

GCSE Music

Eduqas

Name: _____ Tutor Group: _____

MTG: _____

Instruments/Grade/Teacher:

SUMMARY OF ASSESSMENT

Component 1 Performing	30% Total duration of performances: 4-6 minute
	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 &/or ensemble . One of the pieces performed must link to an area of study of the learner's choice.
Component 2 Composing	30% Total duration of compositions: 3-6 minutes i
	Two compositions, one of which must be in response to a brief . Learners will choose one brief from a choice of four, each one linked to a different area of study. The briefs are released during 1st week of September in year 11 The second composition is a free composition where you set your own brief .
Component 3 Appraising	40% Written examination: 1 hour 15 minutes (approximately)
	A listening exam of Eight questions, two on each of the four areas of study. <ul style="list-style-type: none"> • Area of study 1: Musical Forms & Devices • Area of study 2: Music for Ensemble • Area of study 3: Film Music • Area of study 4: Popular Music Two questions are based on set work by Eduqas - Bach and Toto

Baseline Assessment

Test 1 Pitch		Test 2 Tunes		Test 3 Chords		Test 4 Rhythms	
1		1		1		1	
2		2		2		2	
3		3		3		3	
4		4		4		4	
5		5		5		5	
6		6		6		6	
7		7		7		7	
8		8		8		8	
9		9		9		9	
10		10		10		10	
11				11			
12				12			
13				13			
14				14			
15				15			
16				16			
17				17			
18				18			
19				19			
20				20			

Assessment grid for Component 1: Performing

30% of final mark

Each piece performed should be marked out of 36.

AO1 : Perform with technical control, expression & interpretation			
B&	Accuracy	Technical control	Expression & interpretation
4 10-12 marks	An accurate performance, secure in terms of rhythm &/or pitch An appropriate tempo is sustained throughout, resulting in a fluent performance All performance directions are followed appropriately throughout the performance	Secure vocal/instrumental technique & intonation (where appropriate) throughout the whole performance Secure control of sonority (tone) with the use of contrast fully appropriate to the music The performance is well-projected	An expressive performance in keeping with the chosen style Effective communication sustaining audience interest throughout the performance Effective rapport with other performers, where appropriate, resulting in a balanced performance Effective balance between live & pre-recorded tracks, where appropriate
3 7-9 marks	The performance is generally accurate in terms of rhythm &/or pitch, however, there are occasional slips An appropriate tempo is generally maintained throughout, however the fluency of performance is compromised occasionally Most performance directions are followed appropriately in the performance	Generally reliable vocal/instrumental technique & intonation (where appropriate) throughout the performance Generally secure control of sonority (tone) with the use of contrast mainly appropriate to the music The performance is generally well projected	A generally expressive performance mainly in keeping with the chosen style Competent communication sustaining audience interest throughout most of the performance Generally effective rapport with other performers, where appropriate, resulting in a mostly balanced performance Generally effective balance between live & pre-recorded tracks, where appropriate
2 4-6 marks	A less secure performance in terms of rhythm &/or pitch with frequent inaccuracies Irregularities in tempo, which compromise the fluency, occur more frequently Performance directions are followed inconsistently throughout the performance	Inconsistent vocal/instrumental technique & intonation (where appropriate) throughout the performance Inconsistent control of sonority (tone) with some contrast where needed in the music The performance has inconsistent projection	An inconsistent performance which is not always in keeping with the chosen style Inconsistent communication with the audience Some sense of rapport & balance between parts where other performers are present Some effective balance between live & pre-recorded tracks, where appropriate
1 1-3 marks	Inaccuracies in rhythm &/or pitch occur throughout The performance lacks fluency & is compromised by frequent hesitations A limited response to performance directions throughout the performance	Limited vocal/instrumental technique & intonation (where appropriate) throughout the performance Limited control of sonority (tone) with little or no variety where needed in the music The performance has limited projection	A limited performance with little or no understanding of the chosen style Limited communication with the audience Limited rapport where other performers are present, resulting in an unbalanced performance ineffective balance between live & pre-recorded tracks, where appropriate
0 marks	An inaccurate performance in terms of rhythm &/or pitch where performance directions are not followed	No evidence of technique, control of sonority (tone) or projection	No sense of involvement, expression, rapport, balance or communication

Yr 10 Performance Record

Date & Piece	Teacher Feedback	Student comment	Mark	Grade
		<u>WWW</u> <u>EBI</u>	Standard /36 Scaled mark /36	
		<u>WWW</u> <u>EBI</u>	Standard /36 Scaled mark /36	
		<u>WWW</u> <u>EBI</u>	Standard /36 Scaled mark /36	
		<u>WWW</u> <u>EBI</u>	Standard /36 Scaled mark /36	
		<u>WWW</u> <u>EBI</u>	Standard /36 Scaled mark /36	

Assessment grid for Component 2: Composing

30% of Final mark

Each composition should be marked out of 36.

AO2			
Compose & develop musical ideas with technical control & coherence			
B&	Creativity & development of musical ideas	Technical control of musical elements & resources	Structure & stylistic coherence
4 10-12 marks	Ideas are highly effective, offering much potential for creative development The content is skilfully developed throughout the piece Highly effective contrasts of tone colour & moods	Highly effective choice of elements & resources A wide variety of musical elements are used skilfully Resources, including technology, are skilfully controlled	A very well-organised piece with a highly effective presentation of musical ideas The style & character is highly effective in response to the chosen brief The outcome is highly effective, musical & fully coherent
3 7-9 marks	Ideas are generally effective, offering potential for further development The content is competently developed throughout the piece Generally effective contrasts of tone colour & mood	Generally effective choice of elements & resources A variety of musical elements are used competently Resources, including technology, are generally well controlled	A well-organised piece with effective presentation of musical ideas The style & character is generally effective in response to the chosen brief The outcome is generally effective & coherent
2 4-6 marks	Ideas are simple, offering some potential for development Some ideas are partially developed Some contrasts of tone colour & mood	Some choices of elements & resources are effective Some musical elements are used inconsistently Inconsistent control of resources, including technology	Inconsistent organisation with some effective presentation of musical ideas The style & character is inconsistent in response to the chosen brief The outcome is inconsistent displaying some sense of coherence
1 1-3 marks	Ideas are limited, offering little opportunity for development Only limited development is evident Limited evidence of tone colour & mood	Limited effectiveness in choice of elements & resources Limited employment of musical elements Limited control of resources including technology	Limited organisation & presentation of ideas The style & character is limited in response to the chosen brief An incoherent & limited outcome
0	No evidence of any creativity or development	Ineffective control of the musical elements & resources	No evidence of organisation, style & character or coherence

Year 10 Composition Feedback (Free Composition)

Date	Teacher Feedback	Student Comment
Autumn 1		
Autumn 2		
Spring 1		
Spring 2		
Summer 1		
Summer 2		

Glossary

Melody

Anacrusis
Conjunct
Disjunct
Arpeggio
Broken chord
Scalic
Low pitch
High pitch
Range
Sequence
Imitation
Repetition
Contrast
Leitmotif
Motif
Octave
Tone
Major 2nd
Major 3rd
Perfect 4th
Perfect 5th
Major 6th
Major 7th
Semitone
Microtone
Chromatic movement
Pentatonic
Blue notes
Trill
Ornamentation
Counter melody
Answering phrase
Thematic
Fanfare

Tonality

Major
Minor
Modulation
Primary chords
Secondary chords
Inversion
Diatonic
Tonic
Subdominant
Dominant (7th)
Perfect cadence

Imperfect cadence
Plagal cadence
Interrupted cadence
Chord progression
Chord sequence
Harmonic rhythm
Drone
Pedal
Dissonance
Power chords

Form and Structure

Binary
Ternary
Rondo
Minuet and Trio
Repetition
Contrast
Theme & variations
Strophic
32 bar song form
12 bar Blues
Call and response
Ostinato
Bridge
Break
Loop
Improvisation
Verse
Chorus
Middle 8
Fill
Introduction
Outro
Coda
Riff
Regular Phrasing
Irregular Phrasing

Texture

Monophonic
Homophonic
Polyphonic
2, 3 or 4 part textures
Unison
Chordal
Imitation
Layered

Melody and accompaniment
Counter melody
Descant
Round
Canon
Drone
Alberti bass
Stab chords
Walking bass

Tempo

Allegro
Vivace
Allegretto
Moderato
Andante
Adagio
Lento
Accelerando
Ritardando
Rallentando
Rubato
Pause Rhythm
Semibreve
Minim
Crotchet
Quaver
Semiquaver
Dotted
Syncopation
Swing rhythms
On the beat
Off-beat
Triplet
Chaal
Associated rests
Driving rhythms
Dance rhythms
Rock rhythms

Metre

Regular
Irregular
Accent
Simple time
Duple
triple

quadruple
Compound time

Dynamics

Pianissimo - pp
Piano - p
Mezzo piano - mp
Mezzo forte - mf
Forte - f
Fortissimo - ff
Crescendo
Diminuendo
Sforzando - sf/sfz

Musical Styles

Western Classical
Tradition
Baroque
Classical
Romantic
Chamber music
Jazz
Blues
Musical Theatre
Film Music
Rock
Soul
Hip-hop
Reggae
Ballad
Pop
Bhangra
Fusion
Minimalism

Sonority (Instruments)

Voices and Groupings

Strings

Violin
Viola
Cello
Double bass
Harp

Woodwind

Flute
Oboe
Clarinet
Saxophone

Bassoon

Brass

Trumpet
French horn
Trombone
Tuba

Percussion

Timpani
Drum kit
Snare drum
Cymbal
Hand held percussion
Glockenspiel
Xylophone
Tabla
Dhol

Keyboard

Piano
Organ
Harpsichord
Basso Continuo
Classical guitar
Electric guitar
Bass guitar
Sitar
Sarangi
Tumbi

Solo

Duet

Trio

Soprano

Alto

Tenor

Bass

Backing vocals

A cappella

Chorus

Orchestra

String quartet

Basso continuo

Pop

rock group

Rhythm section

Acoustic

Technology

Synthesised

Electronic

Panning

Phasing

Sample

Reverb

Echo

Amplified Performance
techniques

Articulation

Humming

Syllabic

Melismatic

Scat

Vibrato

Falsetto

Belt

Rap

Staccato

Legato

Sustained

Accent

Pizzicato

Arco

Divisi

Double stopping

Tremolo

Distortion

Hammer on

Rim shot

Slap bass

Drum roll

Muted

Glissando

Pitch bend

Plucked

Slurred

Tongued

Detached