



The John Roan School Sixth Form

The best in everyone™

Part of United Learning

A-Level Music

Exam board: Eduqas

Course code: A660PA

Student Handbook

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

Inspired

Confident

Ambitious

Overview

- [WJEC Eduqas AS and A level Music \(from 2016\) - Specification Overview - YouTube](#)

At The John Roan Sixth Form,
students will be ***inspired*** by our
commitment to their destinations.

They will feel ***confident*** in their
abilities and prospects because of our
teaching and curriculum and they will
be ***ambitious*** because of the
opportunities we provide.

1.1 Aims and objectives

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

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

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

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

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

Welcome to Music

Entry requirements

- GCSE Music at grade 6 or above
- Grade 6 on Instrument/voice
- Grade 5 Theory or equivalent

Or

Grade 5 ABRSM Theory **and** Grade 6 Practical (This route will require a catch-up unit at the start of the course



Music

Key Stage 5

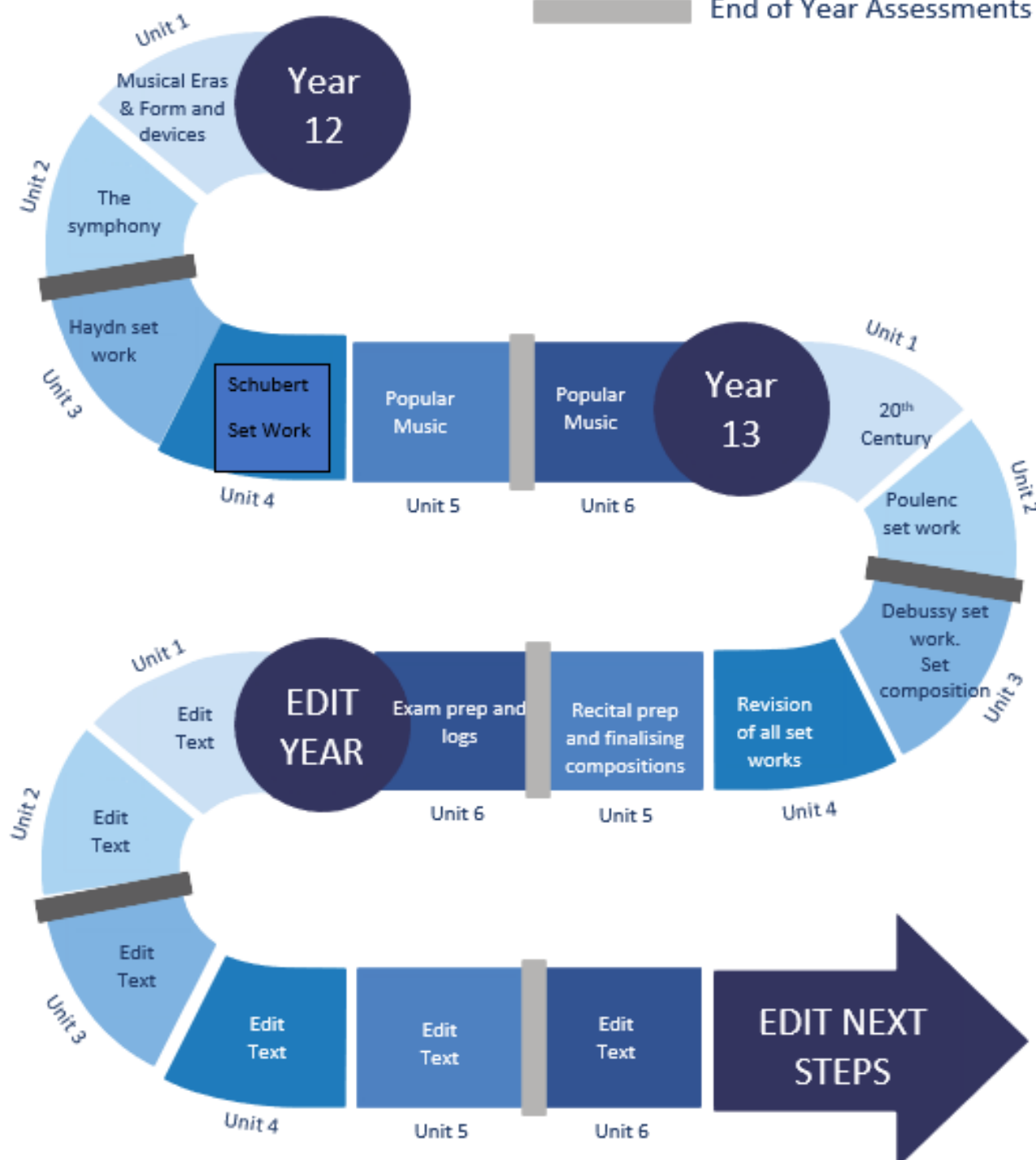
Key



Mid-Year Assessments



End of Year Assessments



Date	Measurables	✓	Comments and targets
	1. Work complete and up to date		
	2. Well organised inc. assessments		
	3. Evidence of DIRT		
	4. Evidence of independent learning		
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SUBJECT CONTENT

Introduction

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

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

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

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

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

Choose **one** from:

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

Choose **one** from:

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

Appraisal

Component 1

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

Performing

Option A: Total duration of performances: 10-12 minutes

Option A: 35% of qualification

Option A: 108 marks

Option B: Total duration of performances: 6-8 minutes

Option B: 25% of qualification

Option B: 72 marks

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

Option A: Performing (35%)

Learners are required to give a performance consisting of a **minimum of three** pieces. At least **one** of these pieces must be as a **soloist**. The other pieces may be **either** as a soloist **or** as part of an ensemble **or** a combination of both. **One** piece must reflect the musical characteristics of **one** area of study. **At least one** other piece must reflect the musical characteristics of **one other, different** area of study. The total duration of all the pieces must be between **10 and 12 minutes**.

Option B: Performing (25%)

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

Options A and B

Where a performance is required to relate to an area of study, the piece must be selected from **one** 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**

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

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

Learners may choose to perform **one** of their own compositions, **either** as the piece linked to an area of study, **or** as another piece in the performance. 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.

Performing

Composing

Component 2

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

Composing

Option A: Total duration of compositions: 4-6 minutes

Option A: 25% of qualification

Option A: 72 marks

Option B: Total duration of compositions: 8-10 minutes

Option B: 35% of qualification

Option B: 108 marks

Non-exam assessment: externally assessed by WJEC

Option A: Composing (25%)

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

Option B: Composing (35%)

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

Options A and B

Composing to a brief set by WJEC

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

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

Component 2: Composing

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

Composition briefs

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

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

For both options, at least one composition allows learners to formulate their own brief. It is important that teachers give due consideration to the choice of brief for this composition to ensure that they allow learners to meet the assessment objective.

Learners' set briefs are not assessed. If in doubt about composition briefs, refer to the resources and guidance on the website and examples listed in Component 2, or contact WJEC.

Assessment

Component 2 assesses AO2 in its entirety.

- The total mark for **option A** is **72**
- The total mark for **option B** is **108**
- Each composition is marked out of **36**
- The compositions will be externally assessed and submitted to WJEC by a specified date in **May**
- The compositions must have a total duration of between **4 and 6 minutes** for **option A** and **8 and 10 minutes** for **option B**
- There is no penalty for compositions which fall under the minimum time as it is highly unlikely that compositions which are under the minimum time will be sufficiently developed to access the higher mark bands.
- The examiner reserves the right to stop assessing a composition portfolio which exceeds the time limit by **more than 2 minutes**.
- Where a learner **does not** respond to the brief set by WJEC, demonstrating clear aspects of the **Western Classical style**, for example submitting a piece in a Rock or Jazz style, the composition will be unlikely to achieve the higher mark bands as it will not be an adequate response to the set brief.

Assessment Criteria Composing

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APPENDIX B

Assessment criteria for Component 2: Composing

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

Assessment Criteria Composing

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

Assessment Criteria Performing

APPENDIX A

Assessment criteria for Component 1: Performing

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

Assessment criteria performing

A LEVEL MUSIC 32

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

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



How we organise our work in A-Level Music

- We use our ring binder and exercise to contain all of our notes
- We use dividers to separate our work
- We keep a listening log
- We a composition log
- We take pride in our folder, keeping it safe and up to date at all times
- We keep our ring binder in the classroom and use a folder to take relevant pieces of homework home.
- We save our compositions on one drive on the Mac computers
- We update our composition log after each session
- We Practice for an hour each day as a minimum and keep notes on our practice scores
- We annotate our set work scores to support our Witten notes



Exam Specification

GCE A LEVEL MUSIC SUMMARY OF ASSESSMENT

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

Component 1: Performing

Option A: Total duration of performances: 10-12 minutes

Option A: 35% of qualification

Option B: Total duration of performances: 6-8 minutes

Option B: 25% of qualification

Non-exam assessment: externally assessed by a visiting examiner

Option A: Performing (35%)

A performance consisting of **a minimum of three** pieces. At least **one** of these pieces must be as a **soloist**. The other pieces may be **either** as a soloist **or** as part of an ensemble **or** a combination of both. **One** piece must reflect the musical characteristics of **one** area of study. **At least one** other piece must reflect the musical characteristics of **one other, different** area of study.

Option B: Performing (25%)

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

Component 2: Composing

Option A: Total duration of compositions: 4-6 minutes

Option A: 25% of qualification

Option B: Total duration of compositions: 8-10 minutes

Option B: 35% of qualification

Non-exam assessment: externally assessed by WJEC

Option A: Composing (25%)

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

Option B: Composing (35%)

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

Component 3: Appraising

Written examination: 2 hours 15 minutes (approximately)

40% of qualification

Three areas of study:

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

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

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

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

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

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

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

Questions:

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

This component includes a listening examination.

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

Qualification Accreditation Number: 601/8146/1



Exam Specification : Appraising

2.3 Component 3

Appraising

Written examination: 2 hours 15 minutes (approximately)

40% of qualification

100 marks

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

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

Choose **one** from:

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

Area of study C: **Musical Theatre**

Area of study D: **Jazz**.

Choose **one** from:

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

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

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

Learners will study the development of the symphony for the Component 3 examination. This will include two set works:

Symphony No. 104 in D major 'London': Haydn
(Eulenberg Miniature score ISBN 13: 978-3-7957-6698-6; 978-3-7957-6523-1)

and

Symphony No. 4 in A major 'Italian': 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 the development of the symphony from its emergence in the early classical period to the close of the romantic period, 1750 to 1900. This will initially involve a general study of **both** set works. This will provide a basis for a wider study of the social, cultural and historical context. Learners will gain an understanding of how the symphonic genre developed, using a number of examples from different composers and different periods. Learners must then select **one** of the set works for more detailed analysis.



Exam Specification : Appraising AOS A

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



Exam Specification : Appraising AOS A

- reading **and** writing staff notation including:
 - treble and bass clefs in simple and compound time
 - key signatures
- chords and associated chord symbols
- musical vocabulary and terminology related to the area of study.

Assessment of area of study A (40 marks)

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

1. A question on an unprepared extract with a skeleton score provided.
2. A detailed analysis question on a choice of **either** *Symphony No. 104 in D major, 'London'* by Haydn, **or** *Symphony No. 4 in A major, 'Italian'* by Mendelssohn.
3. An essay-based question which assesses knowledge of the development of the symphony in relation to **both** set symphonies **and** to the wider social, cultural and historical context.



Exam Specification : Appraising AOS C

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

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

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

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

They will gain a knowledge and understanding of:

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

Assessment of area of study C (30 marks)

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

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

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



Exam Specification : Appraising AOS E

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

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

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

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

- ***Trio for Oboe, Bassoon and Piano, Movement II***: Poulenc
(Wilhelm Hansen Edition ISBN: 978-87598-0392-9)
- ***Three Nocturnes, Number 1, Nuages***: Debussy
(Eulenberg Miniature Score ISBN: 979-0-2002-1057-6)

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

Learners must demonstrate knowledge and understanding of:

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

Assessment of area of study E (30 marks)

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

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

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



Assessment

3 ASSESSMENT

3.1 Assessment objectives and weightings

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

AO1

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

AO2

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

AO3

Demonstrate and apply musical knowledge

AO4

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

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

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

Option A:

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

Option B:

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



Exam Specification

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



Exam Specification

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.



Exam Specification

APPENDIX C

List of musical terms

Melody

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

Harmony

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



Exam Specification

Tonality

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

Form and structure

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

- Jazz chorus
- Head
- Cadenza
- Inversion
- Retrograde
- Retrograde inversion
- Improvisation
- Call and response
- Echo
- Integration
- Aleatoric

Sonority

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



Exam Specification

Texture

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

Rhythm and metre

- All note values and associated rests
- Regular
- Irregular
- Simple time (duple, triple and quadruple, etc.)
- Compound time (duple, triple, quadruple 7/8 etc.)
- Additive meters
- Cross-rhythms

- Rubato
- Dotted rhythms
- Divisions of beat, such as triplets etc
- Syncopation
- Accents
- Free rhythm
- Isorhythm
- Hemiola
- Polyrhythm
- Swung quavers
- Groove
- Kicks
- Double time
- Rests

Tempo

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

Dynamics

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



Assessment

Mock Examination	Papers
Mock Exam – Winter Term of Year 12	• Written paper and Practical
UCAS Exams – Summer of Year 12	• Written paper • Practical • Composition assessment
Mock Exam – Winter Term of Year 13	• Full exam paper • Composition and log for first composition complete • Practical performance
Final Mock Exam – Easter Term of Year 13	• Full exam paper • Full recital • Both composition final assessments

NEA High standard



The John Roan School
Sixth Form
The best in everyone™
Part of United Learning

[Full Marks A-Level Music Composition \(Eduqas 2022\): Piano Sonata in C Minor. - YouTube](#)

Inspired

Confident

Ambitious



Homework & Independent Work

Objectives of a Sixth Form Homework Policy

Objectives of a John Roan Sixth Form Homework policy are as follows:

- To enable our students to achieve the best grades that they are capable of at Post-16 through:
 - The consolidation and revision of learned material
 - The application of learned material
 - Preparation for lessons to enable access to challenging subject content
- To reinforce high expectations of our students as independent learners
- To equip our students with the study skills required for University and other destinations

Expectation of subject homework

At The John Roan Sixth Form we aim to teach students to become independent learners who use their private study time effectively. Students will be given guidance and support with creating revision schedules, effective note taking, essay writing and academic literacy, but will also be expected to practise and demonstrate these in their home learning.

As a benchmark, students should expect to receive an amount of homework per subject that is equivalent to twice the number of contact hours that they receive in school: six hours per subject which amounts to 18 hours per week.

Deadlines

Failure to meet deadlines for homework will result in a one hour detention after school the following day, while repeated failures to meet homework deadline will escalate to an academic support plan or school based exclusion. Students who are placed into detention will still be expected to complete missed homework. Students are encouraged to communicate with teachers about other deadlines in place so that they can be supportive of work set in other subjects.

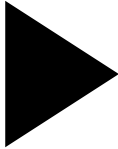
Homework setting

All homework will be set for students using Show My Homework which is available as an app which can be accessed via a mobile phone, or as a website that can be accessed via a computer. In some instances, homework will be set on software including Microsoft Teams. However, instructions for any homework set on these platforms will be repeated on Show My Homework to ensure consistency.



Homework & Independent Work

Examples of homework set at KS5 in A-Level Music will typically include:

Revision	Application	Flipped-Learning
		
Revision homework tasks will enable you to consolidate your learning and eliminate gaps in subject knowledge, helping you to prepare for your exams.	Application homework tasks test for understanding of recently-acquired subject knowledge and develop your technique for exams.	Flipped learning homework tasks ensure that you are able to access challenging subject material and allow you to progress quickly through your course.
✓ Organising notes ✓ Keeping a clear composition log ✓ Keeping a clear listening log ✓ Keeping a practice diary ✓ Research ✓ Practice on instrument ✓ Reviewing set works ✓ Practicing aural dictation skills from youtube ✓ Reviewing information on 'A' level Music.com	✓ An essay or question plan ✓ An essay question ✓ Completing past papers ✓ Preparing a presentation for a lesson ✓ Completing coursework or another assignment for a deadline ✓ Independent or guided research on a lesson topic ✓ Completing a topic quiz ✓ Analysis questions ✓ Practice ✓ Updating of logs	✓ Preparation of notes in advance of a next lesson ✓ Answering comprehension questions ahead of a new topic ✓ Preparing a presentation for a lesson ✓ Independent or guided research ahead of a lesson

Inspired

Confident

Ambitious



How to get an A* at Music A-Level

1. Attendance and punctuality

The best way to succeed in Politics is to be present in lesson with your teacher and accessing the materials and teaching.

If there is a reason for your absence, you must do your best to catch up with the work as soon as possible by using the links on SharePoint.

2. Homework

The homework that will be set each week is directly related to the content that you need to study but also the skills you need to master to access the exam. It is very important therefore that you complete this to a high level.

3. High quality revision and retrieval

Learning requires a change in long-term memory. This means you must regularly review the content that you have studied in class at regular intervals.

One way of doing this is to create a revision resource for each Chapter that you study. This could include flash-cards that you can self-quiz with, mindmaps or review questions.

You should then build in time during your study periods to review this content.

4. Application to exam questions and exam practice

There is a lot of knowledge and content that you will have to learn in order to succeed in the course. In addition to reviewing the content you will also have to apply this to practice exam questions.

This does not always mean completing timed essay's, but could also mean planning essays and practising constructing historical arguments through drafting introductions and conclusions.

Resources

- A level Music study Guides by Rhinegold
- Study scores
- You tube
- Alevelmusic.com
- ABRSM grade theory practice
- Concerts
- Eduqas exam board resources pages for students
- A level Music.com

Recommend that you purchase

- The Symphony from Manheim to Mahler by Christopher Tarrant and Natalie Wild



Expectations to further develop skills

- Take part in concerts as a soloist or part of an ensemble
- Take ABRSM grade exams in theory and practical – the minimum level is Grade 7 by the end of Year 13
- Attend concerts outside school
- Practice on your solo instrument for at least one hour per day
- Listen to a wide variety of different music styles to support the development of your knowledge and skills
- Read widely surrounding your areas of studies
- Be a member of the school orchestra or Choir or Jazz Band