



GCE AS Examiners' Report

Music
Advanced Subsidiary
Summer 2024

Introduction

Our Principal Examiners' report provides valuable feedback on the recent assessment series. It has been written by our Principal Examiners and Principal Moderators after the completion of marking and moderation, and details how candidates have performed in each component.

This report opens with a summary of candidates' performance, including the assessment objectives/skills/topics/themes being tested, and highlights the characteristics of successful performance and where performance could be improved. It then looks in detail at each unit, pinpointing aspects that proved challenging to some candidates and suggesting some reasons as to why that might be.¹

The information found in this report provides valuable insight for practitioners to support their teaching and learning activity. We would also encourage practitioners to share this document – in its entirety or in part – with their learners to help with exam preparation, to understand how to avoid pitfalls and to add to their revision toolbox.

Further support

Document	Description	Link
Professional Learning / CPD	Eduqas offers an extensive programme of online and face-to-face Professional Learning events. Access interactive feedback, review example candidate responses, gain practical ideas for the classroom and put questions to our dedicated team by registering for one of our events here.	https://www.eduqas.co.uk/home/professional-learning/
Past papers	Access the bank of past papers for this qualification, including the most recent assessments. Please note that we do not make past papers available on the public website until 12 months after the examination.	Portal by WJEC or on the Eduqas subject page
Grade boundary information	Grade boundaries are the minimum number of marks needed to achieve each grade. For linear specifications, a single grade is awarded for the subject, rather than for each component that contributes towards the overall grade. Grade boundaries are published on results day.	For unitised specifications click here: Results and Grade Boundaries and PRS (eduqas.co.uk)

¹ Please note that where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

Exam Results Analysis	Eduqas provides information to examination centres via the WJEC Portal. This is restricted to centre staff only. Access is granted to centre staff by the Examinations Officer at the centre.	Portal by WJEC
Classroom Resources	Access our extensive range of FREE classroom resources, including blended learning materials, exam walk-throughs and knowledge organisers to support teaching and learning.	https://resources.edugas.co.uk/
Bank of Professional Learning materials	Access our bank of Professional Learning materials from previous events from our secure website and additional pre-recorded materials available in the public domain.	Portal by WJEC or on the Eduqas subject page.
Become an examiner with WJEC.	We are always looking to recruit new examiners or moderators. These opportunities can provide you with valuable insight into the assessment process, enhance your skill set, increase your understanding of your subject and inform your teaching.	Become an Examiner Eduqas

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Executive Summary

In the **Performing component**, candidates generally performed to their highest personal standards. There were some excellent performers, but the choice of programme was over-ambitious for some candidates, and some failed to meet the minimum time required. The administration and timetabling of the examinations were excellent in most cases. However, there were instances where examination forms were inaccurately completed by the candidates themselves. It was also noted that the examination rooms should be fit for purpose and the instruments, particularly pianos, should be in good working order.

The **Composing component** saw a range of standards from candidates. The most successful compositions featured excellent innovation in musical ideas, thoughtful development, and sensitive control of the musical elements. However, some compositions were classed in band 2 where creativity, development, and control of musical elements were inconsistent. The administration for this component was excellent, but candidates should remember to label compositions correctly. More research is needed on the main characteristics of chosen styles for composing and a focus on how to use the main elements of music effectively to create successful outcomes.

The **Appraising component** was assessed in the same way as pre-Covid years. In Section 1, all three options were chosen. In Section 2, both symphony options were chosen, though the vast majority of candidates answered on Haydn. The demands of the paper were commensurate with previous years. Overall, the performance by candidates reflected that of pre-Covid years. The more successful answers addressed all aspects of the question set, for example by explaining how performers/bands influenced the development of different jazz styles, and then supporting this with precise examples which gave evidence of this or giving precise details about the extracts in the WCT comparison question.

Areas for improvement	Classroom resources	Brief description of resource
Performances should achieve the minimum required duration, which is 6 minutes. Repertoire should be carefully chosen to match the candidate ability.	NEA Walkthrough – Component 1. (Eduqas resources page.) Component 1 Performing FAQs. (Eduqas GCE music page)	NEA walkthrough for students. Frequently asked questions and guidance.

Focus on the development of ideas in both WCT style compositions and free compositions	NEA Walkthrough – Component 2. (Eduqas resources page.) CPD: Eduqas Music Getting started with Composing January 2020 CPD: Eduqas GCE Music CPD Teaching Composition December 2021 CPD: Eduqas AL Music Teaching Composing at A Level (2023-4) (All available via Portal)	NEA walkthrough for students. CPD resources from previous events which include handouts for both teachers and students.
Focus on the full requirements of every question. If references to other works are required, these should be specific. If bar or beat numbers are required then answers without these will not be credited.	Exam walkthrough – Component 3. (Eduqas resources page) CPD: Eduqas AL Music – Improving Attainment at A Level F2F CPD Material Winter 2024. (Available via Portal)	Exam walkthrough for students. CPD resources from a previous event which includes handouts for both teachers and students.

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COMPONENT 1 – PERFORMING

Overview of the Component

Once again, a warm welcome was given to all examiners. The majority of candidates performed to their highest personal standards and seemed to enjoy the experience of performing live. Most examiners reported that cases of nervousness and anxiety amongst candidates were less prevalent this year.

Comments on individual questions/sections

Timing:

There were still some issues with candidates not performing for the minimum time again this year. In an effort to clarify this, as detailed in last year's Principal Examiner's report, the visiting examiners timed **from the start of the candidate's first note to the end of the candidate's final note of each individual piece performed.** Rests, which are written into the work by the composer in order to give the performer a rest, were included in the time. However, if there were long periods when the candidate was not performing (eg) a DC return to a long introduction, a 2nd verse in a duet which is sung by another singer, or a 32 bar break for solo piano in a jazz piece, or other long interludes when the candidate is not performing, these would not be included in the time. All candidates where there was a suggestion of a timing issue were re-timed using the recordings before any adjustments were made.

Centres should carefully check the timings of each piece (allowing for a slightly quicker performance on the day due to nerves) but should not enter these timings on the mark sheet. The visiting examiner will be responsible for timing the individual pieces as they are performed, live. Please note that, when using a Backing Track, the length of the candidate's performance is not necessarily the total length given of the track.

I should also like to mention the following when giving consideration to the candidate's choice of programme:

Live accompanist v Backing Track:

Candidates who use backing tracks are not penalised, however in most cases, and if at all possible, the flexibility and support afforded by a live accompanist, is preferable. Standards of accompaniment were very good on the whole. Some centres now bring in professional accompanists.

Page turner and audiences:

Do arrange for a page turner if this is necessary or helpful to the candidate and/or accompanist. There is no restriction on others, whether members of staff, students or parents and friends, being in the examination room as long as all mobile phones are turned off and they are not affecting the progress of the examination.

Unaccompanied pieces:

Once again, the physical support given by an accompanist is often preferable to a candidate being “out on their own”. Whilst we realise that unaccompanied pieces, in particular, studies, often form part of the repertoire of many public exam boards, these are not always the best choice for this examination. There are exceptions, of course, such as the JS Bach unaccompanied violin or cello works, but these should only be programmed by the most accomplished candidates.

Performances given from memory:

Although this is to be commended, it is not a requirement of this exam. The examiner will allow a restart but not a second attempt. If a breakdown occurs well into the performance, “picking it up” is sometimes an issue when there is no score to refer to.

Second instrument or voice:

As this is not a requirement of the exam, there is no advantage to be gained by performing on more than one instrument or voice. Candidates should only perform on more than one if both are of an equivalent standard.

Administration, Paperwork and Preparation:

In most cases, the administration and timetabling of the examinations was excellent with many centres providing running orders. In the case of longer sessions at colleges and where there are consortium arrangements between centres, please continue to build into your timetables comfort breaks for the examiners. Allowing 15 minutes, possibly 20 minutes for the longer recitals, for each candidate seems ideal in most cases. Please be aware of school bells and tannoy announcements which may impact on your candidate’s performance. If at all possible, please timetable AS and A level examinations separately. Please note that examiners may arrive up to 30 minutes before the examinations are due to commence in order to set up and ensure a prompt start. Thank you for reserving a parking space for the visiting examiner, especially if you are aware that parking is an issue at your centre.

Most centres had downloaded the correct forms as required but, in some instances, these had been completed by the candidates themselves. Please double-check these for accuracy.

Candidates’ full names, rather than shortened forms or nicknames, should be entered on the forms. In addition, forms need to be completed neatly and legibly. In some instances, examination numbers were missing from the forms when they were given to examiners. Please include the names of composers, in addition to the titles of the pieces to be performed.

Please ensure that the link with an Area of Study has also been completed. At AS level, the links are Western Classical Tradition, Baroque, Classical or Romantic Music, Rock and Pop, Musical Theatre, Jazz, and at A level 20th and 21st Century Art Music are added. On occasions, the links made are rather tenuous.

Examination rooms were, on the whole, fit for purpose. Please ensure that the instruments used, particularly the pianos, are in good working order (including the pedals) and have been recently tuned. Some centres choose to use electronic keyboards. When a candidate is not playing their own instrument eg. a piano, they should be allowed to familiarise themselves with it before the examination.

In cases where the standard of the repertoire is known, it would be helpful if this information was given on the form.

Most candidates provided copies of their music for the examiners. Photocopies of the originals on A4 paper need to be made as the examiners will take these away at the end of the session. Please ensure these are complete and in order, and are correctly labelled with the candidate's name and number. Please ensure that the music provided accurately reflects the performance being given, especially when downloading tab from the internet. In order to achieve the top marks for accuracy, singers must ensure that the vocal melody line has been added to lead sheets which also gives lyrics and chords. Please clearly mark any repeats, cuts or any other modifications on the copies. In addition, ensure that the edge of the music has not been cut off on the photocopy.

There were many excellent performers but some candidates need to give more careful consideration to their choice of programme as some are over-ambitious. Conversely, the occasional candidate performed a lower standard piece (amongst more difficult repertoire) which resulted in a lower overall mark. When using a backing track, please ensure that the track is a true backing track, with the candidate's part omitted, not a complete recording which includes the part the candidate is performing. Backing tracks should not be streamed live from the internet but should be downloaded and checked.

In some instances, extracts from works were performed. It should be noted that the playing of extracts will, in many cases, lead to **a lowering of the level of difficulty** for the work performed.

There is no requirement to perform an ensemble at AS or A level but some candidates choose to include an ensemble piece in their programmes. On occasions, more care is needed in choosing ensemble repertoire in order to ensure that the individual parts are significant and of the required standard. These parts must not be doubled by any other performer. Candidates also need to be aware of the technical challenge afforded by their own compositions if they choose to perform their own piece. Teachers and candidates should familiarise themselves with the assessment criteria.

Performers need to ensure that they pay attention to the performance directions on the music. Some drummers and guitarists are not aware of the need for contrast, especially of dynamics. **There should be no audible click tracks.** If a backing track is used by the candidate, through headphones, it must also be audible to the examiner (without the click).

Some singers lack projection and communication due to over-reliance on their music. If the music or lyrics are needed, it would be preferable for them to be placed on a stand, slightly to the side of the performer. Best practice includes rehearsing the performances "in situ", giving careful consideration to the position of the candidate in relation to the accompanist and the examiner; try to create the sense of occasion by involving other students and use this as an opportunity to check all the equipment which will be used. Give careful consideration to the position of an audience if present on the day, behind, and not encroaching on, the examiner, especially considering the recording equipment the examiner is using. As per examination guidelines, there should be no mobile phones present in the examination room (other than that being used by the examiner as a timer, which is preset to Airplane Mode.)

In most instances, electronic equipment had been set up and sound-checked in advance allowing the examination to proceed without hold-ups. Take care with the positioning of microphones and consider carefully whether microphones need to be used for an acoustic performance, especially in a small room or classroom.

On the whole, the feedback from the examining team was very positive and I am very grateful to all those involved, including the team based in the office in Cardiff.

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COMPONENT 2 – COMPOSING

Overview of the Component

Component 2 assesses AO2 in its entirety. The total mark for component 2 is 72. Each composition is marked out of 36. Each learner submits two compositions which are recommended to have a total duration of between 4½ and 7 minutes. One is in response to a brief set by Eduqas. Where a learner does not respond to this brief, demonstrating clear aspects of the Western Classical style, the composition will be unlikely to achieve the higher mark bands as it will not be an adequate response to the set brief. For the second composition, learners set their own brief, which must contain details of either the occasion or the audience for which the piece is being composed and extra musical information.

Learners are advised to consider the requirements of the marking criteria when planning and composing their music. The following is assessed:

- creating musical ideas (including musical ideas, structure and the response to the given/chosen brief)
- developing musical ideas (including organisation of thematic material, use of compositional techniques and the combination of musical elements to provide a coherent result)
- technical and expressive control of the musical elements (including communication of ideas, musical understanding and the control of chosen resources, including the use of music technology where appropriate)

The standards achieved by candidates this year covered the full range. Examiners were extremely impressed with a number of compositions featuring excellent innovation in musical ideas, thoughtful development and sensitive control of the musical elements. Many mid-range pieces were adequately structured and used a range of compositional techniques and these submissions were competent overall and demonstrated effective musical understanding. Some compositions, however, were classed in band 2 in most of the criteria where creativity, development and control of musical elements were inconsistent. There were very few pieces which were limited in musical content and only a small proportion of candidates made little attempt to control the musical elements or develop musical ideas.

Comments on individual questions/sections

Uploading Work

The administration was excellent this year for AS component 2 but candidates should remember to label compositions correctly as set out by the board. Composition one is in response to the set brief and Composition two is a free choice piece. It is essential that centres double check that work is accessible before uploading to surpass which will help the examining process.

Candidate Logs

The majority of logs were completed to a high standard and all were authenticated with teacher and pupil signatures. Many logs featured detailed analysis of the compositions but the main requirements were to outline the process of development and refinement. The examiners need to understand the creative process of the composition which should include the musical influences, reasons for musical choices and advice provided by the teacher to track progress. A minority of candidates included hardly any information about the composition process and it was difficult to assess at times. For the second composition, candidates must remember to write their own brief in the correct place in the log. One of the criteria for this unit relates to how effectively the candidate has responded to this brief.

It is also very important for candidates to provide details of any musical ideas which are not their original work and to explain how the recording was produced accurately. More information is needed for live performances of compositions where a score is not provided. Candidates, where appropriate must explain clearly how they taught the music to other performers and an additional guide track or keyboard guide must be submitted underlining the clear intentions of the candidate being assessed. Examiners can request Eduqas to contact the centre for further information if the role of the composer is unclear.

Scores and Recordings

The majority of candidates provided clear scores or lead sheets and there were many examples of screenshots which were clearly annotated. Often, instrument names were not specified at the start of the score. Please remember that if a score is not provided, the candidate needs to complete a written description of the composition accompanied by an outline of the melody and chords used (i.e. a screenshot from Garageband does not help the examining process without annotated information). Scores or written descriptions should be uploaded as an additional file and not copied into the log.

The quality of recordings was very good overall but there were some issues with the balance of individual parts at times so it is advised to check recordings before uploading the work. This was the case with computer generated output and live performances. There were fewer examples of live realisations this year but it is important to clarify that the compositions were assessed not the performances, hence inconsequential errors in pitch and rhythm in live realisations were not taken into account when assessing.

Composition Briefs in a Western Classical Style

It was pleasing this year that all candidates selected one of the four AS set briefs and most candidates composed in a Baroque, Classical or Romantic style. Unfortunately, a minority of candidates created film music, impressionist pieces, musical theatre songs and music of an experimental nature influenced by Stockhausen – these submissions did not achieve marks in the higher bands as the response to the brief was inadequate and did not illustrate the understanding of the musical language, techniques and conventions of either the Baroque, Classical or Romantic eras. A minority of compositions were heavily influenced by a particular piece of music and it was felt that this hindered personal creativity. It is important for candidates to research the stylistic features of specific eras and then candidates would have the remit to create pieces using their own independent ideas.

Brief 1: Compose a quartet which features inversion and textural variety for performance in a music college concert.

Approximately a third of candidates selected this brief and on the whole compositions were interesting and effective. A large number were composed for string quartet and many cited Baroque and Classical composers as influences. Some candidates used the Romantic era as their influence and these pieces were applauded for flair and innovation. It was pleasing to see the attention to detail in dynamics and articulation in many pieces. There were a few candidates who ignored the 'inversion and textural variety' feature in this brief and as a result it was classed as an inconsistent or limited response to the brief overall. Successful candidates demonstrated competent levels of musical understanding by responding positively showing a strong sense of harmony, modulation and writing for the instruments effectively. Some candidates included an excellent variety of texture by displaying monophony, homophony and polyphony in addition to impressive imitation between musical parts. This proved to be an effective response to the brief.

Brief 2: Compose an instrumental piece in ritornello form for performance in the Winchester Chamber Music Festival.

Many candidates had secure musical understanding of this form and there were valid attempts to develop material in the returning A sections. Episodes were also interesting showing clear contrast from other sections. There were examples in the Baroque, Classical and Romantic styles and it was clear in many compositions that the candidates had competent musical understanding of many musical elements. Some candidates were imaginative and confident in their exhibition of textural contrast, harmonic progress and colourful interaction between parts.

Brief 3: Compose a vocal duet with accompaniment to be performed in a Young Singers Showcase. You may choose the topic and select (or write) words, in any language. You are advised not to choose words from a well-known composition as this may lead to a predictable response.

This was the least popular brief and the biggest challenge for most candidates. In the most effective pieces, melody was eloquent and the control of the musical elements was quite strong. These pieces displayed good harmonic progress overall but many compositions lacked textural variety and were excessively homophonic throughout with less development, variation and fewer compositional techniques. Vocal writing needed more refinement especially concerning word setting. It should also be noted that many pieces did not include lyrics on the score which caused issues when following the musical lines.

Brief 4: Compose music to set the scene for a screen documentary about country life.

This brief was a popular choice this year and approximately a third of candidates chose to compose for the documentary. Several candidates opted for a programmatic style of writing to match the 'country' theme. More focus was required to create an effective melody and to ensure the harmony worked in a more appropriate manner. Beethoven and Vivaldi were cited as influences here and some compositions were very imaginative using a positive manipulation of the original ideas. In some compositions, the melody was too busy and had no direction. Often, melody did not fit with the harmony and it was felt that some candidates lacked musical understanding in order to control the musical elements in a more effective manner.

Own Choice Briefs

It is important for candidates to be clear about their own brief and give as much detail as possible to assist the examining process (e.g. style, theme, mood, occasion, audience etc.). Part of the composition criteria assesses the candidate's response to the brief. There were a range of styles examined with some candidates preferring to write another piece in a Baroque, Classical or Romantic style. The free compositions were interesting, and in many cases scored higher than composition one, especially when candidates composed confidently in their preferred styles. There were a wide range of briefs written this year, the most popular including jazz, funk, soul, rock, musical theatre, film music, dance music and theme music for television programmes or video games. Other candidates wrote neoclassical, impressionist, minimalist and experimental pieces and it was felt that the candidates could have researched the characteristics of these styles of music in greater detail to ensure that, for example, melody, harmony, structure, texture and part writing was appropriate to the style. Sometimes there was imaginative writing and much thought had gone into the method of composing which created successful outcomes. There were some very well balanced and coherent compositions which showed excellent instrumental variety and interesting thematic material. Harmonic language was appropriate and melodies were fluent and lyrical within a coherent structure. Musical elements were effectively combined to produce competent compositions and there was effective control, as well as good responses to the chosen briefs. At times, when composing songs in a popular music genre, a minority of candidates displayed material which was simplistic and overly repetitive throughout. The candidates composing the most successful examples of songs made every effort to add additional layers and enhance repeats of sections by using interesting developmental techniques.

There was an element of predictability in some compositions, and also some erratic moments, where the music veered off in various directions, without reaching a sensible conclusion. Candidates must refer to Appendix B and Appendix C in the AS specification of music to encourage full understanding of the musical terminology in order to impress.

Assessment Criteria

Creating Musical Ideas

Composing initial melodic ideas caused problems for a number of candidates. It is so important that if a melody is composed it is fluent and organised well as it is central to the overall success of the piece of music. Candidates should listen to some of the most famous works in Western Classical styles to acknowledge the quality of their pleasing melodic shape. Many melodies lost direction and lacked fluency and phrasing was occasionally imbalanced. Melodies were overly disjunct, and in some compositions solely used notes from the supporting chords. When constructing rhythms, compositions with varied treatment of straight, dotted, triplets and syncopated rhythms were effective. Generally, the structure of most pieces provided an adequate foundation for the piece of music. The effectiveness of the brief was successful when focused listening and research took place by the candidate as clearly noted in the influences mentioned in their logs. There were a minority of compositions where the piece of music did not match the brief in any way and in these very few cases higher mark bands were not accessible.

Developing Musical Ideas

Development is the bringing of something to a fuller or more advanced condition. This could, for example, have been achieved by varying the melody, rhythm, texture or timbre. It is important, especially when themes are repeated, to include subtle differences such as varying the instrument performing the melody, the addition of a countermelody, thoughtful modulations or varied dynamics and articulation. These musical elements would be combined effectively to produce a coherent outcome. Additional interest will freshen the composition and this can be achieved by using a wide range of compositional techniques.

Some techniques for developing ideas more effectively could be decoration, ornamentation, imitation, sequence, textural variety, countermelody, modulation, augmentation, diminution, inversion, fragmentation, alternative harmony and thematic transformation.

Technical and Expressive Control of Musical Elements

This criterion needed more focus in several compositions. Individual musical elements and styles needed more revision and rehearsal for the actual composition process. It was felt overall that a greater variety of chords and inversions were required in many compositions, as well as strong cadential progressions and modulations. Texture needed variety as it was often overly homophonic. Additional features could be employed such as imitation and enhanced development of accompaniments. Structure needed to be planned effectively to ensure pieces were balanced and did not finish in an abrupt manner. Clear thought is required to the practicalities and possibilities of music, in particular the attention of attractive individual lines, phrasing, range of instrument/voice types and suitable selection of music technology resources, where appropriate. Dynamics and articulation also add colour to any score and/or audio.

Summary of Key Points

- Composition one must be selected from the published briefs for Eduqas and needs to be composed in a Western Classical style which illustrates the understanding of the musical language, techniques and conventions of the period (that is, Baroque, Classical or Romantic) and more examples of works from these eras need to be researched to enhance outcomes, for example, instrumentation and vocal writing, harmonic progress and main characteristics appropriate to the style.
- All pieces submitted without a conventional score must include a commentary with additional explanatory notes. This could be in the form of a screenshot with detailed annotations.
- Live recordings, where the candidate is not performing all parts need more information in the log regarding the role of the candidate and other performers. If the candidate taught musical parts to others, a guide track should be attached to the submission.
- Logs do not need to be a full analysis of the compositions but an outline of the process focusing on development and refinement and where appropriate, how support was given by the teacher.
- More research is needed on the main characteristics of chosen styles for composing and a focus on how to use the main elements of music effectively to create successful outcomes.
- The recommendations above will support centres to continue to improve the standards of composition folios for this component in the A level qualification.

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COMPONENT 3 – APPRAISING

Overview of the Component

The demands of the paper were commensurate with previous years. Overall, the performance by candidates reflected that of pre-Covid years and was assessed in the same way as pre-Covid years. In Section 1, all three options were chosen. In Section 2, both symphony options were chosen, though the vast majority of candidates answered on Haydn.

Comments on individual questions/sections

Section 1

AOS B: Rock and Pop

- Q.1**
- (a)** Some candidates answered this correctly, though many put flute or synthesizer.
 - (b)** There was quite a variety of responses here, the accurate answer, 'chromatic' not that reliably appearing.
 - (c)** The tonality was quite well identified.
 - (d)** Most candidates recognised that it started in 4/4, though less observed the changes to 2/4 and 6/8, though some did.
 - (e)** Successful answers highlighted specific features of the vocal melody, such as specific intervals, presence of repeated notes or repeated parts of lines, or conjunct writing. Less successful answers described features other than melodic aspects such as syllabic or melismatic writing. Please note that a melody is made up of pitch and rhythm. Performance directions and techniques are not acceptable answers.
 - (f)** There was much scope for answering here, aspects of sonority and texture through the whole extract available for comment. The more successful answers highlighted specific features of these two areas, such as particular instruments and how they were used, or types of texture, backing points up with line number references. Less successful answers consisted of lists of instruments with no line references.
 - (g)** Most candidates correctly identified The Beatles and many gave a suitable year of release for the song.
- Q.2**
- (a)** Successful answers highlighted specific features of the vocal melody, such as the use of repeated notes, specific degrees of the scale, intervals, or repetitions between lines. Less successful answers described features other than melodic aspects such as syllabic or melismatic writing.
 - (b)** This was fairly successfully answered.

- Q.2** (c) Some candidates identified triplets but many did not.
- (d) This question was poorly answered.
- (e) Successful answers highlighted specific features of the vocal melody, such as the use of an anacrusis, higher register, specific degrees of the scale or areas of repetition and conjunct writing. Less successful answers described features other than melodic aspects such as syllabic or melismatic writing.
- (f) This question was quite well answered, the more successful responses highlighting specific, accurate features of the piano part such as repeated notes, syncopation, arpeggio figures or octaves. Less successful responses described features other than those of the piano solo.
- (g) This was not that well answered, many candidates clearly unfamiliar with the sound of a viola.
- (h) Quite well answered.
- Q.3** The most successful answers picked performers/bands from different styles, and highlighted ways in which they had influenced the development of the genre by describing specific features from at least two works by them. Such responses were highly perceptive, detailed, well structured and used accurate terminology. Answers were less successful if they did not highlight influences, or did not include specific examples, and were limited in their use of technical vocabulary.

AOS C: Musical Theatre

- Q.4** (a) The more successful answers highlighted features directly related to the vocal melody such as the observance of the anacrusis, conjunct movement, pentatonic elements, range or specific degrees of the scale. Less successful answers homed in on aspects other than the vocal melody such as word-setting.
- (b) Not many recognised the plagal cadence.
- (c) This was not very well answered on the whole, many answers incorrectly describing non-melodic features, but the use of dotted or syncopated rhythms in the melody were noted.
- (d) This was fairly well answered.
- (e) This was fairly well answered.
- (f) There were many successful answers here, most recognising major and/or minor and supporting with line references.
- (g) Quite a few answers named dominant.
- (h) There was some range here, but many accurately underlined Lloyd Webber
- Q.5** (a) This was very well answered.

- Q.5**
- (b)** More successful answers specifically identified aspect of the vocal melody in lines 1 to 4 such as which parts repeated, particular degrees of the scale, conjunct, arch shape or range. Less successful answers described non-melodic features such as vibrato or word-setting.
 - (c)** Generally well answered.
 - (d)** This was not very well answered overall. Successful answers pinpointed specific harmonic features such as the use and placing of tonic and/or dominant chords, or use of chromaticism. Answers which described features other than harmony were less successful.
 - (e)** Many candidates correctly identified the octave interval here.
 - (f)** Some answers correctly identified diminished 7th, though sadly many did not include the 7th.
 - (g)** The more successful responses highlighted details of the vocal melody such as anacrusis, prevalent intervals, or chromatic lines. Less successful answers described non-melodic features such as word setting, register or timbre.
 - (h)** This was not very well answered.
- Q.6** Most successful answers addressed the question fully, by both explaining the different ways the chorus is used in Musical Theatre, and then giving specific examples from works that supported the explanations. Such answers were highly perceptive, detailed and well structured. Less successful answers did not really explain the function of the chorus, just describing a chorus item from a musical in isolation, without clear organisation and appropriate technical language.

AOS D: Jazz

- Q.7**
- (a)** Most candidates correctly identified one instrument and many identified both.
 - (b)** This was well answered, successful responses describing both techniques and musical features of the clarinet solo. Less successful answers lacked specific detail or described other features such as tonality or dynamics instead.
 - (c)** This was well answered.
 - (d)** Not many correctly identified the purpose of the link section as being for modulation.
 - (e)** This was well answered. Successful answers gave specific detail on areas such as structure, tonality, texture, the role of the rhythm section and features of the trumpet solo. Less successful answers homed in on areas such as dynamics or did not accurately describe the techniques used by the trumpet. Some answers were too short to gain many marks.
 - (f)** Many gave a suitable date of recording.

- Q.8**
- (a) Not many identified the ensemble as a quintet.
 - (b) Successful responses included accurate detail on phrase structure, intervals, or identified syncopation, or specific use of instruments. Less successful answers were very generalised, lacking detail and specifics.
 - (c) Quite well answered, though candidates lost marks by not specifying what kind of saxophone was used.
 - (d) This was well answered overall, though some responses lacked full accuracy in description of the letter pattern or number of bars.
 - (e) This question was also well answered, many candidates accurately identifying the use of walking bass, piano comping, syncopation, blues notes, or improvisation. Less successful answers were not specific enough in their descriptions or did not make sufficient points.
 - (f)
 - (i) Many answered bebop.
 - (ii) Most answers included two valid features of bebop.
- Q.9** The more successful answers addressed both aspects of the question by explaining how performers/bands influenced the development of different jazz styles, and then supporting this with precise examples which gave evidence of this. These answers showed perception and detail in their explanations, were well organised and used accurate terminology. Less successful responses did not explain the influence bands/performers had had, instead giving generalised descriptions of music which were not focused on development, were not well structured and did not use appropriate technical language.

Section 2

AOS The Western Classical Tradition

- Q.10**
- (a) The vast majority of answers correctly identified violins.
 - (b)
 - (i) Many responses correctly cited pedal.
 - (ii) Quite a lot correctly identified the articulation.
 - (c) Overall, around than 50% correctly identified all three statements as true or false, though the cadence question was least well answered, followed by the tempo term.
 - (d)
 - (i) Quite a few correctly identified the opening tonality.
 - (ii) There were again quite a few correct answers here, though some omitted the flat sadly.
 - (e) These features were fairly well located, though some lost marks by omitting beat numbers or giving examples from outside the bars specified.
 - (f) Many correctly identified the chord here.
 - (g) Surprisingly, quite a few did not correctly identify the scale as E flat major.

- (h) Most answers correctly underlined Simple triple.
- Q.11** (a) The vast majority of the answers were correct.
- (b) There was a mixed response here. Some responses could not be credited as they did not include enough bars – e.g., for a pedal or imitation.
- (c) Most candidates wrote in the rhythm correctly.
- (d) Not many candidates wrote in all the pitch correctly, though many candidates wrote in some of it correctly.
- Q.12** The most successful answers accurately described and compared details of texture, use of instruments, harmony and tonality and other features such as rhythm, metre, tempo, structure, dynamics and articulation as they were used in the two extracts. Less successful responses relied on generalised descriptions of early and late Classical symphonic music, listing features whether they were actually in the extracts or not. The more successful responses were well organised, either in a tabular form, bullet point form or prose, and used accurate technical terminology appropriately. Less successful answers lacked clear comparison, structure and use of technical vocabulary.
- Q.13** (a) Most responses correctly identified the total number of symphonies to be performed in London, though not all.
- (b) The three features were quite well identified and located overall, though answers sometimes lacked the beat numbers that were needed to accurately pinpoint the placement of the feature in question.
- (c) The similarities and differences were well highlighted on the whole.
- (d) There were some successful answers, though it was also clear that there was a lack of full understanding of the terminology of texture. Some responses did not gain credit due to the lack of bar numbers as needed.
- (e) Quite a lot correctly identified 'coda' but not all.
- (f) The most successful responses homed in on specific rhythmic details, gave reasons why they built excitement, and supported them with bar/beat references. Less successful answers did not explain how the rhythms created excitement, did not give bar references, or described features other than rhythm.
- Q.14** (a) Many correctly identified Rome.
- (b) Quite a few gave a correct similarity and difference.
- (c) This question was less well answered.
- (d) There were some successful answers, though there was sometimes a lack of full understanding of the terminology of texture. Some responses did not gain credit due to the lack of bar numbers as needed, or by describing sonority rather than texture.

- (e) Most correctly identified the section as the coda.
- (f) The most successful responses homed in on specific rhythmic details, gave reasons why they built excitement, and supported them with bar/beat references. Less successful answers did not explain how the rhythms created excitement, did not give bar references, or described features other than rhythm.

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WJEC
245 Western Avenue
Cardiff CF5 2YX
Tel No 029 2026 5000
Fax 029 2057 5994
E-mail: exams@wjec.co.uk
website: www.wjec.co.uk