



# ADVANCED SUBSIDIARY SPECIFICATION CONTENT

The AS is the first half of the A level course. It will contribute 50% of the total A level marks. Candidates must complete the following **three units** in order to gain an AS qualification.

Candidates will be required to gain a depth of understanding of **two** contrasting areas of study, at least one of which must be selected from List A - **Western Classical Tradition**.

List A - Western Classical Tradition	List B
• Orchestral music	• Musical Theatre
• Vocal music	• Jazz, Rock & Pop
• Chamber music	• Welsh Songs

Candidates will be required to gain a breadth of understanding by being able to place the selected areas of study within a broader musical perspective. Candidates will also be required to develop and apply knowledge and understanding of, and specialist vocabulary related to:

- the use of musical elements including harmonic progressions and relationships
- musical structures including established forms
- appropriate notations including staff notation
- the relationship between music and its context, including an awareness of the influences which maintain continuity and cause change.

## MU1 Performing 30%

Candidates are required to present a performance of between a minimum 8 minutes and a maximum 10 minutes in length demonstrating contrasting styles as

(a) a member of an ensemble

- The performance should normally consist of three or more performers of which a minimum of two must be present alongside the candidate during the presentation, (i.e. not pre-recorded on tape).
- Exceptionally a **bona fide** duo is acceptable, e.g. lieder accompaniment, piano duo (where the candidate must take the lead).
- Care should be taken to select a suitable piece which will demonstrate the candidate's skill in ensemble playing.
- The candidate's part must not be doubled in any part of the ensemble.
- The other members of the ensemble need not be entered for the examination.
- Ensemble performances must not be conducted.

or

(b) a solo performer on any instrument or voice

or

(c) a combination of (a) and (b).

One of the pieces performed must be a realisation of a composition submitted in MU2 or should reflect one of the Areas of Study chosen for AS / studied in MU3.

Candidates who choose 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.

Candidates are not restricted to one instrument/voice.

The performances (solo and/or ensemble as appropriate) will be recorded and externally assessed by a visiting examiner at a centre determined by WJEC. Candidates are required to provide the examiner with details of the programme and photocopies of the music performed at the time of assessment.

WJEC's examiners will visit centres to assess this unit on a specified date during April/May.

In order to assist teachers and candidates in their choice of music for this unit, criteria for the assessment of performing are provided. The mark achieved for the standard of the performance will be multiplied by one of the following figures according to the difficulty of the music with reference to the graded music examinations (GME).

Repertoire as used in GME Grade 5 or above: x 3

Repertoire as used in GME Grade 4: x 2.7

Repertoire as used in GME Grade 3 or below: x 2.4

## MU2 Composing 30%

This unit will allow candidates to develop and demonstrate a knowledge and understanding of musical elements such as the fundamentals of harmonic progressions and relationships as well as showing an awareness of certain musical styles.

Candidates are required to submit **two** contrasting compositions:

(i) one composition must reflect the musical techniques and conventions associated with the Western Classical Tradition;

(ii) free composition.

The total playing time of the submission should be between a minimum of 4 minutes and a maximum of 8 minutes. The use of music technology is to be encouraged in this area of study. However, unoriginal, pre-recorded music samples should be avoided: if used, they must be indicated clearly on the form provided by WJEC to accompany each composition.

Compositions should display:

- development of musical ideas
- an understanding of balance, form and structure
- appropriate use of voices, instruments and/or synthesised sounds
- sensitivity in relation to timbre and texture
- consistency of style
- technical knowledge of the medium used
- an understanding of appropriate harmonic procedures.

(i) **Composition 1:** a 'style' composition which illustrates understanding of the musical language of the Western Classical Tradition.

This required 'style' composition within MU2 is designed to encourage candidates to familiarise themselves with the stylistic and compositional features of the Western Classical Tradition. Through the study of their chosen set works from List A, candidates are encouraged to identify relevant compositional devices and techniques which may then be incorporated and developed in their own compositions to produce a consistent result within a clearly recognised tonal idiom.

Through their composing, candidates are required to show technical control and overall understanding of the musical elements, making creative use of the appropriate compositional devices, conventions and resources as exemplified in the Western Classical Tradition.

As a guideline, candidates may choose to compose for one of the following:

- a composition for solo keyboard / piano, or guitar
- a composition for solo instrument plus accompaniment
- a composition for solo voice plus accompaniment
- a duet / trio / quartet for instruments
- a duet /trio / quartet for voices

Candidates may also wish to consider some of the following musical features:

<b>Structure / Organisation</b>	<b>Devices / Development of ideas</b>	<b>Tonality / Harmony</b>
binary form ternary form ritornello form ostinato ground bass da capo form strophic form	melodic balance and phrases imitation sequences syncopation rhythmic variety call and response pedal notes layered musical ideas contrast of ideas textural variety expansion of material motivic development	major keys minor keys diatonic harmonies chords and their inversions dominant sevenths modulation to the dominant modulation to the relative minor chordal progressions cadences harmonic rhythm passing notes auxiliary notes essential/ unessential notes

(ii) **Composition 2:** free composition. While candidates may continue to be influenced by accepted good practice, this requirement is designed to encourage candidates to express and develop their individual ideas in a creative and imaginative way.

Compositions may be submitted on either a cassette, CD or MD recording.

All compositions must be recorded, and presented with a score using appropriate notation.

Recordings submitted without conventional scores **must** be accompanied by a detailed lead sheet and a thorough explanation of the process of composition, indicating clearly the composer's intentions, musical details of the piece, and a description of the performance details used in the realisation.

Each composition must be accompanied by a summary of the initial stimulus, and a description of the compositional process and musical techniques. Pro-forma for this information will be provided by WJEC.

The compositions will be internally assessed and a sample submitted to WJEC by a specified date in May for external moderation. Assessment criteria for teachers are provided.

### **MU3 Appraising 20%**

External assessment will take the form of a 2 hour examination, divided into two parts - Parts 1 and 2. The questions will be set by WJEC and the musical extracts for Parts 1 and 2 recorded on CD. The examination will be held on a specified date in May / June.

#### **Part 1 (12%)**

This will consist of a 1 hour appraising test based on extracts of music taken from the set works linked with the two Areas of Study selected by the centre. The study of the chosen set works will give candidates the opportunity to explore the relationship between music and its context and to identify the influences which maintain continuity and cause change. Each extract will be played three times, with suitable pauses to allow candidates to write their responses.

Through detailed study of the set works, candidates will be required to:

- focus on aspects of the set works such as, for example, melody, harmony, rhythm, tonality, instrumentation, form and texture;
- comment on the structural, expressive and contextual aspects of the music;
- place the selected Area of Study within the broader musical perspective;
- demonstrate a depth of understanding and apply their knowledge and use of specialised vocabulary.

#### **Areas of Study**

<b>List A - Western Classical Tradition</b>	<b>List B</b>
Orchestral music	Musical Theatre
Vocal Music	Jazz, Rock and Pop
Chamber Music	Welsh Songs

#### **Set works**

##### **List A - Western Classical Tradition (1650-1900)**

###### **Orchestral Music**

1. J.S.Bach: *Brandenburg No.2, 1st movt*
2. Beethoven: *Symphony No 5 in C min, 1st movt.*
3. Mendelssohn: *Violin Concerto, 1st movt*

###### **Vocal Music (solo song + choral)**

1. Handel: *Zadok the Priest*
2. Haydn: *Nelson Mass (Gloria, Quoniam, Credo)*

3. Schubert: Lieder - from *Die Schone Mullerin (Am Feierabend, Der Neugierige, Ungeduld)*

### **Chamber Music**

1. Corelli: *Sonata da Camera op.2 no7 in F (Preludio, Allemande, Corrente, Giga)*
2. Beethoven: *String Quartet in Bb Op.18, No.6, 1st movt*
3. Brahms: *Clarinet Sonata in Eb Op.120, No.2, 3rd movt*

### **List B**

#### **Jazz, Rock and Pop**

1. Duke Ellington: *Black and Tan Fantasy, Take the A-Train*
2. Beatles: *Yesterday, Hey Jude*
3. Queen: *Bohemian Rhapsody, Killer Queen*

#### **Musical Theatre**

1. Loesser: *Guys and Dolls (Runyonland, Fugue for Tin Horns)*
2. Bernstein: *Westside Story (Tonight, Maria)*
3. Boublil and Schoenberg: *Les Miserables (On my Own, One Day More)*

#### **Songs of Wales**

1. Mervyn Burtch: from *Three Welsh Folk Songs: 'Cysga di fy mhlentyn tlws', 'Wrth fynd hefo Deio i Dywyn'*
2. Dilys Elwyn-Edwards: from *Caneuon Y Tri Aderyn: 'Y Gylfinir', 'Mae Hiraeth yn y Mor'*
3. Caryl Parry Jones: *'Pan ddaw yfory', 'Y Nos yng Ngaer Arianrhod'*

### **Part 2 (8%)**

This will consist of a 1 hour **aural perception** test based on unprepared musical extracts taken from the Western Classical Tradition.

Candidates will be required to:

- comment on the structural, expressive and contextual aspects; this may include, for example, reference to instrumentation, texture, tonality, continuity and change;
- make judgements based on the identification of musical characteristics;
- complete a short section of a skeleton score with regard to pitch and rhythm;
- recognise cadences and name modulations (to nearly related keys and to the tonic major / minor).