

GCE AS

WJEC Eduqas GCE AS in
MUSIC

ACCREDITED BY OFQUAL

GUIDANCE FOR TEACHING

Teaching from 2016



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Introduction

The **WJEC Eduqas AS level in Music** qualification, accredited by Ofqual for first teaching from September 2016, is available to:

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

It will be awarded for the first time in Summer 2017, using grades A–E.

This AS Music specification offers a broad and coherent course of study which allows learners the opportunity to further develop their musical skills. The content will be assessed across the three distinct but related components of performing, composing and appraising. All learners study *'The Development of the Symphony'* in relation to the Western Classical Tradition, and in addition they select **one** area of study from a choice of three: Rock and Pop, Musical Theatre, or Jazz. This ensures both breadth and depth in their study of music. The specification is flexible, and allows the areas of study to be taught concurrently or consecutively. It also gives learners the freedom to express their own musical interests through composing and performing in styles of their own choice and the discipline of performing and composing within at least one of the specified areas of study.

The structure allows learners to demonstrate their ability to draw together different areas of knowledge, understanding and skills from across the full course of study.

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

Key features include:

- opportunities for flexible teaching approaches
- the opportunity to link creative and practical work with a chosen area of study
- focused assessment of specific performing and composing skills
- the inclusion of free composition
- accessibility of materials on the Eduqas website and the WJEC secure website
- a choice between two set works from the Western Classical Tradition which demand in-depth analysis
- choice between three areas of study from the 20th Century which offer contrast and breadth of study
- questions which demand analysis, extended answers, comparison of musical extracts and responses to unprepared extracts of music as well as set works
- high-quality examination and resource materials
- the option to co-teach AS and A level

Additional ways that WJEC Eduqas can offer support:

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

Aims of the Guidance for Teaching

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

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

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

Co-teaching AS and A Level

As a new style stand-alone qualification, this specification is fully co-teachable with the WJEC Eduqas A level. It has been designed alongside the A Level course, with the intention that AS and A Level classes can be taught together, and/or learners can complete the AS in one year of study and the A Level in the second year.

A comparison of areas of study at AS and A Level

AS Areas of Study	A level Areas of Study
The development of the symphony (1750-1830)	The development of the symphony (1750-1900)
2 movements of 1 symphony	All 4 movements of the same symphony plus general knowledge and understanding of the second symphony
One from: <ul style="list-style-type: none"> Rock and Pop (1960-1990) Musical Theatre (5 composers) Jazz (1920-1950) 	One from: <ul style="list-style-type: none"> Rock and Pop (1960-2000) Musical Theatre (6 composers) Jazz (1920-1960)
	One from <ul style="list-style-type: none"> Into the Twentieth century Into the Twenty-First century

To clarify:

- **AS learners** study the development of the Symphony within the 80 year span of the Classical and **early** Romantic eras. A Level learners extend this study further, to include the Romantic era until the turn of the century (1900).
- **AS learners** choose one set work (i.e. Haydn or Mendelssohn), and study the first two movements only. A Level learners study the full four movements of their chosen symphony, plus a general study of the second symphony.
- **AS learners** have the same choice of areas of study but cover less content in each case i.e. 10 years less in both Rock and Pop and Jazz, and one composer less in Musical Theatre.
- **AS learners** do not study Into the 20th and 21st century options. These are areas of study for A Level only.

Overview of the specification

When studying AS Music, learners will consider music under **two** different areas of study:

COMPULSORY Area of study A:

The Western Classical Tradition – *Development of the Symphony* (1750-1830)

A **CHOICE** of **one** of the following contrasting areas of study:

Either,

Area of study B: Rock and Pop (1960-1990)

Or,

Area of study C: Musical Theatre (Rodgers, Bernstein, Sondheim, Schönberg and Lloyd Webber)

Or,

Area of study D: Jazz (1920-1950)

Both areas of study will be assessed in the final appraising examination for Component 3.

In addition, **one** of the pieces performed and **one** composition must be linked to an area of study. These need not be the same area of study, and should be chosen by the learner according to personal interest.

Component 1: Performing

Non-exam assessment: externally assessed by a visiting examiner
30% of qualification

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

Total duration of performances: **6-8 minutes**

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

Component 2: Composing

Non-exam assessment: externally assessed by WJEC Eduqas
30% of qualification

Two compositions. One must reflect the musical techniques and conventions of the Western Classical Tradition, and be in response to a brief set by WJEC Eduqas.

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

The second composition is a free composition.

Total duration of compositions: **4½ - 7 minutes.**

Component 3: Appraising
Written examination: 1 hour 30 minutes approximately
40% of qualification

The written examination is concentrated on two areas of study.

Area of study A: The Western Classical Tradition: *Development of the Symphony*, (1750 – 1830).

Learners should choose one of the following set works:

Either:

Symphony No.104 in D major, 'London', Movements 1 and 2 by Haydn

Or:

Symphony No.4 in A major, 'Italian', movements 1 and 2 by Mendelssohn

The second area of study should be selected from:

Area of study B: Rock and Pop (1960-1990)

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

Area of study D: Jazz (1920-1950)

WJEC Eduqas have agreed with regulators that the set works will be reviewed regularly and changes made where necessary to allow for continued production of suitable examination papers. Please check the latest version of the specification on the website for the most up to date details Any changes will be made allowing centres enough time to prepare and teach the course fully before the first examination.

Component 1: Performing

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

Learners may either include all solo pieces, all ensemble pieces, or a mix of solo and ensemble pieces.

Selecting repertoire

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

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

Standards

At AS level, the standard level is set at **Grade 5**. Below Grade 5 is classed as **Lower than Standard**, and above Grade 5 is classed as **Higher than Standard**. This makes a difference in terms of the final assessment as raw marks will be scaled up or down according to the table of adjustments on page 24 of the specification).

Learners should choose pieces that are commensurate with their ability, as an unconvincing performance of a technically demanding piece can be counter-productive and often result in lower marks. They must be encouraged to play pieces that will ensure they gain as many marks as possible, even if these are not the pieces they are currently studying.

A learner may wish to perform a piece that they are currently preparing for a graded examination. New pieces such as this always provide additional challenge – and as they are preparing for this exam anyway, it may feel like the sensible thing to do.

However, they may be in a stronger position playing a piece that has already been well mastered. Of course this must be considered alongside the relevant assessment criteria: performing an overly simple piece may well offer 'limited' challenge for the learner and this, by outcome, would be allocated in a lower banding of assessment.

Remember: It is often beneficial to perform a less demanding piece that the learner feels comfortable with, and can perform with confidence.

After each piece has been marked by the examiner, the difficulty level will be taken into account and the mark adjusted using the scaling table in Appendix A (page 24). The visiting examiners sometimes comment in their final report that learners need to give more careful consideration to their choice of programme as some are over-ambitious. This 'challenge' often results in a less than fluent performance, with inaccuracies and inconsistencies in the delivery.

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

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

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

Ensembles

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

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

*Remember, if the content is judged at being of Grade 4 standard, the mark will be adjusted downwards slightly. At Grade 6 or above, it will be adjusted upwards. (Refer to the specification, page 24).

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

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

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

Care is needed when choosing ensemble repertoire to ensure that the individual parts are at the required standard. Some examiners have warned against the **doubling of parts** and the **over-abundance of unison**. Please refer to the specification on page 8 which clearly states that learners need to perform a “**significant individual part which is not doubled**”.

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

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

Solo performance

It is advised that **solo performers** perform with an accompanist, and if the piece has an accompaniment it should be played as part of the recital. Performing unaccompanied instrumental and vocal music is extremely difficult and demanding both in terms of technical competence and interpretation, so unaccompanied performances should always be approached with caution. That it is not to imply that unaccompanied pieces are unacceptable: but, unless the learner is exceptionally good, an unaccompanied piece can be quite difficult to perform, particularly if the learner is nervous on the day. This applies to single-line instrumentalists and singers.

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

Performing on more than one instrument

Please note: there is no benefit to performing in a variety of ways. If a learner is of equal standard on two or more instruments, then they are free to choose their preference, or indeed play on both. However, most learners are stronger on one instrument (or voice) and it is worth reminding them that there are no additional marks given for versatility. It may well be that they perform more confidently on one instrument than another, even if they are on a lower grade. The teacher is in the best position to advise on this, and should consider with the learner how to achieve the best possible outcome. In some circumstances a change of instrument can be beneficial, for example a brass player who lacks the stamina to play exclusively on that instrument may opt to swap to piano or voice for one piece.

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

Links to areas of study

Remember to check that one of the performances presented by learners is linked to one of the areas of study. For AS music, they have four areas of study to choose from:

- A: Western Classical Tradition**
- B: Rock and Pop**
- C: Musical Theatre**
- D: Jazz**

The link is intended to be very general. For example, in Component 3 the Western Classical Tradition is specifically linked to 'The Development of the Symphony' – and it is highly unlikely that this will be a plausible link. Therefore, learners can link **any** piece from The Baroque, Classical or Romantic eras with this area of study. As a rough guide, anything composed pre-1900 will be acceptable.

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

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

Timings

It is important that teachers and learners check that the total performance time reaches the minimum time of 6 minutes. If this requirement is not reached a penalty will be applied.

Generally, the examiners will be looking at the playing time of the chosen repertoire in the recital – but an overly long introduction/accompaniment passage, and time taken in between performing the pieces will **not** be included in the total time allocation. An examiner may discuss with the teacher options for shortening what appears to be an over-long performance, before the candidate begins to play, but this will be approached sensitively so as not to disadvantage them.

Audience

There is no requirement for an audience to be present in the performing examination. The music teacher is warmly invited to listen to the recital in the examination room, although the examiner will not be able to discuss any aspect of the performance or assessment with them.

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

It is important to note that this is an official external examination, so any invited audience (including school staff) must not interfere with the process in any way, must not overlook the examiner's notes, and must not make any audio or video recording, or live stream the event.

Scores and Accuracy

All learners **must** present scores or leadsheets for their chosen performances.

This is **essential** as ACCURACY of the performance now makes up one third of the assessment criteria. This is a straightforward request when the learner is presenting a graded examination piece or equivalent, as the scores are readily available. Guitarists and drummers may be best advised to present Rockschoool pieces (or similar) for the same reason.

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

It is worth referring here to the vast amount of music which exists as a general 'guide' for performance. For example, some songs/accompaniments from musical theatre, pop music and the like are easily available as sheet music, but the performances may vary - as appropriate to the style, technical delivery and any appropriate embellishments made during the performance. 'Bona fide' embellishments can enhance the performance when sung or played **in the context of the music. Inaccurate styling and incorrect delivery of the chosen pieces will result in lower marks in this respect.**

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

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

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

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

Assessment Criteria

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

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

The examiner will record the final examination, but the centre will **not** be allowed to do so. The examiner will not be able to discuss any marks with the teacher. This component is not moderated – it is examined. It is not allowed for any copies to be taken of learner responses in a written examination paper, and the same principle applies here. From Summer 2021 centres will be able to request copies of the recordings through the Post Results Service – Access to Scripts.

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

For example:

Candidate A – Piece 1

In terms of **Accuracy** – this learner was judged to have achieved a clear **Band 4** in terms of presenting an accurate performance, sustaining an appropriate tempo throughout which resulted in a fluent performance. However, the performance directions were not all in place, and so were followed accurately for **most** of the performance (i.e. **Band 3**).

Therefore, the examiner felt that the performance did not fulfil all requirements at Band 4 level, but was sufficient to achieve a mark in the middle of that Band – i.e. 11/12.

In the 2nd column (**Technical Control**), an assured technique was sustained throughout the performance (band 4) but there were occasional lapses in intonation and tone quality (band 3) and projection found to be no more than ‘appropriate’ for most of the performance (band 3). Therefore, the mark awarded was 10/12.

In the 3rd column, **expression and interpretation**, the learner satisfied the criteria in every aspect at Band 3. The mark here was 9/12.

The total mark for this piece was 30/36.

The standard of the chosen piece was Grade 4.

The final mark for the piece, (after being adjusted according to the requirements on page 24) was 27/36.

Candidate B – Piece 1

In terms of **Accuracy**, this learner was judged to have presented an accurate performance for most of the piece (Band 3). While the tempo was appropriate, there were a few slips which meant that the fluency was occasionally compromised (Band 3). Furthermore, there was a limited response to performance directions (Band 1). The mark awarded in this respect was 6/12.

Technical Control - the learner was judged to have demonstrated a generally reliable vocal/instrumental technique throughout the piece with appropriate tone quality for most of the performance (i.e. both Band 3). However, the intonation was inconsistent (i.e. Band 2). The ‘best fit’ outcome in this case was judged to be Band 3, middle mark – i.e. 8/12.

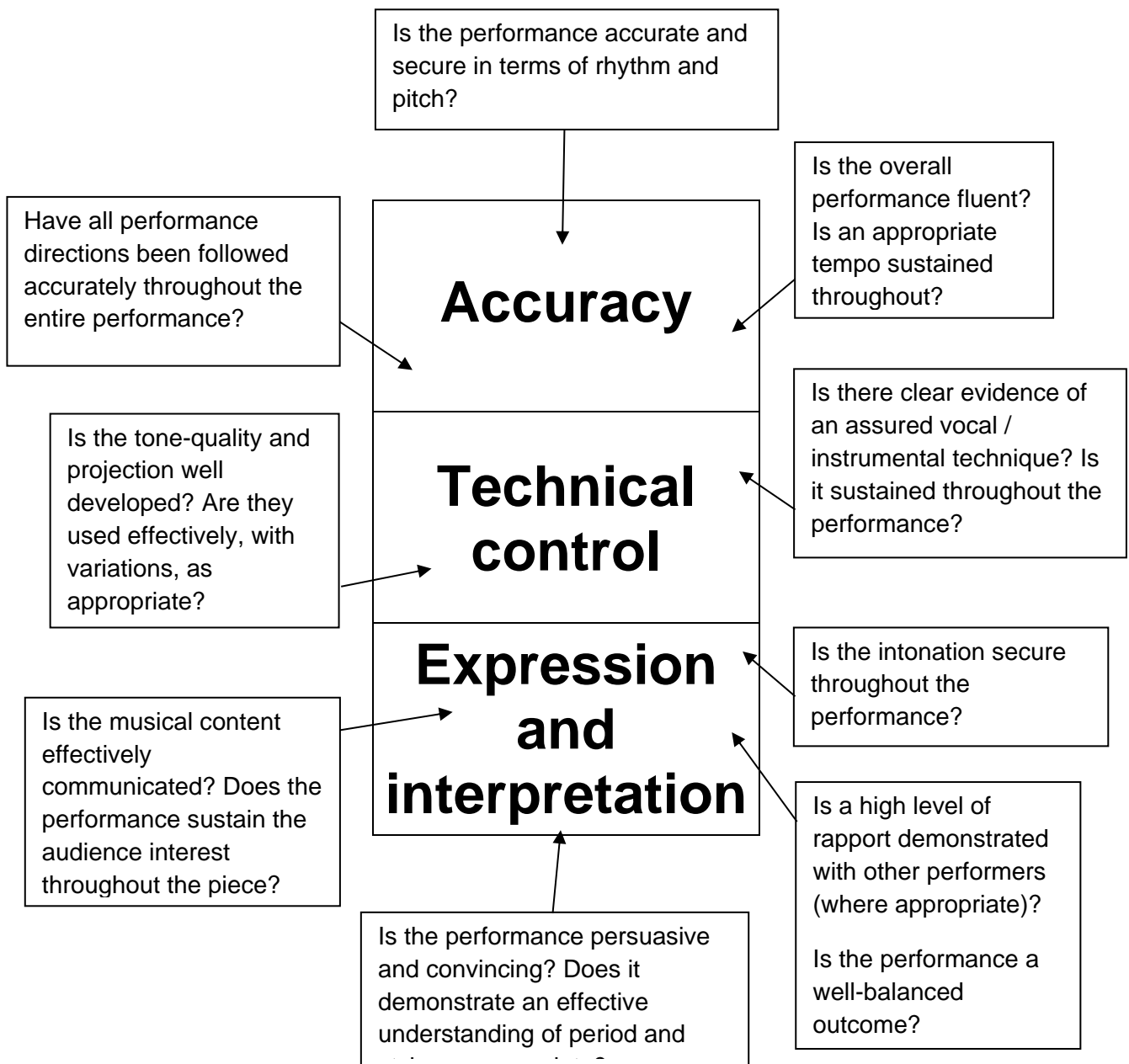
In terms of **expression and interpretation**, the result was inconsistent – 6/12.

The total mark for this piece was 20/36.

The standard of the chosen piece was Grade 6.

The final mark for the piece, (after being adjusted according to the requirements on page 24) was 22/36.

The complete performance will be judged on the examination criteria as set down in the specification (refer to Appendix A, page 22 / 23)



Setting up for the visiting examiner

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

Suggested Check list

One month before the event...

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

A few days before...

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

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

The teacher and learners also need to have their own running order. This should allow for a sufficiently early arrival, tuning/warming up procedures, ensuring that all group members are available and prepared in time. It is a good idea to give a copy of this running order to everyone involved in the day (including people not taking the examination, such as accompanists and group members helping out). In the case of large numbers - please build comfort breaks for the examiners into your timetables, and let them know where they may be able to get a drink or some lunch if appropriate.
- Check the photocopies and leadsheets. These should be collated for each learner, and clearly labelled with the centre and candidate numbers. Please check that the music provided accurately reflects the performance being given, especially if down-loading tab from the internet. Furthermore, mark clearly any repeats or cuts on copies (particularly tab) – and ensure that the leadsheets are sufficiently and correctly detailed. This is very important when **‘accuracy’** is being assessed. Finally, double-check that the edge of the music/leadsheet has not been cut off on the photocopies given to the examiner.
- Check that all backing tracks are working correctly with no issues of ‘skipping’. If you feel it necessary, make sure that there are copies of all the backing tracks. A nervous learner on the day may well have missed this small, essential requirement...it has been known.

The day before...

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

A few extra things to remember...

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

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

Suggested resources

Textbooks:

<i>Author</i>	<i>Year of Publication</i>	<i>Title</i>
John Rink	2002	Musical Performance: A Guide to Understanding ISBN 978-0521788625
Jonathan Dunsby	1995	Performing Music Shared Concerns ISBN 978-0198166429

Websites

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

Films and videos that may be of interest:

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

Component 2: Composing

Composition 1: Writing a composition in the Western Classical Tradition

This required 'style' composition within Component 2 is designed to encourage learners to familiarise themselves with the stylistic and compositional features of the Western Classical Tradition. Learners must compose a piece of music which reflects the musical language, techniques and conventions associated with this era, in response to a brief set by WJEC Eduqas. **Specific guidance may be found on page 31 of the AS specification.**

The brief

Four briefs are set so that learners are able to choose the one they prefer or which is best suited to their experience. The briefs will always contain details of the occasion or audience, along with any additional musical information that may be necessary. The outcome must be styled in the Western Classical Tradition (i.e. Baroque, Classical and Romantic). There are exemplar briefs within the Specimen Assessment Materials, and they are included here again for further reference:

1. **Set appropriate words to music to celebrate Christmas in a local concert hall.**

You may write your own words or choose appropriate words to set to music. You are advised not to choose music from a well-known song or carol as this may lead to a predictable response. The piece may be for any number of voices.

2. **Compose an instrumental piece for a chamber concert.**

This may be an unaccompanied solo, an accompanied solo or music for a small ensemble.

3. **Compose a piece in ternary form for a large celebration concert.**

The response to this brief may include music written for voices and/or instruments.

4. **Compose a solo with accompaniment for a performance for dignitaries in the town hall.**

The response to this brief may be for a solo voice or instrument.

Note that the briefs are – intentionally – very general. No brief will stipulate specific instrumentation, so learners are advised to write for instruments with which they are initially familiar. The stylistic outcome is of the utmost consideration, so to present unsuitable musical material, or add a rock drum beat to an otherwise suitable piece would render the stylistic outcome as inappropriate. Any outcome which clearly feels too modern or uses modernist techniques will be deemed an unsuitable response.

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

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

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

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

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

All learners are well advised to familiarise themselves with **any** compositional devices and techniques they may encounter through their studies in Component 3 and to use these as starting points for their individual and creative presentation and development of musical ideas in Component 2.

The list of possibilities is long. Further information is outlined in the specification, and particular musical ingredients relevant to the Western Classical Tradition have been identified on pages 11 and 12. Of course, these have been suggested with the learning focus in mind i.e. '*The Development of the Symphony*' (1750 – 1830). For composition work, learners are invited to present any type of appropriate piece, written for any type of ensemble as appropriate to the brief. Over previous years, learners have presented excellent compositions in a variety of styles, with their individual ideas demonstrating first class understanding. For example, if they are pianists and prefer Romantic music, then that could be their influence.

Some previous examples of good practice have included trio sonatas in Baroque style, string quartets (usually in classical styling, but occasionally with an individual style which exemplified true Western Classical awareness), Romantic piano music, art song, sonatas, programmatic pieces etc.

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

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

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

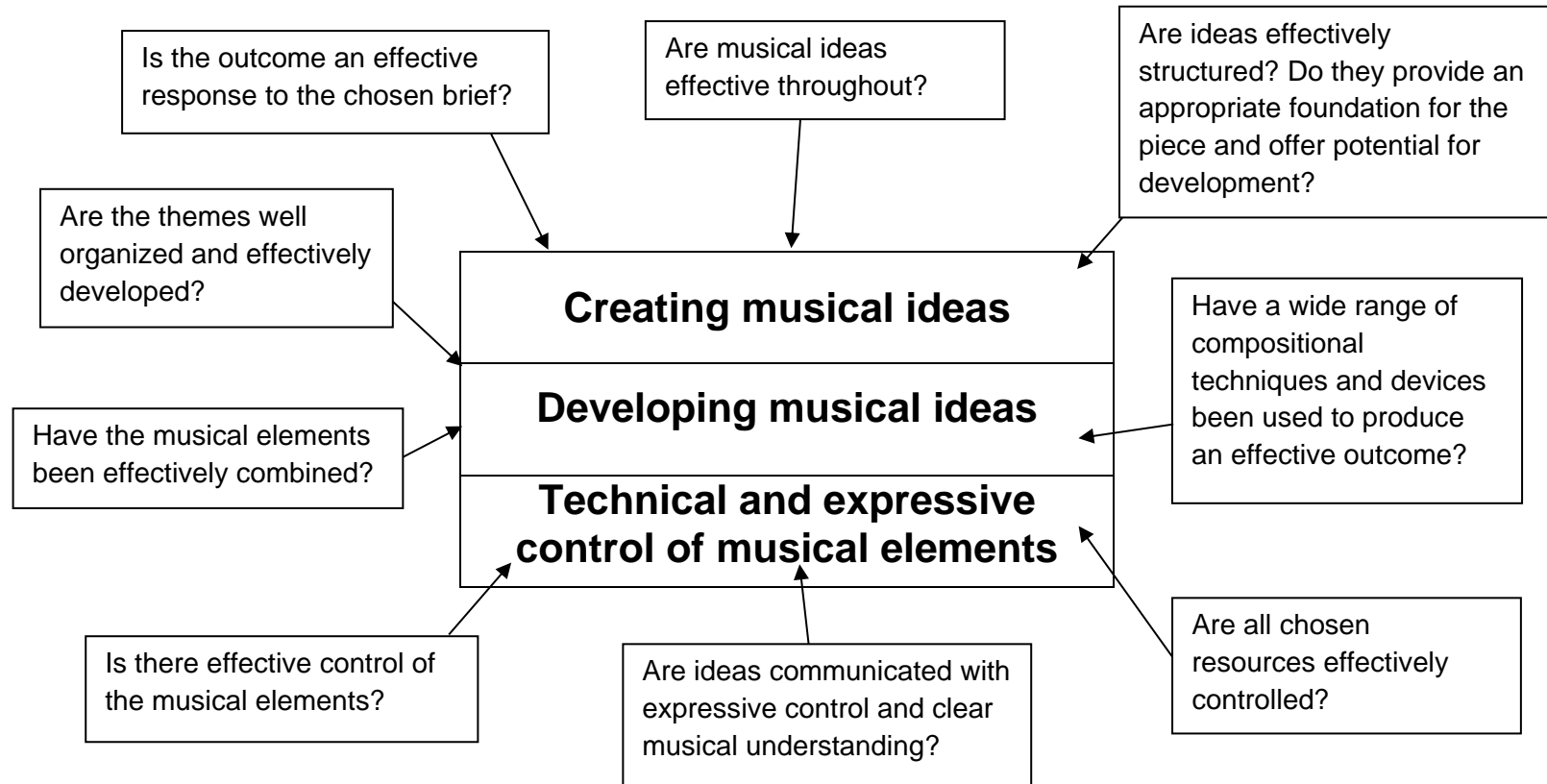
The learners therefore face the challenge of composing a piece which utilises devices and techniques from the Western Classical Tradition, and set within a tonal idiom. Clearly, these devices and techniques need be identified and exemplified by teachers, and learners need to understand and then apply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

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

A crucial consideration is the fact that the composition must satisfy the examination assessment criteria which are published in the specification. They are divided into three areas:

Creating Musical Ideas	Developing Musical Ideas	Technical and expressive control
<p>This includes:</p> <ul style="list-style-type: none"> • the initial content, effectiveness and potential of ideas • presentation and structure of ideas • the effectiveness of the response to the given brief 	<p>This includes:</p> <ul style="list-style-type: none"> • development and organisation of the thematic material • the range and use of compositional techniques • the combination of musical elements to produce a coherent result 	<p>This includes:</p> <ul style="list-style-type: none"> • use and technical control of musical elements • the effective communication of ideas showing musical understanding • control of the instruments /voices and technology

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



Composing tools

Through extended practical activities associated with their appreciation, analyses and listening, learners should establish and identify:

Melodic ideas - including recurring patterns, figuration, phrase structures, intervals, scalar and sequential ideas, using of passing notes and ornamentation, sequence etc

Harmonic procedures -including including inversions, sevenths, 'formula' cadences and modulations/tonicisations, cadences, cadential progressions including circle of 5ths – increasingly chromatic chords etc

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

Development of ideas – including expansion and fragmentation of theme, combinations of themes, transposition, re-harmonisation and re-orchestration of themes, augmentation, diminution, contrasting textural presentation of themes etc

Forms and Structures – use of suitable and conventional forms which offer learners the opportunity to present, develop and manipulate the material

Starter Activities

Teachers may decide to teach composition by example through existing models. It is also possible to teach through improvisatory 'sound based' work. There are ideas for teaching composing within the CPD resource packs which are available to download from the secure website.

Suggested improvisation tasks:

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

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

Starter activities (A):

Task 1: melody writing

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

Task 2: rhythmic work

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

Task 3: harmonic ideas

Write three harmonic phrases, consisting of 7 / 8 chords in each. Give thought to the cadential work at the end of each phrase. (There is no need to modulate at this stage.) Guitarists could perform initially on their instruments, then transfer the ideas to manuscript. Notating these chords will help all learners with theoretical and aural understanding. Tasks could be repeated in different keys / time signatures.

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

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

For the learner:

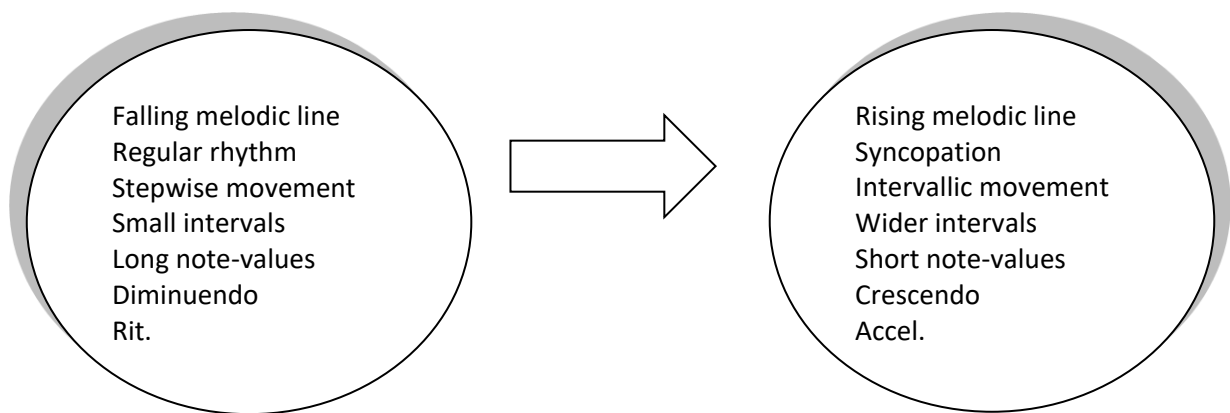
Starter activities (B):

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

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

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

Opposite features to extend the composition:



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

For the learner: Starter activities (C):

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

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



The image displays 18 one-bar musical cells, labeled a) through r), arranged in five rows. Each cell is written on a single staff in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. The cells illustrate various rhythmic and melodic variations based on the F major triad (F, A, C).
 Row 1: a) F-A-G-A; b) F-A-B-A; c) F-G-A-G; d) F-A-B-A-G-A.
 Row 2: e) F-A-G-A; f) F-A-B-A; g) F-A-B-A; h) F-A-B-A-G-A.
 Row 3: i) F-A-B-A-G-A; j) F-A-B-A-G-A; k) F-A-B-A-G-A (triplets); l) F-A-B-A-G-A.
 Row 4: m) F-A-B-A-G-A; n) F-A-B-A-G-A; o) F-A-B-A-G-A.
 Row 5: p) F-A-B-A-G-A; q) F-A-B-A-G-A; r) F-A-B-A-G-A (dense sixteenth-note pattern).

Planning

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

For the learner:

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

Presenting the Initial Ideas

For the learner:

Choosing from the ideas in the composition 'sketch book' - compose the first section.

According to the chosen structure, other sections may be now composed in the same way.

Developing Musical Ideas

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

For the learner:

The following suggestions for developing ideas may be useful:

- a) encourage exploration through rhythm – so often neglected. Try a few different rhythmic elements (syncopation, triplets, continuous semiquaver movement)
- b) remember the value of imitation, sequence and inversion.
- c) textural change – at points where a phrase or passage of music is repeated / for a new section, or sudden change of mood
- d) include a contrapuntal section
- e) add variety to repetitions (by changing instrumentation / adding layers / countermelodies etc)
- f) swap parts around
- g) transpose ideas
- h) vary the harmonic rhythms
- i) introduce new types of accompaniment texture (this may coincide with a change in harmony which is a powerful combination)
- j) develop dialogue and interplay between instruments
- k) explore timbral possibilities (eg. tremelando, pizzicato)
- l) explore a wider dynamic range
- m) split the instrumental lines between more than one player
- n) re-score the initial ideas
- o) re-space harmonies
- p) further elaboration of cadence points
- q) modulate to related keys
- r) develop motifs through augmentation or diminution

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

Composition 2 : Writing a 'free' composition

Learners are encouraged to develop their own musical interests by composing in a style of their own choice. They are required to set their own brief for this composition, and, like their WCT composition, the brief must contain details of the occasion or audience, plus additional information as required. The brief is not assessed – but their response to the brief is assessed.

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

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

Many learners will decide to compose a piece associated with one of the other areas of study i.e. rock and pop, musical theatre or jazz. This makes sense, as they are studying one of these styles also.

Specific guidance for composing for these areas of study may be located on pages 32 – 34 of the AS specification.

However, others will choose according to interest, or maybe follow initial teacher-led projects. Other popular projects at this level often include film music, serial pieces, and impressionist pieces.

Bearing in mind that the composition needs to demonstrate creativity and development of musical ideas, there are some popular choices of style and structure that do not obviously offer this opportunity. In terms of their styling – there are limitations.

For example, both **strophic form**, and **minimalism** have limitations in terms of 'developing' ideas. It would be in the learners' best interests to choose 'aspects' of such influences and use them imaginatively. This could involve adding extra sections, to include contrasts, increased textural variety, and thoughtful manipulation and extension of ideas. **Blues** compositions are often over-dependent on existing patterns and basic repetition. Theme and Variation structures are often overly dependent on a set chordal progression throughout, which is not sufficient. The same is often true of Ground Bass compositions.

Whatever the chosen style, please be advised that it **must** offer opportunity for the learner to achieve the full range of assessment criteria. This is a real opportunity for the learner to be imaginative and creative.

Best practice:

COMPOSE 'SKETCHES'

COLLATE IDEAS

PRESENT

THOUGHTFULLY

ARRANGE CREATIVELY

DEVELOP

IMAGINATIVELY

...AND REFINE.

Timings

The minimum suggested time requirement for the portfolio is 4 ½ minutes. As both compositions are assessed individually, but to the same criteria, it would be best for learners to aim for each composition to be of an equal length, though the content is clearly what is important. Each piece needs to be long enough to demonstrate sufficient development and control of ideas. It is unlikely that shorter compositions will be sufficiently developed to access the higher mark bands. Please note, however, **the examiner reserves the right to stop assessing a composition portfolio which exceeds the time recommendation by more than 2 minutes.**

Presenting the portfolios Recordings and Scores

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

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

Scores: **Sibelius** is still the most popular program used by learners, though centres use a variety of other software packages. A score is always helpful and if one has been submitted, then there is no need for the learner to present an analysis of the composition.

Leadsheets: These must outline the structure, harmony, details of melody and rhythm, tempo, dynamics, instruments/tracks used, compositional devices, general musical details of technology of performance (including any use of samples, automated devices etc) and words if it is a song. The overall structure should be accompanied by a commentary which explains all the necessary musical details. Please refer to details above regarding other performers involved in the recording.

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

Encourage learners to:

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

Use of technology

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

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

Candidate Log and Authentication

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

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

Teachers should provide feedback at least three times throughout the course and must sign the candidate log as authentication to verify this. Finally, the learner has to sign the declaration to verify that the work is the result of their own efforts and without assistance other than that which has been offered as acceptable information and guidance.

The pages in the AS specification which specifically refer to the guidelines for presenting the portfolios are pages 10 and 20.

Check list prior to submission:

- Have all recordings been checked for sound quality?
- Has the learner signed the candidate declaration?
- Have all logs been authenticated and signed by the teacher?
- Have all the scores been completed appropriately?
- Are leadsheets sufficiently detailed with musical explanation and presented with the additional commentary?
- Have all the compositions been clearly labelled with titles, centre names and numbers and candidate names and numbers?

Suggested textbooks:

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

Component 3: Appraising

In this specification, learners will be required to focus on musical elements, context and language. The understanding of how music has developed and changed over time is important, and the specific requirements for musical language and vocabulary have been included. Learners are expected to develop a chronology of music within each area of study.

Consideration has been given to the number of hearings, the gaps between the hearings and the amount of time given for completion of the questions. Marks allocated to questions will be clearly indicated and often serve as an indication of the number of answers required. For longer answer questions, marking bands are used, as in the sample materials, indicating levels of response which should be considered with the indicative content. As previously, the number of lines provided in the answer booklet will give an indication of the length of answer required.

Preparing learners for the Examination

The listening and appraising examination assesses AO3 and AO4:

AO3 Demonstrate and apply musical knowledge

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

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

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

Below is a table explaining the command words typically used in the question papers.

Word	Explanation
Analyse	Explore a specific section of music in detail, focusing on one or more musical elements as directed in the question.
Compare	Identify similarities and differences between two or more extracts or sections of music
Complete	Usually related to filling in the pitch and/or rhythm of a section of a score
Contrast	Identify differences only in two or more sections/extracts of music
Describe	Identify distinctive features, such as the use of elements, and give descriptive detail.
Define	Give the precise meaning of a (musical) term.
Discuss	Describe and explain relevant points and build up a balanced argument with supporting detail
Evaluate	Give an overall assessment of a piece of music or style of music with a justification of conclusions or viewpoints
Explain	Give reasons demonstrating an understanding of how the music works

Questions may also require a location to be given for an answer to be credited. If a score is available this would be a bar/beat reference (eg. In bar 12, or at bar 14¹ where the superscript number refers to the beat.) In a vocal piece this could be connected to the lyrics or line numbers (eg. During lines 4-5, or on a specific word.) If an outline structure is given the location should be given with reference to this (eg at the start of the solo.)

Content Area of study A

Centres will need to purchase scores for the examination. They should not be annotated in any way except if bar numbers are missing. Ideally, learners should purchase their own scores for annotation purposes, and should complete a full analysis of the relevant movements.

Details of the scores are as follows:

Haydn Symphony No.104 in D major – ‘London’
Euelenberg Audio + score ISBN 13: 978-3-7957-6698-6

Mendelssohn Symphony No.4 in A major – ‘Italian’
Euelenberg Audio + score ISBN 978-3-7957-6528-6

The focus in this area of study is the **development of the orchestra**, the **use of form and structure** and the understanding of the **musical elements and language of the Western Classical Tradition**. More information and detailed explanation of the exact requirements can be found in the specification on pages 11-12.

Learners should aim to compile a set of notes with reference to a representative selection of symphonic compositions in addition to the set work. These should include:

1. A log of the terms learned (key words – relate to the Appendix C and the areas of study in the specification.)
2. The titles and composers of the pieces studied and general notes/points of interest including performing context.
3. General information on instrumentation.
4. Notes on structure – on sonata form, and the outline structure of the main sections. Make links with other similar compositions.
5. Texture – information and general details of all types; identify and play examples from all sorts of music to explain. Be sure to use correct terminology.
6. Melody – identification of all themes in the set work; trace motifs and their development, and melodic features of other works.
7. Rhythm – identification of the overall rhythmic style, patterns and devices; locate examples in the set work and other pieces.
8. Harmony – include theoretical information on chords and inversions, cadences and other chordal progressions, and practise identifying chord types aurally and from a score.
9. Tonality – overall tonality, modulations and tonicisations

NB The glossary in Appendix C of the specification is not exclusive and learners should learn other relevant terms.

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

In the examination, there will be four types of questions:

- aural perception of an unfamiliar piece (with score)
- completion of a skeleton score of an unfamiliar piece
- comparison question using unfamiliar pieces
- set works/analysis question

Please note:

No musical extracts will be played for the final set works questions. For this reason, it has been decided that this section should be placed at the very end of the examination, when all the musical extracts for other questions have been played and completed.

Area of study A will therefore be examined after the optional areas of study and will be found in **SECTION 2** of the appraising examination.

Preparing learners for the examination – Area of Study A

Centres will need to purchase scores for the examination. They should not be annotated in any way. Ideally, learners should purchase their own scores for annotation purposes. The focus in this area of study is the **development of the orchestra**, the **use of form and structure** and the understanding of the **musical elements and language of the Western Classical Tradition**.

More information and detailed explanation of the exact requirements can be found in the specification on pages 15-17.

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

- A log of the musical terms learned (key words – relate to the Appendix C in the specification.)

For the set work analysis -

- The title of the piece and the composer, and general notes/points of interest including performing context.
- General information on the instrumentation used (various clefs, transposing instruments etc.)
- Notes on structure – on sonata form, and the outline bar structure of the main sections. Make links with other similar compositions.
- Texture – information and general details of all types; identify and play examples from all sorts of music to explain.
- Melody – identification of all themes in the set work; trace motifs and their manipulation and development.
- Rhythm – identification of the overall rhythmic style, patterns and devices; locate examples in the work of characteristic patterns, features, syncopation etc.
- Harmony – include theoretical information on chords and inversions, cadences and other chordal progressions.
- Tonality – overall tonality, modulations and tonicisations.

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

For the development of the symphony –

- decline of the basso continuo, the Mannheim orchestra
- initial dominance of strings with occasional use of brass and percussion
- occasional use of brass and percussion
- advances in orchestration and orchestral effects
- main composers and works throughout the Western Classical Tradition
- how and why symphonies were commissioned

Please see pages 11-12 of the specification for full details

In the examination there will be four questions on Area of Study A.

An aural perception question on an unprepared extract of a symphony with reference to a score

An aural perception question on an unprepared extract with a skeleton score provided

A comparison of two symphonic extracts demonstrating understanding of the period.

An analysis question on movement 1 or 2 of:

Either:

- Symphony No. 104 in D major, 'London': Haydn

Or:

- Symphony No. 4 in A major, 'Italian': Mendelssohn

Aural perception (with score) – the extract will be played twice

This question will include a short extract from a symphony from the period (1750 - 1830). Learners will be asked questions about elements, context and language in relation to the score. The skills required for this question are a challenge for many learners at this level. With careful application and thoughtful approach to the development of these skills, understanding of musical notation will improve steadily.

Direct preparation for this will involve the general background and development of the genre within this time, along with theoretical knowledge as outlined in the specification on pages 11-12.

This includes:

- reading **and** writing staff notation (including treble and bass clefs, in simple and compound time)
- key signatures to 5 sharps and 5 flats (both major and minor keys)
- chords and associated chord symbols (for this area of study, roman numerals and inversions, or figured bass notation etc)
- musical terminology/vocabulary related to the area of study

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

Suggested strategies for the teacher:

- Explain the necessary theoretical requirements. It may be a good idea to teach all the key signatures in one go.
- Reinforce through practical work – playing short arrangements in various keys. Encourage the class to sing themes (where possible), discussing patterns, shapes, structures, sequences, melodic movement, intervals, etc.
- Practical work/group exercises in class will support understanding of keys, chords and inversions (e.g. using keyboards to play root position chords, changing inversion, 7ths etc). This assists the understanding of ‘figures’ in harmony.
- Include some improvisation sessions on the cycle of 5ths. Explain and teach in relation to C major, but allow for exploration through different keys. This is useful as a warm-up for the lesson.
- Time should be devoted to examining pieces/extracts of appropriate music.
- To allow for differentiation, prepare short aural tests for learners to progress through independently according to their understanding. These can be pre-recorded and shared digitally for individual study/practice.

Suggested strategies for the learner:

- Additional exercises completed for homework on notation and harmony
- Take advantage of online aural websites and exercises which are increasingly available on the internet – they can be purchased or downloaded.
- Test each other on chords, and notation of simple melodic and rhythmic patterns
- At home - without access to a keyboard, learners attempt to write simple well-known tunes in a variety of keys. Then play them and see how correct they are. Where inaccuracies occur, persevere – with the help of a keyboard or instrument if necessary – to work out the correct notation.
- Complete all aural homework tasks set by the teacher.
- Be focused on the use of notation in vocal / instrumental lessons, asking the practical teacher for help and advice as often as necessary.
- Listen to at least one ‘work of the week’ to support understanding. Keep a diary to focus on the chronological development.

Completion of a skeleton score – the extract will be played five times

This question will also include a short extract from a symphony or chamber piece from the period (1750 - 1830). Learners will be required to answer questions about musical elements and language. Direct preparation for this question should be aimed at identification of aspects such as keys, chords, cadences, devices etc.

A skeleton score will be provided, and in the 'dictation' part of the question, learners will be required to:

- write **either** pitch **or** rhythm (not at the same time)
- write in **either** treble or bass clef (not at the same time)

The extract may be in simple **or** compound time.

The skills required for this question are a challenge for many learners at this level. With careful application and thoughtful approach to the development of these skills, understanding of musical notation will improve steadily.

For the teacher:

- Actively encourage learners to involve themselves with musical notation – score-reading, providing ensemble parts with the score, group sight-reading tasks with melody and rhythm taking the focus in the learning
- Plan short tasks which are graduated in difficulty, working from very basic up to the standard required for the examination
- Concentrate on developing learners' interval recognition skills
- Encourage learners to write out bass lines for identifying cadences etc
- Work on a 'little and often' approach, teaching aural skills regularly throughout the year
- Integrate opportunities for aural development with other work

For the learner:

- Take advantage of online aural websites and exercises which are increasingly available on the internet
- Test each other on chords, and notation of simple melodic and rhythmic patterns
- At home - without access to a keyboard, attempt to write simple well-known tunes in a variety of keys. Then play them and see how correct they are. Where inaccuracies occur, it is important to persevere, with the help of a keyboard or instrument if necessary, to work out the correct notation
- Complete all aural homework tasks set by the teacher
- Be focused on the use of notation in vocal/instrumental lessons, asking the practical teacher to help and advise as often as possible.

Comparison question – two extracts, each played three times

This question will include extracts from two different symphonies or two different sections from the same symphony. Learners will be asked to compare particular aspects of the musical content that is heard. This question assesses their overall understanding of the development of the genre, as well as the musical language and structures of the Classical and early Romantic periods.

Preparing the learners for this type of question will involve ensuring that they have acquired a good breadth of understanding across the required genre. They will also need to understand and appreciate:

- how musical instruments of the time were used (and evolved throughout the WCT)
- the stylistic features of the period
- the musical content as achieved through the use of the elements
- the main symphonic composers and compositions
- the system of patronage and how works were commissioned
- how the symphony developed in terms of form and structure

For the teacher:

- It is advised that this question be dealt with after the basics of the topic have been covered by the class.
- Prior to dealing with actual comparison questions, reinforce the distinctive characteristics of the symphony dealing with the Classical era, then early Romantic era.
- Use lots of shorter extracts in the lesson with listening sheets focused on selected aspects, perhaps during the first term dealing thoroughly with classical and then early romantic examples.
- Always set additional listening for homework and encourage further research. Such homework tasks ‘free up’ valuable lesson time.
- Allow learners to discuss examples in groups. They should write notes while listening – and then discuss. Talking while listening is never to be encouraged.. Each group could then feedback re. the distinctive stylistic and theoretical features to the rest of the class. The groups could discuss the same extract and compare notes, alternatively if there are sufficient learners in the class, more than one extract could be used.
- Direct learner listening by focusing on different elements in different pieces – about three elements and ‘any other interesting information’ is a good plan.
- Regular writing practice and longer written comparisons should be set for homework – and regularly. This question demands perceptive listening and thoughtful responses.
- Encourage the use of musical terminology. Refer to Appendix C and the areas of study in the specification.

For the learner:

- Regular written observations completed while listening to extracts from classical and romantic symphonies.
- Complete general research on the main composers, to broadly understand their contribution to the development of the genre, along with the main symphonic works of the period.
- Work to develop writing skills, as bullet points are not sufficient at this level. All observations will be to be explained and supported by reference to the music played in the examination.
- Develop appropriate and accurate terminology and vocabulary
- This question need not be answered in essay form. It is acceptable to divide the page into two columns, one for each of the works being compared. The comparison should be made clear by using comparative language or by writing the statements in the columns in adjacent pairs.

Set work question – there is no musical extract for this.

This is an **analysis** question and will be completed using the score but with no aural extract. All learners must have access to an unmarked score of their chosen set work

Learners will be required to study in detail the first two movements of their chosen symphony. Questions will focus on musical elements, context and language, along with the composer's individual style and features of particular interest seen in the set work.

For the teacher:

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

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

For the learner:

- Take detailed notes in class, and always ask for explanation as and when necessary.
- Complete homework set – without fail. This is especially important when you are required to annotate the relevant section in the score after the analysis lesson.
- Listen to a recording of the music for the set work every time you work on it. In that way, when you are using the unmarked score in the examination, you will know what the music actually sounds like.
- When working individually or at home, always make a list of any vocabulary or terminology that you are not familiar with. Ask the teacher at the start of the next lesson – other learners may well have the same problem.

Resources– Area of study A

Aural resources:

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

Websites:

Web Address	Description
www.dolmetsch.com/musictheory43.htm	On-line ear tests and drills
http://www.philharmonia.co.uk/thesoundexchange/	Lots of sound samples and some dictation exercises aimed at A Level learners (search 'dictation' for the aural)
https://www.teoria.com/	Music theory tutorials, aural exercises and articles
https://www.risingsoftware.com/auralia/	Ear –training with real music
http://trainer.thetamusic.com/	Music and ear-training games
https://www.musictheory.net/	On-line theory lessons and information
http://gb.abrsm.org/en/exam-support/practice-tools-and-applications/aural-trainer/	Gives exam advice and support
http://e-musicmaestro.com/auraltests/	On-line aural test training

Textbooks

<i>Publisher</i>	<i>Year of Publication</i>	<i>Title/ISBN</i>
Pelican	1969	The Symphony: Haydn to Dvorak ed. Robert Simpson
Schott & Co Ltd	1989	Sound Matters: Anthology of Listening Material for General Certificate of Secondary Education Music ISBN-13: 978-0946535132
Cambridge (Amazon)	2013	The Cambridge Companion to the Symphony by Julian Horton
Indiana University Press	2002	The Symphonic Repertoire Vol. II: the first Golden Age of the Viennese Symphony by A. Peter Brown
Cambridge University Press	2001	The Cambridge Companion to Haydn by Caryl Clark
BBC Music Guides	1966	Haydn Symphonies by H.C. Robbins Landon
Tantivy press	1977	Music of Joseph Haydn: Symphonies by Antony Hodgson
Icon Books Ltd	2014	Mendelssohn: The Great Composers by Michael Steen
Cambridge	2004	The Cambridge Companion to Mendelssohn by Peter Mercer-Taylor
OUP (USA)	1998	The Symphony: A Listener's Guide; Michael Steinberg (ISBN: 978 01951 26655) also available as e-download
Faber and Faber	2005	The Classical Style: Haydn, Beethoven, Mozart; Charles Rosen (ISBN: 978 05712 28126)

Suggested listening

Composer	Work	Date
Stamitz	Symphony in D major, Opus 3 no.2	1750 - 4
	<i>Symphony in E-Flat Major, Op. 11, No. 3</i>	1754 -5
Haydn	Symphony No.31 in D major 'Hornsignal'	1765
	Symphony No 45 In F# min 'Farewell'	1772
	Symphony No 69 in C major 'Laudon'	1779
	Paris Symphonies	1785/6
	London Symphonies – 'Surprise', 'Military', 'Clock' 'Drum Roll'	1791-5
Mozart	Symphony No.15 in G major	1772
	Symphony No.35 in D major 'Haffner'	1782
	Symphony no. 36 in C major 'Linz'	1783
	Symphony no. 38 In D major 'Prague'	1786
	Symphony No 40 in G minor	1788
	Symphony no.41 in C major 'Jupiter'	1788
Beethoven	Symphony no.3 in 'Eroica'	1804
	Symphony no. 5	1804-8
	Symphony no. 9 'Choral'	1824
Mendelssohn	Symphony no.1 in C minor	1824, pub 1831
	Symphony no.5 in Dmaj/min 'Reformation	1830
	Symphony no.3 in A min 'Scottish'	1829-42
Schubert	Symphony no.4 in C min 'Tragic'	1816
	Symphony no.4 in C major 'Great'	1825
	Symphonie Fantastique	1830

Areas of study B, C and D

Centres should choose one of the following areas of study.

<p>Area of Study B: Rock and Pop</p> <p><u>1960 – 1990</u></p> <p>Pop Rock Soul Funk</p>	<p>Area of Study C: Musical Theatre</p> <p><u>Five composers</u></p> <p>Richards Rodgers Leonard Bernstein Stephen Sondheim Claude Michel Schoenberg Andrew Lloyd Webber</p>	<p>Area of Study D: Jazz</p> <p><u>1920 - 1950</u></p> <p>Ragtime Dixieland Early Jazz Big band + Swing Be-bop</p>
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It is important to choose the best option for the learners so that they can study what they enjoy. Here also, learners should aim to compile a folder/set of notes including information on the background of the style and genre, important works, stylistic features of the musical writing and instrumentation/voices, and structures, with more detailed analytical work completed on exemplar works within the selected genre of study. There are no set works, so teachers should choose a variety of pieces for lessons, covering examples of each of the points listed in the specification.

These areas of study have been carefully designed to be comparable across options, and the specification provides detailed information on what learners need to know. (See pages 13 -15).

Details of the examination:

- The actual examination will begin with questions on the selected area of study (for reasons outlined earlier). It is labelled on the paper as **Section 1**.
- In all, there are three questions set in Section 1. The questions will explore musical elements and language within the different contexts of the different areas of study.
- The first two questions will be based on unprepared extracts to be played in the examination. Each extract will be played **three** times.
(Please note: in area of study C, these unprepared extracts may not always be based on any of the composers listed. When this is the case, learners will not be expected to identify the composer).
- The third question will assess understanding of the wider context of the area of study. No musical extract will be played for this question. It is a short essay-type question, assessed by a grid. (Refer to the Specimen Assessment Materials for exemplification). The answer can be in the form of paragraphs with side headings, extended bullet points or any other appropriate format. Candidates will be required to refer to specific pieces they have studied. The examples must be of individual songs or recordings, rather than for example simply mentioning the name of a musical. Examples must be taken from the correct time period/composers.

Best practice in terms of teaching these areas of study:

- The generic suggestions for teachers and learners given for area of study A will clearly apply here also (i.e. additional research and listening, performing arrangements of sections of pieces in the lesson; extended written assignments and worksheets to be completed for homework etc)
- Follow an integrated approach by providing opportunities for learners to perform, compose and appraise within the selected area of study
- Ensure that learners develop a chronology of the music through the set dates or the composers' works.
- Ensure that learners have sufficient background notes for each musical style/composer named in the specification within these areas of study. Short research projects could be set, along with learner research presentations. Always support the information with musical extracts and examples which are easily available online.
- Across the area of study, consider the elements, and how they have been used and applied e.g. distinctive structure, melodic features, application of rhythm, typical harmonic progressions, types of textures, devices, use of voices and instruments, etc. Once the main genres/composers have been covered in class and through additional research, it would be a good idea to include such sections in their files.
- In order to enable learners to provide a good answer for question 3 in this section, it is clear that some works from the chosen area of study need to be studied in some depth. It is advised that at least one work for each composer/genre be examined, focusing more closely on the musical content and context. As this question demands a more detailed answer depending on knowledge and understanding, then learners must be given plenty of practice in completing such written responses. Initially, individual points could be completed for homework, progressing to more in-depth responses which are focused and informative. Finally, towards the end of the course, timed responses completed under examination conditions would be excellent practice. The one skill particularly pertinent here is the ability to produce appropriate and necessary information expressed in a concise manner. It is not expected that the answer be overly long: in fact, the time allocated for the answer will not allow for this. Therefore, the learners must be well trained in applying their knowledge appropriately and confidently and with clear understanding.

For example - area of study B: Rock and Pop

OVERVIEW

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

Details and general background of the five genres between 1960-2000:

POP / ROCK / SOUL / FUNK / FOLK

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

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

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

Use of Harmony

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

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

Dependence on of root positions chords and 7ths
Use of dominant 7ths chord as basis for guitar licks

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

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

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

Use of distinctive scales and intervals, modes and modal progressions

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

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

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

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

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

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

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

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

Everly Brothers

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

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

For example - area of study C: Musical Theatre

OVERVIEW

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

Details and general background of the five musical theatre composers:

RODGERS / BERNSTEIN / SONDHEIM /SCHOENBERG / LLOYD-WEBBER

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

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

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

Use of Melody

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

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

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

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

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

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

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

Intricate vocal writing that is as detailed as the accompaniment (Sondheim)

developing a motif; the power of three, which is such a popular pattern, where a simple opening motif, say of 3 or 4 notes is repeated, but the 3rd line is extended and developed. (e.g. 'Send in the Clowns' by Sondheim)

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

Word-painting (where the melody and accompaniment reflects the meaning of the words – various examples in **Westside Story**)

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

**For example - area of study D: Jazz
OVERVIEW**

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

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

BIG-BAND / BE-BOP / COOL

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

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

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

Use of Texture

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Through the music chosen for study, teachers can elaborate on these examples and refer to other elements of music, and deal with these in the same way i.e. structure, tonality, texture, sonority, harmony, tempo, metre and rhythm, and dynamics. A tremendous amount of resources are available both on-line, youtube, spotify and from Amazon to support these areas of study.

Resources for Area of study A: Rock and Pop

Suggested listening:

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

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

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

Books:

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

Films

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

Resources for Area of study B: Musical Theatre Composers and Shows:

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

Bernstein: West Side Story, On the Town, Wonderful Town, Candide

Sondheim: A funny thing happened on the way to the forum, Anyone can whistle, Company, Follies, A Little Night Music, Sweeney Todd, Pacific Overtures, Merrily We Roll Along, Sunday in the Park with George, Into the Woods, Assassins, Passion, Bounce/Road Show

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

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

Books:

Publisher	Date	Title /Author
DK	2015	Musicals: The Definitive Illustrated Story
Cambridge	2008	The Cambridge Companion to the Musical William A. Everett (Editor)
O.U.P	2009	Enchanted Evenings: The Broadway Musical from Show Boat to Sondheim and Lloyd Webber (Geoffrey Block)
Applause Theatre Book Publishers	2007	The Musical World of Boublil and Schonberg (Margaret Vermette)
O.U.P	1975	American Popular Song by Alec Wilder
Bloomsbury Academic	2010	Musical Theatre: A History (John Kenrick)
Naxos	2002	The History of the Musical (Kim Criswell and Richard Fawkes)
OUP	2013	Anything Goes: A History of American Musical Theatre (Ethan Mordden)
OUP	1990	The Broadway Musical 'A critical and musical survey' (Joseph P. Swain)

Films:

Les Miserables	Two disc collector's edition 2005
West Side Story	1961 film version
Leonard Bernstein conducts West Side Story	The Making of the Recording 1985
Guys And Dolls	(Special Collector's Edition) [1955]
Phantom of the Opera	DVD -2004
Broadway: The American Musical	(2004) [DVD]

Interviews:

<http://www.theparisreview.org/interviews/1283/the-art-of-the-musical-stephen-sondheim>

Resources for Area of study C: Jazz

Suggested listening:

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

Scott Joplin: The Entertainer, Maple Leaf Rag, Pine Apple Rag, Heliotrope Bouquet

Jelly Roll Morton: Black Bottom Stomp (Red Hot Peppers), Wolverine Blues, King Porter Stomp, Grandpa's Spells, Dr. Jazz

Louis Armstrong: Twelfth Street Rag, Potato Head Blues, West End Blues, St Louis Blues, Hotter than That, Ain't Misbehaving, High Society, When the Saints Go Marching In, Pennies from Heaven

Duke Ellington and his Orchestra: Creole Love Call, Black and Tan Fantasy, The Mooche, Mood Indigo, Sophisticated Lady, Rockin' In Rhythm, Ko-Ko, Caravan, Take the A-Train (Strayhorn)

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

Benny Goodman: Blue Skies, Stompin' at the Savoy, Don't Be that way

Miles Davis: Move (MD Nonet)

Charlie Parker: Anthropology (with Dizzy Gillespie), Billie's Bounce, Now's the Time, Ornithology, Chasin' the Bird, Parker's Mood, YardBird Suite,

Dizzy Gillespie: Salt Peanuts, Groovin' High, A Night in Tunisia

Theolonius Monk: Round Midnight, Ruby My Dear, I Mean You, Epistrophy

Books:

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

Films:

Jazz Icons - Duke Ellington	Live In '58 (2007)
On the Road With Duke Ellington	1967
Bird - The Charlie Parker Story [DVD]	Diane Venora 1988
Masters of American Music: The Story of Jazz	DVD (Amazon)

Some generic resources for this examination include:

A-Level Music Study Guide by David Ventura ISBN: 978 1 84489 618 9

Heinemann Advanced Music – Teacher Resource File ISBN: 9780435812591

Heinemann Advanced Music – Learner Book ISBN: 9780435812584

Heinemann Advanced Music – CD Pack ISBN: 9780435812607

Support for Teachers

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

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- Natalie Harvey (Subject Support Officer)
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