

For examination until Summer 2027:

- *Asyla, Movement 3, Ecstasio:* Thomas Adès
- *String Quartet No. 2 (Opus California) Movements 1 (Boardwalk) and 4 (Natural Bridges):* Sally Beamish

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For examination from Summer 2028:

- *Concerto Grosso, Movement 2* – Errolyn Wallen
- *Frieze, Movement 4* – Mark-Anthony Turnage

Questions:

1. Set work analysis with a score
2. Extended responses on wider context
3. Unprepared extracts of music with and without a score
4. Comparison questions

This component includes a listening examination.

This linear qualification will be available in the summer series each year. It will be awarded for the first time in summer 2018.

Qualification Accreditation Number: 601/8146/1

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GCE A LEVEL MUSIC

1 INTRODUCTION

1.1 Aims and objectives

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

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

The WJEC Eduqas specification is designed to allow learners to pursue their own musical interests. Learners develop skills in the three distinct but related disciplines of performing, composing and appraising, whilst having flexibility to **specialise** in **either performing or composing.** Learners may choose to apportion 10% of their assessment to **either** performing **or** composing as an in-depth study.

The WJEC Eduqas specification is designed to offer **contrast** and **breadth** as well as **depth** of study. Learners will engage with both classical and popular music.

All learners will study the development of the symphony, engaging with landmark orchestral repertoire, which is important in developing knowledge and understanding of musical elements and language in context. Learners will use the musical language of this period to compose **one** piece of music to a brief.

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Learners will also choose **one** area of study from Pop and Rock, Musical Theatre and Jazz and **one** further area of study exploring the musical language and styles from **either** the early twentieth century **or** the late twentieth and early twenty-first centuries.

1.2 Prior learning and progression

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

This specification builds on the knowledge, understanding and skills established at GCSE. Some learners may have already gained knowledge, understanding and skills through their study of music at AS.

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

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

1.3 Equality and fair access

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

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

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

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

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

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2 SUBJECT CONTENT

Introduction

This specification provides learners with the opportunity to study music in an **integrated** way where the skills of performing, composing and appraising reinforce knowledge and understanding of musical elements, contexts and language. In addition to the appraising examination, **all** learners will be assessed in both performing and composing. However, the specification allows learners to **specialise** in **either** performing **or** composing by providing two options for Components 1 and 2.

Learners must choose **either** Option A in both Components 1 and 2 **or** Option B in both Components 1 and 2. All learners must study Component 3.

- **Option A** allows learners to specialise in **Performing**: 35% of Component 1 will be allocated to performing and 25% of Component 2 will be allocated to composing.

- **Option B** allows learners to specialise in **Composing**: 35% of Component 2 will be allocated to composing and 25% of Component 1 will be allocated to performing.

Learners will develop knowledge and understanding of music through **three** areas of study from the choices below. Area of study A is compulsory and learners then choose two further contrasting areas of study: **one** from **either** area of study B **or** area of study C **or** area of study D, and **one** from **either** area of study E **or** area of study F.

Area of study A: **The Western Classical Tradition** (The Development of the Symphony)

Choose **one** from:

Area of study B: **Rock and Pop**
Area of study C: **Musical Theatre**
Area of study D: **Jazz.**

Choose **one** from:

Area of study E: **Into the Twentieth Century**
Area of study F: **Into the Twenty-first Century.**

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The following paragraphs provide background information about the music of each area of study; the full specification content for each area is located in Components 1, 2 and 3.

Area of study A: **The Western Classical Tradition** (The Development of the Symphony 1750– 1900)

This area of study focuses on the development of the symphony through the Classical and Romantic eras. The symphony, as it developed, was considered to be the most important instrumental genre of the eighteenth and nineteenth centuries and contains some of the most exciting orchestral repertoire of the period. The development of the symphony went hand in hand with the development of the orchestra into a grand and powerful force. Equally grand forms and structures were needed to allow the instruments to demonstrate their full potential and with this we see the emergence of sonata form.

Area of study B: **Rock and Pop**

This area of study focuses on rock and pop music from a variety of genres composed between 1960 and 2000. Extensive changes occurred in pop music in the 1960s and, by the end of the decade, a good number of pop musicians were creating music with artistic rather than commercial intent. Consequently, in the 1970s, rock splintered into diverse styles, and in the 1980s even more styles evolved, some of which owed their existence to advances made in music technology. Sub-genres continued to merge and turn into new styles, and song structures changed, often moving away from the conventional verse-chorus format. The 1990s witnessed continual reliance on technology, though some bands chose to take a step backwards.

Area of study C: **Musical Theatre**

This area of study focuses on the work of six musical theatre composers: Richard Rodgers, Leonard Bernstein, Stephen Sondheim, Claude-Michel Schönberg, Andrew Lloyd Webber and Stephen Schwartz. Musical theatre is a diverse art form as it encompasses many different genres and styles of music. However, all musicals contain spectacle, drama and music including integrated musical numbers which propel the action of the story forward. The 1950s and early 1960s were considered the golden age of musical theatre with book musicals establishing the importance of music and story as an integrated art form. Throughout the 1970s the rock musical grew in popularity. Often composers worked in partnership with the same lyricist over many years, for example, Rodgers and Hammerstein and Andrew Lloyd Webber and Tim Rice. This highlights the importance of the relationship between lyrics and music.

Area of study D: **Jazz**

This area of study focuses on prominent genres from the world of Jazz between 1920 and 1960. Jazz is universally recognised as one of America's most original art forms, an unquestionable musical phenomenon that originated in African/American communities in the late nineteenth and early twentieth centuries. Initially, Jazz emerged as a fusion of African and European music, with Ragtime and Blues being the important precursors of the style. The vitality of the music reflected the significant social and cultural changes taking place in American society during this time, ultimately capturing the imagination of a worldwide audience. During the 'Roaring Twenties' musicians such as Ella Fitzgerald, Louis Armstrong, Duke Ellington and Count Basie travelled the country spreading their new sounds. From there, the phenomenon grew and many distinctive and diverse styles were to emerge. Amongst others, Swing Big Bands became popular in the 1930s, and the 1940s witnessed the more challenging Be-bop style, and then Cool Jazz emerged towards the end of the 1950s.

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Area of study E: **Into the Twentieth Century**

This area of study focuses on the distinct musical styles of the early twentieth century, which was a time of change and experimentation in music. Both the symphony and the orchestra had reached considerable proportions by the end of the nineteenth century and many composers such as Debussy, Ravel, Schœnberg and Stravinsky were starting to look for new ways to create music, often preferring clarity and sparseness of timbre and texture over late Romantic indulgence. This resulted in the emergence of several diverse schools of composition during the period, including Impressionism, Expressionism and Neo-classicism.

Area of study F: **Into the Twenty-first Century**

This area of study is possibly the most difficult to classify, as it is happening here and now, while at the same time it is potentially the most exciting, as it engages with the work of living composers such as Sally Beamish, Judith Weir, Mark-Anthony Turnage and Thomas Adès, and how they create and develop ideas to make music. Polystylism, or musical eclecticism, is a growing trend in the 21st century. The music of today combines elements of diverse musical genres and compositional techniques, such as popular music and minimalism, into distinctive compositional styles.

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2.1 Component 1

Learners must choose **either** Option A in both Components 1 and 2 **or** Option B in both Components 1 and 2.

Performing
Option A: Total duration of performances: 10-12 minutes
Option A: 35% of qualification
Option A: 108 marks

Option B: Total duration of performances: 6-8 minutes
Option B: 25% of qualification
Option B: 72 marks

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

Option A: Performing (35%)

Learners are required to give a performance consisting of a **minimum** of **three** pieces. At least **one** of these pieces must be as a **soloist**. The other pieces may be **either** as a soloist **or** as part of an ensemble **or** a combination of both. The total duration of the candidate's performance must be between **10 and 12 minutes.**

Option B: Performing (25%)

Learners are required to give a performance containing a **minimum** of **two** pieces **either** as a soloist **or** as part of an ensemble **or** a combination of both. The total duration of the candidate's performance must be between **6 and 8 minutes.**

Options A and B

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

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Learners are not restricted to one instrument/voice. There is no advantage in performing on more than one instrument.

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

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

Solo Performance

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

Ensemble Performance

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

Improvisation

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

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Assessment of Component 1

In the performing assessment learners should display:

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

Appendix A contains further information about this component including:

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

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2.2 Component 2

Learners must choose **either** Option A in both Components 1 and 2 **or** Option B in both Components 1 and 2.

Composing
Option A: Total duration of compositions: 4-6 minutes
Option A: 25% of qualification
Option A: 72 marks

Option B: Total duration of compositions: 8-10 minutes
Option B: 35% of qualification
Option B: 108 marks

Non-exam assessment: externally assessed by WJEC

Option A: Composing (25%)

Learners are required to prepare a portfolio of **two** compositions, **one** of which must reflect the musical language, techniques and conventions associated with the Western Classical Tradition in response to a **brief set by WJEC.** The **second** composition is a free composition for which learners set their own brief.

Option B: Composing (35%)

Learners are required to prepare a portfolio of **three** compositions, **one** of which must reflect the musical language, techniques and conventions associated with the Western Classical Tradition in response to a **brief set by WJEC.** The **second** composition must reflect the musical techniques and conventions of **one different** area of study (i.e. not the Western Classical Tradition) and the **third** composition is a free composition. Learners will set their own briefs for compositions two and three.

Options A and B

Composing to a brief set by WJEC

Learners will have the choice of **four** set briefs, released during the first week of September in the academic year in which the assessment is to be taken. The brief will always contain details of the occasion or audience plus additional musical requirements.

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

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Option B only

Compositions linked to a different area of study

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

Area of study B: **Rock and Pop**
Area of study C: **Musical Theatre**
Area of study D: **Jazz**
Area of study E: **Into the Twentieth Century**
Area of study F: **Into the Twenty-first Century.**

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

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

- Compose a pop song for performance in a local music festival. (Rock and Pop)
- Compose a vocal trio with accompaniment for the opening scene in a new musical production of 'Macbeth'. (Musical Theatre)
- Compose a Jazz quintet for a gig in the local Jazz club (Jazz)
- Compose a piece of music inspired by an Impressionist painting on exhibition at a local art gallery. The music is intended to accompany the 'unveiling' at a press conference. (Into the Twentieth Century)
- Compose music using minimalistic techniques to accompany the opening credits for the premiere of a new detective-mystery movie (Into the Twenty-first Century)

Options A and B

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

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Assessment of Component 2

Learners are advised to consider the requirements of the marking criteria (Appendix B) when planning and composing their music. The following will be assessed:

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

Portfolio evidence

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

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

Appendix B contains further information about this component including:

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

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2.3 Component 3

Appraising
Written examination: 2 hours 15 minutes (approximately)
40% of qualification
100 marks

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

Area of study A: **The Western Classical Tradition** (The Development of the Symphony 1750-1900)

Choose **one** from:

Area of study B: **Rock and Pop**
Area of study C: **Musical Theatre**
Area of study D: **Jazz.**

Choose **one** from:

Area of study E: **Into the Twentieth Century**
Area of study F: **Into the Twenty-first Century.**

Area of study A: The Western Classical Tradition (The Development of the Symphony 1750-1900)

Learners will study the development of the symphony for the Component 3 examination. This will include two set works.
Please note that the A Level set works will change from the examination in 2028

For examination until Summer 2027:
Symphony No. 104 in D major, 'London': Haydn (Eulenberg Miniature score ISBN 13: 978-3-7957-6698-6; 978-3-7957-6523-1)
•
Symphony No. 4 in A major, 'Italian': Mendelssohn (Eulenberg Miniature score ISBN: 978-3-7957-6528-6)
•

For examination from Summer 2028:

- *Symphony No. 100 in D major, 'Military':* Haydn
- *Symphony No. 5:* Schubert

and

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

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Learners are required to study the development of the symphony from its emergence in the early classical period to the close of the romantic period, 1750 to 1900. This will initially involve a general study of **both** set works. This will provide a basis for a wider study of the social, cultural and historical context. Learners will gain an understanding of how the symphonic genre developed, using a number of examples from different composers and different periods. Learners must then select **one** of the set works for more detailed analysis.

Learners must demonstrate knowledge and understanding of:

- how musical elements are used in the symphony, including:
  - structure (e.g. sonata form, slow movement forms, minuet and trio, scherzo, sonata rondo, variation forms, cyclic forms and programmatic forms)
  - tonality (e.g. related keys and their function within structure)
  - texture (e.g. monophony, complex combinations of musical lines such as homophony and polyphony, imitation, counterpoint and fugue)
  - melody and thematic development (e.g. phrase structure, melodic devices such as sequence, figuration, ornamentation, augmentation and diminution of thematic material, expansion/fragmentation of the theme, combinations of themes, transposition, re-harmonisation and re-orchestration of the theme)
  - sonority (e.g. contrast and variety of instrumental tone-colours and techniques, and combination of timbres)
  - harmonic language (e.g. typical harmonic progressions, use of cadences, use of the dominant 7ths, secondary and diminished 7ths, circle of 5ths, Neapolitan chords, augmented 6th, chromaticism, modulation and tonicisation)
  - tempo, metre and rhythm (e.g. use of accents, simple and compound time-signatures, characteristic rhythms such as dotted rhythms, hemiola, triplets and other divisions of the beat, syncopation and performance directions)
  - expressive use of dynamics
- the use of instrumentation and development of the orchestra in the period including:
  - the decline of basso continuo
  - the influence of the Mannheim orchestra
  - the occasional use of brass and percussion during early Classical period
  - the initial dominance of strings with winds used for doubling, reinforcing and filling in the harmonies
  - the increased importance of the woodwind section as they were entrusted with more important and independent material
  - advances in orchestration and orchestral effects due to commissioned works
  - larger orchestral forces (especially brass and percussion)
  - new sonorities (e.g. new instruments, technical improvements and use of instrumental colour
  - programmatic use of the orchestra to create and suggest underlying meaning (e.g. orchestral landscapes, descriptive music, extremes and subtleties of emotion)
- important symphonic composers and landmark works in the period
- how and why symphonies were commissioned during the period (e.g. patronage and the rise of public concerts)

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- how the symphony developed through the period (e.g. length, number of movements and new forms)
- the programme symphony/symphonic poem
- reading **and** writing staff notation including:
  - treble and bass clefs in simple and compound time
  - key signatures
- chords and associated chord symbols
- musical vocabulary and terminology related to the area of study.

Assessment of area of study A (40 marks)

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

1. A question on an unprepared extract with a skeleton score provided.
2. A detailed analysis question on a choice of **either** *Symphony No. 104 in D major, 'London'* by Haydn, **or** *Symphony No. 4 in A major, 'Italian'* by Mendelssohn, for examination until Summer 2027,

   and either *Symphony No. 100 "Military"* by Haydn Or *Symphony No. 5* by Schubert for examination from Summer 2028.
3. An essay-based question which assesses knowledge of the development of the symphony in relation to **both** set symphonies **and** to the wider social, cultural and historical context.

Area of study B: Rock and Pop 1960-2000

Learners are required to study **five rock and pop genres** between 1960 and 2000:

- Pop
- Rock (including progressive rock, heavy metal, folk-rock and punk rock)
- Soul
- Funk (and disco)
- Folk (and country).

They will gain a knowledge and understanding of:

- how musical elements are used in rock and pop, including:
  - structure (e.g. strophic, 32 bar song form, 12 bar blues and verse-chorus)
  - tonality (e.g. modal and pentatonic)
  - texture
  - sonority (e.g. important/iconic instruments such as Rhodes piano, Stratocaster guitar, Moog synthesizer, distortion, feedback, tremolo, effects such as wah-wah pedal, power chords, falsetto, vibrato and different types of rock and pop bands)
  - melody (e.g. range, syllabic, melismatic, sequences, repetition, scat singing and portamento)
  - harmonic language (e.g. major and minor 7ths, dominant 7th, diminished 7th, sus4 chord, added 6th, blue notes, power chords, consecutive chords)
  - tempo, metre and rhythm (including shuffle, dotted rhythms, offbeat, backbeat, groove and irregular metres)
  - dynamics

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- the relationship between lyrics and music (e.g. how composers employ musical elements to underline a song's lyrics)
- the use of music technology (e.g. studio effects such as reverb and delay, the development of multi-track recording techniques, overdubbing, panning effects, the development of electronic musical instruments such as the synthesizer, sampler and drum machine
- important artists/bands in the development of each genre
- the effect of audience, time and place on the way music is created, developed and performed (e.g. how a band's studio recording might need to be changed in a live performance)
- the purpose and intention of the composer/performer (e.g. how a particular circumstance might have affected the way in which a song has been composed)
- how rock and pop has changed over time (e.g. the development of different rock/pop styles and the way in which they cross-fertilised
- musical vocabulary and terminology related to the area of study.

Assessment of area of study B (30 marks)

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

- **One** question on an unprepared musical extract
- A comparison question based on **two** unprepared extracts assessing wider understanding of the area of study.

Area of study C: Musical Theatre (6 representative composers)

Learners are required to study **six musical theatre composers** of the twentieth and twenty-first centuries:

- Richard Rodgers
- Leonard Bernstein
- Stephen Sondheim
- Claude-Michel Schönberg
- Andrew Lloyd Webber
- Stephen Schwartz.

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

They will gain a knowledge and understanding of:

- how musical elements are used in musical theatre, including:
  - structure (e.g. strophic and 32 bar song form)
  - tonality (e.g. how it affects mood and atmosphere)
  - texture
  - sonority (e.g. vocal and instrumental combinations such as duets and choruses, and vocal qualities such as falsetto, twang, speech-like and belt)

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  - melody (e.g. range, syllabic, melismatic, leitmotifs and thematic transformation)
  - harmonic language (major and minor 7ths, dominant 7th, diminished 7th, sus4 chord, added 6th, blue notes and tritones)
  - tempo, metre and rhythm (e.g. dotted rhythms, syncopation and dance rhythms)
  - dynamics
- the relationship between lyrics and music (e.g. integration and how composers employ musical elements to underline a song's lyrics)
- music for different types of characters (e.g. comic, serious, lovers and chorus)
- types of song (e.g. love, comedy, patter and show-stopper)
- the role of the orchestra (e.g. accompaniment and underscoring)
- genres (e.g. musical comedy, sung-through and rock musicals)
- the effect of audience, time and place on the way music is created, developed and performed
- the purpose and intention of the composer/performer (e.g. how a particular circumstance might have affected the way in which a musical has been composed)
- how music for theatre has changed over time (e.g. how styles cross-fertilised)
- musical vocabulary and terminology related to the area of study.

Assessment of area of study C (30 marks)

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

- **One** question on an unprepared musical extract
- A comparison question based on **two** unprepared extracts assessing wider understanding of the area of study.

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

Area of study D: Jazz 1920-1960

Learners are required to study **six genres of jazz** between 1920 and 1960:

- Ragtime
- Dixieland
- Early jazz
- Big band (including swing)
- Be-bop
- Cool jazz.

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

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They will gain a knowledge and understanding of:

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

Assessment of area of study D (30 marks)

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

- **One** question on an unprepared musical extract
- A comparison question based on **two** unprepared extracts assessing wider understanding of the area of study.

Area of study E: Into the Twentieth Century 1895-1935

Learners will study the works of representative European composers from the period as a basis for understanding how music is created, developed and performed for different audiences in the late nineteenth and early twentieth centuries. The development of music in this period is categorised into successive but overlapping 'schools' of composition. Learners will study **three** of them:

- Impressionism
- Expressionism (including Serialism)
- Neo-classicism.

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Learners will study the following **two** set works in depth:

Please note that the A Level set works will change from the examination in 2028

For examination until Summer 2027:

- ***Trio for Oboe, Bassoon and Piano, Movement II:*** Poulenc
  (Wilhelm Hansen Edition ISBN: 978-87598-0392-9)

- ***Three Nocturnes, Number 1, Nuages:*** Debussy
  (Eulenberg Miniature Score ISBN: 979-0-2002-1057-6)

For examination from Summer 2028:

- ***Trio for Oboe, Bassoon and Piano, Movement I:*** Poulenc
  (Wilhelm Hansen Edition ISBN: 978-87598-0392-9)

- ***Three Nocturnes, Number 2, Fetes:*** Debussy
  (Eulenberg Miniature Score ISBN: 979-0-2002-1057-6)

In order to gain a breadth of understanding of how music developed in different social and cultural contexts during the period, the following composers are suggested for study: Debussy, Ravel, Schoenberg, Berg, Webern, Stravinsky, Poulenc and Prokofiev

Learners must demonstrate knowledge and understanding of:

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

Assessment of area of study E (30 marks)

Learners will apply their knowledge and understanding to both familiar and unfamiliar music. Learners are required to answer **two** questions:

- An analysis question on **one** of the two set works
- A question on an unprepared musical extract in which learners are required to:

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1. answer aural perception questions on the extract
2. make compositional links between the music of the extract and one or more pieces they have studied during the course, other than the set works.

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

Area of study F: Into the Twenty-first Century 1980-present

Learners will study the works of representative European composers from the period as a basis for understanding how music is created, developed and performed for different audiences in the late twentieth and early twenty-first centuries. Style in this period is eclectic, with composers forging their own stylistic identity from a broad range of influences (including early 20th century classical music, jazz, popular music and minimalism).

Learners will study the following **two** set works in depth:

Please note that the A Level set works will change from the examination in 2028

- **For examination until Summer 2027:*Asyla, Movement 3 Ecstasio:*** Thomas Adès
  *(*Faber Music ISBN 10: 0-571-51863-X)
  for full score or see link to Faber Music on the WJEC website to download movement 3 only

- ***String Quartet No. 2 (Opus California) Movements 1 (Boardwalk) and 4 (Natural Bridges):*** Sally Beamish
  *(*Norsk Musikforlag ISMN: 979-0-065-12115-4)
  see link to Norsk Musikforlag on WJEC website

For examination from Summer 2028:

- **Concerto Grosso Movement 2:** Errolyn Wallen

- ***Frieze, Movement 4:*** Mark-Anthony Turnage

In order to gain a breadth of understanding of how music develops in different social and cultural contexts, the following composers, including four current British composers, are suggested for study: Hans Werner-Henze, Witold Lutoslawski, Kaija Saariaho, Sofia Gubaidulina, Sally Beamish, Judith Weir, Mark-Anthony Turnage and Thomas Adès.

Learners must demonstrate knowledge and understanding of:

- how musical elements are used in composition:
  - structure (e.g. how elements other than pitch have been used to provide music with a sense of structure, the avoidance of repetition of music even in compositions in clear-cut sections and how aleatory elements within a composition can influence formal structure)

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  - tonality (e.g. extended tonality, atonality, remote key relationships and individual composers' approach to organising tonality, e.g., Lutoslawski's 12-note chords)
  - texture (e.g. how different textures can be used to help organise a musical work)
  - sonority (e.g. pointillism, increased reliance on instrumental effects and the use of more unusual instruments such as ondes Martenot, theremin)
  - melody (e.g. importance of particular intervals in a melody's construction, motivic and thematic development and melody without thematic function)
  - harmonic language (e.g. triads, extended chords such as 7ths/9ths, modal harmony, octatonicism, treatment of dissonance, cluster chords and 12-note chords)
  - tempo, metre and rhythm (e.g. 'metric modulation', polyrhythms, the abandonment of rhythmic notation such as in some works by Henze, and non-metrical rhythm in aleatory music)
  - dynamics
- use of multi-media/music technology (e.g. new instruments such as the synthesizer and sampler and the use of prepared sound material as part of a work/performance)
- the effect of audience, time and place on the way music is created
- the purpose and intention of the composer/performer
- musical vocabulary and terminology related to the area of study.

Assessment of area of study F (30 marks)

Learners will apply their knowledge and understanding to both familiar and unfamiliar music. Learners are required to answer **two** questions:

- An analysis question on **one** of the two set works
- A question on an unprepared musical extract in which learners are required to:
  1. answer aural perception questions on the extract
  2. make compositional links between the music of the extract and one or more pieces they have studied during the course, other than the set works.

Learners will not be expected to identify the composer of unprepared extracts.

A **list of musical terms** for Component 3 can be found in **Appendix C.**

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3 ASSESSMENT

3.1 Assessment objectives and weightings

Below are the assessment objectives for this specification. Learners must demonstrate their ability to:

AO1
Interpret musical ideas through performing, with technical and expressive control and an understanding of style and context

AO2
Create and develop musical ideas with technical and expressive control and coherence

AO3
Demonstrate and apply musical knowledge

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

The table below shows the weighting of each assessment objective for each component and for the qualification as a whole.

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

Option A:

	AO1	AO2	AO3	AO4	Total
Component 1	35%	-	-	-	35%
Component 2	-	25%	-	-	25%
Component 3	-	-	10%	30%	40%
Overall weighting	35%	25%	10%	30%	100%

Option B:

	AO1	AO2	AO3	AO4	Total
Component 1	25%	-	-	-	25%
Component 2	-	35%	-	-	35%
Component 3	-	-	10%	30%	40%
Overall weighting	25%	35%	10%	30%	100%

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3.2 Arrangements for non-exam assessment

The following arrangements are for non-exam assessment in Components 1 and 2.

Component 1: Performing

This component is externally assessed by a **visiting examiner**.

Choice of repertoire

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

Assessment

Component 1 assesses AO1 in its entirety.

- For **option A** the total mark for Component 1 is **108**
- For **option B** the total mark for Component 1 is **72**
- The performances will be externally assessed **live** by a **visiting examiner** using the marking criteria and technical guidance in Appendix A of the specification
- If a learner falters at the **start** of a piece, they will be allowed **one** restart (per piece) and this will not affect the mark
- The examiner will assess each piece separately and award an **initial mark** out of 36
- Grade 6 or equivalent is the required standard for A level Music
- The difficulty level of **each** piece will be taken into account by the examiner and the initial mark for **each** piece will be adjusted using the scaling table in appendix A to give an **adjusted mark**
- For option A, candidates are required to perform at least three pieces. If fewer than three pieces are performed, the missing piece(s) will be awarded zero and counted as a piece in the final calculation
- For option B, candidates are required to perform at least two pieces. If only one piece is performed, the missing piece will be awarded zero and counted as a piece in the final calculation
- For Option A the **total mark** is calculated as follows:
  - If three pieces are performed, the adjusted marks of the three pieces will be added together to give a mark out of 108
  - If more than three pieces are performed, the total mark is divided by the number of pieces and multiplied by three, to achieve a mark out of 108
- For Option B the **total mark** is calculated as follows:
  - If two pieces are performed, the adjusted marks of the two pieces will be added together to give a mark out of 72
  - If more than two pieces are performed, the total mark is divided by the number of pieces and multiplied by two, to achieve a final mark out of 72

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- It is vital that the total performance time has a duration of **at least 10 minutes for option A** or **at least 6 minutes for option B**
- A total performance time of 10 minutes for option A and 6 minutes for option B represents 100% of the assessment requirement
- A performance which falls below the minimum duration is penalised
- Therefore, where a candidate's total performance is less than 10 minutes in option A, or 6 minutes in option B, a proportion of the marks are awarded to correlate with the proportion of the assessment requirement completed
- This is the **final mark.** The final mark will be calculated using the following tables
- To assist visiting examiners in applying the adjustment, a mark conversion chart is provided within Appendix A
- While teachers are not required to assess candidates' work (and therefore apply a penalty), this information is included in the specification to be transparent about the process applied by visiting examiners

Component 1A **Total time of performance** (minutes and seconds)	**Final mark**
10:00 plus	No adjustment applied
9:30 to 9:59	95% of total mark
9:00 to 9:29	90% of total mark
8:30 to 8:59	85% of total mark
8:00 to 8:29	80% of total mark
7:30 to 7:59	75% of total mark
7:00 to 7:29	70% of total mark
6:30 to 6:59	65% of total mark
6:00 to 6:29	60% of total mark
5:30 to 5:59	55% of total mark
5:00 to 5:29	50% of total mark
4:30 to 4:59	45% of total mark
4:00 to 4:29	40% of total mark
3:30 to 3:59	35% of total mark
3:00 to 3:29	30% of total mark
2:30 to 2:59	25% of total mark
2:00 to 2:29	20% of total mark
1:30 to 1:59	15% of total mark
1:00 to 1:29	10% of total mark
0:30 to 0:59	5% of total mark
0:00 to 0:29	0 marks

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Component 1B **Total time of performance** (minutes and seconds)	**Final mark**
6:00 plus	No adjustment applied
5:30 to 5:59	$^{11}/_{12}$ of total mark
5:00 to 5:29	$^{10}/_{12}$ of total mark
4:30 to 4:59	$^{9}/_{12}$ of total mark
4:00 to 4:29	$^{8}/_{12}$ of total mark
3:30 to 3:59	$^{7}/_{12}$ of total mark
3:00 to 3:29	$^{6}/_{12}$ of total mark
2:30 to 2:59	$^{5}/_{12}$ of total mark
2:00 to 2:29	$^{4}/_{12}$ of total mark
1:30 to 1:59	$^{3}/_{12}$ of total mark
1:00 to 1:29	$^{2}/_{12}$ of total mark
0:30 to 0:59	$^{1}/_{12}$ of total mark
0:00 to 0:29	0 marks

- The examination will be arranged on a date convenient for the centre and will fall sometime between **March** and **May** in the academic year in which the learner completes the qualification.
- A circular is issued during the autumn term requesting information to enable the examiner's visit to be scheduled.
- As A level music assesses performing, the use of a click track is not permitted in the assessment.

Timing performances

The timing for each piece will start at the beginning of the candidate's first note, and end at the end of their final note. Any extended periods during the piece when the candidate is silent will be discounted from the total performance time. Some examples of these are given below.

- An instrumental verse in a vocal piece, where the candidate is the singer.
- An extended passage where the candidate does not play, for example in a concerto movement.
- A solo played by another person in a jazz ensemble where the candidate is silent.

The total performance time of each piece will be added together to give the total performance time of the submission, and if this falls below the minimum required then penalties will be applied using the table in Appendix A.

The visiting examiner will time the performance. They will report suspected under-time performances to WJEC and these will be checked and penalties applied if necessary.

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Assessment evidence

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

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Component 2: Composing

This component is **externally assessed** by WJEC.

Composition briefs

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

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

For both options, at least one composition allows learners to formulate their own brief. It is important that teachers give due consideration to the choice of brief for this composition to ensure that they allow learners to meet the assessment objective. Learners' set briefs are not assessed. If in doubt about composition briefs, refer to the resources and guidance on the website and examples listed in Component 2, or contact WJEC.

Assessment

Component 2 assesses AO2 in its entirety.

- The total mark for **option A** is **72**
- The total mark for **option B** is **108**
- Each composition is marked out of **36**
- The compositions will be externally assessed and submitted to WJEC by a specified date in **May**
- The compositions must have a total duration of between **4 and 6 minutes** for **option A** and **8 and 10 minutes** for **option B**
- Submissions which fall under the minimum time required will not be awarded full marks. This means that where examiners award full marks according to the marking criteria, they will check the timing and, if the total submission falls below the minimum time requirement, they will deduct one mark from the total.

- The examiner reserves the right to stop assessing a composition portfolio which exceeds the time limit by **more than 2 minutes**.

- Where a learner **does not** respond to the brief set by WJEC to demonstrate clear aspects of the **Western Classical style**, for example submitting a piece in a Rock or Jazz style, the composition will be unlikely to achieve the higher mark bands as it will not be an adequate response to the set brief.

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Acknowledgements

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

Assessment evidence

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

Submission of work

The entire portfolio (recordings, scores and log sheets) must be submitted online by the 15th May.

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4 TECHNICAL INFORMATION

4.1 Making entries

This is a linear qualification in which all assessments must be taken at the end of the course. Assessment opportunities will be available in the summer series each year, until the end of the life of this specification. Summer 2018 will be the first assessment opportunity.

A qualification may be taken more than once. Candidates must resit all examination components in the same series.

Marks for NEA may be carried forward for the life of the specification. If a candidate resits an NEA component (rather than carrying forward the previous NEA mark), it is the new mark that will count towards the overall grade, even if it is lower than a previous attempt.

Where a candidate has certificated on two or more previous occasions, the most recent NEA mark is carried forward, regardless of whether that mark is higher or lower (unless that mark is absent)

The entry codes appear below.

Qualification title	Option	Entry codes
WJEC Eduqas A level Music	Option A (specialising in Performing)	A660PA
	Option B (specialising in Composing)	A660PB

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

4.2 Grading, awarding and reporting

A level qualifications are reported as a grade from A* to E. Results not attaining the minimum standard for the award will be reported as U (unclassified).

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APPENDIX A

Assessment criteria for Component 1: Performing

AO1 Interpret musical ideas through performing, with technical and expressive control and an understanding of style and context			
Band	**Accuracy**	**Technical Control****	**Expression and interpretation**
4	10-12 marks • An accurate performance, secure in pitch and/or rhythm* • An appropriate tempo is sustained throughout resulting in a fluent performance • Performance directions are followed accurately throughout the entire performance	10-12 marks • Sophisticated vocal/instrumental technique is sustained throughout the whole performance • Intonation is totally secure throughout the whole performance • Tone quality and projection are fully developed and used effectively with subtle variations as appropriate to the repertoire	10-12 marks • A sophisticated and persuasive performance demonstrating a mature understanding of period and style • Communicates sensitively and effectively to sustain audience interest throughout the performance • A sophisticated rapport with other performers where appropriate, resulting in a finely balanced performance
3	7-9 marks • An accurate performance, secure in pitch and/or rhythm* for most of the performance • An appropriate tempo is maintained for most of the performance but the fluency is compromised occasionally • Performance directions are followed accurately for most of the performance	7-9 marks • Effective vocal/instrumental technique is sustained for most of the performance • Intonation is secure for most of the performance with occasional lapses • Tone quality and projection are well developed and used effectively with variations as appropriate to the repertoire for most of the performance	7-9 marks • A competent performance demonstrating an understanding of period and style • Communicates effectively to sustain audience interest for most of the performance • There is rapport with other performers for most of the time, where appropriate, resulting in a well-balanced performance

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2	4-6 marks • An inconsistent performance, sometimes inaccurate in pitch and/or rhythm* • Irregularities in tempo occur on a number of occasions compromising the fluency of the performance • Performance directions are followed inconsistently	4-6 marks • Inconsistent vocal/instrumental technique throughout the performance • Intonation is inconsistent throughout the performance. • Tone quality and projection are inconsistent, although some variety as appropriate to the repertoire	4-6 marks • An inconsistent performance, demonstrating some awareness of period and style • Inconsistent communication with the audience throughout the performance • There is some sense of rapport between performers where appropriate, but the performance is not always balanced
1	1-3 marks • Inaccuracies in pitch and/or rhythm occur throughout* • The performance has frequent hesitations and/or occasional stops • A limited response to performance directions	1-3 marks • Insecure instrumental/vocal technique throughout the performance • Insecure intonation throughout the performance • Tone quality and projection are limited with no variety in delivery of the repertoire	1-3 marks • A limited performance lacking conviction, demonstrating little or no awareness of the period and style of the music • Limited communication with the audience throughout the performance • A limited rapport between performers where appropriate, resulting in an unbalanced performance
0	0 marks • An inaccurate performance where performance directions are not followed	0 marks • No evidence of technique or tone quality	0 marks • No sense of involvement, communication, rapport or understanding of period or style

*Candidates offering improvisation will be assessed on whether they are playing accurately within the given stimuli, e.g. the improvisation fits the chord progression or uses the notes of the chosen scale.

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

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Table of adjustments for level of difficulty of pieces

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

Initial mark for each piece performed	Level of difficulty			
	Lower than standard: grade 4 and below	Lower than standard: grade 5	Standard: grade 6	Higher than standard: grade 7 and above
36	31	32	36	36
35	30	32	35	36
34	29	31	34	36
33	28	30	33	36
32	27	29	32	35
31	26	28	31	34
30	26	27	30	33
29	25	26	29	32
28	24	25	28	31
27	23	24	27	30
26	22	23	26	29
25	21	23	25	28
24	20	22	24	26
23	20	21	23	25
22	19	20	22	24
21	18	19	21	23
20	17	18	20	22
19	16	17	19	21
18	15	16	18	20
17	14	15	17	19
16	14	14	16	18
15	13	14	15	17
14	12	13	14	15
13	11	12	13	14
12	10	11	12	13
11	9	10	11	12
10	9	9	10	11
9	8	8	9	10
8	7	7	8	9
7	6	6	7	8
6	5	5	6	7
5	4	5	5	6
4	3	4	4	4
3	3	3	3	3
2	2	2	2	2
1	1	1	1	1
0	0	0	0	0

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Further guidance for Component 1: Technical Control

The following list of techniques is for each standard family of instruments. The techniques should be considered in conjunction with the details on technical control, in the assessment grid at the beginning of Appendix A, when preparing for this assessment. Learners will be expected to demonstrate techniques as appropriate to their chosen repertoire. Learners choosing to perform on unusual or non-standard instruments should contact WJEC for advice.

1. **Voice**

- intonation
- diction including use of melismatic and/or syllabic words
- articulation including vocal onsets, e.g. aspirate and glottal
- breath control and support
- vocal techniques including vibrato

2. **Strings**

(a) *Bowed*

- intonation
- bow control
- right-hand/left-hand co-ordination
- left-hand position
- finger dexterity
- playing techniques e.g. vibrato, pizzicato

(b) *Plucked*

- intonation
- right-hand, left-hand co-ordination
- hand positions
- finger dexterity
- plucking techniques
- use of glissando
- pedal control

3. **Woodwind**

- intonation
- breath control
- use of fingering and finger dexterity
- use of techniques, e.g. glissando, tonguing, double-tonguing, slurring

4. **Brass**

- intonation
- breath control
- lip flexibility
- use of techniques, e.g. tonguing, slurring, glissando
- use of mutes

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5. **Percussion**

(a) *Drum kit*

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

(b) *Orchestral*

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

6. **Piano**

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

7. **Electronic Keyboard/Organ**

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

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Tables of adjustment for performances below the required duration

Calculating the final mark for Component 1A Performance

All performances will be marked individually by the visiting examiner according to the criteria on pages 32-33, and a total mark out of 108 calculated using the formula given.

The total time of the performances will also be calculated in minutes and seconds. The following chart will be used to determine the adjusted mark for performing, if the total time is less than 10 minutes minus. For example, a performance of 9 minutes and 20 seconds initially awarded a mark of 91 is given an adjusted mark of 82 because its duration falls within the 9:00-9:29 band.

Total mark (before adjustment for timing)	Total time of performance (minutes and seconds)																				
	10:00 and over	9:30-9:59	9:00-9:29	8:30-8:59	8:00-8:29	7:30-7:59	7:00 - 7:29	6:30-6:59	6:00-6:29	5:30-5:59	5:00-5:29	4:30-4:59	4:00-4:29	3:30-3:59	3:00-3:29	2:30-2:59	2:00-2:29	1:30-1:59	1:00-1:29	0:30-0:59	Below 0:30
108	108	103	97	92	86	81	76	70	65	59	54	49	43	38	32	27	22	16	11	5	0
107	107	102	96	91	86	80	75	70	64	59	54	48	43	37	32	27	21	16	11	5	0
106	106	101	95	90	85	80	74	69	64	58	53	48	42	37	32	27	21	16	11	5	0
105	105	100	95	89	84	79	74	68	63	58	53	47	42	37	32	26	21	16	11	5	0
104	104	99	94	88	83	78	73	68	62	57	52	47	42	36	31	26	21	16	10	5	0
103	103	98	93	88	82	77	72	67	62	57	52	46	41	36	31	26	21	15	10	5	0
102	102	97	92	87	82	77	71	66	61	56	51	46	41	36	31	26	20	15	10	5	0
101	101	96	91	86	81	76	71	66	61	56	51	45	40	35	30	25	20	15	10	5	0
100	100	95	90	85	80	75	70	65	60	55	50	45	40	35	30	25	20	15	10	5	0
99	99	94	89	84	79	74	69	64	59	54	50	45	40	35	30	25	20	15	10	5	0
98	98	93	88	83	78	74	69	64	59	54	49	44	39	34	29	25	20	15	10	5	0
97	97	92	87	82	78	73	68	63	58	53	49	44	39	34	29	24	19	15	10	5	0
96	96	91	86	82	77	72	67	62	58	53	48	43	38	34	29	24	19	14	10	5	0
95	95	90	86	81	76	71	67	62	57	52	48	43	38	33	29	24	19	14	10	5	0
94	94	89	85	80	75	71	66	61	56	52	47	42	38	33	28	24	19	14	9	5	0
93	93	88	84	79	74	70	65	60	56	51	47	42	37	33	28	23	19	14	9	5	0
92	92	87	83	78	74	69	64	60	55	51	46	41	37	32	28	23	18	14	9	5	0
91	91	86	82	77	73	68	64	59	55	50	46	41	36	32	27	23	18	14	9	5	0

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

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Total mark (before adjustment for timing)	Total time of performance (minutes and seconds)																				
	10:00 and over	9:30-9:59	9:00-9:29	8:30-8:59	8:00-8:29	7:30-7:59	7:00 - 7:29	6:30-6:59	6:00-6:29	5:30-5:59	5:00-5:29	4:30-4:59	4:00-4:29	3:30-3:59	3:00-3:29	2:30-2:59	2:00-2:29	1:30-1:59	1:00-1:29	0:30-0:59	Below 0:30
64	64	61	58	54	51	48	45	42	38	35	32	29	26	22	19	16	13	10	6	3	0
63	63	60	57	54	50	47	44	41	38	35	32	28	25	22	19	16	13	9	6	3	0
62	62	59	56	53	50	47	43	40	37	34	31	28	25	22	19	16	12	9	6	3	0
61	61	58	55	52	49	46	43	40	37	34	31	27	24	21	18	15	12	9	6	3	0
60	60	57	54	51	48	45	42	39	36	33	30	27	24	21	18	15	12	9	6	3	0
59	59	56	53	50	47	44	41	38	35	32	30	27	24	21	18	15	12	9	6	3	0
58	58	55	52	49	46	44	41	38	35	32	29	26	23	20	17	15	12	9	6	3	0
57	57	54	51	48	46	43	40	37	34	31	29	26	23	20	17	14	11	9	6	3	0
56	56	53	50	48	45	42	39	36	34	31	28	25	22	20	17	14	11	8	6	3	0
55	55	52	50	47	44	41	39	36	33	30	28	25	22	19	17	14	11	8	6	3	0
54	54	51	49	46	43	41	38	35	32	30	27	24	22	19	16	14	11	8	5	3	0
53	53	50	48	45	42	40	37	34	32	29	27	24	21	19	16	13	11	8	5	3	0
52	52	49	47	44	42	39	36	34	31	29	26	23	21	18	16	13	10	8	5	3	0
51	51	48	46	43	41	38	36	33	31	28	26	23	20	18	15	13	10	8	5	3	0
50	50	48	45	43	40	38	35	33	30	28	25	23	20	18	15	13	10	8	5	3	0
49	49	47	44	42	39	37	34	32	29	27	25	22	20	17	15	12	10	7	5	2	0
48	48	46	43	41	38	36	34	31	29	26	24	22	19	17	14	12	10	7	5	2	0
47	47	45	42	40	38	35	33	31	28	26	24	21	19	16	14	12	9	7	5	2	0
46	46	44	41	39	37	35	32	30	28	25	23	21	18	16	14	12	9	7	5	2	0
45	45	43	41	38	36	34	32	29	27	25	23	20	18	16	14	11	9	7	5	2	0
44	44	42	40	37	35	33	31	29	26	24	22	20	18	15	13	11	9	7	4	2	0
43	43	41	39	37	34	32	30	28	26	24	22	19	17	15	13	11	9	6	4	2	0
42	42	40	38	36	34	32	29	27	25	23	21	19	17	15	13	11	8	6	4	2	0
41	41	39	37	35	33	31	29	27	25	23	21	18	16	14	12	10	8	6	4	2	0
40	40	38	36	34	32	30	28	26	24	22	20	18	16	14	12	10	8	6	4	2	0

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Total mark (before adjustment for timing)	Total time of performance (minutes and seconds)																				
	10:00 and over	9:30-9:59	9:00-9:29	8:30-8:59	8:00-8:29	7:30-7:59	7:00 - 7:29	6:30-6:59	6:00-6:29	5:30-5:59	5:00-5:29	4:30-4:59	4:00-4:29	3:30-3:59	3:00-3:29	2:30-2:59	2:00-2:29	1:30-1:59	1:00-1:29	0:30-0:59	Below 0:30
39	39	37	35	33	31	29	27	25	23	21	20	18	16	14	12	10	8	6	4	2	0
38	38	36	34	32	30	29	27	25	23	21	19	17	15	13	11	10	8	6	4	2	0
37	37	35	33	31	30	28	26	24	22	20	19	17	15	13	11	9	7	6	4	2	0
36	36	34	32	31	29	27	25	23	22	20	18	16	14	13	11	9	7	5	4	2	0
35	35	33	32	30	28	26	25	23	21	19	18	16	14	12	11	9	7	5	4	2	0
34	34	32	31	29	27	26	24	22	20	19	17	15	14	12	10	9	7	5	3	2	0
33	33	31	30	28	26	25	23	21	20	18	17	15	13	12	10	8	7	5	3	2	0
32	32	30	29	27	26	24	22	21	19	18	16	14	13	11	10	8	6	5	3	2	0
31	31	29	28	26	25	23	22	20	19	17	16	14	12	11	9	8	6	5	3	2	0
30	30	29	27	26	24	23	21	20	18	17	15	14	12	11	9	8	6	5	3	2	0
29	29	28	26	25	23	22	20	19	17	16	15	13	12	10	9	7	6	4	3	1	0
28	28	27	25	24	22	21	20	18	17	15	14	13	11	10	8	7	6	4	3	1	0
27	27	26	24	23	22	20	19	18	16	15	14	12	11	9	8	7	5	4	3	1	0
26	26	25	23	22	21	20	18	17	16	14	13	12	10	9	8	7	5	4	3	1	0
25	25	24	23	21	20	19	18	16	15	14	13	11	10	9	8	6	5	4	3	1	0
24	24	23	22	20	19	18	17	16	14	13	12	11	10	8	7	6	5	4	2	1	0
23	23	22	21	20	18	17	16	15	14	13	12	10	9	8	7	6	5	3	2	1	0
22	22	21	20	19	18	17	15	14	13	12	11	10	9	8	7	6	4	3	2	1	0
21	21	20	19	18	17	16	15	14	13	12	11	9	8	7	6	5	4	3	2	1	0
20	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	0
19	19	18	17	16	15	14	13	12	11	10	10	9	8	7	6	5	4	3	2	1	0
18	18	17	16	15	14	14	13	12	11	10	9	8	7	6	5	5	4	3	2	1	0
17	17	16	15	14	14	13	12	11	10	9	9	8	7	6	5	4	3	3	2	1	0
16	16	15	14	14	13	12	11	10	10	9	8	7	6	6	5	4	3	2	2	1	0
15	15	14	14	13	12	11	11	10	9	8	8	7	6	5	5	4	3	2	2	1	0

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Total mark (before adjustment for timing)	Total time of performance (minutes and seconds)																				
	10:00 and over	9:30-9:59	9:00-9:29	8:30-8:59	8:00-8:29	7:30-7:59	7:00 - 7:29	6:30-6:59	6:00-6:29	5:30-5:59	5:00-5:29	4:30-4:59	4:00-4:29	3:30-3:59	3:00-3:29	2:30-2:59	2:00-2:29	1:30-1:59	1:00-1:29	0:30-0:59	Below 0:30
14	14	13	13	12	11	11	10	9	8	8	7	6	6	5	4	4	3	2	1	1	0
13	13	12	12	11	10	10	9	8	8	7	7	6	5	5	4	3	3	2	1	1	0
12	12	11	11	10	10	9	8	8	7	7	6	5	5	4	4	3	2	2	1	1	0
11	11	10	10	9	9	8	8	7	7	6	6	5	4	4	3	3	2	2	1	1	0
10	10	10	9	9	8	8	7	7	6	6	5	5	4	4	3	3	2	2	1	1	0
9	9	9	8	8	7	7	6	6	5	5	5	4	4	3	3	2	2	1	1	0	0
8	8	8	7	7	6	6	6	5	5	4	4	4	3	3	2	2	2	1	1	0	0
7	7	7	6	6	6	5	5	5	4	4	4	3	3	2	2	2	1	1	1	0	0
6	6	6	5	5	5	5	4	4	4	3	3	3	2	2	2	2	1	1	1	0	0
5	5	5	5	4	4	4	4	3	3	3	3	2	2	2	2	1	1	1	1	0	0
4	4	4	4	3	3	3	3	3	2	2	2	2	2	1	1	1	1	1	0	0	0
3	3	3	3	3	2	2	2	2	2	2	2	1	1	1	1	1	1	0	0	0	0
2	2	2	2	2	2	2	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0
1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

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Calculating the final mark for Component 1B Performance

All performances will be marked individually by the visiting examiner according to the criteria on pages 32-33 and a total mark out of 72 calculated using the formula given.

The total time of the performances will also be calculated in minutes and seconds. The following chart will be used to determine the adjusted mark for performing, if the total time is less than 6 minutes. For example, a performance of 5 minutes and 40 seconds initially awarded a mark of 50 is given an adjusted mark of 46 because its duration falls within the 5:30-5:59 band.

Total mark (before adjustment for timing)	Total time of performance (minutes and seconds)												
	6:00 and over	5:30-5:59	5:00-5:29	4:30-4:59	4:00-4:29	3:30-3:59	3:00-3:29	2:30-2:59	2:00-2:29	1:30-1:59	1:00-1:29	0:30-0:59	Below 0:30
72	72	66	60	54	48	42	36	30	24	18	12	6	0
71	71	65	59	53	47	41	36	30	24	18	12	6	0
70	70	64	58	53	47	41	35	29	23	18	12	6	0
69	69	63	58	52	46	40	35	29	23	17	12	6	0
68	68	62	57	51	45	40	34	28	23	17	11	6	0
67	67	61	56	50	45	39	34	28	22	17	11	6	0
66	66	61	55	50	44	39	33	28	22	17	11	6	0
65	65	60	54	49	43	38	33	27	22	16	11	5	0
64	64	59	53	48	43	37	32	27	21	16	11	5	0
63	63	58	53	47	42	37	32	26	21	16	11	5	0
62	62	57	52	47	41	36	31	26	21	16	10	5	0
61	61	56	51	46	41	36	31	25	20	15	10	5	0
60	60	55	50	45	40	35	30	25	20	15	10	5	0
59	59	54	49	44	39	34	30	25	20	15	10	5	0
58	58	53	48	44	39	34	29	24	19	15	10	5	0
57	57	52	48	43	38	33	29	24	19	14	10	5	0
56	56	51	47	42	37	33	28	23	19	14	9	5	0
55	55	50	46	41	37	32	28	23	18	14	9	5	0
54	54	50	45	41	36	32	27	23	18	14	9	5	0
53	53	49	44	40	35	31	27	22	18	13	9	4	0
52	52	48	43	39	35	30	26	22	17	13	9	4	0
51	51	47	43	38	34	30	26	21	17	13	9	4	0
50	50	46	42	38	33	29	25	21	17	13	8	4	0
49	49	45	41	37	33	29	25	20	16	12	8	4	0
48	48	44	40	36	32	28	24	20	16	12	8	4	0
47	47	43	39	35	31	27	24	20	16	12	8	4	0
46	46	42	38	35	31	27	23	19	15	12	8	4	0

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

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APPENDIX B

Assessment criteria for Component 2: Composing

	AO2 **Create and develop musical ideas with technical and expressive control and coherence**		
Band	**Creating Musical Ideas**	**Developing Musical Ideas**	**Technical and Expressive Control of Musical Elements**
4	10-12 marks • Musical ideas are sophisticated throughout • The ideas are fully structured and provide a secure foundation for the piece • A mature and sophisticated response to the chosen brief	10-12 marks • Thematic ideas are developed and organised in a sophisticated manner • A wide range of compositional techniques has been used to produce a sophisticated outcome • All selected musical elements have been combined skilfully to produce a fully coherent piece	10-12 marks • Demonstrates sophisticated and skilful technical control of the musical elements • Ideas are communicated with sophisticated expressive control and musical understanding • Demonstrates sophisticated control of the chosen resources, including the use of music technology where appropriate
3	7-9 marks • Most musical ideas are effective • The ideas are structured and provide an appropriate foundation for the piece • An appropriate response to the chosen brief	7-9 marks • Thematic ideas are developed and organised • A range of compositional techniques has been used to produce an appropriate outcome • Musical elements have been combined appropriately to produce a coherent piece	7-9 marks • Demonstrates appropriate technical control of the musical elements • Ideas are communicated with expressive control and musical understanding • Demonstrates appropriate control of the chosen resources, including the use of music technology where appropriate

Submissions which fall under the minimum time required will not be awarded full marks. This means that where examiners award full marks according to the marking criteria, they will check the timing and, if the total submission falls below the minimum time requirement, they will deduct one mark from the total.

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2	4-6 marks • Musical ideas are inconsistent • The ideas are partially structured and provide an inconsistent foundation for the piece • An inconsistent response to the chosen brief	4-6 marks • Thematic ideas are developed and organised in an inconsistent way • Some compositional techniques have been used to produce an inconsistent outcome • Some musical elements have been combined inconsistently to produce a partially coherent piece	4-6 marks • Demonstrates inconsistent technical control of the musical elements • Ideas are communicated inconsistently with some expressive control and musical understanding • Demonstrates inconsistent control of the chosen resources, including the use of music technology where appropriate
1	1-3 marks • Ideas are basic • The ideas lack structure and offer a limited foundation for the piece • A simplistic and limited response to the chosen brief	1-3 marks • Thematic ideas lack development and organisation is limited • Few compositional techniques have been used to produce a simple and repetitive outcome • Few musical elements have been used effectively to produce a piece which lacks a sense of coherence	1-3 marks • Demonstrates limited technical control of the musical elements • Ideas are communicated with limited expressive control and musical understanding • Demonstrates limited control of the chosen resources, including the use of music technology where appropriate
0	0 marks • There is no evidence of creativity, or convincing musical content	0 marks • There is no evidence of musical development, or any sense of stylistic coherence	0 marks • There is no evidence of technical or expressive control

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Further guidance for Component 2

The following information is provided as guidance for composing within the areas of study, including compositions composed to a set brief or to a learner's own brief. The information is not an exhaustive list of features to be found in a composition and neither are learners expected to cover everything on the list. Learners are **advised** to consider the information along with the assessment criteria when planning a composition and assessors will consider the information when assessing the compositions.

Area of study A: Western Classical Tradition (Baroque, Classical and Romantic eras)

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

Through the study of set works supported by independent listening associated with the area of study, learners are encouraged to identify relevant compositional devices, techniques, conventions and resources which may then be incorporated and developed in their own compositions to produce a consistent result within a clearly recognised tonal idiom.

Learners should illustrate their musical knowledge and understanding by presenting a composition which has depth and substance, and which reflects their experiences in listening and performing. They need to demonstrate an appropriate musical vocabulary, show a clear understanding and control of resources, and illustrate thoughtful management and control of the musical elements.

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

- **Structure/Organisation** including forms such as ritornello, fugue, binary, ternary, da capo, strophic, rondo, theme and variation, sonata, through-composed and programme music

- **Stylistic characteristics** of melody and rhythm such as typical melodic shapes, appropriate balance of phrases, melodic fluency/contrasts and rhythmic variety/syncopation

- **Devices** such as imitation sequence, repetition, ostinato, expansion and imaginative manipulation of initial material, motivic/episodic development, inversion, augmentation, diminution and retrograde

- **Texture and Timbre** including layering, timbral contrasts and textural variety, counterpoint, antiphonal writing, suitable accompaniment styles and idiomatic writing for voices and instruments

- **Tonality/Harmony** such as major and minor keys and diatonic harmonies, typical harmonic progressions, cadences, secondary and diminished 7ths, modulation to a variety of related keys, tonicisation, circle of 5ths, essential/unessential notes, suspensions, scales, arpeggios and a strong bass line

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Area of study B: Rock and Pop

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

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

Many representative songs share a number of identifiable musical features:

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

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Area of study C: Musical Theatre

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

The following musical ingredients should be considered:

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

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Area of study D: Jazz

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

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

For a successful reflection of this area of study, the accepted conventions of Jazz need to be understood, and then incorporated into individual compositions.
The following suggestions may provide some guidance:

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

Area of study E: Into the Twentieth Century

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

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

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

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

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

Area of study F: Into the Twenty-first Century

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

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

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

Individuality and the ability to present musical ideas effectively and confidently through personal musical invention is the main consideration. The continuing impact of world music, folk music, fusion of past and present styles, music for film and the media, and electronic music all offer pathways for musical experimentation.

Learners are therefore encouraged to explore their interests, and focus on communicating their musical ideas coherently and convincingly to achieve a stylistic and substantial outcome in their own style.

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

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APPENDIX C

List of musical terms

Melody

- Conjunct
- Disjunct
- Sequence
- Repetition
- Imitation
- Contrast
- Chordal
- Intervals e.g. tritone
- Fragmented
- Portamento
- Ornamentation
- Phrasing
- Passing notes
- Auxiliary notes
- Essential/Unessential notes
- Augmentation
- Diminution
- Episodic work
- Idée Fixe/leitmotif/motto theme
- Thematic transformation
- Phasing
- Diatonic and chromatic intervals (up to an octave)
- Arpeggios/broken chords
- Scalic
- Chromatic movement
- Pentatonic
- Blues/blue notes
- Guide tones
- Chromatic
- Whole tone
- Modal
- 12 tone
- Klangfarbenmelodie
- Octatonic
- Range
- Syllabic
- Melismatic
- Riffs
- Licks

Harmony

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

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Tonality

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

Form and structure

- Binary
- Ternary
- Rondo
- Theme and variations
- Strophic
- Sonata Form
- Tone/Symphonic poem
- Sonata Rondo
- Minuet and Trio/Scherzo
- Through composed
- Cyclic
- Verse and chorus
- Pre-chorus
- 32 bar song/AABA
- 24 bar structures
- 12 bar blues
- Introduction
- Exposition
- Development
- Recapitulation
- Coda
- Outro
- Middle eight/release
- Programmatic forms
- Fugue
- Ostinato
- Ground bass
- Repetition
- Bridge
- Loop
- Riff
- Break
- Jazz chorus
- Head
- Cadenza
- Inversion
- Retrograde
- Retrograde inversion
- Improvisation
- Call and response
- Echo
- Integration
- Aleatoric

Sonority

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

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Texture

- Monophonic
- Homophonic
- Polyphonic
- Contrapuntal
- Heterophonic
- Unison
- Chordal
- Imitation
- Melody dominated homophony
- Countermelody
- Counterpoint
- Descant
- Round
- Canon
- Drone
- Layering
- Stretto
- Antiphony
- Fugal
- Multi layered improvisation

Rhythm and metre

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

Tempo

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

Dynamics

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

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