

SUMMARY OF ASSESSMENT

Component 1: Performing

Total duration of performances: 4-6 minutes

Non-exam assessment: internally assessed, externally moderated

30% of qualification

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.

Component 2: Composing

Total duration of compositions: 3-6 minutes

Non-exam assessment: internally assessed, externally moderated

30% of qualification

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**.

Component 3: Appraising

Written examination: 1 hour 15 minutes (approximately)

40% of qualification

This component 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 extracts set by WJEC.

Further information/past papers/resources can be found here:

https://www.eduqas.co.uk/qualifications/music-gcse/?sub_nav_level=digital-resources#tab_resources

<https://resources.eduqas.co.uk/Pages/ResourceByArgs.aspx?subId=21&vllId=2>

GCSE Music – Listening and Appraising AOS 1

Musical Forms and Devices

BAROQUE ERA

Small orchestra (string dominated)

Harpsichord

Terraced dynamics

Ornaments

Basso continuo

Suite, sonata, oratorios, chorales,
trio sonata

Bach, Handel, Vivaldi

CLASSICAL ERA

Medium sized orchestra

Piano and clarinet

Regular, balanced phrases

Alberti bass

Symphony, sonata, solo concerto,
string quartets

Haydn, Mozart, Beethoven

ROMANTIC ERA

Large orchestra

Lyrical, expressive melodies

Rubato

Wide range of dynamics

Richer harmonies and use of
chromatic chords

Programme Music, Tone Poems,
Symphony, Opera

**Tchaikovsky, Chopin, Grieg, Wagner,
Verdi, Brahms**

Musical Forms and Devices

FORM AND STRUCTURE

Binary

A B

Ternary

A B A

Rondo

A B A C A

Minuet and Trio

II: A B :II: C D :II A B

Theme and Variations

The main theme is repeated and developed in a variety of ways

Strophic

A A A

Alberti bass	A broken chord accompaniment common in the Classical era.
Anacrusis	An 'up-beat' or pick-up before the first strong beat.
Arpeggio/broken chord	The notes of a chord played individually.
Conjunct	Notes that move in steps.
Disjunct	Notes that move in leaps/intervals.
Dotted rhythms	A rhythm using dotted notes (jagged or bouncy effect).
Drone	A long held or constantly repeated note(s).
Imitation	An idea is copied in another part.
Ostinato	A short, repeated pattern or phrase.
Regular phrasing	Balanced parts of a melody e.g. four bar phrases.
Repetition	A musical idea is repeated exactly.
Sequence	Repetition of an idea in the same part at a higher/lower pitch.
Syncopation	Off beat rhythms.

GCSE Music – Listening and Appraising AOS 2

Music for Ensemble

HOW MANY PERFORMERS?

2 – DUET

3 – TRIO

4 – QUARTET

5 – QUINTET

6 – SEXTET

7 – SEPTET

8 - OCTET

Monophonic	A single melodic line
Homophonic	A chordal style or melody and accompaniment. Same rhythm, different pitches.
Polyphonic	A number of different melody lines.
Melody and accompaniment	A tune with accompaniment.
Unison	All parts play/sing the same music at the same time.
Chordal	The music moves in chords (like a hymn).
Descant	A decorative, higher pitched line.
Countermelody	A new melody, combined with the theme.
Round	A short (vocal) canon.
Canon	The melody is repeated exactly in different parts at different time, overlapping.
Drone	Long held notes (often underneath).
2-3-4 part texture	Textures which have 2,3 or 4 different lines.

GCSE Music – Listening and Appraising AOS 2

Music for Ensemble

CHAMBER MUSIC

Baroque

Trio sonata

Classical

String Quartet

Romantic

More variety e.g. piano quintet, horn trio

MUSICAL THEATRE

Solo, duet, trio, ensemble
(small group)

Chorus (large group)

Recitative (imitating
speech)

Overture (orchestral
introduction)

The orchestra/band is used
to accompany the voices
and to underscore

JAZZ AND BLUES

Scat

Improvised

Blue notes

Syncopation

Call and response

Walking bass

Swing style

Rhythm section (piano, bass
and drums)

Horn section (trumpet,
trombone, saxophone)

Film Music

Section A: Key vocabulary	
Vocab	Definition
Timbre	Different types of sound production, such as choir voices and musical instruments
Tone	Characterised by duration, pitch, intensity, and timbre
Dynamics	How loud or quiet the music is
Leitmotif	A recurrent theme throughout a musical or literary composition, associated with a particular person, idea, or situation
Mood music	Music intended to create a particular mood or feeling
Music technology	Different types of technology to create sound/music
Minimalism	Prominent features of minimalist music include repetitive patterns or pulses, steady drones, consonant harmony, and reiteration of musical phrases or smaller units

Section B: Facts

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 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.

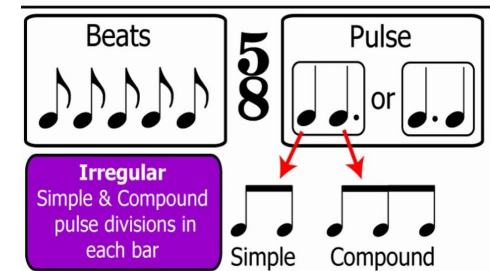
Through listening to and/or performing examples of film music learners will study how:

- 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 sonority
- minimalistic techniques are used in film music.

Section C: Diagrams

	beat unit	division of the beat
Simple Duple		
Compound Duple		
Simple Triple		
Compound Triple		
Simple Quadruple		
Compound Quadruple		

Irregular Time Signatures



Popular Music

Section A: Key vocabulary	
Vocab	Definition
32 bar song form	The basic AABA 32-bar song form consists of four sections, each section being 8 bars in length, totalling 32 bars
Strophic form	A song structure in which all verses or stanzas of the text are sung to the same music
12 Bar Blues	One of the most prominent chord progressions in popular music
Verse	The lyrics change each verse
Chorus	Generally the same lyrics repeated
Riff	A short repeated phrase in popular music and jazz
Middle 8	A section in the middle of the song, after the second chorus in verse-chorus form
Bridge	A section of a song that's intended to provide contrast to the rest of the composition towards the end of the song
Syncopation	Displaced beats or accents so that the strong beats are weak
Chord progressions	Harmonic progression is a succession of chords
Melismatic	Several notes on one syllable
Syllabic	One note per syllable in vocal music
Backing tracks	A recorded musical accompaniment, especially one for a soloist to play or sing along with.

Section B: Facts

Area of study 4: Popular Music

In this area of study, learners will develop an understanding of popular music: **pop, rock and pop, bhangra and fusion (of different styles)**.

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

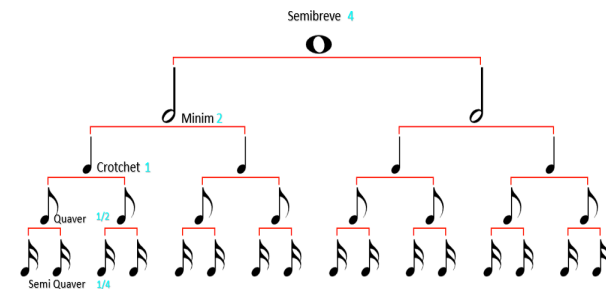
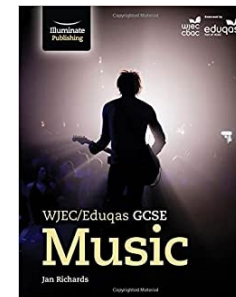
- **Africa:** Toto (released 1982) [for assessment from summer 2022 onwards](#).

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.

Primary chords	Chords of the first, fourth and fifth degrees
Secondary chords	A type of altered or borrowed chord, chords which are not part of the key the piece is in
Fill	A short musical passage for attention
Instrumental break	An interval between vocal sections
Improvisation	Immediate musical composition on the spot/with vague planning
Loops	A repeating section of sound material
Samples	The re-use of a sound recording in another recording
Panning	Manipulating the sound between the right and left speaker signal
Phasing	Timing differences when combining identical (or nearly identical) signals

Section C: Diagrams



Duration NOTE VALUES AND REST VALUES



Voices

Section A: Key vocabulary

Vocab	Definition
Ensemble	A group of musicians performing together
Solo voice	A single vocalist performing a piece of music in any given style e.g. Lieder, Arias,
Duet	Two vocalists performing together
Trio	Three vocalists performing together
Backing vocals	Vocalists who accompany either a band or another main vocalist
Acapella	Ensembles which are unaccompanied
Call and response	The leading vocalist sings a line - the call - and is answered by a chorus - the response
Aria	Arias are solo songs found in operas and oratorio. Including da capo aria
Oratorio	An oratorio is a setting of religious words for solo singers, chorus and orchestra.

Section B: Facts

Solos and ensembles

In classical music the soprano, alto, tenor and bass - SATB - choir is a key part of church music, madrigals and opera choruses.

Choral music

Different types of choir include mixed choirs - usually with parts for SATB - male voice choirs, female choirs and a cappella ensembles.

Further key vocabulary:

Vibrato

Vibrato is the pitch of the voice rapidly changing up and down. It gives notes warmth and richness. This technique is used a lot by opera singers.

Falsetto

When a male singer sings in the soprano or alto range he is singing falsetto. The voice type is known as countertenor.

Belting

Belting is when a singer uses their chest voice and pushes out the sound, often found in popular music and jazz. The effect can sometimes sound like shouting if not performed effectively.

Scat

Scat singing is a type of vocal improvisation using wordless or nonsense syllables. Ella Fitzgerald was known as a scat singer.

Rap

Rap is when an artist speaks words rhythmically and quickly over an instrumental or electronic backing.

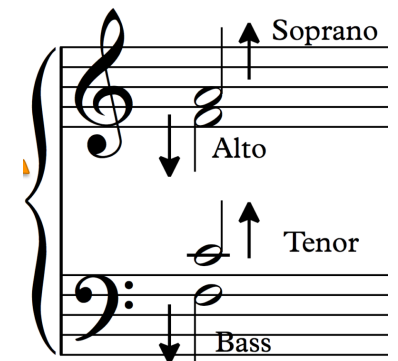
Beatboxing

This is when a voice imitates the sounds of a drum machine. Beatboxing is popular in hip-hop music.

Section C: Diagrams

Here are the main **vocal ranges** from highest to lowest.

Voice	Description
Treble	A boy's high unbroken voice - sometimes refers to a boy soprano
Soprano	A high female voice
Mezzo-soprano	A medium high female voice
Counter-tenor	Male alto or soprano, sometimes described as falsetto
Alto (contralto)	A high male or low female voice
Tenor	A high male voice
Baritone	A medium male voice
Bass	The lowest male voice



Key points to learn

Background

1. Badinerie	Johann Sebastian Bach
2. Era	Baroque
3. Bach	Born 1685 died 1750 – regarded as one of the greatest composers of all time
4. Composition date	1738-1739. 7 movements in all, the last one is Badinerie.

The Music – general

5. Instrumentation	Flute, String Orchestra and Harpsichord (basso continuo)
6. Tempo	Allegro
7. Dynamics	Mostly forte including use of terraced dynamics
8. Form and Structure	Binary form (AB) with each section repeated once AABB
9. Tonality	Section A begins in B minor and ends in F sharp minor. Section B does the opposite
10. Harmony	Diatonic. Section A modulates from the tonic to the dominant minor. Imperfect and Perfect cadences throughout. Chords frequently used with inversions. A Neopolitan 6 th chord used in bar 35. Suspensions also occur.
11. Melody and pitch	Based on 2 short musical ideas (X and Y). Lots of ornamentation: trills and appoggiaturas and compositional device- sequences

Key points to learn

12. Rhythm and Metre	Simple ostinato rhythms forming the 2 short musical ideas using mostly quavers and semi-quavers. Time signature is 2/4
13. Texture	Homophonic-flute and cello provide main material but 1 st violin participates occasionally. 2 nd violin and viola provide harmony.

More Detail

14. Section A	Sixteen bars
15. Motif X	Opens the movement, played by the flute. Descending B minor arpeggio/broken chord with quaver and semiquaver rhythm.
16. Motif Y	Still on the flute, an ascending semiquaver figure consisting of both arpeggios/broken chords and conjunct movement
17. Motif X returns	Again played by the flute
18. Motif X again	Now presented by the cellos in a slightly modified way and now in A Major
19. Motif X still	Remains with the cellos more modifications and now in F sharp minor
20. Motif Y returns	In the flute part with a modified ending
21. Flute continues	Presenting main melodic material, extending and modifying Motif Y ending in F sharp minor

Bach: Badinerie Knowledge Organiser

Big picture

Badinerie is one of your set works that you **must** know inside out.

Background



M Melody
A Articulation
D Dynamics

T Texture
S Structure & Form
H Harmony
I Instrumentation
R Rhythm, Metre & Tempo
T Tonality
S Sonority

The Elements of Music

Go Beyond

Use the practice listening and appraising papers on the Eduqas website to test your knowledge further.

Key points to learn

22. Section B	24 bars
23. Motif X	Stated by flute in F sharp Minor
24. Motif X	Modified and moves to E minor played by cellos and flutes and inverted
25. Motif X	Back in the flute moving to D major
26. Motif Y	In the flute with a modified ending
27. Transposed Motif Y	Flute continues melodic material in the key of D major
28. Motif X	Presented by the cellos in a modified version
29. Motif X	Remains with the cellos again modified and returning to B minor
30. Motif X	Developed further into a musical conversation between flute and 1 st violin.
31. Motif Y	Returns in the flute part with a modified beginning
32. Motif X	Modified again divided between cello and flute. It is inverted.
33. Close of Section B	In the tonic key by cellos with a further modified version on motif X
Key Words	
34. Appoggiatura	An added note one step higher or lower than the main note
35. Baroque Era	1600-1750

Key points to learn

36. Basso Continuo	Noted as figured bass. Partially improvised accompaniment played above a bass line usually by a keyboard instrument.
37. Inversion	Describes the relationship of its lowest note to the other notes in the chord
38. Neopolitan Chord	Is a major chord built on the flattened supertonic of the key.
39. Sequence	The repetition of a motif at a higher or lower pitch in the same voice or instrument

You will need to know/memorise/learn all of this information for your exam.

What are your top tips?

Playing the piece?

Look Cover Write Check?

Listening and identifying parts?

Share with the class what works for you.

Badinerie Knowledge Organiser

Big picture

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Key points to learn

Background

1. Africa	Recorded by American band Toto in 1981
2. Release year	1982
3. Written by	David Paich and Jeff Porcaro
The Music - general	
4. Instrumentation	Rock Band: drum kit with additional percussion, lead and bass guitars, synthesizers, male lead vocals and male backing vocals
5. Tempo	Moderately fast
6. Dynamics	Mezzo forte- chorus = forte
7. Form and Structure	Verse/Chorus: Intro, Verse 1, Chorus 1 , Link 1, verse 2 , chorus 2 , link 2, instrumental, chorus 3 , outro
8. Tonality	B major- choruses = A major
9. Harmony	Diatonic
10. Melody and pitch	Mostly conjunct- vocal pitch range around 2 octaves
11. Rhythm and metre	Ostinato rhythms, quavers, syncopation. Time signature 2/2 (4/4 accepted)
12. Texture	Homophonic (melody and accompaniment)

Key points to learn

More Detail

13. Intro	B major – Chords A G#m and C#m
14. Riff 1	Distinctive syncopated rhythm
15. Riff 2	Ostinato pattern based on E major pentatonic scale (with anacrusis) over a sustained chord (C#m)
16. Verse 1	B Major
17. 4 phrases	9 bars for the first 3 phrases – 8 for the last. Riff 1 being used
18. melody	Moves conjunctly in a syncopated rhythm and mostly syllabic
19. Chords	B, D#m. G#m, B/F#, A/E, E/F#, G#m A, G#m, C#m
20. Chorus 1	A Major
21. 4 phrases	4 bars for the first 3 phrases, 6 bars for the last First phrase – solo, second – duet, third and fourth – 3 parts
22. melody	2 pitches (tonic and leading note). Syncopated and syllabic Melody ends with a melisma
23. Chords	4 bar phrase- F#m, D, A, E 6 bar phrase – F#m, D, A, C#m, E, F#m/E/G#
24. Link 1	B Major
25. Repetition	Repeated ideas from the introduction
26. Verse 2	B Major

Toto: Africa Knowledge Organiser

Big picture

Toto is one of your set works that you **must** know inside out.

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The Elements of Music

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Key points to learn

27. Repetition	Same music as verse 1 but different lyrics and only 2 9 bar phrases and an 8 bar phrase
28. Instrumentation	'flute like instrument added playing a countermelody moving conjunctly
29. Chorus 2	As chorus 1
30. Link 2	As link 1
31. Instrumental	B Major
32. Content	Based on accompaniment from verse
33. Melody	Ascending and descending melody using B major pentatonic scale and E major scales with triplets
34. Chorus 3	A major
35. New riff	Played on electric guitar Vocal improvisation also used
36. Outro	B major (music stated from intro)

Key Words

37. Grace notes	Additional notes added as decoration
38. Harmonic rhythm	Rate at which the chords change
39. Pentatonic scale	A scale with only 5 notes- usually 1,2,3,5 and 6 from Major scale
40. Riff	A short – repeated phrase

Key points to learn

You will need to know/memorise/learn all of this information for your exam.

What are your top tips?

Playing the piece?

Look Cover Write Check?

Listening and identifying parts?

Share with the class what works for you.

Toto: Africa Knowledge Organiser

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