GCSE

eduqas
Part of WJEC

WJEC Eduqas GCSE in
MUSIC
ACCREDITED BY OFQUAL

GUIDANCE FOR TEACHING

Teaching from 2016

wjec
cbac

Contents

The **WJEC Eduqas GCSE Music** specification, accredited by Ofqual for first teaching from September 2016, is available to:

- all schools and colleges in England
- schools and colleges in independent regions such as Northern Ireland, Isle of Man and the Channel Islands
- independent schools in Wales.

It will be awarded for the first time in summer 2018, using grades 9 to 1.

Our GCSE Music specification encourages an integrated approach to the three distinct disciplines of performing, composing and appraising through four interrelated areas of study.

The specification builds on the tradition and reputation WJEC has established for clear, reliable assessment supported by straightforward, accessible guidance and administration.

Key features include:

- Opportunities for flexible teaching approaches
- Focus on group performance with a choice of solo performance if preferred
- The opportunity to link creative and practical work with a chosen area of study
- The inclusion of free composition where learners can set their own brief
- Accessibility of materials
- Inclusion of two prepared extracts for in-depth study
- Focused assessment of specific performing and composing skills
- Clarity and compatibility of questions in the appraising examination, with particular attention given to the understanding of musical elements, context and language
- High-quality examination and resource materials

Aims of the Guidance for Teaching

The principal aim of the Guidance for Teaching is to offer support to teachers in delivery of the new WJEC Eduqas GCSE in Music specification and offers guidance as to the requirements of the qualification and the assessment process.

The guidance is **not intended as a comprehensive reference**, but as support for professional teachers to develop stimulating and exciting courses tailored to the needs and skills of their own students in their particular institutions.

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

When studying WJEC Eduqas GCSE in Music, candidates will consider music under four different 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

All four areas of study will be assessed in the final listening examination for Component 3. In addition, **one** of the pieces performed and **one** composition must be linked to an area of study. These need not be the same area of study, and must be chosen by the learner according to personal interest.

This specification supports candidates' personal and social development through making music with others. It is expected that candidates will study music in a holistic manner and in order to fully appreciate how the music has evolved, will undertake performing, composing and appraising/evaluating tasks within the areas of study.

This is a linear qualification, consisting of three units. All assessments must be taken at the end of the course.

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 Eduqas.** Learners will choose one brief from a choice of four, each one linked to an 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.** • Total playing time of **both** compositions should be at least 3 minutes • Candidates must complete a composition log
Component 3: Appraising Written examination: 1 hour 15 minutes 40% of qualification
This component is assessed via a listening examination. There are **eight** questions in total, **two** on each of the four areas of study. **Two** of the eight questions will be based on prepared extracts set by the WJEC Eduqas.

Component 1: Performing (non-exam assessment)

Changes to the specification for delivery from 2016

- The title of the unit has changed to **Component 1**.

- **This component is now described as non-exam assessment.**

- Teachers will assess their pupils' performances and submit the sample as required, including all photocopies of the music that has been performed (i.e. all scores and lead sheets for those candidates within the sample). The teacher's marks will then be moderated by a WJEC Eduqas moderator.

- Performances should last no longer than **6** minutes in total and, as in the previous specification; **one** piece must reflect an Area of Study.

- Candidates must perform a **minimum of two** pieces, **one** of which must be an **ensemble** performance of **at least one minute** duration. Candidates may perform more than two pieces to make up the time.

- The assessment criteria and guidance have been updated. See Appendix A (pages 24 - 36 of the specification).

- The total mark out of **36 must be** arrived at following careful consideration of the assessment grid (refer to the specification, page 25). Note that 'bands' have been designed to assist the marking process, which help identify individual levels of achievement.

- The GCSE performing standard is broadly equivalent to grade 3, and the raw mark awarded for each piece must be adjusted according to the difficulty of the piece (see 'Table of adjustments' – page 31).

  Please note: In the previous specification, the highest multiplier for acknowledging the difficulty and standard of the piece was [x3]. This was equated to grade 3 standard and above. In the new specification, the **standard** level of difficulty has been stipulated as being **equivalent to Grade 3**. Therefore, for the marking of a piece to be adjusted upwards and be recognised at the 'More difficult than standard level' candidates need to perform at **Grade 4 level and above**.

- **PENALTIES**: The total performance time must reach at least **four** minutes. A performance of less than this will **not** be considered for assessment, and a **mark of 0 will be awarded**. There is no penalty for exceeding the time limit, but teachers (and moderators) are expected to base their marking on the first 6 minutes only.

- In addition to such skills as beat boxing, rapping and realization, candidates may now also choose to prepare an improvisation to a stimulus, or offer a technology based realisation such as DJ-ing, sequencing, or other appropriate technology-based formats.

After consultation and agreement, the teacher and pupil will select appropriate material to perform, in keeping with the details on pages 32-36 of the specification. Teachers will provide feedback to pupils on their performances at various stages throughout the course, giving necessary guidance and support.
Teachers will assess their pupils' performances and submit the sample as required to the moderator.

Learners must perform a minimum of two pieces, **one** of which must be an ensemble piece. Therefore, learners must either include a mix of solo and ensemble pieces, or present pieces which are all ensembles. The main consideration is that they choose music of an appropriate standard that they enjoy performing.

Ensemble performance is an integral part of music making, and an essential part of this examination. Ensemble groups must consist of 2-8 players and may consist of members of the music class, other pupils or outside performers. This is often dependent on suitability, and indeed, availability of performers. Choice of ensemble repertoire is often done in consultation with the peripatetic staff, though many music teachers build up their resources over time. They will be familiar with pieces which are fun to perform but which also engage and interact with all members of the ensemble. The candidate's part should not be doubled by another performer within the ensemble.

Notes
Suitability of the chosen ensemble

There is often query and discussion amongst music teachers as to the suitability of an ensemble piece. Please note that the repertoire **must** allow for **interaction** of parts. This is a very important indicator as to the suitability of the piece chosen for a candidate's ensemble. The interaction in the ensemble piece will display musical communication, separate musical parts responding to each other and working together, the dialogue and agreement between the separate musical lines.

Some examples are given below:

➢ A flute and piano piece, though written for two performers, would be classed as a solo and accompaniment. However, this would be acceptable as an ensemble piece if the accompanist was the candidate, as accompanying is a challenging ensemble skill.

➢ If the music is presented as a solo performance with accompaniment, with **no** interaction of parts, then the piece is not considered to be an appropriate ensemble. A single instrument, or singer, may be accompanied by a piano, pop group, backing track or even an instrumental ensemble – but only the actual content will determine whether the candidate is interacting as an equal member of a group or performing as a solo with accompaniment.

<u>Example 1</u>

A candidate performing on clarinet with a trio of instrumentalists will only be able to present the piece as an ensemble if the clarinet part **interacts** with the other performers. This interaction could include: having a 'musical dialogue'; communicating with other performers via responding phrases; sharing the melodic content amongst all performers; sharing the 'accompanying' texture when appropriate; playing a countermelody; delivering thematic content in harmony with the others, and so on.
If the clarinet clearly retains thematic material throughout the piece, then the clarinet is effectively performing the solo part, and the other parts are providing an accompaniment. This would not be considered as suitable musical content for an ensemble piece.

<u>Example 2</u>

A singer performing with one (or more) other singers / instrumentalists - if the candidate sings the tune all the way through and another singer (or instrumentalist) harmonises with them, then the scenario is the same. They are keeping time with other performers, but they are effectively delivering a solo with accompaniment and not demonstrating clear **interaction** with the other performers as required. If the candidate was one of the **other** members of the group - such as a another singer providing additional harmonies, a performer adding further countermelodic material, adding backing ideas etc., then it would be considered a suitable ensemble for them. This also applies to other members of the group.

➢ Some piano duets, e.g. with the candidate playing the tune in octaves high up on the piano throughout the piece, accompanied throughout by the second performer providing a chordal accompaniment is not deemed to have suitable interaction between the parts. (See points above).

➢ A candidate singing with a rock group must present interaction with other members of the group for the ensemble to be acceptable **for the singer.** For example, interaction between the singer and other members of the band could take place if:

✓ the singer performed at times in harmony with a melody instrument such as sax or lead guitar
✓ the piece included sections where the candidate sung in harmony with other vocalists such as a 2nd singer or backing group
✓ the piece included some counter-melodic ideas and weaving of parts between the singer and other instruments or singers.

Any member of the **accompanying group** could present a piece such as this as their ensemble (e.g. the drummer, bass player keyboard player etc.). When this is the case, there would be no requirement for the singer to interact with the instrumentalists in the manner described above.

➢ Technology-based Performance in Ensemble pieces

There are a number of different opportunities in this specification for learners who may wish to offer a technology-based realisation as part of an ensemble performance.
In terms of this particular option, an **additional** 'live' performer is necessary. So, the ensemble will include any prepared tracks, one track **performed live by the candidate, plus one other live performer**.

In such performances, learners will be assessed (as appropriate to the piece) on their ability to keep time with a backing track(s), make smooth transitions, select an appropriate tempo, follow all performance directions and demonstrate **interaction** with the other live performer(s).

If you have any questions about the suitability of the chosen format or style of a piece, please contact WJEC Eduqas for advice.

Solo Performers

It is advised that **solo performers** perform with an accompanist. Performing unaccompanied instrumental and vocal music is extremely difficult and demanding both in terms of technical competence and interpretation. Unaccompanied performances should always be approached with caution. It is recommended that competent accompanists be used in the assessment and the preparation of performances. Alternatively, it is possible to use a suitable backing track.

Other tips:

▪ Performing on more than one instrument/voice

There is no benefit to performing in a variety of ways, or on different instruments. If a candidate is of equal standard on two or more instruments, then they are free to choose. However, most candidates are stronger on one instrument (or voice), and it is worth reminding them that there are no additional marks given for versatility! It may well be that they perform more confidently on one instrument than another, even if they are on a lower grade. The teacher is in the best position to advise on this.

- Links

  Remember to check that one of the performances presented by candidates is linked to one of the areas of study.

- Standards

  Learners must choose pieces that are commensurate with their ability, as an unconvincing performance of a technically demanding piece can be counter-productive and often results in lower marks. It is more beneficial to perform a less demanding piece that the candidate feels comfortable with and can perform with confidence. Each piece is marked out of 36 and the total raw mark for each piece must be adjusted accordingly (please refer to the relevant Table of Adjustments on page 31 of the GCSE specification). Where a piece has not been recognised as a set standard or grade, please refer to the General Features list given on pages 32 – 36 of the specification. This has been included to assist teachers in their judgement of standards of a performance/music technology option. A learner choosing to perform on two instruments at the same time e.g. by accompanying themselves singing on the piano or guitar, may be judged as performing above standard level, as long as the content is not overly simplistic.

- Timings

  It is important that teachers and candidates check that the total performance time reaches the **minimum time of four minutes**. If this requirement is **not** reached – *a mark of 0 will be awarded*. The maximum time for the performance is 6 minutes: candidates may perform for longer than this, but the moderator will base assessment decisions on the first 6 minutes only. The ensemble piece **must** last **at least one minute**.

- Recordings

  All pieces must be performed and recorded during the academic year of assessment (i.e. for most candidates, this would be during Year 11). Each piece may be recorded separately, and in one edited attempt. Candidates may be permitted further attempts if it is felt that an improvement is within their reach: however, constant and continued attempts are unnecessary and often quite stressful. It may be appropriate to record performances on one occasion, such as during an evening or lunchtime department concert.
  A good standard of recording equipment is advised in all situations, as the moderator depends on clarity of the recording. Singers and instrumentalists using backing tracks should be familiar with both the electronic equipment (speakers, amps and mics) as well as the acoustic properties of the performing venue. Sound balance is of the utmost importance, particularly with the modern arrangements contained in the Rockschool repertoire and songs from the shows.

- **Scores and Accuracy**

  All candidates must present scores or a lead sheet for their chosen performances. The lead sheet must outline the melody, chords, tempo and performance directions.

  This is essential as **accuracy** of the performance now makes up **one third** of the assessment criteria. This is a straightforward request when the candidate is presenting a graded examination piece or equivalent, as the scores are readily available. Guitars and drummers are best advised to present Rockschool pieces (or similar) for this reason.
  Grade 3, 5 (and 8) are available from Rockschool as band pieces - absolutely perfect for the ensemble requirement of the examination.

  Some candidates will still insist on downloading tab etc. from the Internet – but this always needs careful checking. Others who have learnt a piece 'by ear' will need guidance on what to include in the lead sheet. All lead sheets, including tab, will need supporting details of the melodic aspects, rhythm, performance directions, melody, structure etc.

  It is worth referring here to the vast amount of music which exists as a general 'guide' for performance. For example, some songs/accompaniments from musical theatre, pop music and the like are easily available as sheet music, but the performances may vary - as appropriate to the style, technical delivery and any appropriate embellishments made during the performance. 'Bona fide' embellishments can enhance the performance when sung or played **in the context of the music**. Inaccurate styling and incorrect delivery of the chosen pieces will result in lower marks in this respect.

  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 all relevant performance directions.

- **Improvisation**

  The original stimulus must be submitted. Examples of this are: chord pattern, melodic pattern, chosen scale (such as Blues scale etc.)

  Learners will be assessed on whether they are performing accurately within the stated stimuli i.e. whether the performance actually uses the chosen scale, or chord progression.

- Technology-based Performance (solo pieces)

There are a number of different opportunities in this specification for learners who may wish to offer a technology-based realisation as a solo performance. Teachers and learners should consider the 'General features' for such pieces as outlined on pages 35-36 of the specification for guidance on the difficulty of standards. Furthermore, application of the assessment criteria and supporting information regarding **accuracy**, **technical control** and **expression and communication** may be found on page 29 of the specification.

For further assistance, evidence of the following features and techniques demonstrates good practice:

DJ-ing

- Include a clear performance plan
- Utilise of a range of equipment (i.e. a traditional set e.g. turntablism and/or use of modern software)
- Effective DJ techniques (mixing, scratching, fading, echo etc.)
- Inventive use of sound sources and effects (EQ / FX)
- Familiarity of techniques relative to a variety of genres, and demonstrating the clear ability to mix songs within the same genre
- Effective selection of tracks, well blended in terms of the overall key scheme
- Demonstrate the ability at moving a selection of tracks through moods / tempi / shades
- Demonstrate a creative performance technique including beat mixing / matching skills, pitch- shifting, looping, sampling, time stretching, scratching and layering
- Achieve fluency when joining the music/effects together, showing understanding of the musical language and rhythm (effective transitioning and use of cross-faders)
- Interact with audience
- Ability to give the set a sense of direction, keeping to the planned schedule

Beatboxing

- Fluent use of vocal techniques to create range of sonorities (including treble, bass, beats/rhythms, effects)
- Show advanced ability to control vocal sounds and resonances, including the contrasts of the mechanics of sound (nasal, etc.)
- Produce a combination of sounds at the same time, showing understanding of the 'low band' EQ
- Secure breath control, including inward and outward sounds
- Demonstrate an ability to copy sounds and patterns
- Maintain a fluency of tempo and a logical progression of musical ideas
- Effective microphone technique
- Incorporate various techniques, changing beat-patterns, controlling the rhythm, including some melodic ideas, varying the pitches; 'looping' ideas live on the day of the performance, and including various sound effects.
- It is important for learners to use as many different techniques as they can in their performance and take the opportunity to show what they can do.

Sequencing

- Create an accurate recording of a selected song/piece
- Ability shown in achieving an effective and convincing balancing of parts
- Well-controlled use of effects (panning, reverb, delay etc.)
- Use of variety of performance controls and dynamics
- Thoughtful and appropriate use of program functions (quantise, loops, fills etc.)
- Evidence of variation in the suitable and careful articulation of sounds and effects
- Demonstrate increasingly challenging work in terms of musical complexity

Rapping/MC-ing

- Establish a convincing vocal presence
- Clear diction and enunciation, including clarity of delivery
- Effective adoption and creativity of literary techniques and in the lyrical interpretation of the ideas(e.g. alliteration, wordplay)
- Convincing control of rhythmic techniques (i.e. flams, triplets, rests, rhyming patterns/runs, etc.) – either free-styles or pre-written
- Control of the delivery in sync with the rhythmic patterns, using the beat to emphasize particular words or phrases (i.e. the 'flow')
- Secure breath control
- Ability to combine vocal and technical skills
- Evidence of textural variety (use of call and response, variety in content)
- Production of inventive, improvisatory work keeping closely to the beat to achieve a coherent outcome

Learners wishing to choose one of the technology-based options would certainly benefit from regular performance in front of other candidates and selected audiences. This will ensure their preparation is efficient, and the content deliverable and manageable in terms of the performance demands.

Teachers should refer to the on-line demonstration found on the WJEC website:

http://www.wjec.co.uk/qualifications/music-gcse/music-videos.html

- **Assessment Criteria**

The new assessment criteria are concerned with **Accuracy**, **Technical control** and **Expression and interpretation** (refer to page 25 of the specification). Teachers need to decide which performance descriptor reflects the candidate's performance, within the relevant band. The outcome is a 'best fit' outcome, as candidates may achieve higher bands in one column than another.

For example:
Candidate A In terms of **Accuracy** – this candidate was judged to have achieved a clear **Band 4** in terms of playing at an appropriate tempo and giving a fluent performance, having also followed all performance directions appropriately throughout the piece. However, the final outcome was only **generally accurate** in terms of the rhythm and pitch and there were occasional slips in the performance (i.e. Band 3).Therefore, the performance did not fulfil all requirements at Band 4 level, but sufficient to achieve a mark at the bottom of that Band – i.e. 10/12.
Candidate B In terms of **Technical control** - this candidate was judged to have demonstrated a generally reliable vocal/instrumental technique and intonation throughout the piece (i.e. Band 3). However, the control of sonority was inconsistent (i.e. Band 2), and the performance was barely audible, so limited projection (i.e. Band 1). The 'best fit' outcome in this case would therefore be Band 2, central mark – i.e. 5/12.

It is a good idea to make a hard copy of the assessment criteria for all candidates during the early part of the course. Then, they can make sure that private and peripatetic teachers know how the system works. The criteria can also be used in class for peer assessment of solo and group performances. If possible, candidates should be encouraged to perform at least three times during the course in class show backs/concerts/assembly recitals etc. Use copies of the final assessment form to monitor the standards achieved, targets set, and advice offered to learners. Regular monitoring and feedback given to candidates in the performing element can only improve standards and raise confidence. Regular recording of performances should be encouraged, and teacher and peer assessment should be built into the scheme of work.

Best practice in terms of recording the practical examinations

All performances must be recorded and assessed internally. The performances **must** take place and be recorded during Year 11 i.e. the final year of the course.
For moderation purposes, photocopies of the selected pieces must be submitted to the moderator.

Centres must ensure that appropriate conditions are in place when the performances are to be recorded. The outcomes are crucial for the best standards to be achieved, and carefully planned arrangements will offer learners the best opportunity to achieve their potential – and the best results!
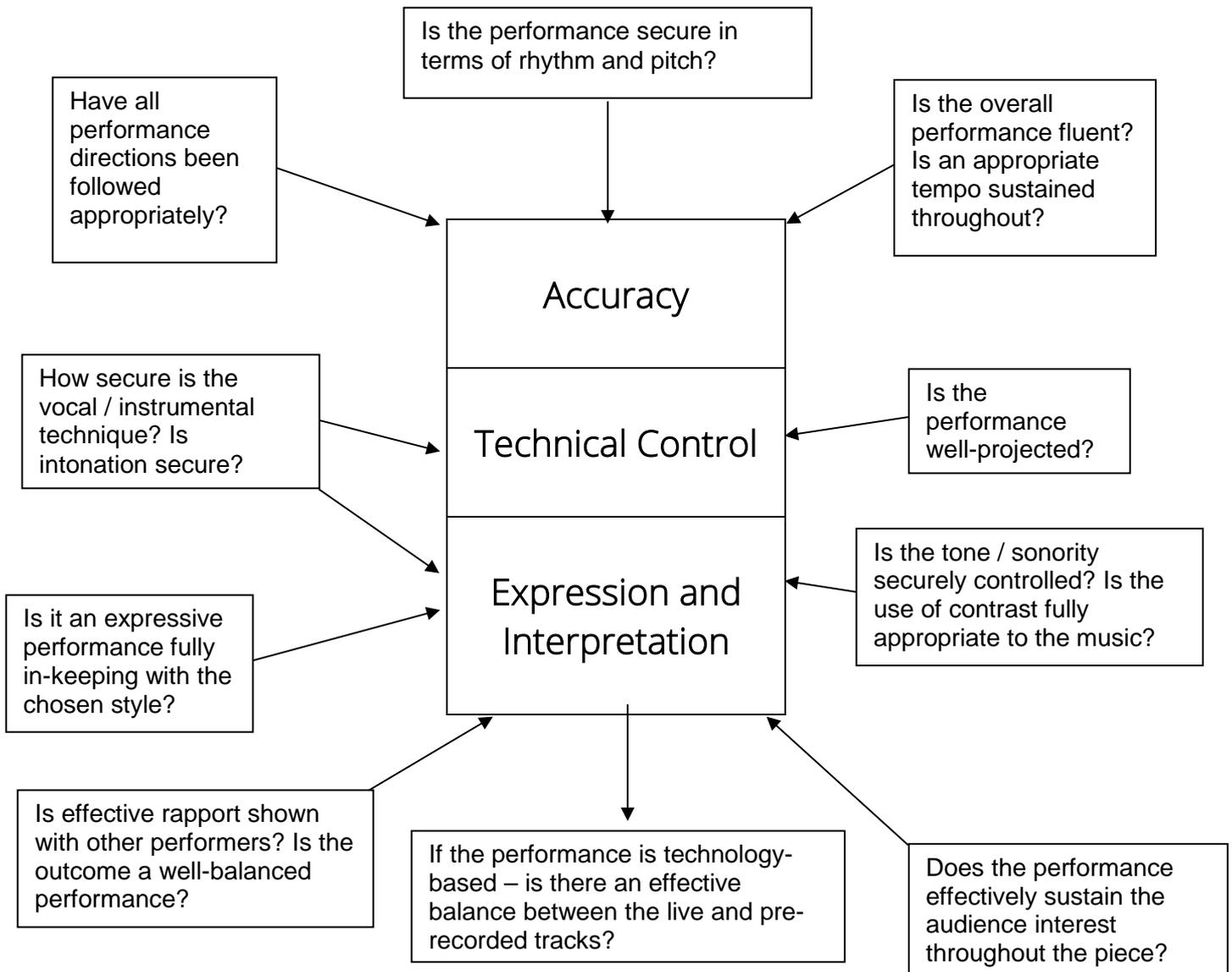
It is therefore advised that the recordings should take place at an allocated time that has been arranged for performances to take place during the school day.

The assessment may take place on different occasions during the academic year in which the assessment is to be taken – or they may be all performed on one occasion. It would certainly be beneficial for such practice to be conducted professionally – rushing such procedures during lesson times or lunchtimes is not considered to be best practice in this situation.
Suitable conditions must prevail, as the quality and clarity of the recording is paramount. It is essential that copies of all performances are retained by the department.
Candidates need to perform under supervised conditions, with the teacher present. The teacher will assess the performance.

The completed performance will be judged on the examination criteria as set down in the specification (please refer to **Appendix A,** pages 25-26)

Is the performance secure in terms of rhythm and pitch?

Have all performance directions been followed appropriately?

Is the overall performance fluent? Is an appropriate tempo sustained throughout?

How secure is the vocal / instrumental technique? Is intonation secure?

Is the performance well-projected?

Accuracy

Technical Control

Expression and Interpretation

Is it an expressive performance fully in-keeping with the chosen style?

Is the tone / sonority securely controlled? Is the use of contrast fully appropriate to the music?

Is effective rapport shown with other performers? Is the outcome a well-balanced performance?

If the performance is technology-based – is there an effective balance between the live and pre-recorded tracks?

Does the performance effectively sustain the audience interest throughout the piece?

✓ Check list prior to submission:

- Has the correct sample of candidates been selected for presentation?
- Have all recordings been checked for sound quality and clarity of performance?
- Has the candidate signed the candidate declaration?
- Have all appropriate sections been authenticated by the teacher and the candidates?
- Have all scores and leadsheets been photocopied and included for the moderator?
- Are leadsheets sufficiently detailed with musical explanation?

Suggested resources include:

Web Address	Description
www.abrsm.org/resources/theseMusicExams0607.pdf	ABRSM guide to practical music examinations
www.abrsm.org/?page=students/advice/practiceTips.html	Tips on how to practise
www.rockschool.co.uk	Rockschool accredited exams
London College of Music / Trinity College	Accredited practical exams
YouTube	Various performances
WJEC Eduqas website: unlimited access to free resources	
Database of suitable solo and ensemble pieces	Being prepared
Exemplar performances to ascertain standards	Being prepared

Component 2: Composing (non-exam assessment)

Changes to the specification for delivery from 2016

- The title of the unit has changed to **Component 2.**

- This component is now described as **non-exam assessment.**

- Teachers will assess their pupils' performances and submit the sample as required to the moderator.

- As in the previous specification, candidates must submit **two** compositions. There is no requirement that they should be *contrasting*. It is now possible to submit two compositions linked to the same area of study if the candidate so wishes.

- **Both** compositions must have a playing time of at least **THREE minutes** in total.
  (In reality, this will work out at approximately **1½ minutes** per composition).

- All candidates should submit a **recording and** a **score** (lead sheets, tablature or any other formats are also acceptable, though an additional description/commentary of the composition must also be included).

- **One** composition must respond to a brief set by WJEC Eduqas and reflect an area of study. The candidates can make their selection from a choice of four. There is no requirement for the 'free' composition to be linked to an area of study; candidates must, however, make clear their brief.

- Candidates are required to complete a composition log which will be checked by the teacher at least **three** times during the composition process. All documents must include the required signatures of authentication from **both** the pupil **and** the teacher.
  The teacher's marks will be moderated by a WJEC Eduqas moderator.

- The assessment criteria have been updated. See pages 38-39 of the specification.

- Each composition is marked out of 36, and as with Component 1, 'bands' have been designed to assist the marking process. These help identify individual levels of achievement.

Compositional techniques and devices

Learners must familiarise themselves with the compositional techniques and devices contained in **Appendix C**, and under each area of study. In their lessons, they should also be introduced to exemplar material and stimuli which utilize these devices. Since candidates are required to create and develop musical ideas with technical control and coherence, it is important that they are exposed to the widest possible range of genres at the commencement of the course.

It is not imperative that candidates begin composing during the first part of the course; far more important is the building of their creative skills. This initial period of study and observation will allow for a greater freedom of choice and musical understanding when candidates are completing their compositions.

In this respect, a dedicated 'composition skills' lesson, held regularly, is to be recommended. Candidates who are able to appreciate the building blocks of music and learn how to shape and develop their ideas will be able to produce compositions that will score well in terms of the assessment.

Some examples of lesson content in terms of building compositional skills could include:

- how to write a melody (balanced phrasing, repetition, use of sequence)

- understanding harmonic progressions and cadences

- how to realise a suitable harmonic support for a melodic line; how to support the melodic ideas with varying accompanying styles

- how to create a melody out of chords (writing suitable chord progressions, realising the function of cadence points, triadic/arpeggiac ideas, passing notes and upper / lower auxiliary notes)

- balancing ideas and patterns (imitation, varying the texture, echoing, writing a countermelody)

- how to present ideas within a suitable structure, how to arrange the initial material, how to achieve contrast in a composition

- how to develop, manipulate and refine the initial material, using the devices from Appendix C of the specification.

Teachers must take the timing of compositions into consideration when awarding marks. The minimum time requirement for the portfolio is 3 minutes. As both compositions are assessed independently, but to the same criteria, it would be best for candidates to aim for each composition to last for a minimum of 1½ minutes each. Each piece needs to be long enough to demonstrate development of ideas. Overall, when the whole submission is **under** 3 minutes, marks will be deducted according to the penalty table on page 20 of the specification.

While there is no fixed penalty for compositions running over time, they are often self-penalising as they tend to ramble and lose effectiveness in terms of structure and control. It is worth noting that when the portfolio runs over time, the moderator will base assessment decisions on the first 6 minutes only (six minutes is the maximum time limit).

✓ **Responding to a brief**

▪ There will be a choice of **four** briefs set by WJEC Eduqas for the first composition, released during September of the academic year in which the assessment is to be taken. Learners can choose which one they prefer.

▪ For the free composition, learners set their own brief: in this instance, they need to remember that the brief must contain details of **either** the occasion **or** the audience. The choice is there to promote individuality of response, and candidates should be encouraged to work to their strengths, tailoring their musical decisions to suit their musical understanding and capabilities.

N.B: Where a candidate does not respond to the brief set by WJEC Eduqas the composition must be awarded 0. For example, no marks will be awarded for a response to a WJEC Eduqas set brief to compose a piece in ternary form if the composition is clearly in rondo form. However, this penalty is not incurred by candidates who have genuinely attempted to respond to the brief but have had limited success.

The teacher and learner must select appropriate composition tasks, in keeping with the details and requirements of the specification.

At the start of the course, compositional 'skills' lessons are advised. By including this type of instruction as part of their lesson, learners can collect a variety of melodic, rhythmic and harmonic ideas which will provide a solid foundation for development later on.
Please try to avoid common class-set tasks. This tends to suppress and even hinder individual creativity. Take time out to discover the individual interests of your pupils and encourage and advise whatever genres they choose.

Task setting is where it all begins. Don't be too vague! Be realistic, and if you have to contribute more than the normal pedagogic input into the composition process there is room to note this on the **assessment form.** Furthermore, any material or content which has **not** been composed by the candidate must be made absolutely clear.

Examples of this may be:

- A 'theme' or tune given for variation

- A chord progression given to the learner

- A rhythmic or melodic 'motif' given as stimulus

- A ground bass on which the learner bases their working etc.

Planning

Having decided on the brief and style, move on to the general stylistic features of the chosen genre. Learners will probably find that they work better in short bursts, noting their ideas as appropriate (using ICT, manuscript or whatever suits their working best). This method is akin to the artist's sketch pad, and the ideas they collect will be then easily be available for presentation and development when it suits. If a candidate chooses to explore one particular musical style, then they must research and find out more about the style. This could arise from a class project, or the teacher could suggest additional listening tasks, guiding learners towards recognition and appreciation of typical devices, structures and techniques. Learners could then use these ideas to respond to the set brief selected in the final year of the course.

Developing ideas

One of the main pitfalls referred to constantly in previous examination reports to centres is the over-reliance on repetition. While repetition as a device is obviously important, the temptation to overuse the cut and paste button must be resisted! Candidates often create excellent initial themes and motifs, but then find difficulty in developing these ideas.

It is worth reminding candidates that the developing of initial ideas must be done in the context of the composition/song and not be tokenistic. Development doesn't have to be *different* by definition. Subtle and thoughtful manipulation using the devices included in Appendix C is what is required. Often one sees a contrasting section which is completely alien to the opening section and out of context with the mood and style of the piece - that is not development!

Effective development starts with the recognition of the musical characteristics of the initial material. By identifying rhythmic patterns or motives, learners can extend and manipulate the content through varying the texture, by using imitation and other such devices as sequence, modulation, harmonic variety, and rhythmic variation including syncopation. Adding a countermelody, imaginative use of layering and textural variation is also a good way to achieve contrast.

The free composition

This is a real opportunity for learners to be imaginative and creative. They would be best advised to choose styles which lend themselves well to fulfilling the assessment criteria. They should also decide on a brief which allows them to follow their interests and abilities, ensuring that their target is manageable and within their scope. This brief **must** contain details of either the occasion, or the audience for which it is intended.

Of course, it may well be the case that the target is to complete the 'free' composition at the end of the first year of the course. If that is the case, it may well be worth revisiting the composition just prior to submission, for any additional refinement or change. Candidates will hopefully have developed their creative skills a good deal throughout the course, and they may well be keen - and able - to improve on earlier work.

Bearing in mind that the composition needs to demonstrate 'creativity and development of musical ideas', there are some popular choices of style and structure that do not obviously offer this opportunity. In this respect, candidates must always keep the need to fulfil the assessment criteria uppermost in their thinking.

For example, the following styles and structures present limitations. Some advice has been offered here which may be of use to learners.

Style	Popular features seen in GCSE compositions	Advice
Blues	Typical bass and chords: Stays in key of C, with dependence on chords I, IV and V Maintains a rigid repetition of the 12 bar structure Use of Blues scale	o Do not use an overly familiar walking bass pattern o Use some extended chords to move beyond triads I, IV and V in a key o Include a change of key o Include a contrasting middle section which presents a different 'style 'of Blues – a more extended melody, chordal variety, textural variety etc. o Research melodic figuration and pianistic shapes o Be inventive with textures (use more than one lead instrument, and include ideas such as call and response, echo, countermelody, extended improvisation) o Compose an intro and an outro for further contrast
Minimalism	Reliance on a one bar cell Dependence on repetition Use of simple harmonies Maintains a similar tempo and mood throughout, lacking contrasts	o Ensure that learners are familiar with a variety of techniques i.e. phase-shifting, layering, ostinati, additive melody, metamorphosis etc. o Encourage learners to experiment vertically as well as horizontally (i.e. with harmonic features as well as melodic) possibly including more complex harmonies and modulation o Include a contrasting section to complement the minimalist working; perhaps present ideas with a ternary or rondo form to ensure contrast of ideas o Develop melodic content beyond the basic cell o Include more contrasts of tempo, time-sigs, dynamics and texture (particularly imitation and interaction between parts).

Strophic Form	Different verses are sung to the same music throughout the piece.	o Include some contrasting sections: intro, outro, middle 8, instrumental o Experiment with textural variety (countermelody, descant, imitation, backing vocals) o Vary the accompaniment ideas, add layering and further melodic interest o Change the key etc.

Structures

Candidates need to make positive decisions regarding structure and form. One cannot construct a building without plans – likewise, composition needs planning. Remember that not all composers begin at the beginning! Artists don't necessarily start painting at the bottom of the canvas and work upwards. Some candidates like to get the ending done first, and then work out how to reach that point.

- *Theme and variation* form can be a useful teaching guide in showing how composers like Beethoven (Diabelli Variations), Haydn (Theme and Variations in C major for piano), and Brahms (St Anthony variations) have varied initial themes both rhythmically and harmonically. This can be done with the teacher highlighting motivic material, rhythmic patterns and harmonic progressions which have been varied and developed.

- *Ternary* form allows for a contrast in Section B, with a return of Section A that again allows for the development of the initial ideas. Encourage learners to identify and highlight interesting motifs and strong rhythmic elements in the A section of a ternary form piece which has been selected as an example.
  As learners compose an initial A section, encourage them to present well balanced and convincing thematic material and allow them to explore the colours and timbres of major/minor modes and modulation. The B section then offers opportunities for new thematic material, different keys and contrasting moods and textures. The return of the A section can then present the opening material in a developed manner – perhaps a rearrangement of the thematic material, evidence of development through textural variety, imitation, adding a new countermelody etc. Similarly with vocal writing. (Just remind your candidates of the need to be idiomatic when writing for their chosen instruments or voices).

- *Rondo* form allows clear opportunity for two contrasting episodes, (i.e. A **B** A **C** A). It is advisable that learners must avoid the use of the copy and paste function / basic repetition in the recurring A sections; rather should they show embellishment and development of musical ideas to show variation and manipulation of the initial material.

- *Minuet and Trio* form presents a number of opportunities for learners to contrast and develop material. Both these forms (though linked) are in Binary Form, and again, the B sections allow for contrast and the recurring A sections provide a vehicle for revisiting initial material for developmental purposes.

- *Binary* form is a concise and simple structure at its most basic. Imaginative interpretation of this structure could ensure contrasting material is presented in section B, but development of the initial material is more of a challenge, and learners must consider how to approach this requirement if choosing to write in binary form.

- *Strophic* form involves basic repetition of the musical material. As already mentioned above, for the learner to be able to demonstrate contrast and development of ideas, some individual interpretation will be required e.g. a 'verse' that develops ideas more substantially; an instrumental /vocal 'interlude' which provides opportunity for contrast; the addition of an introduction and a coda (outro) to provide further contrast; a 'verse' which presents the musical material in a different way (i.e. changes to the arrangement, texture, harmony etc.).

Recordings and Scores

All compositions must be submitted with a recording plus the score **or** lead sheet.

- *Recordings*: A clear and accurate recording is what is required. There is no need for a live performance if the digital version is available – no marks are awarded for performance quality. Candidates performing their own music do not need to worry about presenting a notated score if this is beyond their ability – a detailed lead sheet will suffice.

- *Scores*: **Sibelius** is still the most popular program used by learners, though many centres are able transfer pieces from other programs via midi to realize the score. This is always helpful. If a score (such as completed on Sibelius, for example) has been submitted, then there is no need for the candidate to present an analysis of the composition.

- *Lead sheets*: These must outline the structure, harmony, details of melody and rhythm, tempo, dynamics, instruments/tracks used, compositional devices, general musical details of technology of performance (including any use of samples, automated devices etc.) and words if it is a song.

Use of technology

All relevant details of the program and its application need to be included on the candidate log and included in the commentary when a notated score has not been presented.
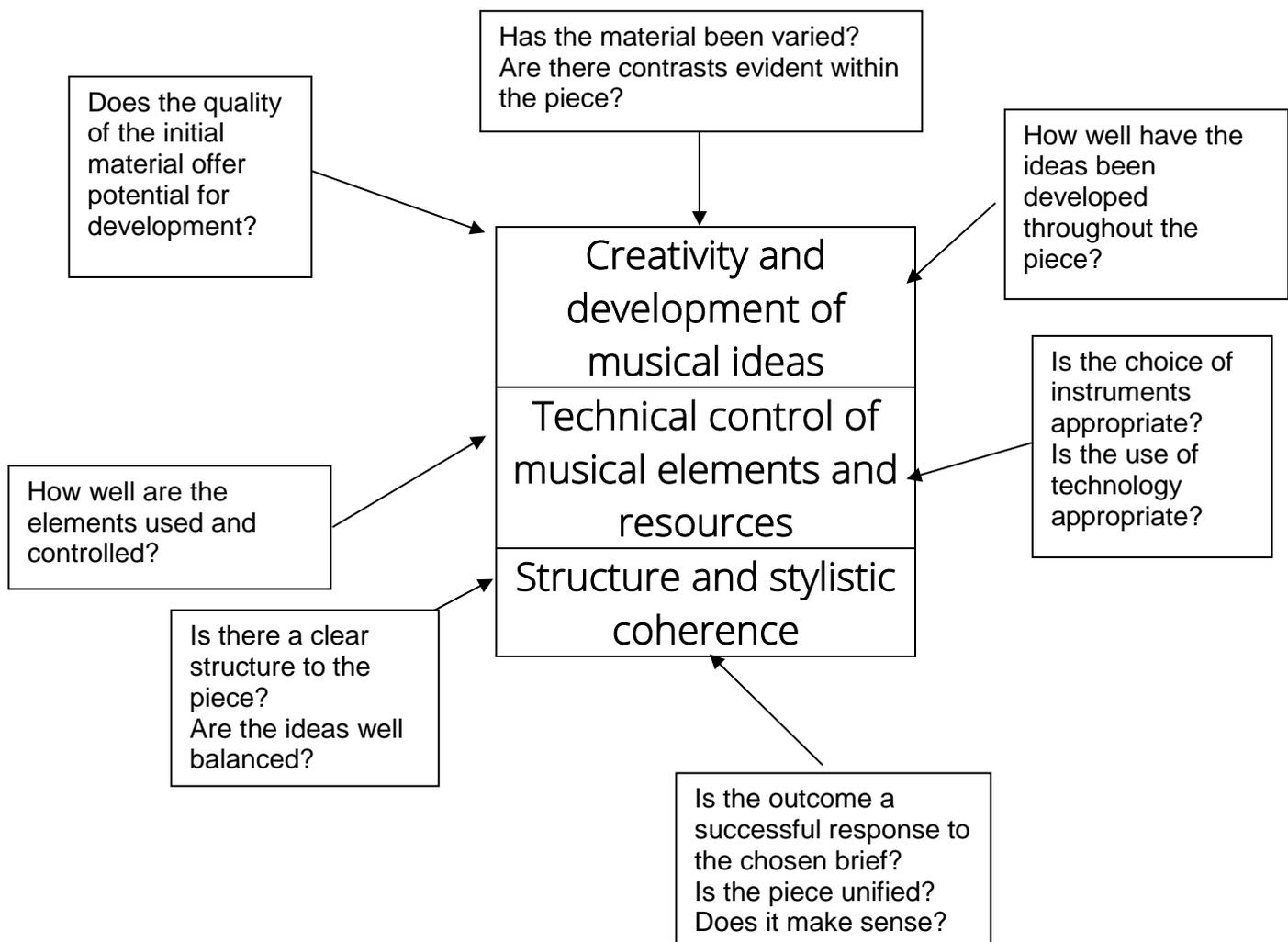
Learners are required to complete a candidate log. This has three sections which need to be completed by the candidate: **First Draft**, **Second Draft** and **Final Submission**. While this log is not assessed, the information it contains is very important for the moderator.

Teachers must formally see the work in progress, for each composition, **at least** three times during the course. The three sections identified above provide the moderator with guidelines in order to track the growth and development of both compositions. Candidates are advised to comment on the compositional **process.**

Teachers must also provide feedback at least three times throughout the course signing the candidate log as authentication to verify this. Finally, the candidate has to sign the declaration to verify that the work is the result of their own efforts and without assistance other than that which has been offered as acceptable information and guidance.

The completed composition will be judged on the examination criteria as set down in the specification.

Has the material been varied?
Are there contrasts evident within the piece?

Does the quality of the initial material offer potential for development?

How well have the ideas been developed throughout the piece?

Creativity and development of musical ideas

Technical control of musical elements and resources

Is the choice of instruments appropriate?
Is the use of technology appropriate?

How well are the elements used and controlled?

Structure and stylistic coherence

Is there a clear structure to the piece?
Are the ideas well balanced?

Is the outcome a successful response to the chosen brief?
Is the piece unified?
Does it make sense?

- Has the correct sample of candidates been selected for presentation?
- Have all recordings been checked for sound quality?
- Has the candidate signed the candidate declaration?
- Have all logs / appropriate sections been authenticated by the teacher in the candidate logs?
- Have all scores been completed, and are appropriate?
- Are leadsheets sufficiently detailed with musical explanation?

Component 3: Appraising (written examination) [40%]

Changes to the specification for delivery from 2016

- The title of the unit has changed to Component 3.

- As with the previous specification, candidates will study **four** areas of study.

- The four areas of study are **Musical Forms and Devices**, **Music for Ensemble**, **Film Music** and **Popular Music.**

- Candidates will sit an examination of approximately 1 hour 15 minutes duration.

- There will be **eight** questions in total, all worth equal marks. All questions will be out of 12 marks.

- **Two** questions will be based on the prepared extracts, and the other **six** questions will be based on unfamiliar extracts (see Specimen Assessment materials).

- The new GCSE specification includes an updated list of musical terms, outlining compositional styles, devices, forms and a range of musical elements that candidates must study during the course. This is to be found within Appendix C of the specification. The list under each component is provided to give a teaching focus rather than indicate the only content contained within those questions.

Pupils should appraise a range of music regularly during the course, as they study each area. Listening should be focused, and must relate to specific musical elements and contexts. Teachers are encouraged to refer to **Appendix C** (terminology) to ensure that each topic is covered when appraising music.

The difference between AO3 and AO4

One of the main differences between the new specification and the previous one is the way that appraising is to be assessed.

There are **two** assessment objectives, **AO3** and **AO4**. In the GCSE examination, these assessment objectives are equally balanced, being worth 20% each i.e. 48 marks of the overall exam will focus on AO3 and 48 marks of the exam will focus on AO4.

AO3 is.....

'Demonstrate and apply musical knowledge'

These tend to be short answer questions such as multiple choice, picking out musical features, recalling knowledge, giving musical information.

The following **key command words** are typically associated with AO3:

Name.....	Underline.....
State......	Give.....
Identify.....	Pick......
Insert......	Define....

AO4 is....

'Use appraising skills to make evaluative and critical judgements about music'

These are questions which generally require a longer response, or a multiple choice question which demands more critical judgement or evaluation (e.g. question 8b in the SAMs).

The following **key command words** have been typically associated with AO4:

Describe.....	Explain.....
Compare.....	Contrast.....
Find the difference.....	Complete..... (i.e. the missing pitch or rhythm)

Whether a question is AO3 or AO4 has been clearly labelled on the answer scheme in the SAMs to assist teachers in their understanding of this balance.

The examination and types of questions.

There will be eight questions set on extracts of music linked to the areas of study. Two will be on the prepared extracts, the other 6 on unfamiliar music. Each question is out of 12 marks, and they will always focus on musical elements, musical contexts and musical language.

Every year, two questions will be set on each area of study, in the following order:

Question 1	AoS 1: Musical Forms and Devices	**Prepared Extract**
Question 2	AoS 1: Musical Forms and Devices	Unprepared extract
Question 3	AoS 2: Music for Ensemble	Unprepared extract
Question 4	AoS 2: Music for Ensemble	Unprepared extract
Question 5	AoS 3: Film Music	Unprepared extract
Question 6	AoS 3: Film Music	Unprepared extract
Question 7	AoS 4: Popular Music	**Prepared Extract**
Question 8	AoS 4: Popular Music	Unprepared extract

The sample assessment materials (SAMs) are not an exhaustive account of what can be asked in the examination, and types of questions could vary. For example, the dictation question, or the longer answer question (as seen in question 6 in the SAMs) could be in **any** of the four areas of study. Candidates will not be asked for dates or names of composers outside of the prepared extracts, but they will be expected to recognise musical styles covered in the course i.e. whether a piece of music is baroque, classical, romantic, musical theatre, rock, jazz, blues etc.

However, the following things will remain constant:

- The longer response question will always be on an unprepared extract
- There will always be a dictation score-based question based on an unprepared extract
- There will always be a question on each of the prepared extracts
- The paper will always have 24 marks on each area of study (12 x 2)
- The areas of study will always appear in order from 1- 4
- Musical terminology **tested in the exam** will be taken only from the list provided in Appendix C of the specification. However, candidates are able to bring in alternative **correct** terminology in their responses to the questions.

The dictation question

Preparing learners for this type of question can prove challenging! Many young people are really good at 'playing by ear' but learning notation and reading music is to be encouraged as a valuable skill to all music learners. The concept of 'sound then symbol' is a valued mantra in music teaching, and crucial in the development of this type of aural training.

In this question, the important thing to remember is:

- Learners will be required to write a short section in pitch **or** rhythm (but **not** both at the same time)

- Learners will be required to write in simple time only

- Learners will be required to read rhythms in compound time (but **not** write them).

Other theoretical requirements

- Learners will be required to read or write key signatures up to four sharps or four flats (both major and minor keys) but **not** both in the same question

- Learners will be required to write chord symbols in both contemporary symbols and roman numerals, but **not** both in the same question.

- Questions on chords will always be based on chords I – VI in a **major** key.

- Any chords outside of I- VI (or other relevant theoretical information) contained within the prepared extract must also be studied.

Questions on the prepared extracts.

There are two prepared extracts in this specification. They are:

Area of study 1 *Eine Kleine Nachtsmusik: Movement 3, Minuet and Trio (Mozart, 1787)*

[Musical Forms and Devices]

Recommended score: IMSLP: #01776 Pub – Leipzig, Breitkopf & Härtel, 1883 (p.7 + 8)

and

Area of study 4: *Since You've Been Gone.* (Rainbow, 1979)

[Popular Music]

Recommended score: Sheetmusicdirect.com – Words and Music by Russell Ballard. For piano, guitar chords and vocals – Key of G major

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PLEASE NOTE

These pieces include some musical features **not** covered in Appendix C, the list of musical terms (please refer to the specification). Appendix C applies to the knowledge and understanding required for the **unfamiliar** extracts of music.

For the prepared extracts, learners are expected to study **all** relevant musical information and theory regarding the content and context. This includes:

- General background details of the composition
- General understanding of the composer's style/era
- Understanding of the instrumentation used
- Analytical study of the musical content which focuses on use of all musical elements in the piece (i.e. structure, harmony, melody, rhythm, textures etc.)

Learners are required to study both these prepared extracts **in depth.**

There will be a one question set on each prepared extract every year.

Routes through the Areas of Study

Each teacher will have their own individual approach to delivering this specification. It is important that candidates realise the links between the different units. The pieces that pupils study either as part of the Suggested Listening list or as any other related pieces linked to the areas of study will influence their compositions, as they study techniques and devices used in these works. As they research works written by these composers, and learn in more detail about the prepared extracts, they may find solo and/or ensemble pieces which they could play for their performing examination (Component 1).

An integrated approach to developing pupil skills of performing, composing and appraising is encouraged. This serves to highlight the importance of the relationship between composer, performer and audience.

Examples of Approaches

Some centres will be delivering this specification across two years of study; however, increasingly, some are considering three years for delivering the course. There is no right or wrong approach as to studying the four areas of study: some centres will choose to start with a topic that will capture the imagination of the learners (e.g. *Popular Music*), while other centres will decide to start with *Musical Forms and Devices* as it underpins the rest of the course.

It is advised that once the four areas of study have been covered, however, a 'mix and match' approach may be a positive way to reinforce learners' musical understanding. The need to develop skills of aural perception and discrimination should be ongoing. Music as a

subject is about practical work, involvement and creative thinking, with theory and dictation skills integrated as and when necessary.

Within any department, it is also worth adopting a 'spiral curriculum' approach. When constructing the Key Stage 3 curriculum, identify where it is possible to cover some of the course requirements, and then re-visit at a more demanding level as learners progress. Each unit of work should therefore be re-visiting and developing some musical points, skills and techniques, alongside introducing new information and challenges.

'Completing the rhythm or pitch' of a short section of music is a skill which will certainly benefit from this approach. Choosing lesson materials which focus on particular aspects of the required musical language will help in this respect – random testing, hoping that learners will have 'picked it up' along the way is less successful.

Most topics can be introduced and reinforced via:

Ensemble work and appropriate group performances. These may be ensembles that learners are planning to perform as part of their non-exam assessment, or ensemble projects that have been arranged by the teacher as a direct link with an area of study

Making suitable (and differentiated) arrangements for class performance. A class arrangement of a piece linked directly with a selected area of study can be used to re-enforce theoretical and stylistic understanding, *highlight compositional devices, melodic shapes, rhythmic patterns, chord progressions, cadences etc.*

Listening to a suitable extract or composition linked with an area of study - discussion of music and further individual research could follow.

Show back – ensemble / solo pieces. When monitoring the progress of solo performers in the class, opportunities for performance in front of others both inside and outside the lesson offer opportunities to appraise and consider the musical content of the pieces.

Discussion of chosen pieces linked with areas of study.

Always focus on recognition of musical devices and features when listening…i.e. **active not passive listening.**

Suggested Listening for the areas of study

This list is not exhaustive or prescriptive. Teachers are encouraged to select pieces which best suit their learners.

Area of study 1: Musical Forms and Devices:

Binary	
Bach	Sarabande and Gavotte ('French' Suite no.6) Orchestral Suite no. 3 – Gigue / Gavotte
Handel	Music for the Royal Fireworks (Minuet/Siciliano 'La Paix')
Ternary	
Beethoven	Bagatelle in G minor
Schumann	Volksliedchen (Little Folk Song)
Borodin	Tartars Dance from Prince Igor
Minuet and Trio	
Mozart	Symphony no 40, movement III
Haydn	Minuet and Trio from Piano Sonata no.5
Beethoven	Septet in Eb, movement III
Rondo	
Mozart	Horn Concerto No.4 (last movement)
Beethoven	Rondo from a Sonatina for piano
Haydn	Rondo from Piano Sonata No.37
Variation	
Handel	Harmonious Blacksmith
Mozart	Variations on 'Ah, vous dirai-je, Maman'
Delibes	'Theme Slave Varie' from Coppelia
Strophic	
Schubert	Das Wandern
Schubert	Heidenröslein
Schumann	Dichterliebe, No.8

Area of study 2: Music for Ensemble:

Chamber Music	
Haydn	String Quartet No.66, Finale
Beethoven	Trio for Flute, Bassoon and Piano
Schubert	'Trout' Quintet
Mendelssohn	Piano Trio in D minor 0p.49
Poulenc	Sextet for Piano and Wind Quintet op.100
Carl Nielsen	Wind Quintet op.43
Musical Theatre	
Les Misérables	One Day More; A Heartful of Love
West Side Story	Tonight (Quintet and chorus –end of Act 1)
Miss Saigon	I still believe; Last Night of the World
Phantom	All I ask of you; 'Prima donna' scene
The Little Mermaid	If Only - Quartet
Wicked	For Good
Witches of Eastwick	I Wish I May
Jazz	
Jelly-Roll Morton Trio	Turtle Twist
Louis Armstrong's Hot 7	Alligator Crawl
Dizzy Gillespie All Star Quintet	Salt Peanuts (featuring Charlie Parker)
Art Tatum Trio	I Got Rhythm
Miles Davies Quintet	Seven Steps to Heaven

Blues	
W.C. Handy	St Louis Blues https://www.youtube.com/watch?v=Gpp75gQ-T6Y
Best of...	Ready For The Blues - 22 Vintage Blues Tracks (One Hour Of Blues) https://www.youtube.com/watch?v=DRu60tECT9A
B.B. King	YouTube: B.B. King Blues Greatest Hits [Full Album 2015] - BB King Blues Best Songs https://www.youtube.com/watch?v=IcbOu8ff_8I
Howlin' Wolf	https://www.youtube.com/watch?v=lSZxBx_OZOw&list=PL94gOvpr5yt38_C_dhKSVKX3HnsP9F4Tm

Bernard Hermann	Vertigo
Elmer Bernstein	Magnificent Seven
M. Norman Adele	James Bond Theme Skyfall
John Williams	Star Wars E.T Close Encounters of the Third Kind Empire of the Sun (featuring Suo Gân)
John Williams, Patrick Doyle, Nicholas Hooper, Alexandre Desplat.	Harry Potter
Howard Shore	Lord of the Rings
Hans Zimmer	Da Vinci Code; Jurassic Park Pirates of the Caribbean; Thin Red Line; The Last Samurai; The Dark Knight Rises
Fernando Velázquez	The Impossible
James Howard	The Village
Cave and Ellis	The Assassination of Jesse James
John Powell	How to Train your Dragon
Ilona Sekacz	Solomon and Gaenor

Catatonia	Every Day when I wake up
Beatles	Hey Jude; Get Back
Oasis	Definitely Maybe
Pulp	Common People
The Who	Ultimate Collection
AC/DC	Back in Black
Sting	Englishman in New York
Clapton	Layla
Supertramp	Breakfast in America
Bruce Springsteen	Born to Run
Elton John	Someone saved my life tonight I'm Still standing
Blur	Modern Life is Rubbish
Rainbow	Long Live Rock 'n' Roll
Queen	Bohemian Rhapsody
Stereophonics	Dakota, A Thousand Trees
Manic Street Preachers	Design for Life, This is my truth tell me yours
Take That	Back for Good
Justin Bieber	As Long as You love me
Taylor Swift	You belong with me
Ellie Golding	Love me like you do
The Weeknd	The Hills
Pharrell Williams	Happy
Justin Timberlake	Mirrors
Ed Sheeran	Thinking Out Loud
Miley Cyrus	Wrecking Ball
Adele	Hometown Glory

Jeff Wayne	War of the Worlds
Bach arrangements	Jacques Loussier
Sister Act	Ode to Joy
Horatio Wallbanger with his Rockerstra	Beethoven's 5th Classical and Rock Fusion
Frederik Magle	Polyphony - classical and rock music fusion/crossover https://www.youtube.com/watch?v=dTBz0Mk5n5Y
Andrew Lloyd Webber	Variations
Gunther Schuller:	Variants on a Theme of Thelonius Monk
Jaipur Beats	Indian and Western Music Fusion
Deep Purple/LSO	Pictures Of Home Smoke on the Water; https://www.youtube.com/watch?v=Ukj-oksoOMs
Queen	https://www.youtube.com/watch?v=obSNzlupY64 Bohemian Rhapsody/RPO
Mark Anthony Turnage	Blood on the Floor https://www.youtube.com/watch?v=cW3Q2nft7uc
Stravinsky	Ebony Concerto https://www.youtube.com/watch?v=uzjjDS9sqt8

5. Suggested GCSE Music Course Plan

The following course plans have been included to help teachers in their planning. It is a starting point and does not contain the entire content of the specification.

We must stress that there are many ways of 'organising' the content, and these suggestions should not be seen as prescriptive; they simply may prove useful as a <u>starting point</u> for those planning the course structure.

Teachers will need to consider the needs and abilities of their students when planning GCSE courses.

By the end of Key Stage 3 it would be helpful if learners recognise and have basic use of:

- treble and bass clef notes plus their position on the keyboard
- musical elements including: melody (pitch and rhythm), tempo, texture, sonority, dynamics, metre, form and structure, tonality and basic harmony (e.g. chords I, IV and V)
- Basic terminology such as forte, piano, triad, conjunct, disjunct, dissonant
- Recognition of such devices as repetition, imitation, sequence.

Year One: Term 1		
Content	Activities	Assessment
Introduction to area of study 1: <u>Forms and Devices</u> with terminology as appropriate: - binary, ternary and rondo forms - repetition, contrast, sequence, ostinato, dotted rhythms, conjunct and disjunct movement, broken chord/arpeggio, melodic and rhythmic motifs, simple chord progressions **Performing** - establishing standards and setting targets: first practical assessment - Notating a simple melody - Using ICT in the music department - Appreciating and using the elements/ 'building blocks'	- Performing in front of others - Composing e.g. writing a melody in a simple structure using devices - Start a composing 'sketch book' - Class performance of *Eine Kleine Nachtmusik* drawing out relevant teaching points (available from WJEC Eduqas: free resources) - Listening exercises to develop notation skills Listening exercises to	- Ensemble (and possibly solo) performance - Assessment of melody - Short listening test to include basic rhythmic and pitch dictation (separately), and recognition of some devices, elements and instruments Half term homework – listen to three pieces of music (one in binary, one in ternary and one in rondo form), and write a paragraph about each. Include the details of the

▪ Recapping the basics – aural, notational and listening skills ▪ Introduction to prepared extract – *Eine Kleine Nachmusik:* ▪ Instrumentation, anacrusis, simple triple time, repeat marks, ornamentation, trill, conjunct movement, sequence, octaves, minuet and trio, G major, D major, chordal analysis (using Roman numerals), perfect cadence, imperfect cadence, modulation to dominant, dominant 7th, chromatic movement.	develop the ability to identify musical elements AO3 and appraising skills AO4	date and composer, and then give a general account of the music.

Introduction to area of study 4:
 	
   Popular Music, with terminology as appropriate:
 	
   ▪ rock and pop styles (revisiting Blues from KS3)
   ▪ strophic form, 32 bar song form, verse, chorus, middle 8, riffs, bridge, fill, break, intros and outros, backing tracks, improvisation
 	
   • Appraising - more challenging theoretical and aural work:
 	
   ▪ primary and secondary chords, cadences, standard chord progressions, power chords, rhythmic devices such as syncopation, driving rhythms
   ▪ the relationship between melody and chords
   • How to 'describe' a piece using the elements of musical language
   • Introduction to prepared extract – *Since You've been Gone:*
   ▪ instrumentation, lead and backing vocals, strophic form, repetitive
	• Class performance of *Since You've Been Gone* (available from WJEC Eduqas website: free GCSE resources)
	• Incorporating synthesized sounds with vocal work and accompaniment
	• Composing with chords (and melody); also relevant rhythmic ideas
	• Include all relevant ideas in composing 'sketch book'
	• Improvisation tasks, both in groups, twos (for 'call and answer' technique) and individually
	• Listening exercises to develop notation skills; aural recognition of the difference between major and minor,
		▪ Ensemble performance and peer assessment of group work
		▪ Assessment of chordal work and ideas in composing sketch book
		▪ Short listening tests, interspersed throughout the project
		
		Holiday homework – choose a pop or rock song to analyse/appraise and give a short presentation after the holiday.

chord sequences, cadences (chordal analysis), solo, rhythmic features (triplets, syncopation, driving rhythms), walking bass, key change	and 'perfect' intervals i.e. 4th, 5th, 8ve • Listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4	

<table>
<tr><td colspan="3" style="background:#8DC63F">Year 1: Term 2</td></tr>
<tr>
<td>Introduction to area of study 2: Music for Ensemble

• Performing in smaller ensembles; (e.g. chamber music, jazz, musical theatre etc.) as suited to learner interests (cover other topics in year 11).
• Composing using texture and sonority (chords and melody) including:
 ▪ Monophonic, homophonic, unison, chordal, melody and accompaniment, countermelody
• Introducing additional concepts of melody, harmony and tonality:

inversions, dissonance, range, intervals, pentatonic, blue notes, modulations to relative major/minor</td>
<td>• Compose a short piece (homophonic texture)
• Extension work: compose a contrasting section which demonstrates imitation between the parts of an ensemble
• Perform a piece in one of the styles associated with the area of study as a member of an ensemble
• Listening exercises to develop notation skills and aural awareness

Ongoing listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4</td>
<td>'Own choice' Ensemble performance

• Assessment of compositional ideas
• Short listening tests and activities, interspersed throughout SoW
• Half term homework - Listening: Writing an extended answer on a piece of chamber music/jazz or music theatre</td>
</tr>
</table>

Introduction to area of study 3: **Film Music**, with devices and terminology:	• Ensemble / Solo performing	• Ensemble / Solo performance: show back in front of class, or invited audience
▪ Layering, further examples of imitation, chromatic movement and dissonance in harmonic work, leitmotifs, thematic transformation of ideas • The relationship between the story and the music: choosing appropriate elements of music to represent characters and plot • The effect of audience, time and place, and how to achieve this through use of the musical elements • Use of sonority, texture and dynamics to create a mood • How to achieve contrasts and develop initial ideas when composing	• Composing to a brief (i.e. a piece of film music): *- creating the situation* *- achieving contrasts* *- composing the 'main' theme(s)* *- developing the material* • Use music technology to achieve best effect • Producing a score / leadsheet • Listening exercises to further develop notation skills Listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4	• Assessment of film music composition, with clear targets set for further development and refinement • Short listening tests Holiday homework – Choose a piece of film music to analyse/appraise and write an extended answer describing how the composer uses the musical elements to achieve the desired effect.

Year 1: Term 3

• Revisit all topics from year 10 using different pieces as listening and performing examples • Complete free composition project (of choice) and submit • Continue to build aural skills through frequent practice.	• Free composition • Work on year 10 performance pieces • Listening exercises to further develop notation skills Listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4	Mock Performance Assessment – two pieces, with at least one ensemble (times should be noted, and feedback given) Assessment of composition to WJEC Eduqas criteria. Discussion should follow with learners re. targets, refinement etc. Mock listening exam based on all areas of study

Year 2

Content	Activities	Assessment
Revisit area of study 1: **Forms and Devices** (with more advanced topics and practical content) ▪ Variation form and strophic form in classical music ▪ Recognition of features of baroque, classical and romantic periods ▪ Revisit: imitation, pedal, canon, alberti bass and all harmonic features Revisit and revision: *Eine Kleine Nachtmusik*	▪ Select final choice of pieces for the practical examination ▪ Work and rehearse all performances ▪ Begin work on the piece for the WJEC Eduqas Composition set brief ▪ Continued regular practice on appraising questions in the style of the examination, including comparisons of extracts	▪ Assess performances to WJEC Eduqas criteria when ready ▪ Monitor composition, processes, progress and composition log Regular listening tests and homework exercises. Build department resources bank for learners to access according to ability and musical understanding.

▪ Exam techniques: hints and tips ▪ Building a vocabulary revision list ▪ Clarifying theoretical points		
Revisit area of study 4: **Popular Music** (with more advanced topic/class/practical content) ▪ Bhangra and fusion ▪ Loops, samples, panning, phasing, melismatic/syllabic ▪ Revisit *Since You've Been Gone* ▪ Exam techniques: hints and tips ▪ Building a vocabulary revision list ▪ Clarifying all relevant theoretical points	• Class project - Bhangra • Continued work on performance (ensemble and/or solo), recording final performances as appropriate • Show back in front of class; feedback and target setting Complete WJEC Eduqas set composition: final refinements, production of score/leadsheet and composition log.	• Assess composition to brief using WJEC Eduqas criteria. Ensure that all authentication procedures have been included • Continue to assess performances when ready to WJEC Eduqas criteria Regular listening tests and homework exercises
Revisit **Music for Ensemble** (with more advanced topic/class/practical content): ▪ Polyphonic, layered, round, canon and countermelody ▪ Cover all styles not completed in year 10	• Revisit free composition (possibly include earlier workings from sketch book) • Continued work on performances, recording when appropriate	• Mock exam • Continue to assess performances to WJEC Eduqas criteria • Monitor composition
Revisit **Film Music** (with any further topics/content: ▪ Special effects, extreme dynamics and tempi, varying time signatures, other minimalistic techniques, chromatic and	• Complete free composition • Complete all performances	• Complete all course work and assess using WJEC Eduqas criteria • Complete all necessary documentation ready for submission

extended harmonies, use of pattern-work, sustained notes and polyphonic textures to vary the textures • Complete all coursework	46	
• Listening practice and final examination. • Ensure the specification content is fully covered	• Exam practice questions, both at home and in class • Discussion of revision techniques and learner answers – (and how to improve answers and achieve higher marks!) • Consolidation of examination techniques and expectations • Top tips and revision booklets etc.	• Appraising examination

6. Resources for Teachers

Free resources available on the WJEC / Eduqas website:

www.wjec.co.uk/qualifications/music

resources.eduqas.co.uk

oer.wjec.co.uk (Online Exam Review)

- Class arrangements of the prepared extracts
- Practice questions
- Interactive quizzes
- Subject network groups

Facebook: WJEC Eduqas GCSE Music Teachers Group

WJEC GCSE Music

Available from Illuminate Publishing: GCSE Music Book for Pupils on the Areas of Study and Coursework Presentation/Top tips

Available from Rhinegold: Revision Guide for GCSE Music

Support for Teachers

The resources indicated may assist you in teaching the GCSE Music specification. The resources are suggested and the list is not definitive. If you wish to recommend some resources that you have found useful, please inform the subject officer at WJEC Eduqas and we will add them to this guidance. CPD courses will be organised periodically, usually in the autumn term, to support teachers in delivering the specification and to provide feedback on the examination process. The CPD course booklet will be available via your school coordinator.

You can also apply for courses using the online form.

Further advice and support can be offered by the subject team at WJEC Eduqas:

o   Rachel Edwards (Subject Officer)
o   Email: rachel.edwards@eduqas.co.uk

     Tel: 029 2026 5316

o   Sara Evans (Subject Support Officer)
     E-mail: sara.evans@eduqas.co.uk

     Tel: 029 2026 5361

o   Catrin Budd (Subject Support Officer)
     E-mail: catrin.budd@eduqas.co.uk

     Tel: 029 2026 5142

The guidance offers assistance to teachers with regards to possible classroom activities and links to digital resources (both our own, freely available, digital materials and external sources) that will be of use and provide ideas for immersive and engaging lessons.

The guidance will concentrate on those areas of the WJEC Eduqas GCSE in Music Specification where guidance has been requested most.

Key aspects of the specification from 2016:

- Component 1: Performing
- Best practice for teachers
- Tips for students
- Ensemble work -plus examples
- Building a database of suggested and suitable pieces

Component 2: Composing

- Responding to a brief
- Choosing a brief for the free composition
- Check list
- Assessment and Moderation

Component 3: Appraising

- Understanding the difference between AO3 and AO4
- Key exam command words
- Routes through the Areas of Study
- Suggested Listening for the Areas of Study
- Types of questions.
- Examination technique and examples
- Best practice