

GCSE



# WJEC GCSE Music

Approved by Qualifications Wales  
**Specification**

Teaching from 2025  
For award from 2027



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

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Ready for the world.



This specification meets the requirements of the following regulatory documents published by Qualifications Wales:

- [Made for Wales GCSE Qualification Approval Criteria](#) which set out requirements for any new GCSE qualification Approved for first teaching from September 2025 and beyond.
- [Standard Conditions of Recognition](#) which contains the rules that all awarding bodies and their qualifications must meet when offering qualifications to learners in Wales.
- Approval Criteria for GCSE [Music](#) which sets out the subject specific requirements for GCSE Music qualifications from September 2025 and beyond.

## CONTENTS

SUMMARY OF ASSESSMENT .....	4
1 INTRODUCTION.....	6
1.1 Aims .....	6
1.2 Curriculum for Wales .....	6
1.3 Prior learning and progression .....	7
1.4 Guided learning hours .....	7
1.5 Use of language .....	8
1.6 Equality and fair access .....	8
2 SUBJECT CONTENT AND INTEGRATION OF LEARNING EXPERIENCES AND SKILLS .....	9
How to read the amplification .....	9
Unit 1 .....	10
Unit 2 .....	12
Unit 3 .....	14
Opportunities for integration of learning experiences .....	16
3 ASSESSMENT.....	17
3.1 Assessment objectives and weightings.....	17
3.2 Overview of arrangements for non-examination assessment .....	18
4 MALPRACTICE.....	20
5 TECHNICAL INFORMATION.....	21
5.1 Making entries .....	21
5.2 Grading, awarding and reporting.....	21
Appendix A: Opportunities for embedding elements of the Curriculum for Wales .....	22
Appendix B – Glossary of Musical Terminology.....	25

# GCSE MUSIC

## SUMMARY OF ASSESSMENT

### **Unit 1: Performing**

#### **Non-examination assessment**

Performance: 4-6 minutes (at least two pieces)

**Marked by the centre and moderated by WJEC**

**32.5% of qualification**

**78 marks**

#### **Summary of assessment**

Learners perform a minimum of **two** pieces of music giving a total performance time of 4-6 minutes (each piece should be a minimum of 1 minute).

Learners can choose to perform solos or independent parts within ensembles, or a combination of both, in their chosen style(s) of music, without a conductor.

Learners can choose to perform on any instrument or voice, or technology, or a combination of these.

### **Unit 2: Composing**

#### **Non-examination assessment**

2 compositions (3-6 minutes total recommended)

Reflective Log

**Marked by the centre and moderated by WJEC**

**32.5% of qualification**

**78 marks**

#### **Summary of assessment**

Learners compose **two** original pieces of music with a recommended total duration of between 3-6 minutes, **one** in response to their own devised brief and **one** in response to a brief set by WJEC.

Learners present a reflective log based on the compositional process of **either** the composition in response to their own devised brief **or** the composition based on the brief set by WJEC.

### **Unit 3: Appraising**

Digital only examination: 1 hour 30 minutes

**Marked by WJEC**

**35% of the qualification**

**84 marks**

#### **Summary of assessment**

Questions requiring objective responses, short and extended answers, in response to the chosen set works and unseen extracts.

This is a linear qualification.

The qualification is not tiered.

There is no hierarchy in the order in which the units are presented. The order does not imply the teaching order of the units.

Unit 1: Performing and Unit 2: Composing could be completed at any time during the qualification and submitted to WJEC in the final year of the course. Unit 3 must be completed in the final year of the course.

First awarding of this qualification will be in the summer 2027 series.

Qualification Approval Number: C00/4967/7

# GCSE MUSIC

## 1 INTRODUCTION

### 1.1 Aims

GCSE Music supports learners to:

- explore music created and performed by other people and develop their own musical talents
- gain understanding of a range of musical forms, styles and genres, and musical elements
- develop knowledge, understanding and appreciation of how meaning is communicated musically
- respond to and reflect on others' music, applying knowledge of context to evaluate the effectiveness of ideas and techniques used to communicate meaning
- develop performance/ realisation skills to communicate musically and demonstrate control
- develop creative skills to manipulate musical ideas to communicate meaning
- reflect on, refine, and evaluate their own work
- explore the cross-cutting themes of human rights and diversity, including Black, Asian, and minority ethnic perspectives, identity, culture, and contributions.

These aims are set out in Qualifications Wales' Approval Criteria.

### 1.2 Curriculum for Wales

This GCSE Music qualification is underpinned by the Curriculum for Wales framework and has been designed to ensure that learners can continue to make progress towards the four purposes whilst studying for this qualification. Central to this design are the [principles of progression](#), along with the [statements of what matters](#) and those [subject specific skills and concepts](#) outlined in the '[Designing your Curriculum](#)' section of the Expressive Arts Area of Learning and Experiences.

In developing this qualification, we have considered where there are opportunities to embed the cross-curricular themes and where there are opportunities for integral skills and cross-curricular skills to be developed. Appendix A provides a simple mapping, and information to support teachers will be provided in the Guidance for Teaching.

We have also considered where the qualification can generate opportunities for integrating the learning experiences noted in Opportunities for Integration of Learning Experiences and Skills on page 16. The Guidance for Teaching will include further information on integrating these learning experiences into delivery.

The GCSE Music qualification supports the Curriculum for Wales by:

- supporting the statements of what matters for Expressive Arts<sup>1</sup>:
  - **exploring** the Expressive Arts is essential to developing artistic skills and knowledge and it enables learners to become curious and creative individuals
  - **responding and reflecting**, both as artist and audience, is a fundamental part of learning in the Expressive Arts
  - **creating** combines skills and knowledge, drawing on the senses, inspiration and imagination.
- supporting the principles of progression<sup>2</sup> by encouraging learners to:
  - explore, experience, interpret, create and respond to increasingly complex meaning
  - develop an increased sophistication of conceptual learning
  - have more sophisticated use of relevant skills and the ability to transfer existing skills and knowledge into new contexts.
- supporting the subject specific considerations<sup>3</sup> for Music:
  - through the creative process, allowing learners to explore, respond to stimuli and create and reflect on their own work while engaging in rich, authentic experiences.

### 1.3 Prior learning and progression

Although there is no specific requirement for prior learning, the qualification is designed primarily for learners between the ages of 14 and 16 and builds on the conceptual understanding learners have developed through their learning from ages 3 – 14.

The qualification allows learners to develop a strong foundation of knowledge, skills and understanding which supports progression to post-16 study and prepares learners for life, learning and work. The qualification 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.

### 1.4 Guided learning hours

GCSE Music has been designed to be delivered within 120 – 140 guided learning hours. The qualification has been primarily designed as a 2-year programme for learners in years 10 and 11.

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<sup>1</sup> <https://hwb.gov.wales/curriculum-for-wales/expressive-arts/statements-of-what-matters/>

<sup>2</sup> <https://hwb.gov.wales/curriculum-for-wales/expressive-arts/principles-of-progression/>

<sup>3</sup> <https://hwb.gov.wales/curriculum-for-wales/expressive-arts/designing-your-curriculum/#specific-considerations-for-this-area>

## 1.5 Use of language

As our understanding of diversity, equity, and inclusion evolves, so must our language. Updated terminology better reflects individual identities and fosters respect and accuracy. Language used should be specific as possible. Staying informed and adaptable is crucial, as inclusive language promotes dignity and equity. Recognising that language will continue to evolve, we will remain open to further amendments to ensure it accurately represents and supports all individuals. WJEC will inform centres of any amendments and the most up to date version of the specification will always be on the website.

## 1.6 Equality and fair access

The 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 access and 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.

Access arrangements and reasonable adjustments are made for eligible learners to enable them to access the assessments and demonstrate their knowledge and skills without changing the demands of the assessment.

Information on access arrangements and reasonable adjustments is found in the following document from the Joint Council for Qualifications (JCQ): Access Arrangements, Reasonable Adjustments: General and Vocational Qualifications. This document is available on the JCQ website ([www.jcq.org.uk](http://www.jcq.org.uk)).

We will be following the principles set out in this document and, as a consequence of provision for reasonable adjustments, very few learners will encounter a complete barrier to any part of the assessment.

## 2 SUBJECT CONTENT AND INTEGRATION OF LEARNING EXPERIENCES AND SKILLS

This GCSE Music qualification is based on the study and application of the elements of music, as listed below:

- dynamics
- form and structure
- harmony
- melody and pitch
- performance techniques/articulation
- sonority/timbre
- tempo, rhythm and metre
- texture
- tonality.

These will be explored through all three units.

### How to read the amplification

The amplification provided in the right-hand column, titled ‘Further Information’ uses the following five stems:

- ‘Learners should know’ is used when learners are required to use direct recall.
- ‘Learners should be aware of’ is used when learners do not need to understand all aspects of the specified content in detail. Teachers should refer to Guidance for Teaching documents for further guidance on the depth and breadth to which this content should be taught.
- ‘Learners should understand’ is used when learners are required to demonstrate greater depth than straight identification or recall. For example, they can apply knowledge to familiar or unfamiliar contexts and can synthesise and evaluate information for a given purpose.
- ‘Learners should be able to’ is used when learners need to apply their knowledge and understanding to a practical situation or demonstrate application of practical skills and techniques.
- ‘Learners are required to’ is used to show the requirements of individual units.

The use of the word ‘including’ indicates that the specified content must be taught and could be subject to assessment.

The use of the words ‘for example’ or ‘such as’ indicates that the specified content is for guidance only, and alternative examples could be chosen.

## Unit 1

### Performing

Non-examination assessment

Performance: 4-6 minutes (a minimum of two pieces)

Marked by the centre and moderated by WJEC

32.5% of qualification

78 marks

### Overview

The purpose of this unit is to:

- allow learners to explore a range of performing repertoire and select pieces they wish to perform
- allow learners to develop their technical and performing skills by reflecting on their work in an ongoing cycle of practice and improvement
- provide opportunities for learners to perform individually and/or as part of an ensemble and develop the skills required to become proficient
- develop learners' resilience, determination and confidence.

This unit will focus on:

- **exploring** – learners will have the opportunity to explore and perform a range of repertoire, from various genres and periods and linked to different cultures in Wales and the world. This could include performing using any instrument, voice, or technology, as a soloist or as part of an ensemble
- **responding and reflecting** – learners will have the opportunity to reflect on their own work and respond to the feedback from others to focus their practice, allowing them to improve in the performances they give, with increased technical ability and communication
- **creating** – learners will have the opportunity to include improvisation in their performances, and with practice, to become more proficient and confident in this skill. In experiencing the process of creating their final performances, they will also be able to interpret repertoire in a way which is appropriate to their own ability and personal style choices.

## Areas of content

1.1 Performing	
In this unit learners will develop knowledge, skills and understanding in:	
Content	Further information
1.1.1 Performing music as a soloist and/or part of an ensemble	<p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>(following exploration of a range of relevant repertoire) perform solos or independent parts within ensembles, or a combination of both, in their chosen style(s) of music, without a conductor.</li> </ul> <p>Learners are required to:</p> <ul style="list-style-type: none"> <li>perform a minimum of <b>two</b> pieces of music giving a total performance time of 4-6 minutes.</li> </ul>
1.1.2 Communication through performing or realisation with technical control, fluency and expression	<p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>perform music in their chosen style(s) using instruments, voice or technology, with appropriate technical control, fluency and expression</li> <li>understand how to communicate music, in their chosen style(s), including reading notation as appropriate.</li> </ul>
1.1.3 The elements of music and how they are represented in the music they perform	<p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>demonstrate an understanding of how the elements of music are used in the music they perform including following performance directions.</li> </ul>

## Unit 2

### Composing

Non-examination assessment

2 compositions (3-6 minutes total recommended)

Reflective Log

Marked by centre and moderated by WJEC

32.5% of qualification

78 marks

### Overview

The purpose of this unit is to:

- develop an awareness of the process of creating original music
- develop learners' skills in self-evaluation, refinement and development of their own work
- develop a sense of writing music for a specific purpose
- allow learners to explore creating music in a variety of different genres and styles, from different periods.

The unit will focus on:

- **exploring** – learners will have the opportunity to explore various styles and genres of music linked to different cultures in Wales and the world and understand how they have been created to produce the intended effect. They will be able to use these methods to create and develop their own ideas. They will also be able to compose through exploring ideas in improvisation
- **responding and reflecting** – learners will be able to evaluate and refine their work through reflection and feedback from others to create a successful finished product
- **creating** – learners will create their own original music in a style of their choosing, and a piece to meet a brief specified by WJEC using the techniques they have explored and reflected upon.

### Areas of content

1.2 Composing	
In this unit learners will gain knowledge, skills and understanding of the following areas:	
Content	Further information
<b>1.2.1</b> Composing their own music, in a style of their choosing and to a set brief	Learners should be able to: <ul style="list-style-type: none"> <li>• (following exploration of a range of relevant musical styles and genres) create and develop ideas to communicate meaning in composition.</li> </ul> Learners are required to: <ul style="list-style-type: none"> <li>• compose <b>two</b> original pieces of music with a recommended total duration of between 3-6 minutes, <b>one</b> in response to their own devised brief and <b>one</b> in response to a brief set by WJEC.</li> </ul>

<p><b>1.2.2</b> Controlling the elements of music and musical devices in developing ideas</p>	<p>Learners should understand:</p> <ul style="list-style-type: none"> <li>• how knowledge gained in performing and appraising music can be used to develop their compositions. This includes their understanding of:           <ul style="list-style-type: none"> <li>• the elements of music</li> <li>• musical forms and devices</li> <li>• styles and genres</li> </ul>           to communicate meaning and develop ideas within their own original work.</li> </ul>
<p><b>1.2.3</b> Reflecting on the compositional process</p>	<p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>• reflect on, analyse and evaluate their own work</li> <li>• critically evaluate the effectiveness and impact of their:           <ul style="list-style-type: none"> <li>• response to a brief and the social, cultural and historical context</li> <li>• creative choices, including their initial ideas</li> <li>• use of elements of music to develop their initial ideas.</li> </ul> </li> </ul>
<p><b>1.2.4</b> Realising their compositions using instrument(s), voice(s) and/or technology as appropriate</p>	<p>Learners should understand how to:</p> <ul style="list-style-type: none"> <li>• create an audio version of their compositions in the most appropriate way. For example:           <ul style="list-style-type: none"> <li>• live performance</li> <li>• output from computer software.</li> </ul> </li> <li>• create notation of the compositions in an appropriate format. For example:           <ul style="list-style-type: none"> <li>• staff notation</li> <li>• lead sheet</li> <li>• graphic notation</li> <li>• written commentary.</li> </ul> </li> </ul>

## Unit 3

### Appraising

Digital only examination: 1 hour 30 minutes

Marked by WJEC

35% of qualification

84 marks

### Overview of unit

The purpose of this unit is to:

- allow learners to experience a range of music from contrasting styles/genres and periods getContexts, including music created in or inspired by Wales and written by a diverse range of composers including those from Black, Asian and minority ethnic backgrounds
- allow learners to develop transferable listening skills based on an appreciation of the elements of music and how they are used
- develop the language of describing and analysing music
- demonstrate aural skills in relation to familiar and unfamiliar music
- allow learners to develop as creative musicians through understanding the music of others.

The unit will focus on:

- **exploring** – learners will have the opportunity to experience listening to a wide range of music to understand how the composers and performers create the intended effect, tell a story or convey emotions including through the use of music technology
- **responding and reflecting** – learners will be able to identify links between different pieces of music in terms of the use of the elements of music and respond to the effectiveness of these in contrasting styles or genres.

### Areas of content

#### 1.3 Appraising

In this unit learners will gain knowledge and understanding of the following areas:

- 1.3.1 Identifying and describing how the elements of music are applied in different genres and styles of music (as noted within the Glossary of Musical Terminology - Appendix B)
- 1.3.2 Studying a choice of set works in depth from a variety of diverse genres and styles
- 1.3.3 How meaning is communicated musically
- 1.3.4 How music is notated and captured

Content	Further information
<p><b>1.3.1</b> Identifying and describing how the elements of music are applied in different genres and styles of music (as noted within the Glossary of Musical Terminology – Appendix B)</p>	<p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>• identify and describe, using musical vocabulary, how the elements of music are used in a variety of extracts of music</li> <li>• identify and describe how musical devices are used in a variety of extracts showing an understanding of the conventions of genre, period, style and context as appropriate</li> <li>• identify and describe how music technology has been used to create aural effects.</li> </ul>

<p><b>1.3.2</b></p> <p>Studying a choice of set works in depth from a diverse variety of genres and styles</p>	<p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>• identify and describe, using musical vocabulary, how the elements of music are used in the chosen set works</li> <li>• identify, locate and describe the musical devices used by the composer(s) and performer(s) in the chosen set works</li> <li>• understand the details of the notation specific to the chosen set works.</li> </ul> <p>Centres will select two set works:</p> <ul style="list-style-type: none"> <li>• one set work from List A</li> <li>• one set work from List B.</li> </ul> <p>The choice of prepared works are as follows:</p> <p>List A</p> <p><b>Concerto for Two Trumpets in C (first movement)</b> Antonio Vivaldi</p> <p><b>Palladio (allegretto) for string orchestra</b> Karl Jenkins</p> <p><b>Elizabeth Remembered</b> Debbie Wiseman</p> <p>List B</p> <p><b>Hwyl Ti, Gymru</b> Fleur De Lys</p> <p><b>Tale of Two Dragons</b> Calan</p> <p><b>One Day Like This</b> Elbow</p> <p><b>Burn (Hamilton)</b> Lin-Manuel Miranda</p> <p><b>I Don't Wanna Know</b> Mared</p> <p><b>Sir Duke</b> Stevie Wonder</p> <p>Learners should know:</p> <ul style="list-style-type: none"> <li>• the social, cultural and historical context of the chosen set works.</li> </ul>
<p><b>1.3.3</b></p> <p>How meaning is communicated musically</p>	<p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>• use technical vocabulary to describe how the elements of music are used.</li> </ul> <p>Learners should understand:</p> <ul style="list-style-type: none"> <li>• how the elements of music are used by composers and performers descriptively or to convey a mood.</li> </ul>
<p><b>1.3.4</b></p> <p>How music is notated and captured</p>	<p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>• read treble and bass clef staff notation, in simple time and compound time, in major and minor keys with up to four sharps or flats</li> <li>• notate pitch in the treble and bass clef</li> <li>• notate rhythms in simple time and compound time.</li> </ul> <p>Learners should understand:</p> <ul style="list-style-type: none"> <li>• how music is notated and captured, including: <ul style="list-style-type: none"> <li>• stave notation</li> <li>• lead sheets showing piano, guitar and vocal lines</li> </ul> </li> <li>• roman numerals for chords I, ii, iii, IV, V and vi in a major key and contemporary chord symbols for chords within a major key. For example: C, Dm, Em, F, G<sup>7</sup> and Am.</li> </ul>

## Opportunities for integration of learning experiences

The GCSE Music qualification generates opportunities for the following experiences to be developed (the experiences will not be directly assessed):

- experience professional performance(s) and/or workshops, either live or using digital resources, to include a range of settings
- experience recording and producing music using current technologies
- develop confidence in giving and receiving feedback, promoting independent thinking, originality and creative resilience
- take creative risks and experience improvisation as part of the creative process
- \*take part in some form of collaborative performance
- gain a basic awareness of ethical and legal considerations as appropriate.

\*Learners can choose to perform as part of an ensemble within Unit 1, however, the collaborative performance noted above is not linked to this performance option and is not assessed.

Further amplification of the opportunities to develop cross-cutting themes, cross-curricular skills and integral skills can be found in Appendix C. The Guidance for Teaching will include further information on the opportunities provided by the qualification for teachers/centres to integrate these learning experiences into delivery.

## 3 ASSESSMENT

### 3.1 Assessment objectives and weightings

Below are the assessment objectives for this specification. Learners must:

**AO1**

Demonstrate and apply knowledge and understanding of a range of music

**AO2**

Develop and apply performance and/or realisation skills

**AO3**

Reflect on, analyse and evaluate their own work and the work of others

**AO4**

Create and develop ideas to communicate meaning in compositions

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	-	32.5%	-	-	32.5%
Unit 2	-	-	2.5%	30%	32.5%
Unit 3	20%	-	15%	-	35%
Overall weighting	<b>20%</b>	<b>32.5%</b>	<b>17.5%</b>	<b>30%</b>	<b>100%</b>

## 3.2 Overview of arrangements for non-examination assessment

### Unit 1: Overview

For this assessment learners are required:

- to perform a minimum of **two** pieces of music giving a total performance time of 4-6 minutes (each piece should be a minimum of 1 minute).

Learners can:

- choose to perform solos or independent parts within ensembles, or a combination of both, in their chosen style(s) of music, without a conductor
- choose to perform on any instrument or voice, or use technology, or a combination of these
- choose to accompany themselves
- use a stimulus for improvisation
- use pre-recorded backing tracks, provided that they do not include the learner's part. Audible click tracks should be avoided
- submit up to 4 pieces to meet the time requirement
- add repeats to a performance if they are not marked, but these should make musical sense
- perform sections of a piece or make cuts if these make musical sense.

Learners may perform at any time during the GCSE course. However, centres should ensure that assessment is completed only when learners have undertaken the necessary teaching and learning and developed the required skills and knowledge.

The assessment contributes to 32.5% of the overall qualification and has a recommended teaching time of 39 hours which should incorporate exploring, teaching and learning, rehearsing, performing and reflecting. The unit will be marked out of a total of 78 marks.

This unit will be assessed by the centre and externally moderated by WJEC.

### Unit 2: Overview

For this assessment learners are required to:

- compose **two** original pieces of music with a recommended total duration of between 3-6 minutes, **one** in response to their own devised brief and **one** in response to a brief set by WJEC
- present a reflective log based on the compositional process of **either** the composition in response to their own devised brief, **or** the composition based on the brief set by WJEC.

Learners may compose at any time during the GCSE course. However, centres should ensure that assessment is completed only when learners have undertaken the necessary teaching and learning, and developed the required skills and knowledge.

The assessment contributes to 32.5% of the overall qualification and has a recommended teaching time of 39 hours which should incorporate exploring, teaching and learning, creating and reflecting. The unit will be marked out of a total of 78 marks.

The set briefs will be released on the WJEC Portal during the September of the first year of study.

This unit will be assessed by the centre and externally moderated by WJEC.

## 4 MALPRACTICE

Before the course starts, the teacher is responsible for informing candidates of WJEC's regulations concerning malpractice. Candidates must not take part in any unfair practice in the preparation of work for GCSE Music.

Information regarding malpractice is available in our [Guide to preventing, reporting and investigating malpractice](#).

All cases of suspected or actual malpractice must be reported immediately to WJEC ([malpractice@wjec.co.uk](mailto:malpractice@wjec.co.uk)). If candidates commit malpractice, they may be penalised or disqualified from the examinations.

In all cases of malpractice, centres are advised to consult the JCQ booklet [Suspected Malpractice: Policies and Procedures](#).

## 5 TECHNICAL INFORMATION

### 5.1 Making entries

This is a linear qualification in which all assessments must be taken at the end of the course. Non-examination assessment units can be completed earlier in the course but must be submitted at the end of the course.

Assessment opportunities will be available in the summer series until the end of the life of this specification. Summer 2027 will be the first assessment opportunity.

A qualification may be taken more than once.

Learners who resit the examination unit can carry forward the marks they received for non-examination assessment units from the first time they attempted the qualification.

Marks for non-examination assessment (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 (unless the mark is absent).

The entry code appears below.

	Entry code	
	English medium	Welsh medium
<b>WJEC GCSE Music</b>	3630QS	3630CS

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

### 5.2 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: Opportunities for embedding elements of the Curriculum for Wales

Curriculum for Wales Strands	Unit 1	Unit 2	Unit 3
Cross-cutting Themes			
Local, National & International Contexts	✓	✓	
Sustainability aspect of Local, National & International Contexts	✓	✓	
Relationships and Sexuality Education	✓	✓	✓
Human Rights	✓	✓	✓
Diversity	✓	✓	✓
Careers and Work-Related Experiences	✓	✓	✓
Cross-curricular Skills - Literacy			
Listening	✓	✓	✓
Reading	✓	✓	✓
Speaking	✓	✓	✓
Writing	✓	✓	✓

Curriculum for Wales Strands	Unit 1	Unit 2	Unit 3
Cross-curricular Skills - Numeracy			
Developing Mathematical Proficiency	✓	✓	✓
Understanding the number system helps us to represent and compare relationships between numbers and quantities	✓	✓	✓
Learning about geometry helps us understand shape, space and position and learning about measurement helps us quantify in the real world	✓	✓	✓
Learning that statistics represent data and that probability models chance help us make informed inferences and decisions			
Digital Competence			
Citizenship	✓	✓	✓
Interacting and Collaborating	✓	✓	✓
Producing	✓	✓	✓
Data and Computational Thinking	✓	✓	✓

Curriculum for Wales Strands	Unit 1	Unit 2	Unit 3	Integral Skills
Creativity and Innovation	✓	✓	✓	
Critical Thinking and Problem Solving	✓	✓	✓	
Planning and Organisation	✓	✓	✓	
Personal Effectiveness	✓	✓	✓	

## Appendix B – Glossary of Musical Terminology

The study of GCSE Music integrates the activities of performing, composing and appraising and as such teachers and learners should use the terms given below in all relevant contexts.

Learners will be required to know and understand the musical terms listed in the glossary below and use them in their responses within the Unit 3 examination. They should also know and understand any additional terms which relate specifically to their chosen set works. These additional terms will only be used within the Unit 3 Appraising examination in questions relating to the relevant set work.

\*The lists for Devices and Musical Styles are not exhaustive, and centres may explore devices found in the styles of music which are appropriate to the learners and their exploration of the music of Wales and the World.

### **Articulation**

- Staccato
- Legato
- Sustained
- Accent
- Slurred
- Tongued
- Detached

### **Devices\***

- Pedal
- Syncopation
- Sequence
- Ostinato
- Imitation
- Inversion
- Motif
- Development
- Countermelody / Descant
- Modulation
- Drone
- Call and Response

### **Dynamics**

- Pianissimo / pp
- Piano / p
- Mezzo piano / mp
- Mezzo forte / mf
- Forte / f
- Fortissimo / ff
- Crescendo / cresc.
- Diminuendo / dim.
- Sforzando / sfz
- Loud(er)
- Quiet(er)

### **Form and Structure**

- Binary / AB
- Ternary / ABA'
- Rondo / ABACADA

Minuet and Trio  
 Repetition  
 Contrast  
 Theme and Variation  
 Strophic / AAA  
 32 bar song / AABA  
 12 bar Blues  
 Ostinato  
 Bridge  
 Break  
 Loop  
 Motif  
 Improvisation  
 Verse  
 Chorus  
 Middle 8  
 Pre-Chorus  
 Interlude  
 Fill  
 Introduction  
 Outro  
 Coda  
 Riff  
 Phrasing (balanced / regular / irregular)

### **Harmony**

Primary Chords  
 Secondary Chords  
 Inversions  
 Diatonic / Tonal / Consonant  
 Tonic  
 Subdominant  
 Dominant  
 Added 7<sup>th</sup>  
 Perfect Cadence  
 Imperfect Cadence  
 Plagal Cadence  
 Interrupted Cadence  
 Chord progression/sequence  
 Harmonic rhythm  
 Drone  
 Pedal  
 Dissonance  
 Power chords

### **Melody**

Anacrusis / up-beat / pick up  
 Conjunct / stepwise  
 Disjunct / leap / angular  
 Arpeggio/broken chord  
 Triadic  
 Scalic (ascending / descending)  
 Low(er) pitch  
 High(er) pitch  
 Range  
 Sequence

Imitation  
 Repetition  
 Ostinato  
 Contrast  
 Leitmotif  
 Motif  
 Octave  
 Tone/Major 2<sup>nd</sup>  
 Semitone / Minor 2<sup>nd</sup>  
 Major 3<sup>rd</sup>  
 Minor 3<sup>rd</sup>  
 Perfect 4<sup>th</sup>  
 Perfect 5<sup>th</sup>  
 Major 6<sup>th</sup>  
 Minor 6<sup>th</sup>  
 Major 7<sup>th</sup>  
 Minor 7th  
 Chromatic movement  
 Pentatonic  
 Blue notes  
 Trill/ornamentation/decoration  
 Countermelody  
 Answering phrase  
 Thematic  
 Fanfare

**Metre**

Time signature  
 Changing metre  
 Regular  
 Irregular eg 5, 7  
                 4 8  
 Accent  
 Simple 2 3 4  
                 4 4 4  
 Duple/Triple/Quadruple  
 Compound 6  
                 8

**Musical Styles\***

Western Classical Tradition  
 Baroque  
 Classical  
 Romantic  
 Chamber Music  
 Jazz  
 Blues  
 Gospel  
 Musical Theatre/Musical  
 Welsh Folk and Traditional Songs  
 Cerdd Dant  
 Hymn  
 Film Music  
 Rock  
 Rock n Roll  
 Soul

Hip-hop  
Reggae  
Ballad  
Pop  
Fusion  
Club Dance / EDM

### **Performance Techniques**

Humming  
Syllabic  
Melismatic  
Scat  
Vibrato  
Falsetto  
Belt  
Rap  
Beatboxing  
Pizzicato  
Arco/bowed  
Divisi  
Double stopping  
Tremolo  
Distortion  
Hammer on  
Rim shot  
Slap bass  
Drum roll  
Muted  
Glissando/slide  
Pitch bend  
Plucked  
Strum

### **Rhythm**

Note values and associated rests:  
Semibreve  
Minim  
Crotchet  
Quaver  
Semicquaver  
Dotted  
Syncopation  
Swing / swung rhythms  
Straight rhythms  
On the beat  
Off the beat  
Ostinato  
Triplet  
Driving rhythms  
Dance rhythms  
Rock rhythms

**Technology**

Synthesised/Electronic  
Panning  
Phasing  
Sample / Sampling  
Reverb  
Echo  
Amplified  
Autotune  
Vocoder  
Drum Machine  
Multitrack recording  
DAW / Digital Audio Workstation  
Sequencer  
Delay  
Equalisation

**Tempo**

Presto  
Vivace  
Allegro  
Allegretto  
Moderato  
Andante  
Adagio  
Lento  
Largo  
Accelerando / Accel.  
Ritardando / Rallentando / Rit. / Rall.  
Rubato  
Pause  
Constant tempo  
BPM  
Fast(er)  
Slow(er)

**Texture**

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

**Timbre**

Instruments, Voices and Groupings

Strings

Violin

Viola

Cello

Double Bass

Harp

Sitar

Woodwind

Recorder

Flute

Oboe

Clarinet

Saxophone

Bassoon

Brass

Trumpet

Cornet

French Horn

Trombone

Tuba

Percussion

Timpani

Bass Drum

Drum kit

Snare drum

Cymbal

Triangle

Tambourine

Woodblock

Claves

Maracas / shakers

Guiro / scraper

Cowbell

Djembe

Tabla

Glockenspiel

Xylophone

Tubular Bells

Steel Drums / Steel Band

Keyboard

Piano

Organ

Harpsichord

Synthesiser

Acoustic Guitar

Electric Guitar

Bass Guitar

Harmonica / Mouth Organ

Solo

Duet

Trio

Soprano

Alto

Tenor

Bass  
Backing Vocals  
Choir / Chorus  
Beatboxing  
Orchestra  
Brass Band  
Big Band / Jazz Band  
String Quartet  
Basso Continuo  
Pop/Rock group  
Rhythm section  
Acoustic  
Solo  
Accompaniment

**Tonality**

Major  
Minor  
Modal  
Key change  
Modulation to the Dominant, Subdominant and Relative Major/Minor  
Pentatonic