

GCE AS

WJEC Eduqas GCE AS in MUSIC

ACCREDITED BY OFQUAL

SPECIFICATION

Teaching from 2016
For award from 2017





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For award from 2017

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GCE AS MUSIC

SUMMARY OF ASSESSMENT

Component 1: Performing

Total duration of performances: 6-8 minutes

30% of qualification

Non-exam assessment: externally assessed by a visiting examiner

A performance consisting of **a minimum of two** pieces **either** as a soloist **or** as part of an ensemble **or** a combination of both. **One** piece must reflect the musical characteristics of **one** area of study.

Component 2: Composing

Total duration of compositions: 4½-7 minutes

30% of qualification

Non-exam assessment: externally assessed by WJEC

Two compositions **one** of which must reflect the musical techniques and conventions associated with the Western Classical Tradition and be in response to a brief set by WJEC. Learners will have a choice of four briefs released during the first week of September in the academic year in which the assessment is to be taken.

The **second** composition is a **free** composition.

Component 3: Appraising

Written examination: 1 hour 30 minutes

40% of qualification

Two areas of study:

Area of study A: **The Western Classical Tradition** (The Development of the Symphony 1750-1830) including a choice of **one** set work from:

Either: *Symphony No. 104 in D major, 'London', movements 1 and 2*: Haydn

Or: *Symphony No. 4 in A major, 'Italian', movements 1 and 2*: Mendelssohn

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

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

Area of study C: **Musical Theatre**

Area of study D: **Jazz**

Questions:

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

This component includes a listening examination.

This linear qualification will be available in the summer series each year. It will be awarded for the first time in summer 2017.

Qualification Accreditation Number: 601/8147/3

GCE AS MUSIC

1 INTRODUCTION

1.1 Aims and objectives

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

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

The WJEC Eduqas specification allows learners the opportunity to develop skills in the three distinct but related disciplines of performing, composing and appraising. All learners study the **Western Classical Tradition** (The Development of the Symphony), engaging with landmark orchestral repertoire, which develops knowledge and understanding of music. Learners will use the musical techniques and conventions of this period to compose **one** piece of music to a brief.

Learners also choose **one** area of study from a choice of three, which are designed to offer **contrast** and **breadth** of study. Learners choose **either** Rock and Pop, **or** Musical Theatre **or** Jazz. The specification is flexible and allows the areas of study to be taught concurrently or consecutively. This specification also gives learners freedom to express their own musical interests through composing and performing in styles of their own choice.

1.2 Prior learning and progression

There are no prior learning requirements. Any requirements set for entry to a course following this specification are at the discretion of centres. It is reasonable to assume that many learners will have achieved qualifications equivalent to Level 2 at KS4. Skills in Numeracy/Mathematics, Literacy/English and Information Communication Technology will provide a good basis for progression to this qualification.

Some learners will have already gained knowledge, understanding, and skills through their study of music at GCSE.

This specification provides a suitable foundation for the study of music at A level. In addition, the specification provides a coherent, satisfying and worthwhile course of study for learners who do not progress to further study in this subject.

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

1.3 Equality and fair access

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

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

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

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

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

2 SUBJECT CONTENT

Introduction

The WJEC Eduqas specification is designed around areas of study. Through **two** areas of study learners will develop skills in performing, composing and appraising through an **integrated** approach to the three skill areas. They will also develop their knowledge and understanding of music through the two areas of study.

Area of study A is compulsory and learners then choose one further contrasting area of study; **either** area of study B **or** area of study C **or** area of study D.

Area of study A: **The Western Classical Tradition** (The Development of the Symphony)
Area of study B: **Rock and Pop**
Area of study C: **Musical Theatre**
Area of study D: **Jazz**

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

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

This area of study focuses on the development of the symphony through the Classical era to the early Romantic era. The symphony, as it developed, was considered to be the most important instrumental genre of the eighteenth and nineteenth centuries and contains some of the most exciting orchestral repertoire of the period. The development of the symphony went hand in hand with the rise of sonata form and the development of the orchestra.

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

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

Area of study C: **Musical Theatre**

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

Area of study D: **Jazz**

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

2.1 Component 1

Performing

Total duration of performances: 6-8 minutes

30% of qualification

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

72 marks

Learners are required to give a performance consisting of a **minimum of two** pieces **either** as a soloist **or** as part of an ensemble **or** a combination of both. **One** piece must reflect the musical characteristics of **one** area of study. The duration of the performance will be between **6 and 8 minutes**.

Selecting Music for Performance

One piece must be from **one of the following** areas of study:

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

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

Area of study C: **Musical Theatre**

Area of study D: **Jazz**.

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

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

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

In order to assist learners in their choice of music for this component, criteria for the assessment of performing are provided in **Appendix A**. The pieces performed at AS should be at a higher level than that of GCSE, showing greater technical and interpretive demands approximating to **grade 5** of the current graded music examinations. The mark achieved for the performance is adjusted using the scaling table in Appendix A; it is adjusted up if the piece is more difficult than grade 5, adjusted down if the piece is easier than grade 5 and it remains the same if the piece is grade 5.

Solo Performance

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

Ensemble Performance

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

Improvisation

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

Assessment of Component 1

In the performing assessment learners should display:

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

Appendix A contains further information about this component including:

- an assessment grid
- the table of adjustments linked to the level of difficulty of the piece performed
- further guidance for technical control.

2.2 Component 2

Composing

Total duration of compositions: 4½-7 minutes

30% of qualification

Non-exam assessment: externally assessed by WJEC

72 marks

Learners are required to prepare a portfolio of **two** compositions:

1. A composition which reflects the musical language, techniques and conventions associated with the **Western Classical Tradition** in response to a **brief set by WJEC**.
2. A **free** composition for which learners set their own brief.

Composing to a brief set by WJEC

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

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

Composing a free composition

Learners are encouraged to develop their own musical interests by composing in a style of their own choice. Learners set their own brief for their composition which must contain details of the occasion or audience plus additional musical information. The brief itself is **not** assessed; however, learners are assessed on their musical response to the brief.

Assessment of Component 2

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

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

Portfolio evidence

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

1. Recordings of compositions. For submissions by post please put recordings onto CD or memory stick. Please contact WJEC if you wish to use a different medium.
2. A score **or** a detailed written description of the composition accompanied by an outline of the melody and chords used.
3. A non-assessed composition log for **each** composition, outlining **the process of development and refinement**, which must be countersigned by the teacher to authenticate the process. Please use the log template provided on the WJEC website.

Appendix B contains further information about this component including:

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

2.3 Component 3

Appraising

Written examination: 1 hour 30 minutes

40% of qualification

88 marks

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

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

Area of study B: **Rock and Pop** 1960-1990

Area of study C: **Musical Theatre** (5 representative composers)

Area of study D: **Jazz** 1920-1950

Area of study A: The Western Classical Tradition (The Development of the Symphony 1750-1830)

Learners will study the development of the symphony for the Component 3 examination. This area of study includes an in-depth study of:

Either: ***Symphony No. 104 in D major, 'London', movements 1 and 2***: Haydn (Eulenberg Miniature score ISBN: 13: 978-3-7957-6698-6)

Or: ***Symphony No. 4 in A major, 'Italian', movements 1 and 2***: Mendelssohn (Eulenberg Miniature score ISBN: 978-3-7957-6528-6)

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

Learners are required to study their chosen symphony within the social, historical and cultural context of the whole period of study i.e. 1750 to 1830. This will involve an analysis of the work which will then provide a basis for understanding other symphonies from the period.

Learners must demonstrate knowledge and understanding of:

- how musical elements are used in the symphony, including
 - structure (e.g. sonata form, slow movement forms, minuet and trio and scherzo)
 - tonality (e.g. related keys and their function within structure)
 - texture (e.g. monophony, complex combinations of musical lines such as homophony and polyphony, imitation and counterpoint)
 - melody and thematic development (e.g. phrase structure, melodic devices such as sequence, figuration, ornamentation, augmentation and diminution of thematic material, expansion/fragmentation of the theme, combinations of themes, transposition, re-harmonisation and re-orchestration of the theme)

- sonority (e.g. contrast and variety of instrumental tone-colours and techniques, and combination of timbres)
- harmonic language (e.g. typical harmonic progressions, use of cadences, use of the dominant 7ths, secondary and diminished 7ths, circle of 5ths, chromaticism, modulation and tonicisation)
- tempo, metre and rhythm (e.g. use of accents, simple and compound time-signatures, characteristic rhythms such as dotted rhythms, hemiola, triplets and other divisions of the beat, syncopation and performance directions)
- expressive use of dynamics
- the use of instrumentation and development of the orchestra in the period including:
 - the decline of basso continuo
 - the influence of the Mannheim orchestra
 - the occasional use of brass and percussion during the early Classical period
 - the initial dominance of strings with winds used for doubling, reinforcing and filling in the harmonies
 - the increased importance of the woodwind section as they were entrusted with more important and independent material
 - advances in orchestration and orchestral effects due to commissioned works
- important symphonic composers and landmark works in the period
- how and why symphonies were commissioned during the period (e.g. patronage)
- how the symphony developed through the period (e.g. length, number of movements and new forms)
- reading **and** writing staff notation including:
 - treble and bass clefs in simple and compound time
 - key signatures to 5 sharps and 5 flats
- chords and associated chord symbols
- musical vocabulary and terminology related to the area of study.

Assessment of area of study A (48 marks)

Learners are required to answer **four** questions in section A.

- 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

- 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.

Area of study B: Rock and Pop 1960-1990

Learners are required to study **four** rock and pop genres between 1960 and 1990:

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

Learners will explore musical elements and language in different rock and pop contexts.

They will gain a knowledge and understanding of:

- how musical elements are used in rock and pop, including:
 - structure (e.g. strophic, 32 bar song form, 12 bar blues and verse-chorus)
 - tonality (e.g. modal and pentatonic)
 - texture
 - sonority (e.g. important/iconic instruments such as Rhodes piano, Stratocaster guitar, Moog synthesizer, distortion, feedback, tremolo, effects such as wah-wah pedal, power chords, falsetto, vibrato and different types of rock and pop bands)
 - melody (e.g. range, syllabic, melismatic, sequences, repetition, scat singing and portamento)
 - harmonic language (e.g. major and minor 7ths, dominant 7th, diminished 7th, sus4 chord, added 6th, blue notes, power chords and consecutive chords)
 - tempo, metre and rhythm (e.g. shuffle, dotted rhythms, offbeat, backbeat, groove and irregular metres)
 - dynamics
- the relationship between lyrics and music (e.g. how composers employ musical elements to underline a song's lyrics)
- the use of music technology (e.g. studio effects such as reverb and delay, the development of multi-track recording techniques, overdubbing, panning effects, the development of electronic musical instruments such as the synthesizer, sampler and drum machine).
- important artists/bands in the development of each genre
- the effect of audience, time and place on the way music is created, developed and performed (e.g. how a band's studio recording might need to be changed in a live performance)
- the purpose and intention of the composer/performer (e.g. how a particular circumstance might affect the way in which a song is composed)
- how rock and pop have changed over time (e.g. the development of different rock/pop styles and the way in which they cross-fertilised)
- musical vocabulary and terminology related to the area of study.

Assessment of area of study B (40 marks)

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

- Two questions, one on each of **two** unprepared extracts
- A question assessing understanding of the wider context of the area of study.

Area of study C: Musical Theatre (5 representative composers)

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

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

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

They will gain a knowledge and understanding of:

- how musical elements are used in musical theatre, including:
 - structure (e.g. strophic and 32 bar song form)
 - tonality (e.g. how it affects mood and atmosphere)
 - texture
 - sonority (e.g. vocal and instrumental combinations such as duets and choruses, and vocal qualities such as falsetto, twang, speech-like and belt)
 - melody (e.g. range, syllabic, melismatic, leitmotifs and thematic transformation)
 - harmonic language (major and minor 7ths, dominant 7th, diminished 7th, sus4 chord, added 6th, blue notes and tritones)
 - tempo, metre and rhythm (e.g. dotted rhythms, syncopation and dance rhythms)
 - dynamics
- the relationship between lyrics and music (e.g. integration and how composers employ musical elements to underline a song's lyrics)
- music for different types of characters (e.g. comic, serious, lovers and chorus)
- types of song (e.g. love, comedy, patter and show-stopper)
- the role of the orchestra (e.g. accompaniment and underscoring)
- genres (e.g. musical comedy, sung-through and rock musicals)
- the effect of audience, time and place on the way music is created, developed and performed
- the purpose and intention of the composer/performer (e.g. how a particular circumstance might have affected the way in which a musical was composed)
- how music for theatre has changed over time (e.g. how styles cross-fertilised)
- musical vocabulary and terminology related to the area of study.

Assessment of area of study C (40 marks)

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

- Two questions, one on each of **two** unprepared extracts
- A question assessing understanding of the wider context of the area of study.

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

Area of study D: Jazz 1920-1950
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Learners are required to study **five** genres of jazz between 1920 and 1950.

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

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

They will gain a knowledge and understanding of:

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

Assessment of area of study D (40 marks)

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

- Two questions, one on each of **two** unprepared extracts
- A question assessing understanding of the wider context of the area of study.

A **list of musical terms** for Component 3 is provided in **Appendix C**.

3 ASSESSMENT

3.1 Assessment objectives and weightings

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

AO1

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

AO2

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

AO3

Demonstrate and apply musical knowledge

AO4

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

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

	AO1	AO2	AO3	AO4	Total
Component 1	30%	-	-	-	30%
Component 2	-	30%	-	-	30%
Component 3	-	-	15%	25%	40%
Overall weighting	30%	30%	15%	25%	100%

3.2 Arrangements for non-exam assessment

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

Component 1: Performing

This component is externally assessed by a visiting examiner.

Choice of repertoire

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

Assessment

Component 1 assesses AO1 in its entirety.

- The total mark for component 1 is **72**
- Each piece performed is marked out of **36**; where more than two pieces are offered, the total mark is divided by the number of pieces and multiplied by two, to achieve a final mark out of 72
- The examiner will assess the performances using the marking criteria and technical guidance in Appendix A of the specification
- The difficulty level of **each** piece will be taken into account by the examiner and marks for **each** piece will be adjusted using the scaling table in Appendix A
- Grade 5 or equivalent is the standard required for AS Music
- It is vital that the total performance time has a duration of **at least 6 minutes**. The regulator has confirmed that a performance of less than 6 minutes cannot be considered for assessment. Therefore, in such circumstances **a mark of 0** will be awarded.
- If a candidate falters at the **start** of a piece, they will be allowed **one** restart (per piece). This will not affect the mark for that piece.
- The examination will be arranged on a date convenient for the centre and will fall between **March and May** in the academic year in which the assessment is to be taken.
- As AS music assesses performing, the use of a click track is not permitted in the assessment.

Assessment evidence

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

Component 2: Composing

This component is externally assessed by WJEC.

Composition briefs

One composition is in response to a **brief set by WJEC**. There will be a choice of four briefs from which the learner must select **one**. The briefs will be different every year but will always contain details of **either** the occasion **or** the audience for which the piece must be composed plus extra musical information. The selection of briefs will be released to centres during the first week of September in the academic year in which the assessment is to be taken.

For the **second** composition, learners set their **own brief**. This brief must also contain details of **either** the occasion **or** the audience for which the piece is being composed and extra musical information. It is important that centres give due consideration to the choice of composition brief for this composition to ensure that they allow learners to meet the assessment objective. If in doubt about composition briefs, refer to the resources and guidance on the website and examples listed in Component 2, or contact WJEC.

Assessment

Component 2 assesses AO2 in its entirety.

- The total mark for component 2 is **72**
- Each learner will submit two compositions which are marked out of **36**
- The compositions will be externally assessed and submitted to WJEC by a specified date in **May**
- The compositions must have a total duration of between **4½ and 7 minutes**
- It is highly unlikely that compositions which are under the minimum time will be sufficiently developed to access the higher mark bands. However, when the whole submission is under 4½ minutes, one mark must be deducted from the total mark for every 30 seconds under time, using the table on the following page.

Total time of both compositions	Penalty
4 to just under 4 ½ minutes	Deduct 1 mark
3 ½ to 4 minutes	Deduct 2 marks
3 to 3 ½ minutes	Deduct 3 marks
2 ½ to 3 minutes	Deduct 4 marks
2 to 2 ½ minutes	Deduct 5 marks
1 ½ to 2 minutes	Deduct 6 marks
1 to 1 ½ minutes	Deduct 7 marks
30 seconds to 1 minute	Deduct 8 marks
Under 30 seconds	Deduct 9 marks

- The examiner reserves the right to stop assessing a composition portfolio which exceeds the time limit.
- Where a learner **does not** respond to the brief set by WJEC, demonstrating clear aspects of the **Western Classical style**, the composition will be awarded 0. For example, no marks will be awarded for a response to a WJEC set brief which is obviously in a rock and pop style. Please note, this penalty is not incurred by learners who have clearly attempted to respond to the brief in a Western Classical style but have had limited success.

Acknowledgements

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

Assessment evidence

Compositions must be submitted as a recording in mp3 or wav format with either a notated score or a detailed written description of the composition process with a chordal and melodic outline. All compositions must be accompanied by a non-assessed composition log detailing the **process of composition**. A template can be found on the WJEC website. This form must be signed by both the teacher and the learner to authenticate the work at three separate points during the composition process. It is important that assessment is rigorously monitored by centres to ensure that learners' work is their own and centres must countersign that they have taken all reasonable steps to validate this. The entire portfolio (recordings, scores and log sheets) may be submitted online on the WJEC website, or by post (with the recording on a CD or memory stick).

Submission of work

Work must be submitted to the allocated examiner by the specified date in May.

4 TECHNICAL INFORMATION

4.1 Making entries

This is a linear qualification in which all assessments must be taken at the end of the course. Assessment opportunities will be available in the summer series each year, until the end of the life of this specification. Summer 2017 will be the first assessment opportunity.

Where learners wish to re-sit the qualification, all components must be re-taken.

The entry code appears below.

WJEC Eduqas AS Music: B660QS

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

4.2 Grading, awarding and reporting

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

AS qualifications are free-standing and are awarded in their own right. Assessments at AS cannot contribute to an A level grade.

APPENDIX A

Assessment Criteria for Component 1: Performing

AO1			
Interpret musical ideas through performing, with technical and expressive control and an understanding of style and context			
Band	Accuracy	Technical Control**	Expression and interpretation
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • An accurate performance, secure in pitch and/or rhythm* • An appropriate tempo is sustained throughout resulting in a fluent performance • Performance directions are followed accurately throughout the entire performance 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • Assured vocal/instrumental technique is sustained throughout the performance • Intonation is secure throughout the performance • Tone quality and projection are well developed and used effectively with variations as appropriate to the repertoire 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • A persuasive performance demonstrating an effective understanding of period and style (in relation to the area of study where appropriate) • Communicates effectively to sustain audience interest throughout the performance • A high level of rapport with other performers where appropriate, resulting in a well-balanced performance
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • An accurate performance, secure in pitch and/or rhythm* for most of the performance • An appropriate tempo is maintained for most of the performance but the fluency is compromised occasionally • Performance directions are followed accurately for most of the performance 	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • Appropriate vocal/instrumental technique is sustained throughout most of the performance • Intonation is secure for most of the performance with occasional lapses • Tone quality and projection are developed and used appropriately with variations according to the demands of the repertoire for most of the performance 	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • A competent performance demonstrating an understanding of period and style (in relation to the area of study where appropriate) • Communicates effectively to sustain audience interest throughout the majority of the performance • There is rapport with other performers for most of the time, where appropriate, resulting in a balanced performance

2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • An inconsistent performance, sometimes inaccurate in pitch and/or rhythm* • Irregularities in tempo occur on a number of occasions compromising the fluency of the performance • Performance directions are followed inconsistently 	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Inconsistent vocal/instrumental technique throughout the performance • Intonation is inconsistent throughout the performance • Tone quality and projection are inconsistent although there is some attempt at variety as appropriate to the repertoire 	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • An inconsistent performance demonstrating some awareness of period and style (in relation to the area of study where appropriate) • Inconsistent communication with the audience throughout the performance • There is some sense of rapport with other performers, where appropriate, but the performance is not always balanced
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Inaccuracies in pitch and/or rhythm occur throughout * • The performance has frequent hesitations and/or occasional stops • A limited response to performance directions 	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Limited vocal/instrumental technique throughout the performance • Insecure intonation throughout the performance • Tone quality and projection are limited with little or no variety in delivery of the repertoire 	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • A limited performance lacking conviction and awareness of the period and style (in relation to the area of study where appropriate) • Limited communication with the audience throughout the performance • Little or no rapport with other performers where appropriate, resulting in an unbalanced performance
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • An inaccurate performance where performance directions are not followed 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No evidence of technique or tone quality 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No sense of involvement, communication, rapport or understanding of style or period

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

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

Table of adjustments for level of difficulty of pieces

The difficulty level of **each** piece will be determined according to the graded music examinations. The standard required for AS Music is grade 5. The scale applies fixed percentage adjustments which are rounded to the nearest whole number for work either higher or lower than the standard.

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

Further guidance for Component 1 – Technical Control

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

1. **Voice**

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

2. **Strings**

(a) *Bowed*

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

(b) *Plucked e.g. guitar, harp*

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

3. **Woodwind**

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

4. **Brass**

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

5. Percussion

(a) *Drum kit*

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

(b) *Orchestral*

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

6. Piano

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

7. Electronic Keyboard/Organ

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

APPENDIX B

Assessment Criteria for Component 2: Composing

AO2			
Create and develop musical ideas with technical and expressive control and coherence			
Band	Creating Musical Ideas	Developing Musical Ideas	Technical and Expressive Control of Musical Elements
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • Musical ideas are effective throughout • The ideas are effectively structured and provide an appropriate foundation for the piece • An effective response to the chosen brief 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • Thematic ideas are effectively developed and organised • A wide range of compositional techniques has been used to produce an effective outcome • Musical elements have been combined effectively to produce a coherent piece 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • Demonstrates effective technical control of the musical elements • Ideas are communicated effectively with expressive control and clear musical understanding • Demonstrates effective control of the chosen resources, including the use of music technology where appropriate
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • Most musical ideas are effective • The ideas are structured adequately and provide a foundation for the piece • An adequate response to the chosen brief 	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • Thematic ideas are competently developed and organised • A range of compositional techniques has been used to produce an adequate outcome • Musical elements have been combined competently to produce a mostly coherent piece 	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • Demonstrates competent technical control of the musical elements • Ideas are communicated competently with some effective expressive control and musical understanding • Demonstrates competent control of the chosen resources, including the use of music technology where appropriate

2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Some musical ideas are appropriate • The ideas have some structure which provide an insecure foundation for the piece • An inconsistent response to the chosen brief 	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Thematic ideas are partially developed with some evidence of organisation • Some compositional techniques have been used to produce an inconsistent outcome • Some musical elements have been combined to produce a partially coherent piece 	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Demonstrates some technical control of the musical elements • Some of the ideas are communicated with expressive control and musical understanding • Demonstrates some control of the chosen resources, including the use of music technology where appropriate
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Ideas are limited • The ideas lack structure and provide little or no foundation for the piece • An unconvincing/limited response to the chosen brief 	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Thematic ideas lack development with little or no musical organisation • Simple musical techniques are used in a limited way to produce a simple and repetitive outcome • Few musical elements have been used competently to produce a piece with limited coherence 	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Demonstrates little or no technical control of the musical elements • Ideas are communicated with little or no expressive control and musical understanding • Demonstrates little or no control of the chosen resources, including the use of music technology where appropriate
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • There is no evidence of creativity, or convincing musical content 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • There is no evidence of musical development, or any sense of stylistic coherence 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • There is no evidence of technical or expressive control

Further guidance for Component 2

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

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

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

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

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

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

- **Structure/Organisation** including forms such as ritornello, fugue, binary, ternary, da capo, strophic, rondo, theme and variation, sonata, through-composed and programme music
- **Stylistic characteristics** of melody and rhythm such as typical melodic shapes, appropriate balance of phrases, melodic fluency/contrasts and rhythmic variety/syncopation
- **Devices** such as imitation sequence, repetition, ostinato, expansion and imaginative manipulation of initial material, motivic/episodic development, inversion, augmentation, diminution and retrograde
- **Texture and Timbre** including layering, timbral contrasts and textural variety, counterpoint, antiphonal writing, suitable accompaniment styles and idiomatic writing for voices and instruments
- **Tonality/Harmony** such as major and minor keys and diatonic harmonies, typical harmonic progressions, cadences, secondary and diminished 7ths, modulation to a variety of related keys, tonicisation, circle of 5ths, essential/unessential notes, suspensions, scales, arpeggios and a strong bass line

Area of study B: Rock and Pop

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

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

Many representative songs share a number of identifiable musical features:

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

Area of study C: Musical Theatre

The integration of music and drama and the growth of musical theatre has provided a wealth of music. Whatever type of production, the storytelling process unravels through solos, vocal ensembles, choruses, dances, overtures and interludes.

Learners must therefore plan how their music will effectively communicate the plot, text, situation or mood. It is extremely beneficial for learners to research different types of musical **prior** to writing a brief. In this way they can decide which techniques and practices are suitable for them to plan and develop their individual compositional ideas.

The following musical ingredients should be considered:

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

Area of study D: Jazz

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

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

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

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

APPENDIX C

List of musical terms

Melody

- Conjunct
- Disjunct
- Sequence
- Repetition
- Imitation
- Contrast
- Chordal
- Diatonic intervals
- Fragmented
- Ornamentation
- Phrasing
- Passing notes
- Auxiliary notes
- Essential/Unessential notes
- Augmentation
- Diminution
- Episodic work
- Idée Fixe/leitmotif/motto theme
- Thematic transformation
- Phasing
- Diatonic intervals (up to an octave)
- Arpeggios/broken chords
- Scalic
- Chromatic movement
- Pentatonic
- Blues
- Chromatic
- Whole tone
- Modal
- Range
- Syllabic
- Melismatic
- Riffs
- Licks

Harmony

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

Tonality

- Major
- Minor
- Modal
- Tonic
- Dominant
- Subdominant
- Relative minor
- Modulation
- Tonicisation
- Transposition
- Enharmonic

Form and structure

- Binary
- Ternary
- Rondo
- Theme and variations
- Strophic
- Sonata form
- Minuet and Trio/Scherzo
- Through composed
- Verse and chorus
- 32 bar song/AABA
- 24 bar structures
- 12 bar blues
- Introduction
- Exposition
- Development
- Recapitulation
- Coda
- Outro
- Middle eight/release
- Ostinato
- Ground bass
- Repetition
- Bridge
- Loop
- Riff
- Break
- Jazz chorus
- Head
- Cadenza
- Inversion
- Improvisation
- Call and response
- Echo
- Integration

Sonority

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

Texture

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

Tempo

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

Rhythm and metre

- All note values and associated rests
- Regular
- Irregular
- Simple time (duple, triple and quadruple, 5/4 etc.)
- Compound time (duple, triple, quadruple 7/8 etc.)
- Rubato
- Dotted rhythms
- Divisions of beat, such as triplets etc.
- Syncopation
- Accents
- Free rhythm
- Hemiola
- Cross-rhythms
- Rests
- Swung quavers
- Groove
- Kicks
- Double time

Dynamics

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