GCSE

wjec cbac

WJEC GCSE in
MUSIC

APPROVED BY QUALIFICATIONS WALES

SPECIFICATION

Teaching from 2016
For award from 2018

Version 4 September 2019

This Qualifications Wales regulated qualification is not available to centres in England.

SUMMARY OF AMENDMENTS

Version	Description	Page number
2	Minor amendments to clarify that the duration of the Unit 3 appraising examination is <u>approximately</u> 1 hour, to accommodate variations in the length of musical extracts.	2 and 14
	Minor amendments to reflect requirements of a new composing log document. While teachers are still required to monitor work on three occasions, a single signature is used to confirm this.	23 and 24
3	'Making entries' section has been amended to clarify resit rules and carry forward of NEA marks.	26
	Information relating to mark adjustments for Unit 1 performances which fall below 4 minutes' duration has been included in section 3.2 'Arrangements for non-examination assessment' and in Appendix A.	20, 21, 43 and 44
4	The prepared extracts in Unit 3 have been changed for assessment from summer 2022.	15 and 17

WJEC GCSE in MUSIC

For teaching from 2016
For award from 2018

This specification meets the GCSE Qualification Principles which set out the requirements for all new or revised GCSE specifications developed to be taught in Wales from September 2016.

GCSE MUSIC (Wales)

SUMMARY OF ASSESSMENT

Unit 1: Performing
Total duration of performances: 4-6 minutes
35% of qualification   **84 marks**

Section A: Performing (30%)
A **minimum of two** pieces, **one** of which must be an **ensemble** performance of **at least one minute** duration. The other piece(s) may be **either** solo **and/or** ensemble. **One** of the pieces performed must link to an area of study of the learner's choice.

Section B: Programme Note (5%)
A programme note for **one** of the pieces chosen for performance, linked to an area of study.

Unit 2: Composing
Total duration of compositions: 3-6 minutes
35% of qualification   **84 marks**

Section A: Composing (30%)
Two compositions, **one** of which must be in response to a **brief set by WJEC.** Learners will choose one brief from a choice of four, each one linked to a different area of study. The briefs will be 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 for which learners set their own brief.

Section B: Evaluating (5%)
An evaluation of the piece composed in response to a brief set by WJEC.

Unit 3: Appraising
Written examination: 1 hour (approximately)
30% of qualification   **72 marks**

This unit is assessed via a listening examination.

Eight questions in total, **two** on each of the four areas of study.

Area of study 1: Musical Forms and Devices
Area of study 2: Music for Ensemble
Area of study 3: Film Music
Area of study 4: Popular Music

Two of the eight questions are based on prepared extracts set by WJEC.

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

Qualification Number listed on The Register: 601/8290/8

Qualifications Wales Approval Number listed on QiW: C00/0780/5

GCSE MUSIC

1 INTRODUCTION

1.1 Aims and objectives

This WJEC GCSE in Music will enable learners to:

- engage actively in the process of music study
- develop performing skills individually and in groups to communicate musically with fluency and control of the resources used
- develop composing skills to organise musical ideas and make use of appropriate resources
- recognise links between the integrated activities of performing, composing and appraising and how this informs the development of music
- broaden musical experience and interests, develop imagination and foster creativity
- develop knowledge, understanding and skills needed to communicate effectively as musicians
- develop awareness of a variety of instruments, styles and approaches to performing and composing
- develop awareness of music technologies and their use in the creation and presentation of music
- recognise contrasting genres, styles and traditions of music, and develop some awareness of musical chronology
- develop as effective and independent learners with enquiring minds
- reflect upon and evaluate their own and others' music
- engage with and appreciate the diverse heritage of music, in order to promote personal, social, intellectual and cultural development.

The WJEC specification encourages an **integrated approach** to the three distinct disciplines of performing, composing and appraising through four interrelated areas of study. The four areas of study are designed to develop knowledge and understanding of music through the study of a **variety of genres and styles** in a wider context. The **Western Classical Tradition** forms the basis of **Musical Forms and Devices** (area of study 1), and learners should take the opportunity to explore these forms and devices further in the other three areas of study. **Music for Ensemble** (area of study 2) allows learners to look more closely at texture and timbre. **Film Music** (area of study 3) and **Popular Music** (area of study 4) provide an opportunity to look at contrasting styles and genres of music. Through the areas of study learners will also have the opportunity to engage with music from Wales within a number of traditions, including folk music and popular music.

1.2 Prior learning and progression

There are no previous learning requirements for this specification. Any requirements set for entry to a course based on this specification are at the school/college's discretion.

This specification builds on subject content which is typically taught at key stage 3 and provides a suitable foundation for the study of Music at either AS or A level. In addition, the specification provides a coherent, satisfying and worthwhile course of study for learners who do not progress to further study in this subject.

1.3 Equality and fair access

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

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

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

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

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

1.4 Welsh Baccalaureate

In following this specification, learners should be given opportunities, where appropriate, to develop the skills that are being assessed through the Skills Challenge Certificate within the Welsh Baccalaureate:
• Literacy
• Numeracy
• Digital Literacy
• Critical Thinking and Problem Solving
• Planning and Organisation
• Creativity and Innovation
• Personal Effectiveness.

1.5 Welsh perspective

In following this specification, learners must consider a Welsh perspective if the opportunity arises naturally from the subject matter and if its inclusion would enrich learners' understanding of the world around them as citizens of Wales as well as the UK, Europe and the world. Opportunities exist within the areas of study for learners to consider music written by Welsh composers or performed by Welsh artists.

2 SUBJECT CONTENT

Introduction

This specification enables learners to develop knowledge and understanding of music through four **interrelated** areas of study:

Area of study 1: Musical Forms and Devices
Area of study 2: Music for Ensemble
Area of study 3: Film Music
Area of study 4: Popular Music.

The specification has three units based on the three skills of **performing, composing** and **appraising.** An integrated approach to the three skills is encouraged through each area of study and serves to highlight the importance of the relationship between composer, performer and audience.

Knowledge and understanding of each area of study is assessed explicitly in Unit 3. However, learners are also required to perform and compose music using conventions, styles or idioms linked to at least **one** area of study. Learners may choose the same or different areas of study for Units 1 and 2. Learners will also have the opportunity to follow their own musical interests in composition and performance.

The following information provides an introduction to each area of study. Sections 2.1 to 2.3 of this specification provide details of each unit.

Area of study 1: Musical Forms and Devices

Forms and devices are of fundamental importance in musical composition, and many of the common musical forms and devices used by composers today have their origin in the Western Classical Tradition. The music of the **Baroque, Classical** and **Romantic eras** provides the context for a study of **binary, ternary, minuet and trio rondo, variation and strophic forms**. Learners are encouraged to engage with a variety of music from the prescribed eras, through a range of performing, composing and appraising activities. They are also encouraged to **make links** between music they listen to, pieces they perform and their own compositions, as well as music by composers from the twentieth and twenty-first centuries who use these forms and devices.

Area of study 2: Music for Ensemble

Music for ensemble forms the basis for a study of **texture** and **timbre.** Through a study of diverse musical styles composed for ensemble, such as **jazz and blues, musical theatre, chamber music** and **Welsh folk music,** learners will consider how music is composed for small groups of instruments and voices. Learners will also consider how texture is manipulated and they are encouraged to use small instrumental/vocal groupings in their own music. Learners are required to perform as part of an ensemble, and through this to actively engage with ensemble music, understanding the relationship between performers on the stage and the audience.

Area of study 3: Film Music

The film industry is of considerable commercial and cultural interest in both the UK and abroad. There are many areas of specialism for musicians within this industry such as composer, orchestrator, arranger, performer, music editor, producer and more. A film composer scores music to accompany a motion picture for film or television. This includes dramatic underscore and thematic music as well as popular songwriting. Through this area of study learners are encouraged to consider how music for film is created, developed and performed, and the impact this has on the audience. Learners will have the opportunity to compose and perform film music and are encouraged to use musical technology to create mood and atmosphere through engaging with the story of the film.

Area of study 4: Popular Music

Popular music is a wide-ranging and diverse art form encompassing several distinct genres. The popular music industry offers a wide range of opportunities for both composers and performers, including singer, songwriter, music producer, arranger and more. Through this area of study learners are encouraged to explore the musical idioms associated with a variety of popular music, and they will have the opportunity to perform popular music as well as compose music associated with a popular music genre. Learners are also encouraged to use music technology, understanding the impact this has on the way music is developed and performed in popular music.

2.1 Unit 1

Performing
Total duration of performances: 4-6 minutes
Non-exam assessment: internally assessed, externally moderated
35% of qualification
84 marks

Section A: Performing

Learners are encouraged to develop their knowledge and understanding of music through performing. All learners are required to perform **a minimum of two** pieces of which **at least one** must be as part of an **ensemble** performance lasting **at least one minute**. The other piece(s) may be performed **either** solo **and/or** as part of an ensemble. **One** piece must be linked to one of the four areas of study. Instrumental performances, vocal performances, sequencing, DJ-ing, MC-ing, rapping, beat boxing and improvisation are accepted within both solo and ensemble performances.

Learners will develop knowledge and understanding of:

• the purpose and intention of composers, performers and those who commission music
• the effect of the occasion, audience and choice of venue on the way music is composed and performed.

The standard of pieces selected for performance should be broadly equivalent to grade 3 of the graded music examinations. Appendix A contains descriptions of the levels of difficulty for the range of performances accepted in this qualification. This guidance must be followed when playing pieces **not** listed for graded music examinations. Centres should contact WJEC for advice if a learner wishes to offer a performance not covered by the grids in appendix A.

One of the pieces performed must be linked to specific aspects of musical content within **one** of the four areas of study. All learners are required to perform at least one ensemble piece and if this is linked to area of study 2, Music for Ensemble, the piece must be related to one of the specific genres or styles covered in this area of study.

Area of study 1: Musical Forms and Devices
Area of study 2: Music for Ensemble
Area of study 3: Film Music
Area of study 4: Popular Music

Examples of performances linked to an area of study are noted below.

1. **Musical Forms and Devices**
   • A performance of a piece composed either during the Baroque, Classical or Romantic eras
   • A performance of a piece written in either binary, ternary, rondo, variation or strophic forms
   • A performance of a piece of music which makes a feature of a compositional device

2. **Music for Ensemble**
   - A performance of a piece of chamber music, or musical theatre, or jazz and blues or Welsh folk music

3. **Film Music**
   - A performance of a piece of music used in a film or composed specifically for a film

4. **Popular Music**
   - A performance of any genre of popular music

Learners may choose to perform **one** of their own compositions. Learners must ensure that the composition allows them the opportunity to demonstrate their highest performing skills.

Learners are not restricted to one instrument/voice but there is no advantage in performing on more than one instrument consecutively. A learner who plays on two instruments simultaneously, for example voice and guitar, may be assessed on both. A copy of the music for all pieces must be provided for the assessor. Where this is impossible due to the nature of the performance, e.g. DJ-ing, a detailed and accurate lead sheet must be provided.

Learners may perform at any time during the academic year in which the assessment is to be taken. Learners do not have to perform all pieces on the same day. The performance must be recorded with the teacher present, so that the work can be authenticated. In **all** performances, learners will be expected to display:

- technical control
- expression and appropriate interpretation
- accuracy of rhythm and pitch
- appropriate pace and fluency
- effective use of dynamics
- stylistic awareness
- empathy (in ensemble playing).

Ensemble Performance

All leaners are required to perform as part of an ensemble. An ensemble performance may be on any instrument, voice or technology-based option. In each case learners are required to:
- perform in a group of between two and eight live performers, the other members of the ensemble need not be taking the examination
- perform a significant **individual** part which is **not** doubled
- perform accompanied **or** unaccompanied as a group but **not** conducted (the accompaniment can be live **or** a backing track).

Lieder accompaniment (or similar skill) is an acceptable ensemble, when the **learner is the accompanist** but not when the learner is the soloist.

Where there is an element of doubt concerning the ensemble, please contact WJEC for advice.

Solo Performance

Learners may choose to perform a solo. Solos may be **either** accompanied **or** unaccompanied. The accompaniment can be live or a backing track. The accompanist need not be taking the examination.

Improvisation

Learners may choose to prepare an improvisation to a **stimulus** of their own choice for a solo performance or as part of an ensemble. This may be prepared in advance of the practical assessment. (A stimulus may be a chord sequence, a scale etc.) **A copy of the musical stimulus must be provided for the assessor.**

Technology-based Performance

Learners may choose to offer a technology-based realisation as part of an ensemble or a solo performance. Technology-based performances include **DJ-ing** and **sequencing** and other appropriate technology-based formats. If in any doubt as to whether the form chosen is appropriate, please contact WJEC for advice.

Section B: Programme Note

Learners are required to write a programme note for the one piece which is linked to an area of study. Learners should use appraising skills to evaluate and make critical judgements about their chosen piece of music. Please note that learners are **not** required to evaluate **their own performance** of the piece.

The quality of written communication is assessed in this piece of work and learners are expected to use appropriate musical terminology. The programme note must be between 500 and 1000 words.

The programme note should include the following.

- The name of the composer (a biography of the composer is **not** required).
- An explanation of the link between the piece and the area of study including contextual details of the piece (audience, time and place where it would have been performed originally).
- An explanation of how selected musical elements are used in the piece. It is not necessary to include every musical element; learners should choose three or four elements which are featured most prominently in the music.[1]
- An evaluation of the technical performance demands of the piece. This includes the instrumental and/or vocal techniques required to perform the music. Learners are **not** expected to write about their own strengths and weaknesses in this section.

- [1] DJ candidates do not need to consider the musical elements within the individual tracks they use, but should consider the musical elements as used in the sections manipulated by the DJ, e.g. beat-mixing, pitch shifting, EQ and FX.

Portfolio evidence

Portfolio evidence for the moderation sample must be submitted online via WJEC's website. Please note, the performance recording must be in mp3 format to reduce file size (maximum individual file size is limited to 20MB). All portfolios must contain the items listed below.

1.   Recordings of performances.

2.   For each piece, a score **or** a lead sheet outlining the melody, chords, tempo and performance directions.

3.   A programme note for **one** piece linked to an area of study.

4.   An authentication form with the details of the performance, including titles and difficulty levels of all pieces performed, signed by both the teacher and the candidate. An electronic signature is acceptable. Please use the form provided on the WJEC website.

Appendix A contains further information about this unit including:

- assessment grids for performances and programme note
- guidance for assessing Unit 1
- a table of adjustments for level of difficulty of pieces
- tables showing the level of difficulty of pieces performed
- table of adjustments for performances of below 4 minutes.

2.2 Unit 2

Composing
Total duration of compositions: 3-6 minutes
Non-exam assessment: internally assessed, externally moderated
35% of qualification
84 marks

Section A: Composing

Learners are encouraged to develop their knowledge and understanding of music through composing. All learners are required to create and develop musical ideas in relation to given and chosen briefs.

Learners will develop knowledge and understanding of:

*   the purpose and intention of composers and those who commission music
*   the effect of the occasion, audience and choice of venue on the way music is composed and performed.

Learners must submit **two** compositions with a total playing time of between 3-6 minutes.

1.   A composition which responds to a brief set by WJEC. The brief will be released during the first week of September in the academic year in which the assessment is to be taken. Learners select **one** from a choice of four briefs, each related to a different area of study:

   Area of study 1: Musical Forms and Devices
   Area of study 2: Music for Ensemble
   Area of study 3: Film Music
   Area of study 4: Popular Music

2.   A **free** composition. Learners will compose a piece of music in a style of their own choice. Learners will set their own brief for this composition. The brief itself is **not** assessed; however, learners are assessed on their musical response to the brief.

Composition briefs, both those set by WJEC and those set by the learner, will always provide details of the audience or occasion plus a musical context. Examples of composition briefs can be found in the sample assessment materials.

In both compositions, learners will be expected to display:

*   an understanding of style in response to the chosen brief
*   development of musical ideas
*   technical control of musical elements and resources
*   musical coherence and understanding.

Section B: Evaluating

Learners use appraising skills to evaluate and make critical judgements about their own piece of music composed in response to a brief set by WJEC. Please note that learners are **not** expected to evaluate the **process** of composing the piece.

Learners are expected to use appropriate musical terminology. The evaluation must be between 500 and 1000 words.

Learners are expected to evaluate:

- how successful the piece is in responding to the set brief, giving reasons for their opinions
- how musical elements are used in the piece, explaining why specific musical decisions have been made, including how effective the choices are
- the effectiveness of the final outcome including the quality of the recording.

Portfolio evidence

Portfolio evidence for the moderation sample must be submitted online via WJEC's website. Please note, the composition recording must be in mp3 format to reduce file size (maximum individual file size is limited to 20MB). Documentation can be accepted in PDF, Word or any other formats currently compatible with Microsoft Office 2010. All portfolios must contain the items listed below.

1. Recordings of compositions.

2. For each piece, a score **or** a detailed written description of the music plus a lead sheet outlining the melody, chords, structure and compositional devices.

3. An evaluation of the piece composed in response to a brief set by WJEC.

4. A composition log and authentication statement with signature. The log must be countersigned by the teacher. An electronic signature is acceptable. Please use the log template on the WJEC website.

Appendix B contains further information about this unit including:

- assessment grids for compositions and evaluation
- guidance for assessing Unit 2
- additional advice for composing within the areas of study.

2.3 Unit 3

Appraising
Written examination: 1 hour (approximately)
30% of qualification
72 marks

This examination will assess knowledge and understanding of music through the following four areas of study:

> **Area of study 1: Musical Forms and Devices**
> **Area of study 2: Music for Ensemble**
> **Area of study 3: Film Music**
> **Area of study 4: Popular Music.**

Learners will develop knowledge and understanding of musical elements, musical contexts and musical language.

Musical Elements

* melody
* harmony
* tonality
* form and structure
* dynamics
* timbre
* texture
* tempo
* rhythm
* metre

Appendix C contains a list of musical terms linked to these musical elements.

Musical Contexts

* how music is created, developed and performed in different social, historical and cultural contexts

Musical Language

* reading **and** writing treble **and** bass clef staff notation in simple time
* reading treble **and** bass clef staff notation in compound time
* roman numerals for chords I, ii, iii, IV, V and vi in a major key
* contemporary chord symbols for chords within a major key e.g. C, Dm, Em, F G(7) and Am
* reading and writing key signatures to four sharps and flats
* musical vocabulary related to areas of study

This unit encourages learners to develop skills in appraising music through the exploration of a wide variety of music linked to the **four** areas of study. Learners should engage with the music of Welsh composers and artists within each area of study where the opportunity arises. Each area of study includes a list of terms focusing on particular musical knowledge and understanding. However, learners and teachers should be aware that the knowledge and understanding of these elements, contexts and language are transferrable and the full list of musical terms in Appendix C must be considered when preparing for the examination.

Area of study 1: Musical Forms and Devices

In this area of study, learners place music within a broad historical context. However, it is not expected that they develop a detailed chronology of music aside from an awareness of the principal features of Baroque, Classical and Romantic music. The area of study focuses on understanding **structural forms** and **devices** across a variety of genres and styles from the **Western Classical Tradition** 1650-1910.

This area of study includes **one** prepared extract which learners must study in depth.

- *Abdelazer Suite II: Rondeau:* Purcell (1695) <u>for assessment in summer 2020 and summer 2021</u>.

- *Peer Gynt Suite No.1: Anitra's Dance:* Grieg (1875) <u>for assessment from summer 2022 onwards</u>.

Through listening to and/or playing examples of music from the Western Classical Tradition (1650-1910), learners will identify the main features of **binary, ternary, minuet and trio, rondo, variation and strophic forms,** including how composers use the musical devices listed below to create and develop music:

- repetition
- contrast
- anacrusis
- imitation
- sequence
- ostinato
- syncopation
- dotted rhythms
- drone
- pedal
- canon
- conjunct movement
- disjunct movement
- ornamentation
- broken chord/arpeggio
- alberti bass
- regular phrasing
- melodic and rhythmic motifs
- simple chord progressions including cadences
- modulation to dominant and relative minor.

Area of study 2: Music for Ensemble

In this area of study, learners develop understanding of **timbre** and **texture**, including instrumental and vocal groupings as appropriate to their context. Through listening to and/or performing examples from **chamber music, musical theatre, jazz and blues** and **Welsh folk songs/melodies,** learners will study texture, including how composers combine musical lines in the following textures:

- monophonic
- homophonic
- polyphonic
- unison
- chordal
- layered
- melody and accompaniment
- round
- canon
- countermelody.

Learners will also consider how texture is used in the following instrumental and vocal groupings:

- vocal ensembles (including solos, duets, trios, use of backing vocals)
- jazz/blues trio
- rhythm section
- string quartet
- basso continuo
- sonatas
- cerdd dant.

Area of study 3: Film Music

In this area of study, learners will develop an understanding of film music including the use of **timbre, tone colour** and **dynamics** for effect. Learners are encouraged to explore music composed by Welsh composers and/or music composed for Welsh films.
Through listening to and/or performing examples of film music learners will study how:

- composers use musical elements appropriately to respond to a specific commission
- composers use leitmotifs and thematic transformation to develop thematic material
- to respond to a given stimulus or commission such as words or pictures
- musical features are adopted by composers to create a mood in descriptive music
- performers interpret a composition
- the audience and/or venue affect the performance and/or composition
- instrumental and/or vocal timbres are used to create colour/mood
- dynamics and contrast are used for the creation of special effects
- music technology may be used to further enhance timbre
- minimalistic techniques are used in film music.

Area of study 4: Popular Music

In this area of study, learners will develop an understanding of popular music: **pop, rock and fusion (of different styles)**. Learners are encouraged to explore the music of Welsh bands and solo performers in this area of study.

This area of study includes **one** prepared extract which learners must study in depth.

- *Handbags and Gladrags:* Stereophonics (released 2001) <u>for assessment in summer 2020 and summer 2021</u>.

- *Everything Must Go:* Manic Street Preachers **(**released 1996) <u>for assessment from summer 2022 onwards</u>.

Through listening to and/or performing examples of popular music learners will study how:

- instrumental and synthesised sound is used
- original music may be modified
- vocal sounds are used
- instruments and voices are combined
- sound is computer-generated and amplified
- software and samplers are utilised.

Learners will also identify and use (as appropriate) the following musical features:

- 32 bar song form
- Strophic
- 12 bar blues
- verse
- chorus
- riffs
- middle 8
- bridge
- fill
- instrumental break
- intros and outros
- improvisation
- loops
- samples
- panning
- phasing
- syncopation
- driving rhythms
- balance
- standard chord progressions
- melismatic and syllabic writing
- lead and backing vocals
- backing tracks
- primary chords
- secondary chords
- cadences.

Assessment of Unit 3

The appraising examination will consist of **eight** questions, **two** on each area of study. Of the eight questions, **six** will be on unprepared musical extracts and **two** on extracts set by WJEC which relate to **two** areas of study. The set extracts will be reviewed periodically.

Learners are encouraged to study the scores of the set extracts in preparation for the examination. However, scores must **not** be taken into the examination; sections of the scores will be printed on the examination paper when required for the question.

The unprepared extracts played in the examination will be from the genres, styles or periods specified within each area of study and will include examples of music by Welsh composers and/or performers.

In the examination candidates will:

- identify musical elements, musical contexts and musical language, and apply this knowledge to familiar and unfamiliar music

- make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology

- complete the rhythm or pitch of a short section of music (questions will use mainly conjunct movement, though may include any leaps within the major scale).

3 ASSESSMENT

3.1 Assessment objectives and weightings

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

AO1
Perform with technical control, expression and interpretation

AO2
Compose and develop musical ideas with technical control and coherence

AO3
Demonstrate and apply musical knowledge

AO4
Use appraising skills to make evaluative and critical judgements about their own and others' music

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

	AO1	AO2	AO3	AO4	Total
Unit 1	30%			5%	35%
Unit 2		30%		5%	35%
Unit 3			20%	10%	30%
Overall weighting	**30%**	**30%**	**20%**	**20%**	**100%**

In each series, writing accurately will be assessed in:
- the programme note (Unit 1)
- a specified question in the written examination (Unit 3) that requires extended writing.

3.2 Arrangements for non-examination assessment

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

Unit 1: Performing

Choice of repertoire

Learners must select the pieces they will perform for assessment. Learners are advised to discuss their choices with their centre to ensure that the selected pieces are appropriate. **One** piece must show a clear link to an area of study and this must be indicated on the mark sheet.

Assessment

Unit 1 assesses AO1 in its entirety and AO4 in part.

- The maximum mark for Unit 1 is **84.**
- The pieces are marked out of **72** and the programme note is marked out of **12.**
- Each individual piece performed is marked out of **36.**
- Where more than two pieces are offered, the total mark is divided by the number of pieces and multiplied by two, to achieve a final mark out of 72.
  e.g.   36+30+34=100
          100/3=33.3
          33.3x2=66.6 (round up if 0.5 and above)
          Final mark=67
- The performances and programme note must be internally assessed by the teacher using the assessment grids in **Appendix A.**
- The difficulty level of **each** piece will be determined using the tables provided in **Appendix A.**
- If a learner offers a performance of a piece which is neither on the graded music syllabi nor covered on the tables in Appendix A, or plays a piece on an instrument which is not covered by the tables in Appendix A, centres should contact WJEC for advice to determine the standard of pieces and appropriate techniques to be assessed in the performance.
- The raw mark must then be adjusted using the scaling table in **Appendix A.**
- The standard level required is broadly equivalent to grade 3 in a graded music examination (GME).

- It is vital that the total performance time has a duration of **at least 4 minutes**. The regulator has confirmed that a penalty must be applied to any submission which falls below 4 minutes.
- A total performance time of 4 minutes represents 100% of the assessment requirement. Where a candidate's total performance time is less than 4 minutes, a proportion of the initial mark is awarded to correlate with the proportion of the assessment requirement completed. This is the **adjusted mark**. The adjusted mark is calculated in 30 second increments as shown in the table opposite.

Total time of performance (minutes and seconds)	Adjusted mark
3:30 to 3:59	87.5% of initial mark
3:00 to 3:29	75% of initial mark
2:30 to 2:59	62.5% of initial mark
2:00 to 2:29	50% of initial mark
1:30 to 1:59	37.5% of initial mark
1:00 to 1:29	25% of initial mark
0:30 to 0:59	12.5% of initial mark
0:00 to 0:29	0 marks

A mark conversion chart is provided within **Appendix A.**

- The performance has a maximum duration of 6 minutes. There is no penalty incurred for exceeding the time limit. However, the moderator will base assessment decisions on the first 6 minutes only, and teachers are therefore expected to base their marking on the first 6 minutes only.
- Each piece may be performed on different occasions during the academic year in which the assessment is to be taken or, alternatively, they may all be performed on one occasion.
- Each piece needs to be recorded in **one unedited attempt**. It is not permissible to perform different sections of the same piece on different days.
- The piece **cannot** be edited from different parts of a performance; therefore, the piece submitted must be a single live performance.
- The programme note must be the sole work of the learner.
- There is no limit on the length of time learners may spend on their programme note. Teachers may provide guidance and support to learners to ensure that they have a clear understanding of the requirements of the programme note, including the assessment grid.
- Teachers must see one draft of the programme note but may not provide any written feedback. Verbal feedback must be limited to general advice and teachers may not provide specific guidance on how to improve the work.

Assessment evidence

- All performances must be audio-recorded and kept by the centre, unless requested for moderation by WJEC.
- It is important that assessment is rigorously monitored by centres to ensure that learners' performances and programme notes are their own. **All learners** are required to sign an authentication statement endorsing the performance and programme note as their own work and centres must countersign that they have taken all reasonable steps to validate this. The authentication statement is contained within the learner's mark sheet.
- Authentication documentation must be completed by **all learners**, not just by those learners selected for the sample to be seen by the moderator.
- The complete performance, containing **all** pieces, must be stored together with a score or lead sheet of all pieces and the programme note.

Standardisation and moderation

It is essential that where there is more than one teacher in a centre, work from all teaching groups is standardised internally. This is designed to ensure that the final assessment reflects a single agreed standard for all teaching groups involved. Moderation by WJEC will normally take place in May. All centres will receive detailed feedback from the moderation.

Submission of sample work and marks

- Centres are required to submit marks for internally assessed work online by a specified date in May.
- When the marks have been submitted to WJEC, the online system will apply the sample formula based on the overall rank order for the total entry and immediately identify the sample of learners whose work is selected for moderation.
- Portfolio evidence for the moderation sample must be submitted online via WJEC's website. Please note, the recording must be in mp3 format to reduce file size (maximum individual file size is limited to 20MB).
- Recordings, programme notes and authentication forms for learners in the sample must be submitted online by the specified date in May.
- Scores/lead sheets of the music for candidates in the sample must also be uploaded.

Assessment: mark schemes and additional guidance

Teachers are required to use the mark schemes provided in this specification, referring to the guidance in Appendix A, when conducting internal assessment of Unit 1. These are designed to present a system that links the assessment objectives to marks and helps to discriminate clearly between the varying levels of achievement. The mark schemes will be of most value when used in conjunction with guidance and assessed examples of work, which will be made available in the teachers' guide to help centres identify the quality of work associated with the specified mark bands.

Unit 2: Composing

Composition briefs

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

For the **second** composition, learners set their **own brief**. This brief must also contain details of **either** the occasion **or** the audience for which the piece is being composed plus all additional relevant musical details. The brief must be included on the composition log. Please use the template provided on the WJEC website. The brief itself is not assessed; however, learners are assessed on their musical response to the brief. It is important that centres give due consideration to the choice of composition brief to ensure that they allow learners to meet the assessment objective. If in doubt about composition briefs, refer to the resources and guidance on the website or contact WJEC.

Assessment

Unit 2 assesses AO2 in its entirety and AO4 in part.

- The maximum mark for Unit 2 is **84.**
- The compositions are marked out of **72** and the evaluation is marked out of **12.**
- Each learner will submit two compositions marked out of **36.**
- The compositions and evaluation will be internally assessed by the teacher using the assessment grids in **Appendix B.**
- The compositions must have a total duration of between **3 and 6 minutes.**
- 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.
- There is no penalty incurred for compositions which exceed the maximum time. However, the moderator will base assessment decisions on the first 6 minutes only, and teachers are therefore expected to base their marking on the first 6 minutes only.

- Where a candidate **does not** respond to the brief set by WJEC, the composition must be awarded 0. For example, no marks will be awarded for a response to a WJEC set brief to compose a piece in ternary form if the piece is clearly in strophic form. Please note, this penalty is not incurred by candidates who have clearly attempted to respond to the brief but have had limited success.

- When there are obvious differences between the score and the recording, learners must explain in their composition log how the score relates to the recording to enable accurate assessment of the piece. The following examples provide guidance on how to assess a composition where there are obvious differences between the score and the recording.

  1. **The score is a basic representation of a piece which is fully realised on a computer generated recording or a live recording generated solely by the learner.** This might occur when a learner has composed a piece using a sequencing package which does not supply a score and has then written a score, either by hand or on a different software package. As both the score and the recording have been produced solely by the learner, the work can be authenticated as the learner's own. In this case the teacher should assess the music on the recording as it is complete and use the score as a guide to the piece.

  2. **The score is a representation of the composition and an enhanced version of the composition is recorded with other musicians.** The contribution of other musicians to the performance of the piece must be fully acknowledged in the composition log and no improvisations played by other performers may be credited to the learner.

  3. **The score is fully written out on Sibelius software and the composition has been recorded live by other musicians.** In this case the score must be assessed by the teacher with the recording used as a guide and any differences on the recording must be ignored by the teacher when assessing the work.

Supervision and Monitoring

- There is no restriction on the amount of time learners spend on their compositions and evaluation, although the WJEC set brief will not be released until 1 September in the academic year in which the assessment is to be taken.
- Teachers may provide guidance and support to learners to ensure that they have a clear understanding of the requirements of Unit 2, including the composition briefs, the evaluation and the assessment grid. Before the composition process begins teachers may advise learners on the suitability of their approach to the chosen brief.
- Once composition work is underway, feedback must be limited to general advice on what needs to be improved. Teachers must **not** provide specific guidance on how to achieve these improvements.
- Once the work has been submitted to the teacher to assess, no further amendments may be made.
- During the composition period, teachers must see each composition in progress **three** times in order to be able to authenticate the work as the learner's own.
- The teacher must also see one draft of the evaluation but must not provide any written feedback before the final submission. Feedback must be limited to general advice and teachers must not provide specific guidance on how to improve the work. The teacher must sign the composition log to authenticate the evaluation as the learner's own work.

Acknowledgements

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

Assessment evidence

- All compositions must be audio-recorded and kept by the centre, unless requested for moderation by WJEC.
- The complete portfolio of compositions, containing **both** pieces and the evaluation, must be stored together with the **score/written description and lead sheet** of each piece.
- It is important that assessment is rigorously monitored by centres to ensure that learners' work is their own. All learners are required to complete a **non-assessed composition log** and sign an authentication statement endorsing the composition as their own work: teachers must **countersign the log** during the process to verify that they have seen the **work in progress on three occasions** and that they have taken all reasonable steps to validate this. Please use the log template on the WJEC website.
- Authentication documentation must be completed by **all learners**, not just by those learners selected for the sample to be seen by the moderator.

Standardisation and moderation

It is essential that where there is more than one teacher in a centre, work from all teaching groups is standardised internally. This is designed to ensure that the final assessment reflects a single agreed standard for all teaching groups involved. Moderation by WJEC will normally take place in May. All centres will receive detailed feedback from the moderation.

Submission of sample work and marks

- Centres need to submit marks for internally assessed work online by a specified date in May.
- When the marks have been submitted to WJEC, the online system will apply the sample formula based on the overall rank order for the total entry and immediately identify the sample of learners whose work is selected for moderation.
- Portfolio evidence for the moderation sample must be submitted online via WJEC's website. Please note, the recording must be in mp3 format to reduce file size (maximum individual file size is limited to 20MB). Documentation can be accepted in PDF, Word or any other formats currently compatible with Microsoft Office 2010.
- Recordings and authentication forms for learners in the sample must be submitted online by the specified date in May.

Assessment: mark schemes and additional guidance

Teachers are required to use the mark schemes and additional guidance in Appendix B of this specification when conducting internal assessment of Unit 2. This is designed to present a system that links the assessment objectives to marks and helps to discriminate clearly between the varying levels of achievement. The mark schemes will be of most value when used in conjunction with guidance and assessed examples of work, which will be made available in the teachers' guide to help centres identify the quality of work associated with the specified mark bands.

4   TECHNICAL INFORMATION

4.1   Making entries

This is a linear qualification in which all assessments must be taken at the end of the course. Assessment opportunities will be available in May/June each year, until the end of the life of this specification. Summer 2018 will be the first assessment opportunity.

A qualification may be taken more than once. Candidates must resit all examination units in the same series.

Marks for NEA may be carried forward for the life of the specification. If a candidate resits an NEA unit (rather than carrying forward the previous NEA mark), it is the new mark that will count towards the overall grade, even if it is lower than a previous attempt.

Where a candidate has certificated on two or more previous occasions, the most recent NEA mark is carried forward, regardless of whether that mark is higher or lower (unless that mark is absent).

The entry codes appear below.

Qualification title	Entry codes	
	English-medium	Welsh-medium
WJEC GCSE Music	3660QS	3660CS

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

4.2   Grading, awarding and reporting

GCSE qualifications are reported on an eight point scale from A*-G, where A* is the highest grade. Results not attaining the minimum standard for the award will be reported as U (unclassified).

APPENDIX A

Unit 1: Performing (AO1 and **AO4)**

Appendix A contains the following information regarding the assessment of Unit 1:

- assessment grids for performances and programme note
- guidance for assessing Unit 1
- table of adjustments for level of difficulty of pieces
- tables showing the level of difficulty of pieces performed
- table of adjustments for performances of below 4 minutes.

APPENDIX A

Assessment grid for Unit 1: Performing

Each piece performed should be marked out of 36. Please see Section 3.2 for further assessment details.

- The appropriate band for each column should be established by determining which performance descriptor best reflects the candidate's performance.
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band.**
- The total marks for each column may reflect performance at different bands across the assessment objectives, for example, a candidate may achieve band 4 for column 1, band 4 for column 2 and band 3 for column 3.
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

Band	AO1 Perform with technical control, expression and interpretation		
	Accuracy	**Technical control**	**Expression and interpretation**
4	10-12 marks • An accurate performance, secure in terms of rhythm and/or pitch • An appropriate tempo is sustained throughout, resulting in a fluent performance • All performance directions are followed appropriately throughout the performance	10-12 marks • Secure technique and intonation (where appropriate) throughout the whole performance • Secure control of timbre (tone) with the use of contrast fully appropriate to the music • The performance is well-projected	10-12 marks • An expressive performance in keeping with the chosen style • Effective communication sustaining audience interest throughout the performance • Effective rapport with other performers, where appropriate, resulting in a balanced performance • Effective balance between live and pre-recorded tracks, where appropriate
3	7-9 marks • The performance is generally accurate in terms of rhythm and/or pitch, however, there are occasional slips • An appropriate tempo is generally maintained throughout, however the fluency of performance is compromised occasionally • Most performance directions are followed appropriately in the performance	7-9 marks • Generally reliable technique and intonation (where appropriate) throughout the performance • Generally secure control of sonority (tone) with the use of contrast mainly appropriate to the music • The performance is generally well-projected	7-9 marks • A generally expressive performance mainly in keeping with the chosen style • Competent communication sustaining audience interest throughout most of the performance • Generally effective rapport with other performers, where appropriate, resulting in a mostly balanced performance • Generally effective balance between live and pre-recorded tracks, where appropriate

2	4-6 marks • A less secure performance in terms of rhythm and/or pitch with frequent inaccuracies • Irregularities in tempo, which compromise the fluency, occur more frequently • Performance directions are followed inconsistently throughout the performance	4-6 marks • Inconsistent technique and intonation (where appropriate) throughout the performance • Inconsistent control of timbre (tone) with some contrast where needed in the music • The performance has inconsistent projection	4-6 marks • An inconsistent performance which is not always in keeping with the chosen style • Inconsistent communication with the audience • Some sense of rapport and balance between parts where other performers are present • Some effective balance between live and pre-recorded tracks, where appropriate
1	1-3 marks • Inaccuracies in rhythm and/or pitch occur throughout • The performance lacks fluency and is compromised by frequent hesitations • A limited response to performance directions throughout the performance	1-3 marks • Limited technique and intonation (where appropriate) throughout the performance • Limited control of timbre (tone) with little or no variety where needed in the music • The performance has limited projection	1-3 marks • A limited performance with little or no understanding of the chosen style • Limited communication with the audience • Limited rapport where other performers are present, resulting in an unbalanced performance • ineffective balance between live and pre-recorded tracks, where appropriate
0	0 marks • An inaccurate performance in terms of rhythm and/or pitch where performance directions are not followed	0 marks • No evidence of technique, control of timbre (tone) or projection	0 marks • No sense of involvement, expression, rapport, balance or communication

Assessment grid for Unit 1: Programme Note

- The appropriate band should be established by determining which performance descriptor best reflects the candidate's performance.
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band.**
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

Band	AO4 **Use appraising skills to make evaluative and critical judgements about their own and others' music**
4	10-12 marks • An in-depth explanation of how musical elements are used within the piece • An in-depth explanation of the style and context of the piece including how the music links to the area of study • A detailed evaluation of the technical demands of the music demonstrating a high level of understanding of the instrument/voice/technology used • The programme note is well organised and presented in a highly appropriate manner. Accurate and appropriate use of subject terminology, with accurate grammar, punctuation and spelling.
3	7-9 marks • A general explanation of how musical elements are used within the piece • A general explanation of the style and context of the piece including how the music links to the area of study • A general evaluation of the technical demands of the music demonstrating a good understanding of the instrument/voice/technology used • The programme note is mostly organised and presented in an appropriate manner. Generally accurate and appropriate use of subject terminology, with accurate grammar, punctuation and spelling.
2	4-6 marks • An inconsistent explanation of how musical elements are used within the piece • Some explanation of the style and context of the piece including a partial link to the area of study • An inconsistent evaluation of the technical demands of the music demonstrating some understanding of the instrument/voice/technology used • The programme note is partly organised. Some use of subject terminology, with reasonably accurate grammar, punctuation and spelling.
1	1-3 marks • A limited explanation of how musical elements are used within the piece • A limited explanation of the style and context of the piece with limited understanding of how it links to the area of study • A limited evaluation of the technical demands of the music demonstrating little understanding of the instrument/voice/technology used • The programme note shows limited evidence of organisation. Limited use of subject terminology with errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks • No explanation of how the musical elements are used in the piece • No explanation of style and context or obvious link to the area of study • No evaluation of the technical demands of the music or understanding of the instrument/voice/technology used • No accurate use of musical terminology.

Guidance for assessing Unit 1: Performing

The performing assessment grid is divided into three columns:

- accuracy
- technical control
- expression and interpretation

Column 1: Accuracy

Accurate use of rhythm, pitch and tempo plus accurate response to performance directions.

All learners are assessed on accuracy of rhythm and/or pitch, as appropriate, in relation to a notated score. Where no score is available, the learner is expected to provide a detailed lead sheet including chords, melody, tempo and performance directions.

When assessing accuracy of performance against a lead sheet, moderators will use their professional judgement where candidates have made a choice to embellish the lead sheet within the stylistic context.

In the case of **beat-box, DJ, rap** and **MC** performances, where it may be impossible to provide details of melody and chords on a lead sheet, learners must provide details of rhythm, tempo and performance directions. In such performances, learners will be assessed, as appropriate to the piece, on their ability to keep time with a backing track, make smooth transitions, use an appropriate tempo and follow performance directions.

With regards to **sequencing** performances**,** teachers must assess the recorded tracks in addition to the live track(s).

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

Column 2: Technical Control

Control of instrument/voice/equipment, timbre and projection

Control of playing technique

The first bullet point on the assessment grid assesses the learner's ability to control instrumental/vocal technique or technical equipment such as turn tables. The technical features on the lists are **not** linked to a standard of performance and teachers must consider how well **relevant** techniques are used within the performance, as appropriate to the style of the music. The list is not exhaustive and neither are learners expected to use every technique on the list. If unsure about the use of a particular technique, centres should contact WJEC for advice.

1. **Voice**

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

2. **Strings**

    (a) *Bowed*

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

    (b) *Plucked*

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

3. **Woodwind**

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

4. **Brass**

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

5. **Percussion**

    (a) *Drum kit*

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

    (b) *Orchestral*

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

6. **Piano**

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

7. **Electronic Keyboard/Organ**

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

8. **DJ-ing**

    - turntablism
    - use of EQ
    - use of FX
    - use of a variety of techniques, e.g. scratching, fading, echo, etc.
    - beat mixing
    - beat matching including pitch-shifting or time stretching

9. **Rapping/MC-ing**

    - diction including clarity
    - use of alliteration
    - breath control
    - combination of technical and vocal skills
    - use of call and response

10.   **Beat-boxing**

- use of voice to create variety of sonorities, including treble and bass
- breath control, including inward and outward sounds
- nasal qualities
- microphone technique

11.   **Sequencing**

- use of effects, such as panning, reverb, delay, etc.
- finger dexterity
- use of fills
- use of articulation
- use of quantise

Control of timbre (tone quality)

The second bullet point on the assessment grid assesses the learner's ability to **control** the timbre of the instrument, equipment or voice in the performance, rather than the actual tone quality of the instrument, equipment or voice. This includes the learner's ability to affect and vary the tone quality throughout the piece, as appropriate to the music. Therefore the tone quality of the instrument/voice/equipment itself is **not** assessed. Teachers must consider the following as appropriate to the piece and instrument/voice/equipment (this list is neither exhaustive nor do learners need to cover everything on the list):

- how well the tone quality is controlled across the range of the instrument, equipment or voice
- the ability to sustain tone quality throughout the performance
- the use of tone quality as appropriate to the piece
- the ability to vary the tone quality as appropriate to the piece
- the use of appropriate articulation/techniques
- the choice and mix of sound sources
- the use of effects to manipulate timbre
- the use of amplification.

Control of dynamic projection

The third bullet point on the assessment grid assesses the learner's ability to project the performance. This may include microphone technique and amplification as appropriate to the piece.

Column 3: Expression and interpretation

All learners are assessed on their ability to communicate a performance to the audience. Teachers should consider the following when assessing expression and interpretation:

- the style of the music being performed, including performance conventions and consistency of style
- the ability of the learner to sustain the interest of the audience throughout the performance, including the ability to communicate musically
- the ability of the learner to work effectively with other performers and or pre-recorded tracks to create balance in the performance.

Programme Note

All learners are assessed on their ability to evaluate and make critical judgement about music. Teachers must consider the following points when assessing the programme note.

- Learners are not required to consider every musical element in depth, but those which are selected should be considered in detail throughout the whole piece. Learners should pick out interesting features within each element of music.
- Learners who choose to evaluate the use of harmony are not expected to give a detailed bar by bar chordal analysis. At GCSE level, learners are expected to comment on the types of chords used in the piece and recognise harmonic features e.g. cadences, simple chord progressions, use of dissonance etc.

Table of adjustments for level of difficulty of pieces

The GCSE music performing standard is broadly equivalent to grade 3 in the graded music examinations. The total raw mark for **each** piece must be adjusted according to the difficulty of the piece, as noted in the table below.

Raw mark for each piece performed	Level of difficulty		
	Easier than standard level	Standard level of difficulty (equivalent to grade 3 GME)	More difficult than standard level
36	32	36	36
35	32	35	36
34	31	34	36
33	30	33	36
32	29	32	35
31	28	31	34
30	27	30	33
29	26	29	32
28	25	28	31
27	24	27	30
26	23	26	29
25	23	25	28
24	22	24	26
23	21	23	25
22	20	22	24
21	19	21	23
20	18	20	22
19	17	19	21
18	16	18	20
17	15	17	19
16	14	16	18
15	14	15	17
14	13	14	15
13	12	13	14
12	11	12	13
11	10	11	12
10	9	10	11
9	8	9	10
8	7	8	9
7	6	7	8
6	5	6	7
5	5	5	6
4	4	4	4
3	3	3	3
2	2	2	2
1	1	1	1
0	0	0	0

Level of difficulty of pieces performed

A list of pieces with their standard in respect to the graded music examinations is located on the WJEC secure website. The difficulty level of any **other** piece of music not contained on the list or in graded music syllabi must be determined using the descriptors in the tables below.

The descriptors are not exhaustive; neither will every piece contain all features listed. When selecting the standard for each piece, teachers should use their professional judgement and look for a best fit.

If the instrument or the features of a piece chosen for performance are not covered in the lists below or if in doubt about the standard of the piece, centres should contact WJEC for advice.

General features for all instrumental and vocal pieces

Easier than standard level	• A piece in an easy key for the instrument • Simple rhythms and a narrow pitch range with simple intervals • Few dynamic contrasts • Simple or repetitive structure and phrase structure • Steady tempo • Single timbre or tone quality required with limited changes in articulation • Stylistically simple
Standard level of difficulty	• A piece in an easy or moderate key for the instrument • The rhythms will be varied, including dotted notes or triplets and the pitch range reasonably wide with wider intervals • Dynamic contrasts including crescendo and diminuendo • A contrasting section or a section with different technical demands or different phrase lengths • Possible contrast in tempo • Some contrasts in timbre or tone quality and articulation • Some stylistic challenges
More difficult than standard level	• A piece in any key appropriate for the instrument • A piece displaying some intricate rhythms and a wide pitch range for the instrument • The selected piece will allow for greater emphasis on interpretation • Full range of dynamics • Several contrasts in technical demands and phrase structure • Contrasts in tempo or challenging tempo • Contrasts in timbre or challenging tone quality with more complex articulation • Contrasts in style or greater stylistic challenges

Vocal pieces

Easier than standard level	• Mid-range pieces and range within an octave • Few leaps • Short phrases
Standard level of difficulty	• Range up to a 10th • Some leaps, perhaps, 4ths, 5ths or octave • Regular phrase lengths
More difficult than standard level	• Wider range using higher and lower parts of register • Phrases requiring sustained breath control • Piece requires a good level of vocal support and control

Keyboard pieces (including piano, keyboard and organ pieces)

Easier than standard level	• Few changes of hand position and/or hands moving together • Chords in left hand and melody in right hand • Simple chord changes only (once or twice per bar) • Limited or no need for sustain pedal (piano) • Use of one or two voice stops (organ or keyboard)
Standard level of difficulty	• Hands moving independently at times and move around the keyboard • More chord changes (quickening towards cadences) • Use of sustain pedal (piano) • Changes in voice stops (organ or keyboard)
More difficult than standard level	• Uses a wider compass of the keyboard and/or wider leaps • Hands moving independently much of the time • Complex changes • Frequent use of sustain pedal (piano) where appropriate • Several different voice stops used, perhaps in combination (organ or keyboard) where appropriate • Use of organ pedals where appropriate

String pieces (including violin, viola, cello and double bass)

Easier than standard level	- Uses mostly open strings and first position - Few changes of hand position - Use of separate slurred bows on each note
Standard level of difficulty	- Uses a range of positions up to 4th - More changes in hand position - Use of whole bow for slurred phrases
More difficult than standard level	- Uses positions beyond 4th - Bowing across strings - Possible inclusion of harmonics - Use of performance techniques, e.g. vibrato

Harp

Easier than standard level	- Simple melody divided between the hands - Some 2-3 note chords divided between the hands - Some triadic patterns divided between the hands - Narrow range - Generally hands separately - Limited use of 4th fingers
Standard level of difficulty	- Melody in one hand with accompaniment in other - Scalic passages in both hands - Independent part in both hands - Use of all 4 fingers (thumb, index, middle and fourth) - Use of octaves in left hand - Use of glissandi - Tapping/knocking of simple rhythms on soundboard
More difficult than standard level	- Fuller chords in both hands - Chords reaching more than an octave - Use of spread chords - Scalic passages and arpeggios divided between the hands over a wider range of octaves - Arpeggiated passages with distinctly emphasised theme within the texture - Pedal/lever changes - Use of harmonics

String pieces (including guitar, bass guitar and sitar)

Easier than standard level	• Mainly open strings and up to 3rd position • Use of pick or first two fingers of picking hand
Standard level of difficulty	• Movement up to 5th position • Use of pick or first two fingers in picking hand • Barre chords
More difficult than standard level	• Quick or frequent changes of position and movement to more than 5th position • Use of pick or all fingers of picking hand • Fret and hand damping techniques

Woodwind and Brass pieces

Easier than standard level	• Short phrases requiring basic breath control • The piece has a narrow range up to 1 ½ octaves • Some control of embouchure needed
Standard level of difficulty	• Sustained phrases • Use of slurring and tonguing • Range of up to two octaves • Control of embouchure to change pitch
More difficult than standard level	• Breath control to sustain long melodic phrases • Fuller range of articulation • Uses up to full range of instrument • More complex control of embouchure required

Percussion pieces (including drum kit, tuned and untuned percussion)

Easier than standard level	• Simple fills • Simple quadruple time rhythms • Pieces requiring few or no changes in percussion instrument • Few percussion techniques required
Standard level of difficulty	• Fills • Simple quadruple time pieces using triplets • Pieces requiring some changes in percussion instrument • Some variation in percussion techniques required
More difficult than standard level	• Simple quadruple and simple triple time • Use of grace notes • Pieces requiring changes in percussion instrument • Contrasts in technique required

DJ-ing performances

Easier than standard level	• Moving back and forth between two tracks within the same genre and key and with different BPM
Standard level of difficulty	• Use of three tracks within the same genre and with different BPM • Use of EQ/ FX **or** Scratching
More difficult than standard level	• Use of four or more tracks within the same genre and with different BPM or use of two or three tracks within different genres. • Use of EQ/FX **and** scratching

Rapping/MC-ing performances

Easier than standard level	• Basic rhythmic piece • Basic pitch level with narrow range • Short phrases
Standard level of difficulty	• Quick rhythms • Inclusion of sung chorus • Inflections of pitch used
More difficult than standard level	• Quick rhythms including syncopation • Inclusion of sung chorus • Long phrases requiring sustained breath control

Beat-boxing pieces

Easier than standard level	• Use of mouth only • Two simple repetitive patterns
Standard level of difficulty	• Use mouth and nose • Three or more rhythmic patterns
More difficult than standard level	• Use mouth and nose • Three or more complex rhythmic patterns, including some sound effects and/or a melody • Possible inclusion of loop station/KAOSS pad

Sequencing pieces

Easier than standard level	• One independent live track • Two pre-recorded independent tracks (i.e. not doubled) • Use of quantise facility
Standard level of difficulty	• One independent live track • Three pre-recorded independent tracks (i.e. not doubled) • Use of quantise facility • Use of at least one effect • Some complex rhythms • At least one contrast in texture • At least one contrast in timbre
More difficult than standard level	• Two independent live tracks • Three pre-recorded independent tracks (i.e. not doubled) • Use of quantise facility • Use of at least two effects • Complex rhythms • Variety in texture • Variety in timbre

Table of adjustments for performances of below 4 minutes

Calculating the final mark for Unit 1 Performance

All performances should be marked individually according to the criteria on pages 28 and 29, and a total mark out of 72 calculated using the formula given.

The total time of the performances should also be calculated in minutes and seconds, and the following chart used to determine the adjusted mark for performing, if the total time is less than 4 minutes. For example, a performance of 3 minutes and 50 seconds initially awarded a mark of 60 is given an adjusted mark of 53 because its duration falls within the 3:30 to 3:59 band.

The mark out of 12 awarded for the programme note should then be **added to the adjusted mark for performing** to give the final mark awarded for Unit 1, which should be submitted via the secure website to generate the moderation sample.

Mark awarded before adjustment for timing	Total time of performance (minutes and seconds)								
	4:00 or more	3:30-3:59	3:00-3:29	2:30-2:59	2:00-2:29	1:30-1:59	1:00-1:29	0:30-0:59	Below 0:30
72	72	63	54	45	36	27	18	9	0
71	71	62	53	44	36	27	18	9	0
70	70	61	53	44	35	26	18	9	0
69	69	60	52	43	35	26	17	9	0
68	68	60	51	43	34	26	17	9	0
67	67	59	50	42	34	25	17	8	0
66	66	58	50	41	33	25	17	8	0
65	65	57	49	41	33	24	16	8	0
64	64	56	48	40	32	24	16	8	0
63	63	55	47	39	32	24	16	8	0
62	62	54	47	39	31	23	16	8	0
61	61	53	46	38	31	23	15	8	0
60	60	53	45	38	30	23	15	8	0
59	59	52	44	37	30	22	15	7	0
58	58	51	44	36	29	22	15	7	0
57	57	50	43	36	29	21	14	7	0
56	56	49	42	35	28	21	14	7	0
55	55	48	41	34	28	21	14	7	0
54	54	47	41	34	27	20	14	7	0
53	53	46	40	33	27	20	13	7	0
52	52	46	39	33	26	20	13	7	0
51	51	45	38	32	26	19	13	6	0
50	50	44	38	31	25	19	13	6	0
49	49	43	37	31	25	18	12	6	0
48	48	42	36	30	24	18	12	6	0
47	47	41	35	29	24	18	12	6	0
46	46	40	35	29	23	17	12	6	0
45	45	39	34	28	23	17	11	6	0

Mark awarded before adjustment for timing	Total time of performance (minutes and seconds)								
	4:00 or more	3:30-3:59	3:00-3:29	2:30-2:59	2:00-2:29	1:30-1:59	1:00-1:29	0:30-0:59	Below 0:30
44	44	39	33	28	22	17	11	6	0
43	43	38	32	27	22	16	11	5	0
42	42	37	32	26	21	16	11	5	0
41	41	36	31	26	21	15	10	5	0
40	40	35	30	25	20	15	10	5	0
39	39	34	29	24	20	15	10	5	0
38	38	33	29	24	19	14	10	5	0
37	37	32	28	23	19	14	9	5	0
36	36	32	27	23	18	14	9	5	0
35	35	31	26	22	18	13	9	4	0
34	34	30	26	21	17	13	9	4	0
33	33	29	25	21	17	12	8	4	0
32	32	28	24	20	16	12	8	4	0
31	31	27	23	19	16	12	8	4	0
30	30	26	23	19	15	11	8	4	0
29	29	25	22	18	15	11	7	4	0
28	28	25	21	18	14	11	7	4	0
27	27	24	20	17	14	10	7	3	0
26	26	23	20	16	13	10	7	3	0
25	25	22	19	16	13	9	6	3	0
24	24	21	18	15	12	9	6	3	0
23	23	20	17	14	12	9	6	3	0
22	22	19	17	14	11	8	6	3	0
21	21	18	16	13	11	8	5	3	0
20	20	18	15	13	10	8	5	3	0
19	19	17	14	12	10	7	5	2	0
18	18	16	14	11	9	7	5	2	0
17	17	15	13	11	9	6	4	2	0
16	16	14	12	10	8	6	4	2	0
15	15	13	11	9	8	6	4	2	0
14	14	12	11	9	7	5	4	2	0
13	13	11	10	8	7	5	3	2	0
12	12	11	9	8	6	5	3	2	0
11	11	10	8	7	6	4	3	1	0
10	10	9	8	6	5	4	3	1	0
9	9	8	7	6	5	3	2	1	0
8	8	7	6	5	4	3	2	1	0
7	7	6	5	4	4	3	2	1	0
6	6	5	5	4	3	2	2	1	0
5	5	4	4	3	3	2	1	1	0
4	4	4	3	3	2	2	1	1	0
3	3	3	2	2	2	1	1	0	0
2	2	2	2	1	1	1	1	0	0
1	1	1	1	1	1	0	0	0	0
0	0	0	0	0	0	0	0	0	0

APPENDIX B

Unit 2: Composing (AO2 and AO4)

Appendix B contains the following information regarding the assessment of Unit 2:

- assessment grids for compositions and evaluation
- guidance for assessing Unit 2
- additional advice for composing within the areas of study.

APPENDIX B

Assessment grid for Unit 2: Composing

Each composition should be marked out of 36. Please see Section 3.2 for further assessment details.

- The appropriate band **for each assessment objective** should be established by determining which performance descriptor best reflects the candidate's performance.
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band.**
- The total marks for each column may reflect performance at different bands across the assessment objectives, for example, a candidate may achieve band 4 for AO2.1a, column 1, band 4 for AO2.1b, column 2 and band 3 for AO2.1c, column 3.
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

Band	AO2 Compose and develop musical ideas with technical control and coherence		
	Creativity and development of musical ideas (AO2.1a)	**Technical control of musical elements and resources (AO2.1b)**	**Structure and stylistic coherence (AO2.1c)**
4	10-12 marks • Ideas are highly effective, offering much potential for creative development • The content is skilfully developed throughout the piece • Highly effective contrasts of tone colour and moods	10-12 marks • Highly effective choice of elements and resources • A wide variety of musical elements are used skilfully • Resources, including technology, are skilfully controlled	10-12 marks • A very well-organised piece with a highly effective presentation of musical ideas • The style and character is highly effective in response to the chosen brief • The outcome is highly effective, musical and fully coherent
3	7-9 marks • Ideas are generally effective, offering potential for further development • The content is competently developed throughout the piece • Generally effective contrasts of tone colour and mood	7-9 marks • Generally effective choice of elements and resources • A variety of musical elements are used competently • Resources, including technology, are generally well controlled	7-9 marks • A well-organised piece with effective presentation of musical ideas • The style and character is generally effective in response to the chosen brief • The outcome is generally effective and coherent

2	4-6 marks • Ideas are simple, offering some potential for development • Some ideas are partially developed • Some contrasts of tone colour and mood	4-6 marks • Some choices of elements and resources are effective • Some musical elements are used inconsistently • Inconsistent control of resources, including technology	4-6 marks • Inconsistent organisation with some effective presentation of musical ideas • The style and character is inconsistent in response to the chosen brief • The outcome is inconsistent displaying some sense of coherence
1	1-3 marks • Ideas are limited, offering little opportunity for development • Only limited development is evident • Limited evidence of tone colour and mood	1-3 marks • Limited effectiveness in choice of elements and resources • Limited employment of musical elements • Limited control of resources including technology	1-3 marks • Limited organisation and presentation of ideas • The style and character is limited in response to the chosen brief • An incoherent and limited outcome
0	0 marks • No evidence of any creativity or development	0 marks • Ineffective control of the musical elements and resources	0 marks • No evidence of organisation, style and character or coherence

Assessment grid for Unit 2: Evaluation

- The appropriate band should be established by determining which performance descriptor best reflects the candidate's performance.
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band.**
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

Band	AO4 **Use appraising skills to make evaluative and critical judgements about their own and others' music**
4	10-12 marks • An in-depth evaluation of how the composition fulfils the set brief • An in-depth evaluation of how musical elements were used in the composition • Perceptive critical judgement as to the effectiveness of the final musical outcome • An in-depth evaluation of the quality of the final recording • Accurate and appropriate use of subject terminology
3	7-9 marks • A general evaluation of how the composition fulfils the set brief • A general evaluation of how musical elements were used in the composition • General judgements of the effectiveness of the final musical outcome • A general evaluation of the quality of the final recording • Generally accurate and appropriate use of subject terminology
2	4-6 marks • Some evaluation of how the composition fulfils the set brief • An inconsistent evaluation of how musical elements were used in the composition • Inconsistent judgement of the effectiveness of the final musical outcome • An inconsistent evaluation of the quality of the final recording • Some use of subject terminology
1	1-3 marks • Limited evaluation of how the composition fulfils the set brief • A limited evaluation of how musical elements were used in the composition • Limited appropriate judgement of the effectiveness of the final musical outcome • A limited evaluation of the quality of the final recording • Limited use of subject terminology
0	0 marks • No evaluation of how the composition fulfils the brief • No evaluation of how musical elements were used in the composition • No evaluation of the final musical outcome • No evaluation of the recording • No accurate use of music terminology.

Guidance for assessing Unit 2: Composing

The following table explains how to assess each bullet point on the assessment grid for AO2. The qualitative descriptors have been removed.

Guidance for assessing AO2 Compose and develop musical ideas with technical control and coherence	
Assessment grid	**Guidance**
AO2.1.a: Creativity and development of musical ideas • Ideas offer potential for development • The content is developed throughout the piece • Use of contrasts in tone colour and moods	• Assess how well the quality of the initial thematic material (including pitch and rhythm) and/or harmonic material, as appropriate to the piece, allows for further development. This will include material at the beginning of the piece or any new ideas introduced subsequently. • Assess how well the thematic/harmonic material has been developed throughout the piece. This can include use of compositional devices plus extension and working out of ideas. • Assess whether the piece includes different tone colours and moods (e.g. changes of tempo, texture, dynamics etc) to provide variety and contrast within the piece.
AO2.1b: Technical control of musical elements and resources • Choice of elements and resources • How musical elements are used • How resources, including technology, are controlled	• Assess whether the choice of musical elements, instrumentation, voices and technology is sufficient and appropriate for the piece. • Assess how well the chosen musical elements are controlled and used within the piece. • Assess how well the resources, (instrumentation, voices and technology) are controlled and used in the piece.
AO2.1c: Structure and stylistic coherence • Organisation of the piece and presentation of musical ideas • Style and character in response to the chosen brief • Coherency of final outcome	• Assess whether the musical ideas are well structured and whether the piece is balanced. • Assess how well the piece fulfils the set or chosen brief stylistically. • Assess whether the piece makes sense as a unified and musical whole.

Additional advice for composing within the areas of study

The following information is a guide to composing within the areas of study. It is **not** an exhaustive list of features which must be included.

Area of study 1: Musical Forms and Devices

- effective employment of structures such as those listed under the area of study
- an appropriate sense of balance and proportion (overall structures, phrasing)
- evidence of musical understanding of tonality, melody, rhythm, harmony (elements)
- secure control of devices listed under the area of study content

Area of study 2: Music for Ensemble

- evidence of understanding of the different types of texture as listed under the area of study and as appropriate to the piece
- effective employment of textural variety and contrasts
- varying instrumental textures (thick or thin, dense or light)
- successful use of devices such as:
    - layering
    - tutti/unison
    - descant
    - countermelody
    - backing ideas
    - contrasting timbres
    - effective control of chordal sections
    - use of imitation/call and response/echo + antiphonal devices

Area of study 3: Film Music

- relevance of music to the storyline
- use of lyrics as consistent with the plot/ideas
- characterisation reflected in the music
- strong and distinctive thematic material
- supportive accompanying ideas
- appropriate musical contrasts to reflect mood/meaning/scene
- musical reflection of visual images
- use of musical devices and features to create anticipation, action, excitement
- suitable dynamics to support and reflect the chosen ideas
- chromatic movement and harmonies where appropriate
- use of 'leitmotif'
- layering

- minimalistic techniques including:
    - an overall coherence
    - phasing
    - creative manipulation of melodic cells
    - gradual change of initial cells to new cells by small incremental alterations – subtle transformation of ideas
    - varying textures
    - additive melodies
    - rotation/phase shifting
    - rhythmic displacement; isorhythmic overlap/layering of ostinato patterns
    - metamorphosis (of ostinato patterns)
    - avoidance of exact repetition

Area of study 4: Popular Music

- Rock Music/Pop
    - clearly defined structures (32 bar, verse-chorus, 12 bar)
    - chorus with melodic hook
    - verses with changing words
    - intro/outro
    - instrumental/solo
    - improvisation/bridge ideas
    - use of riffs
    - clarity of chord progression
    - close harmony work
    - guitar licks
    - strong bass lines
    - walking bass
    - clear-cut rhythms
    - strongly emphasised pulse
    - appropriate instrumentation

- Fusion
    - Fusion as a musical genre is generally accepted as a combination of two different musical genres. For example, the outcome may include a fusion of historical and modern styles, jazz, rock, classical, or elements of world music; or it may possibly include a fusion of contrasting current trends, and/or a blending of acoustic and electronic timbres.

APPENDIX C

List of musical terms:

Melody
- Anacrusis
- Anticipation note
- Conjunct (stepwise)
- Disjunct (angular)
- Arpeggio/broken chord
- Triadic
- Scalic (ascending/descending)
- Low pitch
- High pitch
- Range
- Sequence
- Imitation
- Repetition
- Contrast
- Leitmotif
- Motif
- Octave
- Tone/ Major 2nd
- Major 3rd
- Perfect 4th
- Perfect 5th
- Major 6th
- Major 7th
- Semitone
- Chromatic movement
- Pentatonic
- Blue notes
- Trill/ornamentation/decoration
- Countermelody
- Answering phrase
- Thematic
- Fanfare

Tonality
- Major
- Minor
- Modal
- Modulation to the Dominant and Relative Major/Minor Pentatonic

Harmony
- Primary chords
- Secondary chords
- Inversion
- Diatonic
- Tonic
- Subdominant
- Dominant (7th)
- Perfect cadence
- Imperfect cadence
- Plagal cadence
- Interrupted cadence
- Chord progression/chord sequence
- Harmonic rhythm
- Drone
- Pedal
- Dissonance
- Power chords

Form and Structure
- Binary
- Ternary
- Rondo
- Minuet and Trio
- Repetition
- Contrast
- Theme and variations
- Strophic
- 32 bar song form/AABA
- 12 bar Blues
- Call and response
- Ostinato
- Bridge
- Break
- Loop
- Improvisation
- Verse
- Chorus
- Middle 8
- Fill
- Introduction
- Outro
- Coda
- Riff
- Phrasing (regular and irregular)

Texture
- Monophonic
- Homophonic
- Polyphonic
- 2, 3 or 4 part textures
- Unison
- Chordal
- Imitation
- Layered
- Melody and accompaniment
- Countermelody
- Descant
- Round
- Canon
- Drone
- Alberti bass
- Stab chords
- Walking bass

Tempo
- Allegro/Vivace
- Allegretto
- Moderato/Andante
- Adagio/Lento
- Accelerando
- Ritardando/Rallentando
- Rubato
- Pause

Rhythm
- Semibreve
- Minim
- Crotchet
- Quaver
- Semiquaver
- Dotted
- Syncopation
- Swing rhythms
- On the beat
- Off-beat
- Triplet
- Associated rests
- Driving rhythms
- Dance rhythms
- Rock rhythms

Metre
- Regular
- Irregular
- Accent
- Simple time (2/4, 3/4, 4/4)
- Duple/triple/quadruple
- Compound time (6/8)

Dynamics
- Pianissimo
- Piano
- Mezzo piano
- Mezzo forte
- Forte
- Fortissimo
- Crescendo
- Diminuendo
- Sforzando

Musical Styles
- Western Classical Tradition
- Baroque
- Classical
- Romantic
- Chamber music
- Jazz
- Blues
- Musical Theatre/Musical
- Welsh folk
- Cerdd dant
- Film Music
- Rock
- Soul
- Hip-hop
- Reggae
- Ballad
- Pop
- Fusion
- Minimalism

Timbre
Instruments, Voices and Groupings
- Strings
- Violin
- Viola
- Cello
- Double bass
- Harp
- Woodwind
- Flute
- Oboe
- Clarinet
- Saxophone
- Bassoon
- Brass
- Trumpet
- French horn
- Trombone
- Tuba
- Percussion
- Timpani
- Drum kit
- Snare drum
- Cymbal
- Hand held percussion
- Glockenspiel
- Xylophone
- Keyboard
- Piano
- Organ
- Harpsichord
- Basso continuo
- Classical or Spanish guitar
- Electric guitar
- Bass guitar
- Solo
- Duet
- Trio
- Soprano
- Alto
- Tenor
- Bass
- Backing vocals
- A cappella
- Chorus
- Orchestra

- String quartet
- Basso continuo
- Pop/rock group
- Rhythm section
- Acoustic

Technology
- Synthesised/electronic
- Panning
- Phasing
- Sample
- Reverb
- Echo
- Amplified

Performance techniques/Articulation
- Humming
- Syllabic
- Melismatic
- Scat
- Vibrato
- Falsetto
- Belt
- Rap
- Staccato
- Legato
- Sustained
- Accent
- Pizzicato
- Arco/bowed
- Divisi
- Double stopping
- Tremolo
- Distortion
- Hammer on
- Rim shot
- Slap bass
- Drum roll
- Muted
- Glissando/slide
- Pitch bend
- Plucked
- Slurred
- Tongued
- Detached