

# Contents

**WJEC GCSE in Music**

**For Teaching from 2012**  
**For Award from 2014**

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**This is a linear specification: all assessments must be taken at the end of the course.**

# MUSIC

## SUMMARY OF ASSESSMENT

|   |
|---|
| <b>UNIT 1: Performing Music 30 %</b><br><b>Controlled Assessment</b><br><b>120 marks (60 UMS)</b>   |
| <p><b>Two</b> contrasting performances. One solo and one as a member of an ensemble.</p> <ul style="list-style-type: none"> <li>• Total performance time must not exceed ten minutes;</li> <li>• One piece should connect with an Area of Study at Unit 3;</li> <li>• Teacher assessed and externally moderated by a visiting moderator in February/March.</li> </ul>                               |
| <b>UNIT 2: Composing Music 30%</b><br><b>Controlled Assessment</b><br><b>80 marks (60 UMS)</b>  |
| <p><b>Two</b> contrasting compositions.</p> <ul style="list-style-type: none"> <li>• Total playing time of <b>both</b> compositions should be at least 5 minutes;</li> <li>• Each composition should be linked to a different Area of Study at Unit 3;</li> <li>• Candidates to complete a composition log (Unit 2C);</li> <li>• Teacher assessed and externally moderated in April/May.</li> </ul> |
| <b>UNIT 3: Appraising Music 40%</b><br><b>External Assessment</b><br><b>100 marks (80 UMS)</b>  |
| <p>Written Examination (40%): 1½ hour <b>listening / written</b> examination based on unprepared musical extracts under each of the Areas of Study and an evaluation of a performance/composition undertaken during the course.</p> <p>Assessed externally in May/June.</p>   |

### AVAILABILITY OF ASSESSMENT AND CERTIFICATION

|                      | Entry Code |          | June 2014<br>and each year<br>thereafter |
|----------------------|------------|----------|--|
|                      | Subject    | Option*  |  |
| <b>Unit 1</b>        | 4411       | 01 or W1 | ✓  |
| <b>Unit 2</b>        | 4412       | 01 or W1 | ✓  |
| <b>Unit 3</b>        | 4413       | 01 or W1 | ✓  |
| <b>Subject Award</b> | 4410       | LA or UL | ✓  |

#### \* Option Codes

English Medium 01, Welsh Medium W1 - for units  
 English Medium LA, Welsh Medium UL - for subject award

**Qualification Accreditation Number: 500/4517/9**

**This is a linear specification: all assessments must be taken at the end of the course.**

# MUSIC

## 1 INTRODUCTION

### 1.1 Rationale

This specification fosters candidates' musical sensitivity, creativity and aural perceptions through the acquisition of knowledge, skills and understanding and the exercise of the imagination. It promotes candidates' cultural development, involvement in and enjoyment of music as performers, composers and appraisers through the study of a wide range of music including the music of Wales.

This specification supports candidates' personal and social development through making music with others.

GCSE Music will be assessed via controlled and external assessment. Performing and composing will be assessed through controlled assessment, with listening and appraising assessed through external assessment.

When studying GCSE music, candidates will consider music under four different Areas of Study. All four areas of study will be assessed in the terminal listening examination (AO3). **Two** of these areas of study must be assessed in Unit 2 (AO2) and **one** area of study must be assessed in Unit 1 (AO1 – **either** solo **or** ensemble).

It is expected that candidates will study music in a holistic manner and will undertake performing, composing and appraising/evaluating tasks within the Areas of Study, in order to fully appreciate how the music has evolved.

### 1.2 Aims and Learning Outcomes

Following a course in GCSE Music should encourage candidates to:

- actively engage in the process of music study in order to develop as effective and independent learners and as critical and reflective thinkers with enquiring minds;
- develop their own musical interests and skills including the ability to make music individually and in groups;
- evaluate their own and others' music;
- understand and appreciate a range of different kinds of music.

This specification gives candidates opportunities to develop broader life-skills and attributes including critical and creative thinking, aesthetic sensitivity and emotional and cultural development.

### 1.3 Prior Learning and Progression

Although there is no specific requirement for prior learning, this specification builds upon the Programmes of Study for Music in Key Stages 1-3.

This specification may be followed by any candidate, irrespective of their gender, ethnic, religious or cultural background. This specification is not age specific and, as such, provides opportunities for candidates to extend their life-long learning. It provides a suitable foundation for the study of GCE Music, for a range of Level 2 or 3 courses specialising in music and music technology, or direct entry into employment. In addition, the specification provides a coherent, satisfying and worthwhile course of study for candidates who do not progress to further study in this subject.

### 1.4 Equality and Fair Assessment

GCSEs often require assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised GCSE qualification and subject criteria have been reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people including those with hearing impairment.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Information on reasonable adjustments is found in the Joint Council for Qualifications document *Regulations and Guidance: Access Arrangements, Reasonable Adjustments and Special Consideration*. This document is available on the JCQ website ([www.jcq.org.uk](http://www.jcq.org.uk)).

Depending on the severity of disability, candidates with hearing impairments may be restricted when required to demonstrate aural perception skills (AO3). This potential barrier may be mitigated by candidates showing interpretation of a music score to show aural perception than actually listening to the music, but they would not be able to assess performance of the music.

Performing (AO1) has been broadened by the criteria for Music to become "performing/realising". This means that difficulties for candidates with a physical impairment may be mitigated by preparation of a performance using computer-generated sounds, but this may still require a degree of manipulation.

Candidates who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment they have taken and there would be an indication on their certificate that not all of the competences have been addressed. This will be kept under review and may be amended in future.

## 1.5 Classification Codes

Every specification is assigned a national classification code indicating the subject area to which it belongs. The classification code for this specification is 7010.

Centres should be aware that candidates who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

Centres may wish to advise candidates that, if they take two specifications with the same classification code, schools and colleges are very likely to take the view that they have achieved only one of the two GCSEs. The same view may be taken if candidates take two GCSE specifications that have different classification codes but have significant overlap of content. Candidates who have any doubts about their subject combinations should check with the institution to which they wish to progress before embarking on their programmes.

# 2

## CONTENT

### 2.1 GENERAL

This specification requires candidates, through performing, composing and appraising, to develop aural perception and musical knowledge and understanding of:

- the use of musical elements, devices, tonalities and structures;
- the use of resources, conventions, processes, music technology and relevant notations including staff notation;
- the contextual influences that affect the way music is created, performed and heard, including the effect of different intentions, uses, venues, occasions, available resources and the cultural environment.

This specification requires candidates to make **connections** between the above aspects of musical knowledge and understanding.

The aural perception, musical knowledge and understanding described above is determined through a contrasted range of **four** areas of study selected across time, culture and musical tradition.

The suggested indicative listening listed in each of the Areas of Study in 2.3 **must not** be construed as set works. They are intended as points of reference for teachers, and provide opportunities for candidates to develop the skills required for performing, composing and appraising music.

### 2.2 THE A – Z OF MUSICAL INGREDIENTS

**Context, Conventions, Devices, Duration, Dynamics, Forms, Notations, Performance, Periods, Pitch, Processes, Styles, Texture, Timbre**

The musical ingredients listed below will underpin all *Areas of Study*, however, the whole list will not apply to **every** *Area of Study*. Relevant application of the ingredients will be governed by the works, composers and traditions of a particular *Area of Study*.

**CONTEXT – HOW IS MUSIC .....?***Created*

- Intention/Commission
- Stimuli – visual/emotional/musical
- Arrangement
- Improvisation

*Performed*

- Technical demands
- Emotional demands
- Interpretation
- Professional
- Amateur

*Heard*

- Media
- Live
- Recorded
- Internet

**CONTEXT – VENUE**

- Concert hall
- Rock festival
- School
- Home
- Church

**CONTEXT – OCCASION**

- Public
- Social
- State
- Private
- Secular
- Religious

**CONVENTIONS**

- Use of instrumental sound
- Use of voices
- Combination of instruments
- Combination of voices
- Use of technology to generate sound
- Audience expectation

## DEVICES

- Imitation
- Sequence
- Canon
- Fugue
- Ostinato
- Repetition
- Loop
- Minimalism
- Riff
- Ground bass
- Drone
- Pedal
- Obbligato
- Improvisation
- Break
- Call and Response
- Cadenza

## DURATION

### *Pulse*

- Regular
- Irregular

### *Metre*

- Simple time (duple, triple and quadruple)
- Compound time (duple)

### *Rhythm*

- Note values
- Dotted rhythms
- Syncopation
- Accents

### *Pace/Tempo*

- Terms for speeds from very slow to very fast

### *Silence/Rests*

## DYNAMICS

### *Gradations of volume*

- Terms from very soft to very loud
- Signs/symbols in common usage

### *Accents*

- Subito
- Sforzando

**FORMS**

- Binary
- Ternary
- Strophic
- Through composed
- Cyclic
- Ritornello
- Rondo
- Theme and variations
- Verse and chorus
- Blues
- Introduction/Intro
- Development
- Coda/Outro
- Middle eight
- Bridge
- Link

**NOTATIONS***Staff*

- Treble clef
- Bass clef
- Accidentals
- Rhythm notation
- Rests
- Key signatures up to 4 sharps and flats
- Time signatures (simple duple/triple/quadruple; compound duple)
- Signs and symbols in common usage
- Metronome marks

*Graphic*

- Sounds represented by graphic notation

**PERFORMANCE**

- Phrasing
- Articulation
- Ornamentation
- Rubato
- Terms in common usage pertaining to individual instruments
- Aleatoric

**PERIODS**

- Baroque
- Classical
- Romantic

## PITCH

### *Melodic shape*

- Stepwise
- Leapwise

### *Melodic and harmonic intervals*

- Diatonic intervals up to an octave
- Arpeggios/broken chords

### *Scales*

- Major
- Minor
- Pentatonic
- Blues

### *Modes*

- Major
- Minor
- Dorian
- Aeolian

### *Tonality*

- Major
- Minor
- Modal
- Atonal
- Bitonal

### *Harmony*

- Primary chords
- Secondary chords
- Chords of the seventh
- Concords
- Discords
- Clusters
- Chord symbols
- Cadences – perfect, imperfect, plagal, interrupted
- Modulations

## PROCESSES

*Understanding through aural perception **how** music, in response to a chosen task, is.....*

- Created
- Performed/improvised
- Interpreted
- Received – live, recorded
- Influenced by technology

**STYLES**

- Impressionism
- Serialism
- Minimalism
- Experimental
- Aleatoric
- Popular (Jazz, rock and pop)
- Fusion

**TEXTURE***Solo*

- Monophonic
- Unison
- Instrumental
- Counter melody
- Vocal
- Descant

*Harmony*

- Homophonic
- Polyphonic
- Contrapuntal
- Round

*Accompaniment*

- Piano
- Harp
- Guitar
- Instruments used in folk music
- Keyboards
- Backing tracks
- 2/3/4 part
- Orchestral tutti

*Balance and Density*

- Real sound
- Amplified sound

**TIMBRE***Voice*

- Treble
- Soprano
- Tenor
- Bass

*Choral (large/small scale)*

- Male voices
- Female voices
- Mixed voices
- Children's voices
- A Cappella

*Orchestra (large/small scale)*

- Percussion
- Strings
- Brass
- Woodwind
- Harp
- Electronic
- Synthesised
- Computer-generated sound
- Sampling

*Brass Band*

*Wind Band/Orchestra*

*Jazz Band/Orchestra (traditional and modern)*

## 2.3 AREAS OF STUDY

### 2.3.1 Area of Study 1 – Music in Wales

#### *Rationale*

Welsh music justifiably takes its place in the premier league of a global musical scenario. The Welsh are a proud nation with performers and composers of the calibre of Bryn Terfel, Catrin Finch, The Super Furry Animals and Karl Jenkins in that select vanguard of world famous artistes.

It was the rich tapestry of Welsh folk and ballad music that provided the integral impetus that now propels Wales' evolving musical traditions headlong into a new and exciting era. We will seek to trace the influences and fusions which maintain continuity and cause change.

This area of study will include connections with the folk music and instruments of the other Celtic areas.

#### **A. Welsh Songs – Art, Folk, Cerdd Dant and Pop**

##### *Specific Musical Content*

Through the study of various Welsh songs candidates will gain a knowledge and understanding of:

- word painting and interpretation;
- expression;
- contrasting moods;
- impact of technology.

In addition, candidates will be required to understand the processes involved in song writing and Cerdd Dant setting. Consideration should be given to the use of the following elements to convey the above characteristics:

- structure, e.g. strophic, through composed;
- devices, e.g. sequence, ostinato, obbligato;
- tonality, e.g. major/minor/modal;
- accompaniment, e.g. guitar, harp melody, backing tracks.

##### *Contextual Influences*

The cultural divide in Wales will be a major influence on composers and listeners.

- The **art song** will be used in the context of Eisteddfodau and the concert hall.
- The modern **folk song** with its roots in the fairs and taverns of Wales will be placed in the context of the blossoming esoteric folk culture scene in Wales, e.g. Sesiwn Fawr, Dolgellau where Celtic music is the major theme and the impact of technology is of increasing importance.

- The **cerdd dant** art of vocal improvisation to a given harp melody will be placed in the context of the annual cerdd dant festival and other eisteddfodau, e.g. National Urdd Eisteddfod.
- The emergence of the **pop song** under the influence of groups such as Radio Luxembourg and Geraint Jarman will be placed in the context of the alfresco arenas of Wembley, Cardiff and Glastonbury where performers and audiences cannot escape the impact of technology.

*Indicative Listening*

- *San Gofan*: Morgan Lloyd
- *Gweddi Pechadur*: Morfudd Llwyn Owen
- *Moliannwn*: Meibion Llywarch
- *Côr Seiriol*
- Aled Lloyd Davies
- *Mr Pinc*: Daniel Lloyd
- Geraint Jarman
- Super Furries

**B. Welsh Instrumental Music**

*Specific Musical Content*

Through the study of Welsh instrumental music candidates will gain a knowledge and understanding of:

- Welsh Folk Music;
- Harp Music;
- Brass Bands;
- Welsh Orchestral Music.

*Contextual Influences*

The Industrial heartlands of Wales during the severe economic depression of the 1930s spawned an impressive array of musical activities. These activities encompassed brass bands, symphonic orchestras and amateur operatic societies, and provided a panacea for the social ills which gripped Wales.

*Indicative Listening*

- *Sonata for Harp*: John Thomas
- *Harp Concerto*: William Mathias
- *A Snowdon Overture*: Gareth Glyn
- *Fantasia on Welsh Nursery Tunes*: Grace Williams
- *Sosban Fach*: Parc and Dare Brass Band

## C. CELTIC CONNECTIONS

### *Specific Musical Content*

Through the study of Celtic music candidates will gain a knowledge and understanding of how the elements of Welsh folk music are both the same and different in other Celtic areas, namely, Scotland, Isle of Man, Brittany, Galicia, Cornwall and Ireland.

### *Indicative Listening*

- Ar Log (Wales)
- Robin Huw Bowen (Wales)
- *Loch Lomond*: Runrig (Scotland)
- King Chiallee (Isle of Man)
- Carre Manchot (Brittany)
- Milladoiro (Galicia)
- Dalla (Cornwall)
- *River Dance*: Bill Whelan (Ireland)

### 2.3.2 Area of Study 2 – Music for Stage and Screen

#### *Rationale*

Since the advent of the first 'talkie' in 1927 with *The Jazz Singer*, music composers have become an integral part of the film industry. Similarly that of the contemporary world of television and video.

Opera and Ballet have always been a fertile area of creativity that provide an outlet for both imagery and symbolism in composition. The relationship between the stage, the screen and the music is symbiotic.

This area of study will concern itself with the music written for Opera, Ballet, Musicals, Film and Television.

#### *Specific Musical Content*

Through the study of extracts from musicals and films, candidates will gain a knowledge and understanding of the way in which:

- characters are portrayed using appropriate musical ingredients;
- time and place is conveyed;
- moods and situations are created using appropriate tonalities;
- the libretto/screenplay is interpreted;
- orchestral and vocal colour is employed;
- musical devices are used to heighten dramatic effect.

#### *Contextual Influences*

The study of musicals and films should be considered with reference to:

- period, place and time;
- the fusion of drama and music;
- the pro-am demands upon the performers;
- the venue and expectations of the audience;
- the influence of technology on the way in which the music has been created, performed and heard.

*Indicative Listening*

**A) OPERA**

- *Nessun Dorma* from *Turandot*: Puccini
- *Queen of the night Aria* from *The Magic Flute*: Mozart
- *Chorus of Slaves* from *Nabucco*: Verdi

**B) BALLET**

- *Swan Lake*: Tchaikovsky
- *Romeo and Juliet*: Prokofiev
- *Rite of Spring*: Stravinsky

**C) MUSICALS**

- *Hairspray*: Shaiman
- *Wicked*: Schwarz
- *Pum diwrnod o ryddid*: Gittins

**D) FILM AND TV**

- *ET*: Williams
- *Superman*: Williams
- *Harry Potter*: Williams
- *633 Squadron*: Goodwin
- *Dr Who*: Grainger
- *Vicar of Dibley*: Goodall
- *Inspector Morse*: Pheloung

**2.3.3 Area of Study 3 – Music Evolution**

*Rationale*

By definition, the templates of modern music require flexibility. Some musical initiatives often appear overnight and become popular; others quickly disappear and are disregarded.

The process of musical evolution has utilised the successful techniques of the 'isms' in tandem with the technological revolution. The earlier musical trail-blazing efforts of John Cage, Arnold Schoenberg, Karl Stockhausen and Miles Davies are shrouded in the mists of the last century. The world of music awaits post modern developments.

This area of study will defer to those composers who were precursors of our post-modern era, and focus on:

- Impressionism;
- Serialism;
- Minimalism;
- Experimental music;
- Aleatoric music;
- Popular Music (jazz, rock and blues);
- Fusion.

In addition, the impact of technology with synthesisers and computer generated sounds has assumed an ever greater role in our schools, particularly in the composing and performing elements.

### *Specific Musical Content*

Through the study of modern music candidates will gain knowledge and understanding of how experimentation has taken place, and the manner in which:

- the original sounds are modified;
- instrumental sound is used;
- vocal sounds are used;
- instruments are combined;
- voices are combined;
- sound is computer generated;
- software and samplers are utilised;
- tonalities and harmonies are employed.

### *Contextual Influences*

The study of **Music Evolution** will be placed in the context of:

- the creative process;
- the recording process;
- the technical demands of the music;
- audience reaction;
- on-going sound experimentation.

### *Indicative Listening*

- *La Mère*: Debussy
- *In C*: Terry Riley
- *Violin Concerto*: Berg
- *Kinderstuck*: Webern
- *Threnody to the victims of Hiroshima*: Penderecki
- *Sequenza III for Female Voice*: Berio
- *Basin Street Blues*
- *Take the A Train*: Strayhorn
- *I'm Leaving You*: Howlin' Wolf
- *Milestones*: Miles Davies
- Led Zeppelin
- Genod Droog
- William Orbit

### **Fusion of Classical and Jazz/Rock**

The fusion of classical and Jazz/Rock style has captured the imagination of groups and individuals such as Deep Purple, Metallica and that great Bach improviser, Jacques Loussier. Computerised dance tracks based on traditional classical music are also gaining in popularity in the vibrant club-scene.

*Contextual Influences*

The study of fusion will be placed in the context of:

- purpose of composition;
- technical demands of composition;
- modern day arrangements;
- the evolution of music across time;
- the impact of technology on the way in which music is recreated, performed and heard.

*Indicative Listening*

- Metallica and SFO
- Dr Jazz
- Deep Purple and LSO
- Jacques Loussier
- *All By Myself*. Eric Carmen

**2.3.4 Area of Study 4: Musical Forms and Devices***Rationale*

Forms and devices have been the backbone of the Western Classical tradition for more than 600 years. They are an essential part of the compositional process, having undergone development and refinement over the centuries in both vocal and instrumental compositions.

The resulting styles and genres provide a stimulus for performing, composing and appraising skills, embracing both absolute and programme music. This is an area of study which doesn't exist in isolation but engages with every one of the other areas of study.

*Specific Musical Content*

Through the study of various vocal and instrumental compositions candidates will gain a knowledge and understanding of:

**A. Western Classical Tradition**

| <b>ASPECTS OF FORM</b> | <b>MUSICAL DEVICES</b> |
|------------------------|------------------------|
| Fugue                  | Imitation              |
| Binary                 | Sequence               |
| Ternary                | Canon                  |
| Strophic               | Ostinato               |
| Through composed       | Pedal                  |
| Cyclic                 | Cadenza                |
| Ritornello             |                        |
| Rondo                  |                        |
| Theme and variations   |                        |
| Introduction           |                        |
| Development            |                        |
| Bridge                 |                        |
| Coda                   |                        |

**B. Popular Music (Jazz, Rock and Blues)**

| ASPECTS OF FORM  | MUSICAL DEVICES  |
|--|--|
| ABA<br>Middle Eight<br>Verse<br>Chorus<br>Bridge<br>Link<br>Intro<br>Outro | Imitation<br>Sequence<br>Riff<br>Improvised break<br>Call and Response |

*Indicative Listening*

**Western Classical Tradition**

- *Brandenburg Concerto No 4. Movt 1* : J.S. Bach (Ritornello)
- *Mass in C*: Beethoven (Fugue)
- *Horn Concerto Four Movt III*: Mozart (Rondo)
- *Emperor String Quartet Movt II*: Haydn (Theme and Variation)

**Jazz/Rock**

- *Hard Day's Night*: Beatles
- *I'll Be Watching You*: The Police (verse, chorus, middle eight)

# 3

## ASSESSMENT

### 3.1 Scheme of Assessment

Assessment for GCSE Music is untiered, i.e. all components/units cater for the full range of ability and allow access to grades A\*-G for the subject award.

The scheme of assessment will consist of:

#### 3.1.1 UNIT 1 – Performing (Controlled Assessment)

This component assesses AO1 (Performing).

- (i) All candidates will be required to create an accompanied or unaccompanied solo vocal/instrumental performance or a technology based realisation. Candidates may **either** sing **or** play on one instrument only. Performances should not exceed **5 minutes** playing time.
- (ii) All candidates will be required to perform a significant individual part which is not doubled, as members of an ensemble, accompanied or unaccompanied but **not** conducted. The ensemble must consist of **three** or more players. A pre-recorded backing tape may be used in place of **one** of the players. A **bona fide** duo is acceptable, e.g. flute duet/lieder accompaniment, etc. In this instance both players must be present. Where there is an element of doubt concerning the ensemble, WJEC should be contacted.

The other members of the ensemble need not be taking the examination.

Performances should not exceed **5 minutes** playing time.

One of the pieces performed must be linked to one of the Areas of Study in Unit 3. Candidates may perform their own compositions.

Candidates will be expected to display:

- technical control;
- the use of music technology where appropriate;
- expression and appropriate interpretation;
- clarity and accuracy of rhythm and pitch;
- the use of appropriate pace (tempi);
- effective use of dynamics;
- fluency of performance;
- sensitive balance of phrasing;
- stylistic awareness;
- empathy (in ensemble playing).

The mark achieved by the candidate will be multiplied by one of the following figures according to the difficulty of the music as outlined in the table below.

|     |   |
|-----|---|
| 2   | A fairly simple piece in an easy key, demonstrating uncomplicated rhythms and a narrow pitch range. Will make modest demands on the performer.  |
| 2.5 | A moderate piece requiring adequate technical skills from the performer and a degree of manual or vocal dexterity. The rhythms and pitch will be more complex.                                    |
| 3   | A more challenging piece displaying more intricate rhythms and technical demands with greater variety of thematic material. The selected piece will cater for greater emphasis on interpretation. |

### Examples of performances and connections to areas of study

**One** performance must be connected to an area of study. The chosen piece must link to aspects of the specific musical content of the area of study, i.e. not just with the title of the area of study.

A *solo* from Les Miserables is connected to Area of Study 3: Music for Stage and Screen.

A rock *ensemble* is connected to Area of Study 4: Music Evolution.

### 3.1.2 UNIT 2 – Composing (Controlled Assessment)

This component assesses AO2 (Composing).

- (i) During the course all candidates will be required to create and develop musical ideas in relation to given or chosen tasks. There is no restriction regarding genre, medium or elements used.
- (ii) Candidates must submit **two** contrasting pieces with a total playing time of at least **5** minutes. Both compositions must make links with **different** Areas of Study in Unit 3.
- (iii) Candidates are required to complete a composition log (Unit 2C) for **each** composition, which must be countersigned by the teacher.

Candidates will be expected to display:

- **Variety:** rhythm, pace, pitch, melody, harmony, texture, dynamics and timbre. In experimental work, these may be replaced by density, duration, nuance and location.
- **Unity:** Consistency of style.
- **Balance:** Control of variety and unity within each composition.
- **Form:** Shape, design and organisation of ideas.
- **Medium:** Technical knowledge and control of the medium used.
- **Technology:** Use of music technology/sampling, etc. where appropriate.

### **Examples of compositions and connections to Areas of Study**

*Incidental instrumental music* for a theatrical production is connected to Area of Study 3: Music for Stage and Screen.

*Arrangement of a traditional folk song* in a modern idiom is connected to Area of Study 1: Music in Wales.

The two compositions submitted must be connected with **different** areas of study. The compositions must link with aspects of the specific musical content of the areas of study, i.e. not just with the titles of the areas of study.

Candidates will be required to indicate the connections between the **two** designated compositions and areas of study on the Unit 2C form, which is authenticated by the teacher.

### **Administration**

Compositions must be submitted as a recording on minidisc, CD, VHS, DVD or tape with either a notated score (score/lead sheet/tablatore/chord/melodic outline, etc.) or a written description of the composition process.

In addition, candidates will be required to provide a composition log (Unit 2C) outlining the connections with areas of study and progression of the work which is monitored and signed at least three times by the teacher.

### **3.1.3 UNIT 3 – Appraising (External Assessment)**

This component assesses AO3 (Listening and Appraising skills).

#### **WRITTEN EXAMINATION**

- (i) The examination, consisting of one paper, will last approximately **1½ hours** and will be held in May/June.
- (ii) All candidates will be required to analyse and evaluate music and make critical judgements using musical terminology.
- (iii) All candidates will be required to identify and compare the distinctive characteristics of music from a variety of styles and traditions, relating them to the context in which the music was created.

- (iv) All candidates will be required to identify the impact and understand the development of technology on music.
- (v) An externally assessed final appraisal examination will be set, comprising of unprepared extracts on CD from the **four** areas of study.
- (vi) The appraisal examination will also include one evaluative question on either a performance or composition presented during the course. Candidates will be expected to evaluate their work in the context of the musical elements, focusing on strengths and areas for development. Quality of written communication will be assessed in this question.

### 3.2 Assessment Objectives

Candidates will be required to demonstrate their ability to:

|                         |   |
|-------------------------|---|
| AO1 – Performing skills | Performing/realising with technical control, expression and interpretation. |
| AO2 – Composing skills  | Creating and developing musical ideas with technical control and coherence. |
| AO3 – Appraising skills | Analysing and evaluating music using musical terminology.                   |

The weighting of assessment objectives across examination components is as follows:

| Component                               | AO1 | AO2 | AO3 | Total |
|---|-----|-----|-----|-------|
| <b>Controlled Assessment Performing</b> | 30% |     |     | 30%   |
| <b>Controlled Assessment Composing</b>  |     | 30% |     | 30%   |
| <b>External Assessment Appraising</b>   |     |     | 40% | 40%   |
| <b>Total</b>                            | 30% | 30% | 40% | 100%  |

### 3.3 Quality of Written Communication

For the final question on the written paper which involves extended writing, candidates will be assessed on the quality of their written communication within the overall assessment of that component.

Mark schemes for these components include the following specific criteria for the assessment of written communication:

- legibility of text; accuracy of spelling, punctuation and grammar; clarity of meaning;
- selection of a form and style of writing appropriate to purpose and to complexity of subject matter;
- clear and coherent organisation of information; use of specialist vocabulary where appropriate.

## 4

**AWARDING, REPORTING AND RE-SITTING**

GCSE qualifications are reported on an eight point scale from A\* to G, where A\* is the highest grade. The attainment of candidates who do not succeed in reaching the lowest possible standard to achieve a grade is recorded as U (unclassified) and they do not receive a certificate.

This is a linear specification in which all assessments must be taken at the end of the course. Where candidates wish to re-sit, external components must be re-taken. The controlled assessment component may also be re-taken according to guidelines given in 'Administration of Controlled Assessment'. Alternatively, the UMS mark for this component may be carried forward for aggregation with the external components when these are re-taken.

Individual unit results are reported on a uniform mark scale (UMS) with the following grade equivalences:

| GRADE         | MAX. | A*  | A   | B   | C   | D   | E  | F  | G  |
|---------------|------|-----|-----|-----|-----|-----|----|----|----|
| UNIT 1        | 60   | 54  | 48  | 42  | 36  | 30  | 24 | 18 | 12 |
| UNIT 2        | 60   | 54  | 48  | 42  | 36  | 30  | 24 | 18 | 12 |
| UNIT 3        | 80   | 72  | 64  | 56  | 48  | 40  | 32 | 24 | 16 |
| QUALIFICATION | 200  | 180 | 160 | 140 | 120 | 100 | 80 | 60 | 40 |

## 5 ADMINISTRATION OF CONTROLLED ASSESSMENT

WJEC's GCSE Music specification meets all the regulations for controlled assessment as laid down by the regulatory authorities.

### 5.1 RATIONALE FOR CONTROLLED ASSESSMENT

**Controlled assessment is a compulsory component of GCSE Music.** It is internal assessment which complements the external examination by offering a distinct means of assessment. It is important for a number of reasons.

It enables candidates to:

- carry out creative work in their own time;
- revise and refine their work;
- carry out research, and wider listening and appraising of others' music;
- engage in important decision making and problem solving.

### 5.2 LEVELS OF CONTROL

The regulation of controlled assessment in GCSE Music is split into three stages:

- task setting
- task taking
- task marking

For each stage, the regulatory authorities have specified a certain level of control to ensure that the conditions under which the tasks are set, carried out and marked, are robust and consistent between centres and Awarding Bodies. These controls will ensure that the assessment is valid, reliable and authenticated with a high degree of confidence.

### 5.3 UNIT 1: Performing

**The controlled assessment task is worth 30% of the total marks** available for the specification.

This task assesses AO1: Performing/realising with technical control, expression and interpretation.

#### TASK SETTING

All candidates will be required to create an accompanied or unaccompanied solo vocal/instrumental performance or a technology based realisation. Candidates may **either** sing **or** play on one instrument only. Performances should not exceed **5 minutes** playing time.

In addition all candidates will be required to perform a significant individual part which is not doubled, as members of an ensemble, accompanied or unaccompanied, but **not** conducted. The ensemble must consist of **three** or more players. A pre-recorded backing tape may be used in place of **one** of the players. A **bona fide** duo is acceptable, e.g. flute duet/lieder accompaniment etc. In this instance, both players must be present. Where there is an element of doubt concerning the ensemble, WJEC should be contacted. The other members of the ensemble need not be taking the examination.

**One** of the pieces performed must be linked to **one** of the Areas of Study in UNIT 3. In addition to this candidates may perform their own compositions.

### TASK TAKING

- **Authenticity control.**  
Candidates may carry out research and initial preparation for their performing tasks outside of the classroom, but should show their work in progress to the teacher at least once during the controlled assessment.
- **Feedback control**  
The teacher must hear the work in progress, **formally** for each piece at least **once** and no more than **five** times during the process. Teachers may suggest improvements to candidates regarding accuracy and interpretation of the pieces they have selected.
- **Time control**  
The total time allocated to each performance task is not specified, as candidates may well revisit a piece they have learned several years ago. The time control will be defined by the individual needs of the candidate. The total performance time should not exceed **ten minutes**.
- **Collaboration control**  
The work of the individual may be informed by working with others as in ensemble playing, but the work of the individual will be assessed.
- **Resources control**  
Candidates' access to resources is determined by those available to the centre, and can include use of the internet, books, recordings, musical instruments, sound equipment, etc.

### TASK MARKING

*Task Marking is defined as having a medium level of control.*

- Teachers mark the task using the marking criteria on the next page;
- The awarding body externally moderates the marks using a rank order sample, consistent with the Code of Practice requirements.

**Instructions for teachers on internal assessment of UNIT 1**

Candidates will be examined on:

- (a) **Singing/playing a solo part or piece or a technology based realisation**
- (b) **Performing/realising in an ensemble**

**1. Singing or playing a solo part or piece**

The criteria and method of assessment will take into account both the standard of the performance and the difficulty of the music and the link with the area of study. Marks will be awarded out of 20 in accordance with the following criteria:

**Performance - Solo**

| <b>Mark</b>  | <b>Description</b>   |
|--------------|--|
| <b>19-20</b> | Excellent in all respects. Very accurate performance in terms of rhythm and/or pitch with very secure intonation and excellent conviction within the interpretation. Convincing, fluent and expressive with excellent phrasing and colour present. The performance displays that the candidate has an excellent understanding of the style required to interpret the piece as demanded by the composer, and of the connections between the performance and the relevant area of study. |
| <b>17-18</b> | A very good performance. Inaccuracies limited to very occasional slips in rhythm and/or pitch. Secure intonation with conviction in the interpretation. Fluent and expressive with phrasing and colour well communicated. The performance displays that the candidate is conversant with the style of the composer and understands the connections between the piece and the relevant area of study.   |
| <b>15-16</b> | A good performance. Inaccuracies limited to occasional slips in rhythm and/or pitch. Generally secure intonation with some successful attempts at interpretation. Generally fluent with phrasing and colour communicated. The performance displays that the candidate understands the characteristics of the piece and the connections between the performance and the relevant area of study.   |
| <b>12-14</b> | A reasonable performance. Inaccuracies limited to some slips in rhythm and/or pitch. Reasonably secure intonation with some attempt at interpretation. A fluent performance on the whole with a worthwhile attempt at phrasing and colour. The performance displays that the candidate has a reasonable understanding of the characteristics of the piece and of the connections between the performance and the relevant area of study.   |
| <b>9-11</b>  | A satisfactory performance. Some errors in rhythm and/or pitch are evident. The performance will lack some fluency with some evidence of phrasing and colour present within a limited interpretation. The performance displays that the candidate has a satisfactory understanding of the characteristics of the piece and of the connections between the performance and the relevant area of study.  |
| <b>7-8</b>   | A modest performance. Errors in pitch and/or rhythm present. The performance will display some fluency with limited evidence of phrasing and colour. The performance shows a little knowledge of the characteristics of the piece and of the connections between the performance and the relevant area of study.   |
| <b>5-6</b>   | A basic performance. Errors in pitch and rhythm are prevalent. Fluency sometimes present with little evidence of phrasing and colour. The performance occasionally shows a little knowledge of the characteristics of the piece and of the connections between the performance and the relevant area of study.   |
| <b>3-4</b>   | A very basic performance. Many errors in pitch and rhythm evident. Fluency, phrasing and colour are limited. The performance shows a basic knowledge of the characteristics of the piece and of the connections between the performance and the relevant area of study.  |
| <b>0-2</b>   | A very limited performance. Pitch and rhythm are rarely accurate. Fluency, phrasing and colour are very limited. The performance shows a very basic knowledge of the characteristics of the piece and of the connections between the performance and the relevant area of study.   |

The mark achieved for the standard of the performance will then be multiplied by one of the following figures according to the difficulty of the music with reference to the grid below:

|            |   |
|------------|---|
| <b>2</b>   | A fairly simple piece in an easy key, demonstrating uncomplicated rhythms and a narrow pitch range. Will make modest demands on the performer   |
| <b>2.5</b> | A moderate piece requiring adequate technical skills from the performer and a degree of manual or vocal dexterity. The rhythms and pitch will be more complex.                                    |
| <b>3</b>   | A more challenging piece displaying more intricate rhythms and technical demands with greater variety of thematic material. The selected piece will cater for greater emphasis on interpretation. |

**2. Singing or playing in an ensemble**

Assessment for ensemble will comprise of a mark for the accuracy and technical control of the music, and a mark for the techniques of ensemble playing.

Marks will be awarded out of 20 according to the degree of accuracy and control a candidate displays. Marks will be awarded out of 20 according to the degree to which a candidate displays an awareness of, and empathy with the other part(s) of the ensemble. The following criteria will be applied:

**Performance – Ensemble**

| <b>Mark</b>  | <b>Description</b>   |
|--------------|--|
| <b>19-20</b> | Excellent in all respects. Very accurate performance in terms of rhythm and/or pitch with very secure intonation and excellent conviction within the interpretation. Convincing, fluent and expressive with excellent phrasing and colour present. The performance displays that the candidate has an excellent understanding of the style required to interpret the piece as demanded by the composer, and of the connections between the performance and the relevant area of study. Displays full awareness of and complete empathy with other parts of the ensemble. |
| <b>17-18</b> | A very good performance. Inaccuracies limited to very occasional slips in rhythm and/or pitch. Secure intonation with conviction in the interpretation. Fluent and expressive with phrasing and colour well communicated. The performance displays that the candidate is conversant with the style of the composer and understands the connections between the piece and the relevant area of study. Displays a great deal of awareness of and much empathy with other parts of the ensemble.  |
| <b>15-16</b> | A good performance. Inaccuracies limited to occasional slips in rhythm and/or pitch. Generally secure intonation with some successful attempts at interpretation. Generally fluent with phrasing and colour communicated. The performance displays that the candidate understands the characteristics of the piece and the connections between the performance and the relevant area of study. Displays an awareness of and empathy with other parts of the ensemble.  |
| <b>12-14</b> | A reasonable performance. Inaccuracies limited to some slips in rhythm and/or pitch. Reasonably secure intonation with some attempt at interpretation. A fluent performance on the whole with a worthwhile attempt at phrasing and colour. The performance displays that the candidate has a reasonable understanding of the characteristics of the piece and of the connections between the performance and the relevant area of study. Displays some awareness of and a degree of empathy with other parts of the ensemble.  |
| <b>9-11</b>  | A satisfactory performance. Some errors in rhythm and/or pitch are evident. The performance will lack some fluency with some evidence of phrasing and colour present within a limited interpretation. The performance displays that the candidate has a satisfactory understanding of the characteristics of the piece and of the connections between the performance and the relevant area of study. Shows some awareness of and makes some attempt to display empathy with other parts of the ensemble.  |
| <b>7-8</b>   | A modest performance. Errors in pitch and/or rhythm present. The performance will display some fluency with limited evidence of phrasing and colour. The performance shows a little knowledge of the characteristics of the piece and of the connections between the performance and the relevant area of study. Shows some awareness of other parts of the ensemble.  |
| <b>5-6</b>   | A basic performance. Errors in pitch and rhythm are prevalent. Fluency sometimes present with little evidence of phrasing and colour. The performance occasionally shows a little knowledge of the characteristics of the piece and of the connections between the performance and the relevant area of study. Limited awareness of other parts of the ensemble.   |
| <b>3-4</b>   | A very basic performance. Many errors in pitch and rhythm evident. Fluency, phrasing and colour are limited. The performance shows a basic knowledge of the characteristics of the piece and of the connections between the performance and the relevant area of study. Very limited awareness of other parts of the ensemble.   |
| <b>0-2</b>   | A very limited performance. Pitch and rhythm are rarely accurate. Fluency, phrasing and colour are very limited. The performance shows a very basic knowledge of the characteristics of the piece and of the connections between the performance and the relevant area of study. Very occasional awareness of other parts of the ensemble.   |

The mark achieved for accuracy and control will then be multiplied by one of the following figures according to the difficulty of the music with reference to the grid below:

|            |   |
|------------|---|
| <b>2</b>   | A fairly simple piece in an easy key, demonstrating uncomplicated rhythms and a narrow pitch range. Will make modest demands on the performer   |
| <b>2.5</b> | A moderate piece requiring adequate technical skills from the performer and a degree of manual or vocal dexterity. The rhythms and pitch will be more complex.                                    |
| <b>3</b>   | A more challenging piece displaying more intricate rhythms and technical demands with greater variety of thematic material. The selected piece will cater for greater emphasis on interpretation. |

## Assessment criteria for specific instruments

In addition to the general assessment criteria for performing, the following information relating to specific instruments should be taken into account.

### 1. **Voice**

- Secure intonation
- Clarity of diction and articulation
- Effective breath control
- Tonal quality
- Projection of the voice
- Interpretation

### 2. **Strings**

#### (a) *Bowed*

- Secure intonation
- Effective bow control
- Right-hand/left-hand co-ordination
- Finger accuracy and left-hand position
- Finger dexterity
- Tonal quality
- Use of vibrato, pizzicato
- Interpretation

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

- Secure intonation
- Right-hand, left-hand co-ordination
- Finger accuracy and appropriate use of positions
- Finger dexterity
- Tonal quality
- Appropriate plucking techniques
- Interpretation
- Harp - use of glissando and pedal control

### 3. **Woodwind**

- Secure intonation
- Effective breath control
- Appropriate use of fingering
- Tonal quality
- Use of techniques, e.g. glissando, tonguing, double-tonguing, flutter-tonguing, slurring
- Interpretation

**4. Brass**

Secure intonation  
Effective breath control  
Lip flexibility  
Use of techniques, e.g. tonguing, slurring, glissando  
Use of mutes  
Tonal quality  
Interpretation

**5. Percussion**

(a) *Kit*  
Co-ordination  
Rhythmic consistency  
Dynamics  
Stick technique e.g. paradiddle

(b) *Orchestral*  
Co-ordination  
Tuning  
Dynamics  
Stick technique

**6. (a) Piano**

Right-hand/left-hand co-ordination  
Finger dexterity  
Pedal technique  
Interpretation  
Range of techniques

**(b) Electronic Keyboard/Organ**

Use of a variety of voices/tones/stops  
Control of rhythm  
Selection of chords  
Pedal technique and manual and pedal co-ordination (where appropriate)

**7. DJ-ing**

Use of a variety of techniques, e.g. scratching, fading, echo, etc.  
Interpretation  
Control of rhythm, including syncopation  
Use of inventive sound sources  
Use of contrasting sections

**8. Rapping/MC-ing**

Clarity of diction  
Effective breath control  
Variety of tonal quality and inflection  
Projection of the voice  
Interpretation  
Combination of technical vocal skills and rhythmic intensity

9. **Beat Boxing**

Use of voice to create variety of timbre  
Control of beat and rhythm  
Use of inventive sounds  
Use of contrasting sections  
Interpretation

10. **Sequencing**

The candidate may input data (no more than two parts) on a sequencer or multi-track recorder before the examination. The candidate must perform an independent part in real time for the assessment.

Use of effects, such as panning, reverb, delay, etc.  
Good balance  
Appropriate dynamic range  
Interpretation

**Internal Moderation of Unit 1**

Centres must ensure that careful cross-moderation is carried out where more than one teacher is responsible for the marking of the performances. This is necessary to ensure uniformity of standards within a centre.

**Authentication of Controlled Assessments**

Teachers/assessors are required to confirm that the work assessed is solely that of the candidate concerned and was conducted under the required conditions. A copy of the authentication form, which forms part of the cover sheet for each candidate's work is available on the website. It is important to note that the form must be signed for **all** candidates and not merely those whose work forms part of the sample submitted to the moderator.

**External Moderation of Unit 1**

The moderation of teacher assessment will be provided by WJEC. Centres will be informed of the date in the published Examinations Timetable and details of the visiting moderator, etc., will be issued in the spring term prior to accreditation.

WJEC's *Internal Assessment Manual* gives instructions about selecting and despatching samples of work to the moderator.

As a result of the moderation, the candidates' marks may be adjusted to bring the centre's marks into line with the national standard.

### **Submission of Unit 1 Work**

A sample of work will be moderated externally by a visiting moderator appointed by WJEC, early in the spring term.

Candidates in the sample are required to provide photocopies of the music/lead sheets performed at the time of assessment. The photocopying of music for this purpose is covered by the MPA and JCQ agreement.

WJEC will provide a report for each centre, focusing on the administration of the examination, the music content and the general standards of performance.

## **5.4 UNIT 2: Composition**

**The controlled assessment task is worth 30% of the total marks** available for the specification.

This task assesses AO2: Creating and developing musical ideas with technical control and coherence.

### **TASK SETTING**

**Candidates must complete two contrasting compositions, with a total playing time of at least five minutes.** This should arise naturally out of the teaching of the subject content. Each composition should be based on a different Area of Study in Unit 3.

### **TASK TAKING**

Candidates must complete the Unit 2C composition log during the process of composition.

- *Authenticity control.*  
Candidates may carry out research and initial preparation for their composition tasks outside of the classroom, but must declare any direct samples of music used on the Unit 2C form. The research carried out should be noted on Check One which is signed and dated by the teacher.
- *Feedback control*  
The teacher must **formally** see the work in progress for **each** composition at least **three** times and no more than **five** times during the process. Formal feedback given by the teacher should be declared by the candidate on Checks Two and Three on form Unit 2C. Teachers may suggest improvements to work such as a refinement of the musical elements, but must not write specific notes and chords for candidates without it being declared on the composition log.
- *Time control*  
The suggested time allocated to each composition task could be approximately between sixteen to twenty weeks. This time span is designed to accommodate the needs of those candidates who need extra time due to, for example, learning difficulties.

- *Collaboration control*  
The work of the individual may be informed by working with others, e.g. composing a piece for a rock band, but candidates must provide an individual response.
- *Resources control*  
Candidates' access to resources is determined by those available to the centre and can include use of the scores, books, recordings, music software and hardware, etc. Any unoriginal music samples used by the candidate must be declared on the composition log.

### **TASK MARKING**

*Task Marking is defined as having a medium level of control.*

- Teachers mark the task using the marking criteria on the next page;
- The awarding body externally moderates the marks using a rank order sample, consistent with the Code of Practice requirements.

**Instructions for teachers on internal assessment of Unit 2**

Each composition task will be marked out of 40, giving a total of 80 marks for Unit 2. The work will be teacher assessed and subject to external moderation.

The following criteria should be observed:

| Mark         | Description   |
|--------------|---|
| <b>36-40</b> | Displays an excellent degree of style, character and unity. Demonstrates a very successful and very well balanced control of resources and elements. Technology where appropriate, will be utilised very successfully. The composition will use an impressive variety of musical elements and devices to obtain contrasting colours and moods. A very well structured piece showing mature development of initial ideas. A very successful outcome to the task, in the context of the designated Area of Study. |
| <b>31-35</b> | Displays a very good degree of style, character and unity. Demonstrates a successful and well balanced control of resources and elements. Technology where appropriate, will be successfully utilised. The composition will use a good variety of musical elements and devices to obtain contrasting colours and moods. A well structured piece showing creative development of initial ideas. A successful outcome to the task, in the context of the designated Area of Study.                                |
| <b>26-30</b> | Displays a good degree of style, character and unity. Demonstrates a successful and balanced control of resources and elements. Technology where appropriate, will be effectively utilised. The composition will use a variety of musical elements and devices to obtain contrasting colours and moods. A well structured piece showing development of initial ideas. A commendable outcome to the task, in the context of the designated Area of Study.  |
| <b>21-25</b> | Displays style, character and unity. Demonstrates a balanced control of resources and elements. Technology, where appropriate will be utilised. The composition will use a reasonable variety of musical elements and devices to obtain contrasting colours and moods. A well structured piece showing some development of initial ideas. A satisfactory outcome to the task, in the context of the designated Area of Study.   |
| <b>16-20</b> | Displays some style, character and unity. Demonstrates some balance and control. Technology where appropriate, will be utilised. The composition will use an adequate variety of musical elements and devices. Evidence of structure and development of initial ideas. A fairly satisfactory outcome to the task, in the context of the designated Area of Study.   |
| <b>11-15</b> | A rudimentary grasp of style, character and unity displayed. A modest understanding of balance and control demonstrated. Technology where appropriate, will be evident. The composition will use some degree of variety of musical elements and devices. There will be evidence of structure with a basic development of ideas. A modest outcome to the task, in the context of the designated Area of Study.   |

| Mark        | Description  |
|-------------|--|
| <b>6-10</b> | A very rudimentary grasp of style, character and unity displayed. Demonstrates a basic understanding of balance and control. Technology where appropriate, will be limited. The composition will use some musical elements and devices. The piece will be coherently structured with little development of ideas. A very modest outcome to the task, in the context of the designated Area of Study. |
| <b>0-5</b>  | A very rudimentary grasp of style and unity displayed. A basic understanding of balance demonstrated. Technology where appropriate, will be extremely limited. There will be minimal evidence of structure and development of ideas. A limited outcome to the task, in the context of the designated Area of Study.  |

Teachers should enter the mark for each composition task and the total mark for both tasks on form Unit 2B.

## **Internal Moderation of Unit 2**

Centres must ensure that careful cross-moderation is carried out where more than one teacher is responsible for the marking of the compositions. This is necessary to ensure uniformity of standards within a centre.

### **Authentication of Controlled Assessments**

Candidates are required to sign that the work submitted is their own and teachers/assessors are required to confirm that the work assessed is solely that of the candidate concerned and was conducted under the required conditions. A copy of the authentication form, which forms part of the cover sheet for each candidate's work is available on the website. Teachers should authenticate work on the same form. It is important to note that **all** candidates are required to sign the forms, and not merely those whose work forms part of the sample submitted to the moderator. Malpractice discovered prior to the candidate signing the declaration of authentication need not be reported to WJEC but must be dealt with in accordance with the centre's internal procedures.

Before any work towards the Controlled Assessment is undertaken, the attention of candidates should be drawn to the relevant JCQ Notice to Candidates. This is available on the JCQ website ([www.jcq.org.uk](http://www.jcq.org.uk)) and included in *Instructions for Conducting Coursework/Portfolios*. More detailed guidance on the prevention of plagiarism is given in *Plagiarism in Examinations; Guidance for Teachers/Assessors* also available on the JCQ website.

Instructions for the administration of internally-assessed work are given in the WJEC *Internal Assessment Manual*.

### **External Moderation of Controlled Assessment**

The moderation of teacher assessment will be provided by inspection of the Controlled Assessment by WJEC. Centres will be informed of the submission date for the controlled assessment tasks in the published Examinations Timetable and the name of their moderator will be issued in the spring term prior to accreditation.

As a result of the moderation, the marks of candidates may be adjusted to bring the centre's marks into line with the national standard. If required, the moderator will ask for additional samples of work and if necessary, the work of all candidates may be called for and externally moderated regardless of entry numbers. In this case, all of the work will be sent to the moderator.

### **Submission of Unit 2 Work**

Centres must submit the controlled assessment, with the scores or lead sheets or description of composition process, recording on tape, MD, CD, video or DVD (please ensure that all DVDs or CDs are finalised so that they can be played in any machine), form Unit 2B completed by the teacher and form Unit 2C completed by the candidate for each composition.

### **Return of Unit 2 Work**

Work will be returned to centres by the moderator when the moderation process is complete. A sample of work will be sent to the Chief Moderator and may be retained for use at Awarding, INSET or as exemplar material.

### **Retention of Unit 2 Work**

Centres need to retain the Controlled Assessments until the end of November following the Summer Examination.

# 6

## GRADE DESCRIPTIONS

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content specified by the specification; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

### Grade A

Candidates explore the expressive potential of musical resources and conventions used in selected genres and traditions. They perform/realise with a sense of style, have command of the resources they use and make appropriate gradations of tempo, dynamics and balance.

They compose music that shows a coherent and imaginative development of musical ideas and consistency of style, and explore the potential of musical structures and resources.

They make critical judgements about their own and others' music, using an accurate and extensive musical vocabulary.

### Grade C

Candidates perform/realise music with control, making expressive use of phrase and dynamics appropriate to the style and mood of the music.

They compose music that shows an ability to develop musical ideas and use conventions, and explore the potential of musical structures and resources.

They make critical judgements about their own and others' music, using a musical vocabulary.

### Grade F

Candidates perform/realise music with some fluency and control of the resources used.

They compose music that shows some ability to organise musical ideas and use appropriate resources in response to a brief.

They describe musical features using a simple musical vocabulary, make improvements to their own work and offer some justification of the opinions they express.

# 7 THE WIDER CURRICULUM

## Key Skills

Key Skills are integral to the study of GCSE Music and may be assessed through the course content and the related scheme of assessment as defined in the specification. The following key skills can be developed through this specification at levels 1 and 2:

- Communication
- Problem Solving
- Information and Communication Technology
- Working with Others
- Improving Own Learning and Performance

Mapping of opportunities for the development of these skills against Key Skills evidence requirement is provided in 'Exemplification of Key Skills for Music', available on WJEC's website.

## Opportunities for use of technology

There are many opportunities to use ICT in this specification.

Candidates may use word processing to produce the composition log. For compositions, candidates should be encouraged to use a wide variety of the music technology software available. However, as noted before, candidates should avoid using technology that relies on sampled sounds.

For Unit 1 Performing and Unit 3 Listening and Appraising, candidates should be encouraged to carry out research using CD ROMs and the internet.

A number of useful websites are listed in the Teachers' Guidance notes, and these can be used to gather information.

## Spiritual, Moral, Ethical, Social and Cultural Issues

This GCSE Music course is, by its nature, one that requires candidates to explore a range of spiritual, moral, ethical, social and cultural issues. The grid below suggests examples of possible development opportunities.

| Issue           | Units         | Methods   |
|-----------------|---------------|---|
| Spiritual       | Units 1, 2, 3 | <ul style="list-style-type: none"> <li>• encouraging candidates to explore and develop what animates themselves and others;</li> <li>• encouraging candidates to reflect and learn from reflection;</li> <li>• giving candidates the opportunity to understand human feelings and emotions;</li> <li>• developing a climate or ethos within which all candidates can grow and flourish, respect others and be respected;</li> <li>• accommodating difference and respecting the integrity of individuals.</li> </ul>  |
| Moral / ethical | Units 1, 2, 3 | <ul style="list-style-type: none"> <li>• encouraging candidates to take responsibility for their actions; for example, respect for property, care of the environment, and developing codes of behaviour.</li> </ul>   |
| Social          | Units 1, 3    | <ul style="list-style-type: none"> <li>• encouraging candidates to work co-operatively;</li> <li>• encouraging candidates to recognise and respect social differences and similarities;</li> <li>• providing positive experiences through group work, participating in concerts both as performers and as members of the audience, etc.;</li> <li>• helping candidates resolve tensions between their own aspirations and those of others;</li> <li>• providing opportunities for engaging in the democratic process;</li> <li>• providing opportunities for candidates to exercise leadership and responsibility.</li> </ul> |
| Cultural        | Units 1, 2, 3 | <ul style="list-style-type: none"> <li>• recognising and nurturing particular gifts and talents;</li> <li>• providing opportunities for candidates to participate in concerts and encouraging candidates to reflect on their significance;</li> <li>• developing partnerships with outside agencies and individuals to extend candidates' cultural awareness, for example, musical workshops.</li> </ul>  |

## Citizenship

When studying GCSE Music, candidates should develop certain skills which have a direct relevance to their development of citizenship. These will include:

- providing opportunities for engagement with, and appreciation and understanding of music from different times and places;
- developing personal meaning, exploring and reflecting on feelings and ideas expressed through music;
- helping candidates take responsibility for their own decisions and valuing their own work;
- sharing music-making with others with sensitivity to the views, strengths and needs of others;
- developing a shared sense of achievement and setting high levels of expectation;
- recognising the need for different roles within a group performance;
- identifying how music reflects the way people feel, think and act;
- increasing motivation through achieving success in a non-verbal medium;
- appreciating a working relationship between adults and young people

## Environmental Issues

Due regard has been given to the 1988 Resolution of the Council of the European Community and the Report '*Environmental Responsibility: An Agenda for Further and Higher Education*' 1993 in preparing this specification and associated specimen and guidance materials.

## Health and Safety Consideration

At all times, teachers and candidates should consider Health and Safety issues arising from work undertaken both within and outside school. When working with equipment, instruments, microphones, amplifiers, trailing leads, etc., in practical activities and in different environments, including those that are unfamiliar, candidates should be taught:

- about hazards, risks and risk control;
- to recognise hazards, assess consequent risks and take steps to control the risks to themselves and others;
- to use information to assess the immediate and cumulative risks;
- to manage their environment to ensure the health and safety of themselves and others;
- to explain the steps they take to control risks.

Due regard should also be given to any appropriate LEA Guidance.

## The European Dimension

Due regard has been given to the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen and guidance materials. European examples should be used where appropriate in the delivery of the subject content.

# APPENDIX



GCSE

ASSESSMENT OF COMPOSING IN MUSIC  
CANDIDATE'S COMPOSITION LOG

**UNIT 2C**  
**4412**

Candidates name: \_\_\_\_\_

Candidate number: \_\_\_\_\_

Centre name: \_\_\_\_\_

Centre number: \_\_\_\_\_

Please complete this composition log and include it with your folio.

**Composition 1 Title :**

**Area of Study :**

**FIRST DRAFT:** Initial ideas (Write here how you began your composition.)

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Subject Teacher ..... Date: .....

**SECOND DRAFT:** Extension and Development (Explain how you developed your original ideas.)

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Subject Teacher ..... Date: .....

**FINAL SUBMISSION:** Completion (Write here how you finalised your piece, including details of the software, auto accompaniments, etc. used in the final recording.)

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Subject Teacher ..... Date: .....

**Composition 2 Title:**

**Area of Study :**

**FIRST DRAFT:** Initial ideas (Write here how you began your composition.)

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Subject Teacher ..... Date: .....

**SECOND DRAFT:** Extension and Development (Explain how you developed your original ideas.)

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Subject Teacher ..... Date: .....

**FINAL SUBMISSION:** Completion (Write here how you finalised your piece, including details of the software, auto accompaniments, etc. used in the final recording.)

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Subject Teacher ..... Date: .....

**Declaration by Candidate**

I have produced the attached work without assistance other than that which my teacher has explained is acceptable within the specification.

Candidate: ..... Date:.....