

Music

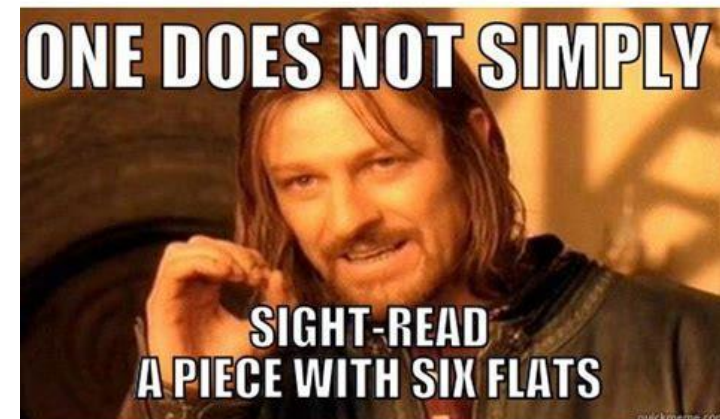
11/10/23



Warm-up quiz

[Music GCSE - Musical Terms \(wjec.co.uk\)](http://wjec.co.uk)

[GCSE Music revision \(wjec.co.uk\)](http://wjec.co.uk)





GCSE Music TGAU Cerddoriaeth

GCSE



WJEC GCSE in MUSIC

APPROVED BY QUALIFICATIONS WALES

SPECIFICATION

Teaching from 2016
For award from 2018

Version 4 September 2019



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

SUMMARY OF ASSESSMENT

Unit 1: Performing

Total duration of performances: 4-6 minutes

35% of qualification

84 marks

Section A: Performing (30%)

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

Section B: Programme Note (5%)

A programme note for **one** of the pieces chosen for performance, linked to an area of study.

Unit 2: Composing

Total duration of compositions: 3-6 minutes

35% of qualification

84 marks

Section A: Composing (30%)

Two compositions, **one** of which must be in response to a **brief set by WJEC**.

Learners will choose one brief from a choice of four, each one linked to a different area of study. The briefs will be released during the first week of September in the academic year in which the assessment is to be taken.

The **second** composition is a free composition for which learners set their own brief.

Section B: Evaluating (5%)

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

Unit 3: Appraising

Written examination: 1 hour (approximately)

30% of qualification

72 marks

This unit is assessed via a listening examination.

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

Area of study 1: Musical Forms and Devices

Area of study 2: Music for Ensemble

Area of study 3: Film Music

Area of study 4: Popular Music

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

CRYNODEB O'R ASESU

Uned 1: Perfformio

Cyfanswm hyd perfformiadau: 4-6 munud

35% o'r cymhwyster

84 marc

Adran A: Perfformio (30%)

Lleiafswm o ddau ddarn, ac mae'n rhaid i **un** o'r rheini fod yn berfformiad **ensemble** sy'n para am **o leiaf munud**. Gall y darn(au) eraill fod **naill ai'n** unawd **a/neu'n** ensemble.

Mae'n rhaid i **un** o'r darnau a berfformir fod yn gysylltiedig â maes astudio o ddewis y dysgwr.

Adran B: Nodiadau Rhaglen (5%)

Nodiadau rhaglen ar gyfer **un** o'r darnau a ddewiswyd ar gyfer y perfformiad, wedi ei gysylltu â maes astudio.

Uned 2: Cyfansoddi

Cyfanswm hyd cyfansoddiadau: 3-6 munud

35% o'r cymhwyster

84 marc

Adran A: Cyfansoddi (30%)

Dau gyfansoddiad, ac mae'n rhaid i **un** fod yn ymateb i **friff a osodwyd gan CBAC**. Bydd dysgwyr yn dewis un briff o ddewis o bedwar, a phob un yn gysylltiedig â maes astudio. Bydd y briffiau'n cael eu rhyddhau yn ystod wythnos gyntaf Medi yn ystod y flwyddyn academiaidd yr ymgyszerir â'r asesiad.

Mae'r **ail** gyfansoddiad yn gyfansoddiad rhydd y mae'r dysgwyr yn gosod eu briff eu hunain ar ei gyfer.

Adran B: Gwerthuso (5%)

Gwerthusiad o'r darn a gyfansoddwyd fel ymateb i **friff a osodwyd gan CBAC**.

Uned 3: Arfarnu

Arholiad ysgrifenedig: tua 1 awr

30% o'r cymhwyster

72 marc

Asesir yr uned hon drwy arholiad gwrando.

Cyfanswm o **wyth** cwestiwn, **dau** ar bob un o'r pedwar maes astudio.

Maes astudio 1: Ffurfiâu a Dyfeisiau Cerddorol

Maes astudio 2: Cerddoriaeth ar gyfer Ensemble

Maes astudio 3: Cerddoriaeth Ffilm

Maes astudio 4: Cerddoriaeth Boblogaidd

Mae dau o'r wyth cwestiwn yn seiliedig ar ddyfyniadau wedi'u paratoi a osodwyd gan CBAC.

The background features a series of vertical lines of varying thicknesses and colors, including red, orange, green, and blue, set against a black background. The lines are arranged in a way that creates a sense of depth and perspective, with some lines appearing to recede into the distance.

Unit 3: Appraising Uned 3: Gwerthuso

GCSE Specification: Appraising (Unit 3)

Basic Information

- Written examination: 1 hour (approximately)
- 30% of qualification
- 72 marks
- Arholiad ysgrifenedig: tua 1 awr
- 30% o'r cymhwyster
- 72 marc

Musical Elements for GCSE:

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

- alaw
- harmoni
- cyweiredd
- ffurf ac adeiledd
- dynameg
- ansawdd
- gwead
- tempo
- rhythm
- mesur

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

Task – GCSE Specification: Appraising (Unit 3)

Pages 6 & 7:

<https://www.wjec.co.uk/media/p2ohtvdr/wjec-gcse-music-spec-from-2016-e.pdf>



GCSE Specification PDF document



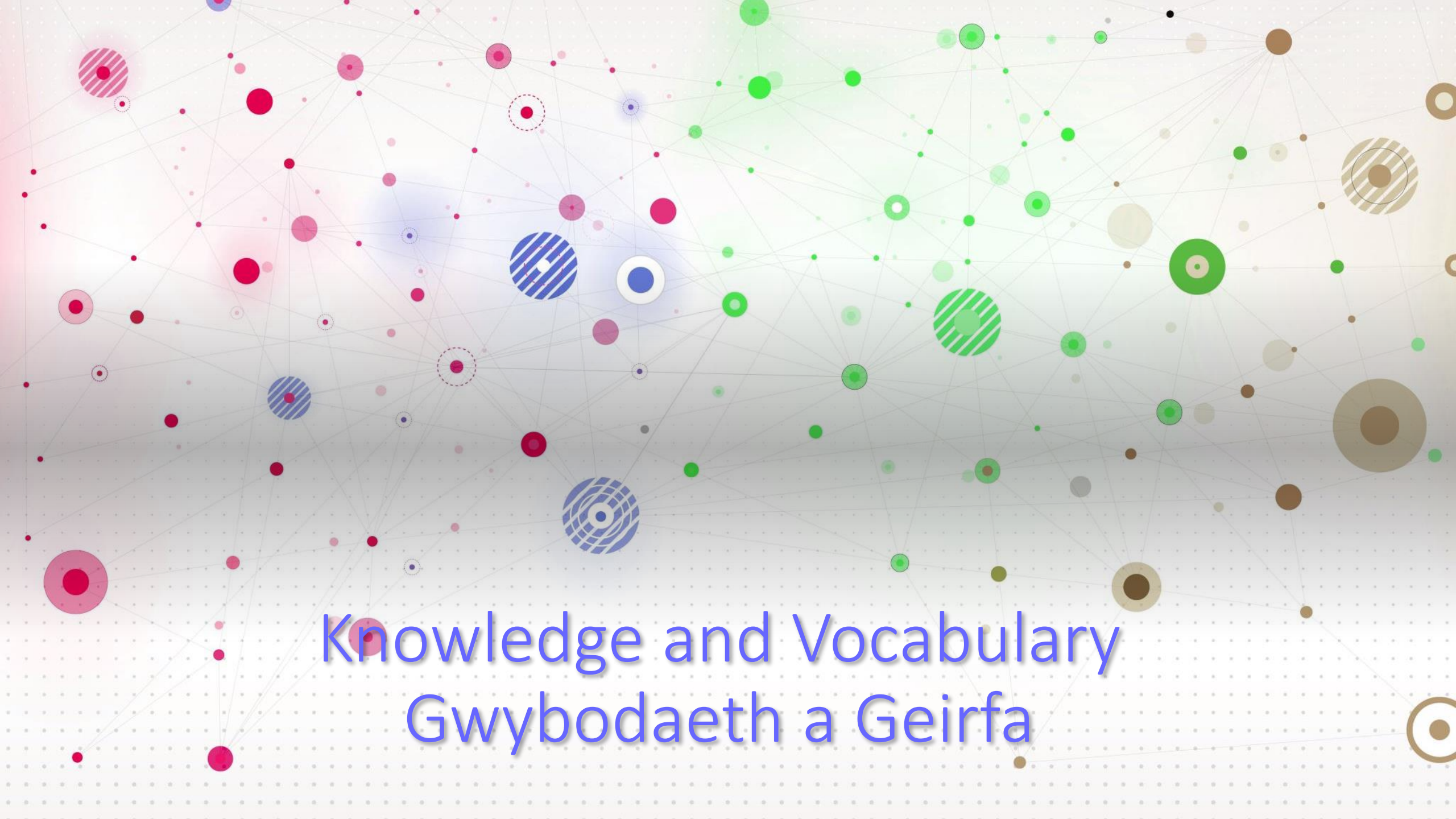
Manyleb TGAU PDF document

Area of study 1: Musical Forms and Devices

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

Area of study 2: Music for Ensemble

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

The background of the slide is a complex, abstract network diagram. It features a multitude of nodes, represented by circles of various sizes and colors (red, blue, green, brown, and grey). Some nodes are solid, while others have patterns like stripes or concentric circles. These nodes are interconnected by a dense web of thin, light-grey lines, creating a sense of a vast, interconnected system. The overall aesthetic is modern and technological, with a soft, glowing effect around the central nodes.

Knowledge and Vocabulary

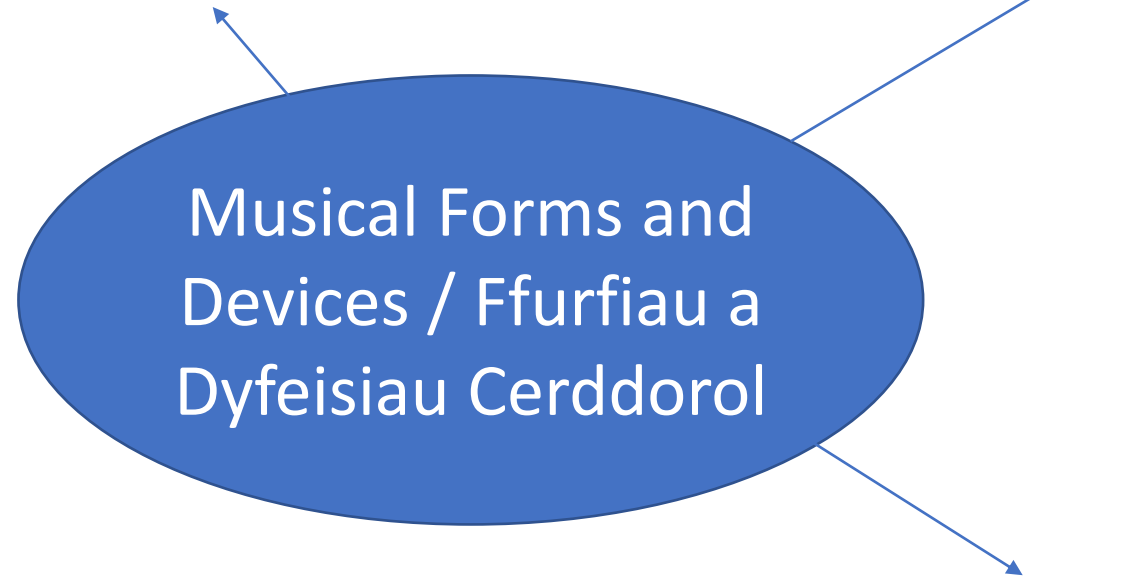
Gwybodaeth a Geirfa

Romantic / Rhamantaidd
????-????

Baroque / Baróc
1600-1750

Musical Forms and
Devices / Ffurfiâu a
Dyfeisiau Cerddorol

Classical / Clasurol
????-????





Then...

- add some ideas of the context in which you would teach the elements/topics/periods that have been named in the specification; e.g....:

Romantic
Rhythmic and
melodic motifs

Musical Forms and
Devices / Ffurfiau a
Dyfeisiau Cerddorol

Baroque
Imitation
Drone
Canon
Alberti bass
Chord progressions

Think about the type of music that
would typically include the
element/topic that you need to teach.

Classical
Ornamentation

Baroque era (1600-1750)	Classical era (1750-1810)	Romantic era (1810-1910)
• Harpsichord • Ornaments • Terraced dynamics • Basso continuo • Small orchestra (mostly strings, plus some wind) • Suite, sonata, oratorio, chorales, trio sonata • Bach, Handel, Vivaldi	• Slightly larger orchestra • Piano introduced • Alberti bass • String quartets • Symphony, solo sonata, solo concerto • Balanced, regular phrases • Haydn, Mozart, Beethoven	• Lyrical, expressive melodies • Large orchestra • Wider range of dynamics • Richer harmonies and use of chromatic chords • Programme music • Opera symphony • Tchaikovsky, Grieg, Schumann, Dvorak, Brahms, Verdi, Wagner

Cyfnod Baróc (1600-1750)	Cyfnod Clasurol (1750-1810)	Cyfnod Rhamantaidd (1810-1910)
• Harpsicord • Addurniadau • Dynameg terasog • Basso continuo • Cerddorfa fach (llynynnau yn bennaf, a rhywfaint o offerynnau chwyth) • Cyfres, sonata, oratorio, coralau, sonata triawd • Bach, Handel, Vivaldi	• Cerddorfa ychydig yn fwy • Cyflwyno piano • Bas Alberti • Pedwarawd llynynnau • Symffoni, sonata unawd, concerto unawd • Brawddegau cytbwys, rheolaidd • Haydn, Mozart, Beethoven	• Alawon telynogol, mynegol • Cerddorfa fawr • Ystod ehangach o ddynameg • Harmonïau mwy cyfoethog a defnydd o gordiau cromatig • Cerddoriaeth rhaglen • Symffoni opera • Tchaikovsky, Grieg, Schumann, Dvorak, Brahms, Verdi, Wagner

Knowledge / Gwybodaeth

Form and structure

BINARY

A B

Two sections: A usually ends in a related key (e.g. dominant or relative minor), but B returns to the tonic. B will contain with some change/contrast.

TERNARY

A B A

Three sections: section B provides a contrast (e.g. new tune key change). A may return exactly or with some slight changes.

RONDO

A B A C A

A longer form: A returns throughout the piece, with contrasting sections called 'episodes', containing new ideas and using different keys.

MINUET AND TRIO

II: AB: II II:CD :II AB

The minuet was a type of graceful dance from the 17-18th century, and was often used as the 3rd movement in symphonies in the Classical era. The minuet had two repeated sections, the trio had two new repeated sections, with a return to the minuet at the end (no repeat).

VARIATIONS

A a A A *ƒ*

The main theme (tune) is repeated and developed a number of times in a variety of different ways.

STROPHIC

A A A

A simple form where the song uses the same melody over and over.

Scales and chords

A **CHORD** is a group of two or more notes played at the same time. A **TRIAD** has three notes. A **CHORD SEQUENCE/PATTERN** is a series of chords. **DIATONIC HARMONY** is based on the chords of major/minor scales.

Primary chords I, IV, V

Secondary chords ii, iii, vi, vii

C Major Scale

The C Major Scale is shown on a treble clef staff with notes C4 to C5. Below the notes are numbers 1 to 8 and labels: TONIC, SUPERTONIC, MEDIANT, SUBDOMINANT, DOMINANT, SUBMEDIANT, LEADING NOTE, TONIC. Below the scale is the C Major Triads section, showing chords I (C), ii (Dm), iii (Em), IV (F), V (G), vi (Am), vii (B°), and I (C) on a treble clef staff.

C Major Scales

The C Major Scales section shows the C Major Scale and the A Minor (Harmonic) Scale. The Blues Scale in C is shown on a treble clef staff with notes C, E, F, G, A, B, C.

Major pentatonic

The Major pentatonic scale is shown on a treble clef staff with notes G, A, B, D, E, G.

Minor pentatonic

The Minor pentatonic scale is shown on a treble clef staff with notes G, A, B, C, D, G.

Chromatic Scale on C

The Chromatic Scale on C is shown on a treble clef staff with notes C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C.

Gwaddfeydd a cord

Grŵp o ddau nodyn neu fwy yn cael eu chwarae ar yr un pryd yw **CORD**. Mae tri nodyn mewn **TRIAD**. Cyfres o gordiau yw **DILYNIANT/PATRWM CORD**. Mae **HARMONI DIATONIG** yn seiliedig ar gordiau graddfeydd mwyaf/lleiaf.

Cordiau sylfaen I, IV, V

Cordiau eilaidd ii, iii, vi, vii

Graddfa C Fwyaf

The Graddfa C Fwyaf section shows the C Major Scale and the C Major Triads section. Below the notes are numbers 1 to 8 and labels: TONYDD, UWCHDONYYDD, MEIDON, IS-LYWYDD, LLYWYDD, ISFEIDON, NODYN ARWEINIOL, TONIG. Below the scale is the Triadau C Fwyaf section, showing chords I (C), ii (Dm), iii (Em), IV (F), V (G), vi (Am), vii (B°), and I (C) on a treble clef staff.

Graddfa C Fwyaf

The Graddfa C Fwyaf section shows the C Major Scale and the Graddfa Blues mewn C section. Below the notes are numbers 1 to 8 and labels: TONYDD, UWCHDONYYDD, MEIDON, IS-LYWYDD, LLYWYDD, ISFEIDON, NODYN ARWEINIOL, TONIG. Below the scale is the Graddfa Blues mewn C section, showing the C Major Scale and the Graddfa Blues mewn C section.

Graddfa (Harmonig) A Lleiaf

The Graddfa (Harmonig) A Lleiaf section shows the A Minor (Harmonic) Scale.

Graddfa Gromatig ar C

The Graddfa Gromatig ar C section shows the Chromatic Scale on C.

Pentatonig mwyaf

The Pentatonig mwyaf section shows the Major pentatonic scale.

Pentatonig lleiaf

The Pentatonig lleiaf section shows the Minor pentatonic scale.

Ffurf ac adeiledd

DEUAIDD

A B

Dwy adran: mae A fel arfer yn gorffen mewn cywair cysylltiedig (e.e. cywair lleiaf y llywydd neu berthynol), ond mae B yn dychwelyd i'r tonydd. Bydd B yn cynnwys rhywfaint o newid/cyferbyniad.

TEIRAN

A B A

Tair adran: mae adran B yn darparu cyferbyniad (e.e. newid cywair newydd). Gall A ddychwelyd yn union neu â rhai mân newidiadau.

RONDO

A B A C A

Ffurf hirach: mae A yn dychwelyd drwy gydol y darn hwn, gydag adrannau cyferbyniol a elwir yn 'atganau' sy'n cynnwys syniadau newydd ac yn defnyddio cyweiriau gwahanol.

MINIWÉT A THRIO

II: AB: II II:CD :II AB

Roedd y finiwét yn fath o ddawns osgeiddig o'r 17-18^{fed} ganrif, ac roedd yn aml yn cael ei defnyddio fel y 3^{ydd} symudiad mewn symffoniau yn y cyfnod Clasur. Roedd gan y finiwét ddwy adran wedi'i hailadrodd, roedd gan y trio ddwy adran newydd wedi'u hailadrodd, gyda dychweliad i'r finiwét ar y diwedd (dim ailadrodd).

AMRYWIADAU

A a A A *ƒ*

Caiff y brif thema (tôn) ei hailadrodd a'i datblygu sawl gwaith mewn amrywiaeth o ffyrdd gwahanol.

STROFFIG

A A A

Ffurf syml lle mae'r gân yn defnyddio'r un alaw dro ar ôl tro.

Repetition
Imitation
Sequence
Ostinato
Drone
Arpeggio/ broken chord
Alberti bass
Anacrusis
Dotted rhythms
Syncopation
Conjunct
Disjunct
Regular phrasing

Ailadrodd
Efelychiant
Dilyniant
Ostinato
Drôn
Arpeggio/ cord gwasgar
Bas Alberti
Anacrwsis
Rhythmau dot
Trawsacennu
Cysylltiol
Digyswllt
Cymalau rheolaidd

Musical Forms and Devices

Ffurfiâu a Dyfeisiau Cerddorol

Musical Forms and Devices

Ffurfiâu a Dyfeisiau Cerddorol

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

Cadences		
<i>The two chords at the end of a phrase</i>		
Perfect	V-I	Strong ending – sounds 'finished'; a musical full stop.
Plagal	IV-I	Sounds finished but 'softer'; Amen.
Imperfect	I-V, ii-V, vi-V	Sounds unfinished.
Interrupted	V-vi	Moves to an unexpected chord; 'surprise'.

Ailadrodd	Caiff syniad cerddorol ei ailadrodd yn union.
Efelychiant	Caiff syniad ei gopïo mewn rhan arall.
Dilyniant	Ailadrodd syniad yn yr un rhan mewn cywair uwch/is.
Ostinato	Patrwm neu frawddeg fer wedi'i hailadrodd.
Drôn	Nodyn/nodau sy'n cael ei ddal/eu dal am amser hir neu ei ailadrodd/eu hailadrodd yn barhaus.
Arpeggio/ cord gwasgar	Nodau cord yn cael eu chwarae'n unigol.
Bas Alberti	Cyfeiliant cord gwasgar (I,V,iii,V) a oedd yn gyffredin yn y cyfnod Clasurol.
Anacrwsis	Curiad i fyny cyn y curiad cryf cyntaf.
Rhythmau dot	Rhythm sy'n defnyddio nodau dot (sy'n rhoi effaith dolciog (jagged) neu sionc).
Trawsacennu	Oddi ar y curiad.
Cysylltiol	Nodau sy'n symud mewn camau.
Digyswllt	Nodau sy'n symud mewn neidiau/cyfyngau.
Cymalau rheolaidd	Rhannu cytbwys o alaw (fel yr ymadroddion mewn brawddeg) e.e. brawddegau pedwar bar.

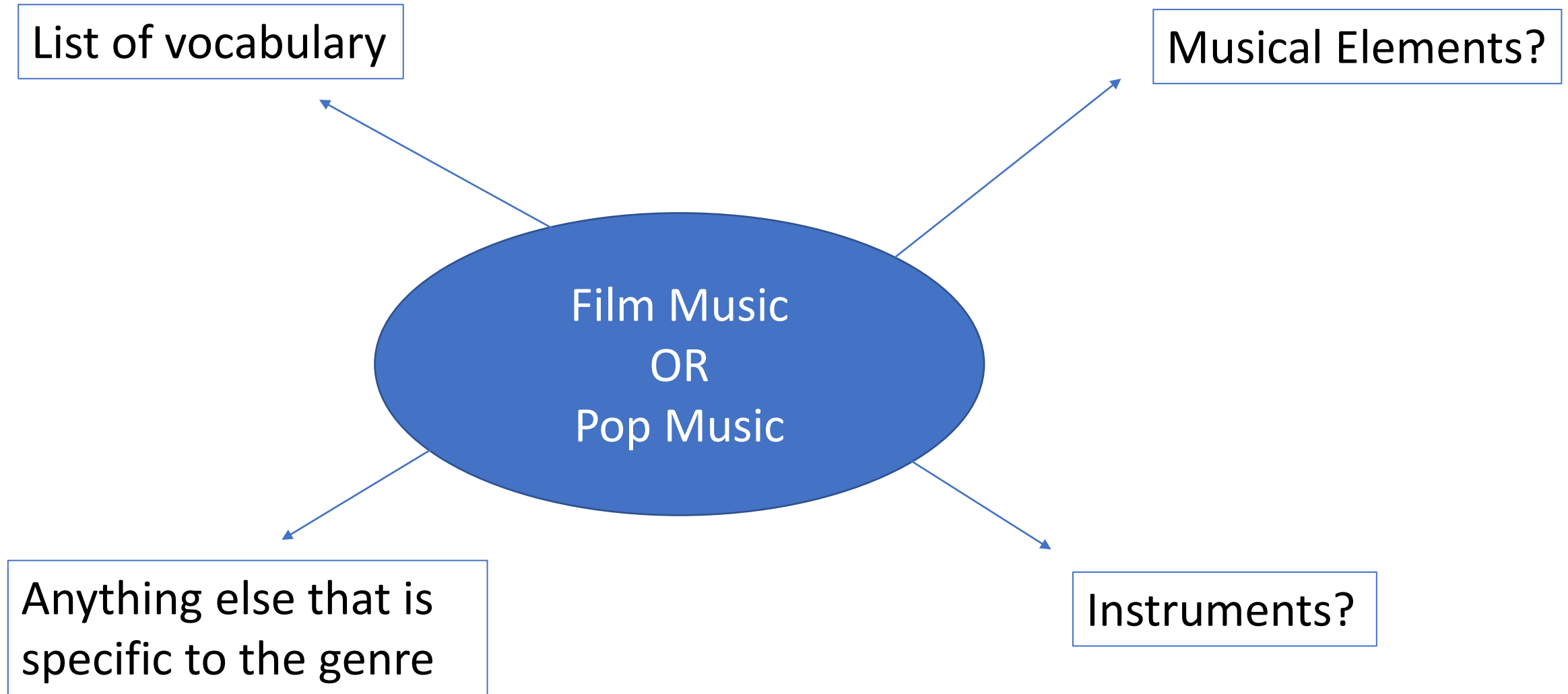
Diweddebau		
<i>Y ddau gord ar ddiwedd brawddeg</i>		
Perffaith	V-I	Diwedd cryf – swnio'n 'orffenedig'; atalnod llawn cerddorol.
Eglwysig	IV-I	Swnio'n orffenedig ond yn 'feddalach'; Amen.
Amherffaith	I-V, ii-V, vi-V	Swnio'n anorffenedig.
Annisgwyl	V-vi	Yn symud i gord annisgwyl; 'syndod'.

Area of study 3: Film Music

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

Area of study 4: Popular Music

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



Film Music

Area of study 3 - WJEC GCSE Music



Some film **SOUNDTRACKS** include specially composed **SCORES**, either for orchestra (e.g. composers like John Williams, Ennio Morricone) or songs written especially for the film (e.g. Disney films). Other films use pre-existing music e.g. popular songs from the era/place in which the film is set.

STRINGS

- Violin
- Cello
- Viola
- Double bass
- Harp

BRASS

- Trumpet
- Trombone
- French horn
- Tuba

PERCUSSION

- Bass drum
- Snare drum
- Triangle
- Cymbal
- Drum kit (untuned)
- Timpani
- Glockenspiel
- Xylophone (tuned)

WOODWIND

- Flute
- Clarinet
- Oboe
- Bassoon
- Saxophone

KEYBOARDS

- Piano
- Electronic keyboard
- Harpsichord
- Organ
- Synthesizer

OTHER

- Electric guitar
- Bass guitar
- Spanish/classical guitar
- Traditional world instruments

Musical elements

Film composers use the **MUSICAL ELEMENTS** (tempo, texture, dynamics, timbre, tonality, rhythm, melody, harmony) to create mood and atmosphere to help to tell the story and enhance the action.

For example:

In a **sad, reflective scene**, a composer might use slow tempo, minor tonality, soft dynamics, legato, homophonic texture, long sustained notes, and a conjunct melody.

An **exciting car chase scene** in a thriller might have a fast tempo, busy, polyphonic texture, dissonant chords, loud dynamics, syncopated rhythms, a disjunct melody and short riffs.

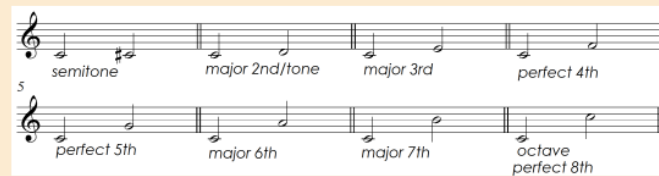
A scene where the **superhero 'saves the day'** might use a major tonality, brass fanfares, loud dynamics, accents, 4th and 5th (intervals).

Composers will often use **CONTRASTS** to create effect (e.g. using a wide range of pitch from very high to very low).

Intervals

Film composers often use intervals to create a particular effect (e.g. a rising perfect 4th sounds 'heroic', and a semitone can sound 'menacing').

An **interval** is the distance between two notes.



Rising interval: moving upwards (ascending)

Falling interval: moving downwards (descending)

Specific instrumental terms

Pizzicato	Plucking the strings.
Divisi	Two parts sharing the same musical line.
Double stopping	Playing two strings at the same time.
Arco	Using a bow to play a stringed instrument.
Tremolo	A 'trembling' effect, moving rapidly on the same note or between two chords (e.g. using the bow rapidly back and forth).
Tongued	A technique to make the notes sound separated (woodwind/brass).
Slurred	Notes are played smoothly.
Muted	Using a mute to change/dampen the sound (brass/strings).
Drum roll	Notes/beats in rapid succession.
Glissando	A rapid glide over the notes.
Trill	Alternating rapidly between two notes.
Vibrato	Making the notes 'wobble' up and down for expression.

Composers also use:

Theme	The main tune/melody.
Motif	A short musical idea (melodic or rhythmic).
Leitmotif	A recurring musical idea linked to a character/object or place (e.g. Darth Vader's motif in Star Wars).
Underscoring	Music playing underneath the dialogue.
Scalic	Melody follows the notes of a scale.
Triadic	Melody moves around the notes of a triad.
Fanfare	Short tune often played by brass instruments, to announce someone/something important; based on the pitches of a chord.
Pedal note	A long, sustained note, usually in the bass/lower notes.
Ostinato/riff	A short, repeated pattern.
Conjunct	The melody moves by step.
Disjunct	The melody moves with leaps/intervals.
Consonant harmony	Sounds 'good' together.
Dissonant harmony	Sounds 'clashy'.
Chromatic harmony	Uses lots of semitones/accidentals that's not in the home key.
Minimalism	A style of music using repetition of short phrases which change gradually over time.

Mae rhai TRACIAU SAIN ffilm yn cynnwys SGORAU sydd wedi'u cyfansoddi'n arbennig, naill ai ar gyfer cerddorfa (e.e. cyfansoddwyr fel John Williams, Ennio Morricone) neu ganeuon sydd wedi'u hysgrifennu'n arbennig ar gyfer y ffilm (e.e. ffilmiau Disney). Mae ffilmiau eraill yn defnyddio cerddoriaeth sy'n bodoli eisoes e.e. caneuon poblogaidd o'r cyfnod/lleoliad lle mae'r ffilm yn digwydd.

LLINYNNAU

- Feiolin
- Sielo
- Fiola
- Bas dwbl
- Telyn

CHWYTHBRENNAU

- Ffliwt
- Clarinét
- Obo
- Basŵn
- Sacsoffon

PRES

- Trwmped
- Trombôn
- Corn Ffrengig
- Tiwba

ALLWEDDELLAU

- Piano
- Allweddellau electronig
- Harpsicord
- Organ
- Syntheseisydd

OFFERYNNAU TARO

- Drwm bas
- Drwm gwifrau
- Triongl
- Symbal
- Cit drymiau (heb ei diwnio)
- Timpani
- Glockenspiel
- Seiloffon (wedi'i diwnio)

ARALL

- Gitâr drydan
- Gitâr fas
- Gitâr Sbaenaidd/clasurol
- Offerynnau byd traddodiadol

Elfennau cerddorol

Mae cyfansoddwyr ffilm yn defnyddio'r **ELFENNAU CERDDOROL** (tempo, gweadedd, dynameg, ansawdd, cyweiredd, rhythm, alaw, harmoni) i greu naws ac awyrgylch er mwyn helpu i adrodd y stori a gwella'r digwyddiadau.

Er enghraifft:

Mewn **golygfa drist, fyfyrion**, gallai cyfansoddwr ddefnyddio tempo araf, cyweiredd lleiaf, dynameg feddal, legato, gweadedd homoffonig, nodau estynedig hir, ac alaw gysylltiol.

Gallai **golygfa erlid ceir gyffrous** mewn ffilm cyffro gael tempo cyflym, gweadedd prysur a pholyffonig, cordiau anghyseiniol, dynameg uchel, rhythmau trawsacennog, alaw ddigyswllt a riffiau byr.

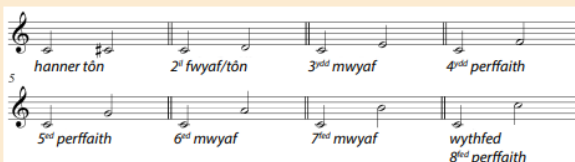
Gallai golygfa lle mae'r **archarwr yn 'achub y dydd'** ddefnyddio cyweiredd mwyaf, ffanfferau pres, dynameg uchel, acenion, 4^{dd} a 5^{ed} (cyfyngau).

Bydd cyfansoddwyr yn aml yn defnyddio **CYFERBYNIAU** i greu effaith (e.e. defnyddio amrywiaeth eang o draw o uchel iawn i isel iawn).

Cyfyngau

Mae cyfansoddwyr ffilm yn aml yn defnyddio cyfyngau i greu effaith benodol (e.e. mae 4^{dd} perffaith sy'n codi yn swinio'n 'arwrol', a gall hanner tôn swinio'n 'fygythiol').

Cyfwng yw'r pellter rhwng dau nodyn.



Cyfwng sy'n codi: symud i fyny (esgynnol)

Cyfwng sy'n syrthio: symud i lawr (disgynnol)

Termau offerynnol penodol

Pizzicato	Plicio'r llinynnau.
Divisi	Dwy ran yn rhannu'r un llinell gerddorol.
Gwasgiad dwbl (double stopping)	Chwarae dau llyn ar yr un pryd.
Arco	Defnyddio bwa i chwarae offeryn â llinynnau.
Tremolo	Effaith 'crynu', sy'n symud yn gyflym ar yr un nodyn neu rhwng dau gord (e.e. defnyddio'r bwa yn gyflym iawn yn ôl ac ymlaen).
Tafodog	Techneg i wneud i'r nodau swnio fel eu bod nhw wedi gwahanu (chwythbrennau/pres).
Wedi'i lithro	Caiff nodau eu chwarae'n esmwyth.
Wedi mudo	Defnyddio mudydd i newid/gwlychu'r sain (pres/llinynnau).
Bwrlwm drwm	Nodau/curiadau mewn olyniaeth gyflym iawn.
Glissando	Llithro yn gyflym iawn dros y nodau.
Tril	Newid yn gyflym rhwng dau nodyn.
Vibrato	Gwneud i'r nodau 'siglo' i fyny ac i lawr ar gyfer mynegiant.

Mae cyfansoddwyr hefyd yn defnyddio:

Thema	Y brif alaw.
Motiff	Syniad cerddorol byr (melodig neu rythmig).
Leitmotif	Syniad cerddorol cyson sy'n gysylltiedig â chymeriad/gwrthrych neu leoliad (e.e. motiff Darth Vader yn Star Wars).
Isgerddoriaeth	Cerddoriaeth sy'n chwarae o dan y deialog.
Graddfaol	Alaw sy'n dilyn nodau graddfa.
Triadol	Alaw sy'n symud o amgylch nodau triad.
Ffanffer	Alaw fer sy'n aml yn cael ei chwarae gan offerynnau pres, i gyhoeddi rhywun/rhywbeth pwysig; yn seiliedig ar drawiau cord.
Nodyn pedal	Nodyn hir, cynaledig, fel arfer yn y nodau bas/is.
Ostinato/riff	Patrwm byr wedi'i ailadrodd.
Cysylltiol	Mae'r alaw yn symud fesul cam.
Digyswllt	Mae'r alaw yn symud gyda neidiau/cyfyngau.
Harmoni cyseiniol	Swinio'n 'dda' gyda'i gilydd.
Harmoni anghyseiniol	Swinio fel gwrthdaro.
Harmoni cromatig	Yn defnyddio llawer o hanner tonau/hapnodau nad ydyn nhw'n y cywair gwreiddiol.
Minimaliaeth	Arddull cerddoriaeth sy'n ailadrodd brawddegau byr sy'n newid yn raddol dros amser.

Popular Music

Area of study 4 - WJEC GCSE Music

Popular music includes:

- **POP**
- **ROCK**
- **RAP**
- **HIP HOP**
- **REGGAE**

Plus many other genres, e.g. soul, ska, heavy metal, R&B, country, rock'n'roll.

FUSION: when two different styles are mixed together. This can be two styles of popular music e.g. 'rap metal', or could combine a popular music genre with other styles, folk-rock, gospel, world music, classical to create a new and interesting sound. **Jazz fusion** (jazz and pop) is a popular genre.

Instruments

ELECTRIC GUITAR:

- **Lead guitar:** plays the melody/ solos/riffs
- **Rhythm guitar:** plays the chords/ accompaniment.

BASS GUITAR: plays the bass line.

DRUM KIT: provides the beat.

LEAD SINGER: the main vocalist.

BACKING VOCALS: singers who provide harmony.

Pop/rock groups may also include **acoustic** (not electric) instruments e.g. trumpet, trombone, saxophone and/or electronic keyboards/synthesizers.

Features and techniques found in popular music

Riff	A short, repeated pattern.
Hammer on	Finger brought sharply down onto the string.
Pitch bend	Altering (bending) the pitch slightly.
Power chords	A guitar chord using the root and 5 th note (no 3 rd).
Distortion	An effect which distorts the sound (creates a 'grungy' sound).
Slap bass	A percussive sound on the bass guitar made by bouncing the strings on the fret board.
Fill	A short, improvised drum solo.
Rim shot	Rim and head of drum hit at same time.
Belt	A bright, powerful vocal sound, high in the chest voice.
Falsetto	Male voice in a higher than usual range.
Syllabic	One note sung per syllable.
Melismatic	Each syllable sung to a number of different notes.
A cappella	Voices singing without instrumental accompaniment.

The structure of a pop/rock song may include:

INTRO: short opening section, usually instrumental.

VERSE: same music but different lyrics each time.

CHORUS: repeated with the same lyrics each time (refrain).

MIDDLE EIGHT: a link section, often eight bars, with different musical ideas.

BRIDGE: a link/transition between two sections.

OUTRO: an ending to finish the song (coda).

*You may also hear a pre-chorus, instrumental interlude or instrumental solo.

*Strophic songs, 32 bar songs (AABA) and 12 bar blues are also found in popular music.

A typical rock ballad in verse-chorus form could follow the pattern:

- Intro
- Verse 1
- Chorus
- Verse 2
- Chorus
- MiddleEight
- Chorus
- Outro

Technology

Amplified	Made louder (with an amplifier).
Synthesized	Sounds created electronically.
Panning	Moving the sound between left and right speakers.
Phasing	A delay effect.
Sample	A short section of music that is reused (e.g. looped, layered).
Reverb	An electronic echo effect.

Cerddoriaeth boblogaidd

Maes astudio 4 - TGAU Cerddoriaeth CBAC



Mae cerddoriaeth boblogaidd yn cynnwys:

- POP
- ROC
- RAP
- HIP HOP
- REGGAE

Yn ogystal â llawer o genres eraill, e.e. soul, ska, metel trwm, R&B, gwlad, roc a rôl.

ASIAD: pan fydd dau arddull gwahanol yn cael eu cymysgu â'i gilydd. Gall hyn fod yn ddau arddull o gerddoriaeth boblogaidd e.e. 'metel rap', neu gallai gyfuno genre cerddoriaeth boblogaidd ag arddulliau eraill, gwerin-roc, efengyl, cerddoriaeth y byd, clasurol i greu sain newydd a diddorol. Mae **asiad jazz** (jazz a phop) yn genre poblogaidd.

Offerynnau

GITÂR DRYDAN:

- **Gitâr flaen:** mae'n chwarae'r alaw/ unawdau/riffiau
- **Gitâr rythm:** mae'n chwarae'r cordiau/cyfeiliant.

GITÂR FAS: mae'n chwarae'r llinell fas.

CIT DRYMIAU: mae'n darparu'r curiad.

PRIF GANWR: dyma'r prif leisydd.

LLEISIAU CEFNDIR: cantorion sy'n darparu harmoni.

Gall grwpiau pop/roc hefyd gynnwys offerynnau **acwstig** (nid trydanol) e.e. trwmpeid, trombôn, sacsoffon a/neu allweddellau/syntheseinyddion electronig.

Nodweddion a thechnegau a geir mewn cerddoriaeth boblogaidd

Riff	Patrwm byr wedi'i ailadrodd.
Morthwyllo	Bys yn dod i lawr yn sydyn ar y llinyn.
Plygu traw	Addasu (plygu'r) traw ychydig.
Cordiau pŵer	Cord gitâr sy'n defnyddio'r gwreiddyn a'r 5 ^{ed} nodyn (dim 3 ^{ydd}).
Ystumiant	Effaith sy'n ystumio'r llais (yn creu sain 'grungy').
Bas slap	Sain ergydol ar y gitâr fas a wneir drwy adlamu'r llinynnau ar y bwrdd cribell.
Llenwi	Unawd drwm byr byrfyfyr.
Trawiad ymyl	Bwrw ymyl a phen y drwm ar yr un pryd.
Belt	Sain leisiol ddisglair a phwerus, yn uchel yn llais y frest.
Falsetto	Llais gwryw mewn cwmmpas uwch nag arfer.
Sillafog	Un nodyn cael ei ganu fesul sillaf.
Melismataidd	Pob sillaf yn cael ei ganu i nifer o nodau gwahanol.
A cappella	Lleisiau yn canu heb gyfeiliant offerynnol.

Gall strwythur cân bop/roc gynnwys:

CYFLWYNIAD: adran agoriadol fer, offerynnol fel arfer.

PENNILL: yr un gerddoriaeth ond geiriau gwahanol bob tro.

CYTGAN: wedi'i hailadrodd gyda'r un geiriau bob tro (byrdwn).

WYTH GANOL: adran gysylltiol, yn aml yn wyth bar, gyda syniadau cerddorol gwahanol.

PONT: cysylltiad/pont rhwng dwy adran.

DIWEDDGLO: diweddeb i orffen y gân (coda).

*Efallai y byddwch chi hefyd yn clywed cyn-gytgan, interliwd offerynnol neu unawd offerynnol.

*Ceir caneuon stroffig, caneuon 32 bar (AABA) a blues 12 bar mewn cerddoriaeth boblogaidd hefyd.

Gallai baled roc nodweddiadol ar ffurf pennill-cytgan ddilyn y patrwm:

- Cyflwyniad
- Pennill 1
- Cytgan
- Pennill 2
- Cytgan
- Wyth Ganol
- Cytgan
- Diweddglo

Technoleg

Wedi'i fwyhau	Wedi'i wneud yn uwch (gyda mwychadur).
Wedi'i syntheseiddio	Synau sy'n cael eu creu yn electronig.
Panio	Symud y sain rhwng seinyddion chwith a de.
Anghydweddu	Effaith oedi.
Sampl	Adran fer o gerddoriaeth sy'n cael ei haildefnyddio (e.e. wedi'u dolennu, haenog).
Datsain	Effaith atsain electronig.

Music for ensemble

Area of study 2 - WJEC GCSE Music

Texture

MONOPHONIC	A single melodic line. 
HOMOPHONIC	A chordal style or melody and accompaniment: moving together. 
POLYPHONIC	A more complex (contrapuntal) texture with a number of different lines. 
Melody and accompaniment	A tune with accompaniment (e.g. chords).
Unison	All parts play/sing the same music at the same time.
Chordal	The music moves in chords (e.g. like a hymn/chorale).
Descant	A decorative, higher pitched line.
Counter melody	A new melody, combined with the theme.
Round	A short (vocal) canon.
Canon	The melody is repeated exactly in different parts but starting at different times, with parts overlapping.
Drone	Long held notes.
2-3-4 part texture	Textures which have 2/3/4 different lines.

Jazz and blues

Scat: vocal improvisation using wordless/nonsense syllables.
Improvised: music made up on the spot.
Blue notes: flattened 3rd, 5th, 7th.
Syncopation: off-beat accents.
Call and response: a phrase played/sung by a leader and repeated by others.
Walking bass: bass line that 'walks' up and down the notes of a scale/arpeggio.
Swing style: 'jazzy' rhythm with a triplet/dotted feeling.

A jazz ensemble may contain:

Rhythm section

- Drums
- Bass (guitar or double bass)
- Piano/guitar

'Horn section'

- Trumpet
- Trombone
- Saxophone

Some groups use a wider range of instruments e.g. clarinet, violin.

12 bar blues

Chords

I	I	I	I
IV	IV	I	I
V	IV	I	I/V

Example in C major

C	C	C	C
F	F	C	C
G	F	C	C/G

Chamber music

Chamber music was music for a small ensemble, originally played in a small room in someone's home.
Baroque: The **trio sonata** featured one or two soloists, plus **basso continuo** (which consisted of a low-pitched instrument such as a cello playing a bassline, with an instrument playing chords e.g. harpsichord).

Classical: **String quartets** (two violins, a viola and a cello) were popular. They had **four** movements, with the 1st movement usually in sonata form.

Romantic: Chamber music groups were more varied in the Romantic era, using a wider range of instruments (e.g. piano quintet, horn trio). Performances happened in larger concert halls as well as in small 'chambers'.

A piece of music for:

DUET	2 performers
TRIO	3 performers
QUARTET	4 performers
QUINTET	5 performers
SEXTET	6 performers
SEPTET	7 performers
OCTET	8 performers

Welsh folk music

Larger ensembles such as **CHOIRS** and **BRASS BANDS** are popular in Wales, but smaller groups, including folk groups, are also widely found. The harp and fiddle (violin) are widely used.

Musical theatre

Musical numbers may include:

Solo: a song for one singer.

Duet: a song for two singers.

Trio: a song for three singers.

Ensemble: a song sung by a small group.

Chorus: a large group (usually the full company/cast).

Recitative: a vocal style that imitates the rhythms and accents of speech.

Overture: an orchestral introduction to the show, which usually uses tunes from the show.

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

Voices

Soprano
Alto
Tenor
Bass

The band/orchestra (sometimes called the 'pit' orchestra), may use **strings**, **woodwind** (sometimes called 'reeds'), **brass** and **percussion** and/or a rock/pop band, depending on the style. Most shows also use keyboards or synths.

CERDD DANT is a popular form, which is often performed at an Eisteddfod. The harp begins first, playing a set melody (e.g. a traditional folk song) and the singer joins in, improvising a counter melody.

Cerddoriaeth ar gyfer ensemble

Maes astudio 2 - TGAU Cerddoriaeth CBAC



Gwead

MONOFFONIG	Llinell felodig unigol.
HOMOFFONIG	Arddull cordaidd neu alaw a chyfeiliant: yn symud gyda'i gilydd.
POLYFFONIG	Gwead mwy cymhleth (gwrthbwyntiol) gyda nifer o linellau gwahanol.
Alaw a chyfeiliant	Cywair gyda chyfeiliant (e.e. cordiau).
Unsain	Mae pob rhan yn chwarae/canu yr un gerddoriaeth ar yr un pryd.
Cordioli	Mae'r gerddoriaeth yn symud mewn cordiau (e.e. fel emyn/coral).
Desgant	Llinell addurnol, â chywair uwch.
Cyfalaw	Alaw newydd, wedi'i chyfuno â'r thema.
Crwn	Canon (lleisiol) byr.
Canon	Caiff yr alaw ei hailadrodd yn union mewn rhannau gwahanol ond yn dechrau ar adegau gwahanol, gyda'r rhannau yn gorgyffwrdd.
Drôn	Nodau dal hir.
Gwead 2-3-4 rhan	Gweadau sydd â 2/3/4 llinell wahanol.

Jazz a blues

Scat: chwarae'n fyrfyfyr yn lleisiol gan ddefnyddio sillafau dieiriau/disynnwyr.
Byrfyfyr: cerddoriaeth sy'n cael ei chreu yn y fan a'r lle.
Nodau blue: 3^{yddau}, 5^{edau}, 7^{fedau} wedi'u gostwng.
Trawsacennu: acenion oddi ar y curiad.
Galw ac ateb: brawddeg sy'n cael ei chwarae/canu gan arweinydd a'i hailadrodd gan eraill.
Bas sy'n cerdded: llinell bas sy'n 'cerdded' i fyny ac i lawr nodau graddfa/arpeggio.
Arddull swing: rhythm jazz gyda theimlad tripled/dot.

Gall ensemble jazz gynnwys:

Adran rythm

- Drymiau
- Bas (gitâr neu fas dwbl)
- Piano/gitâr

'Adran cyrn'

- Trwmped
- Trombôn
- Sacsoffon

Mae rhai grwpiau yn defnyddio amrywiaeth ehangach o offerynnau e.e. clarinét, feiolin.

Blues 12 bar

Cordiau

I I I I
IV IV I I
V IV I I/V

Enghraifft yn C fwyaf

C C C C
F F C C
G F C C/G

Cerddoriaeth siambr

Roedd cerddoriaeth siambr yn gerddoriaeth ar gyfer ensemble bach, yn wreiddiol yn cael ei chwarae mewn ystafell fach yng nghartref rhywun.

Baróc: Roedd y **sonata triawd** yn cynnwys un neu ddau o unawdwyr, a **basso continuo** (a oedd yn cynnwys offeryn â chywair isel megis sielo yn chwarae llinell bas, gydag offeryn yn chwarae cordiau e.e. harpsicord).

Clasurol: Roedd **pedwarawd llinynnau** (dwy feiolin, fiola a sielo) yn boblogaidd. Roedd ganddyn nhw **bedwar** symudiad, gyda'r symudiad 1^{af} fel arfer ar ffurf sonata.

Rhamantus: Roedd grwpiau cerddoriaeth siambr yn fwy amrywiol yn y cyfnod Rhamantaidd, yn defnyddio ystod ehangach o offerynnau (e.e. pumawd piano, triawd corn). Roedd perfformiadau yn digwydd mewn neuaddau cyngerdd mwy yn ogystal â mewn 'siambrau' bach.

Darn o gerddoriaeth ar gyfer:

DEUAWD	2 berfformiwr
TRIAWD	3 perfformiwr
PEDWARAWD	4 perfformiwr
PUMAWD	5 perfformiwr
CHWECHAWD	6 perfformiwr
SEITHAWD	7 perfformiwr
WYTHAWD	8 perfformiwr

Cerddoriaeth werin Gymreig

Mae ensembles mwy megis **CORAU** a **BANDIAU PRES** yn boblogaidd yng Nghymru, ond mae llawer o grwpiau llai hefyd, gan gynnwys grwpiau gwerin. Caiff y delyn a'r feiolin eu defnyddio'n eang.

Theatr gerdd

Gall eitemau cerddorol gynnwys:

Unawd: cân ar gyfer un canwr/cantores.

Deuawd: cân ar gyfer dau ganwr/dwy cantores.

Triawd: cân ar gyfer tri chantor/tair cantores.

Ensemble: cân sy'n cael ei chanu gan grŵp bach.

Corws: grŵp mawr (fel arfer y cwmni/cast llawn).

Adroddgan: arddull lleisiol sy'n dynwared rhythmau ac acenion lleferydd.

Agorawd: cyflwyniad cerddorfaol i'r sioe, sydd fel arfer yn defnyddio alawon o'r sioe. Caiff y gerddorfa/band ei ddefnyddio i **gyfeilio** i'r lleisiau a darparu **isgerddoriaeth**.

Lleisiau

Soprano Alto Tenor Bas

Gall y band/cerddorfa (sydd weithiau'n cael ei galw'n 'pwll' cerddorfa) ddefnyddio **llinynnau**, **chwythbrennau** (sydd weithiau'n cael eu galw'n offerynnau cyrs), **pres** ac **offerynnau taro** a/neu fand roc/pop, yn dibynnu ar yr arddull. Mae'r rhan fwyaf o sioeau hefyd yn defnyddio allweddellau neu synths.

Mae **CERDD DANT** yn ffurf boblogaidd, sy'n aml yn cael ei pherfformio mewn Eisteddfod. Mae'r delyn yn dechrau yn gyntaf, yn chwarae alaw osodedig (e.e. cân werin draddodiadol) ac mae'r canwr/cantores yn ymuno, gan fyrfyfrio cyfalaw.

A black and white photograph featuring a microphone on a stand in the foreground, angled towards the right. To the left, a portion of a piano keyboard is visible. The background is blurred, showing what appears to be a stage or rehearsal space with some equipment. Overlaid on the center of the image is the text 'Performing / Perfformio' in a white, sans-serif font.

Performing / Perfformio

GCSE Specification: Performing (Unit 1)

Basic Information

- Total duration of performances: 4-6 minutes
 - Non-exam assessment: internally assessed, externally moderated
 - 35% of qualification
 - 84 marks
- Cyfanswm hyd perfformiadau: 4-6 munud
 - Asesiad di-arholiad: wedi'i asesu'n fewnol, wedi'i safoni'n allanol
 - 35% o'r cymhwyster
 - 84 marc

Task - GCSE Specification: Performing (Unit 1)

Read pages 8-11:

- How many pieces do pupils have to play?
- Individually? Ensemble?
- What types of performance are accepted?
- Expected standard?
- What is the relevance of the four areas of study?
- Should pupils play more than one instrument?
- Should the exam take place in January?
- Can pupils record themselves at home?
- Sawl darn sydd angen i ddisgyblion chwarae?
- Unigol? Ensemble?
- Pa fathau o berfformiad sy'n cael eu derbyn?
- Safon ddisgwylidig?
- Beth yw perthnasedd y pedwar maes astudio?
- A ddylai disgyblion chwarae mwy nag un offeryn?
- A ddylai'r arholiad gael ei gynnal ym mis Ionawr?
- A all disgyblion recordio eu hunain gartref?



Task

- Consider each of the situations on the next slide.
- What answer and/or advice would you give each pupil?
- Ystyriwch bob un o'r sefyllfaoedd ar y sleid nesaf.
- Pa ateb a/neu gyngor fydddech chi'n ei roi i bob disgybl?

I want to play the viola part of 'Arrival of the Queen of Sheba' on with peripatetic teachers playing the other three parts. Is this allowed?

I want to sing 'Popular' from *Wicked* with a soundtrack accompaniment. Can I do that?

I want to sing along to a recording of Adele singing 'Daydreamer'. Is that ok?

I want to DJ, but I am currently only able to move between two tracks. Will that be ok?

I want to sing "Der Erlkönig" ['Wer reitet so spät durch Nacht und Wind?'] by Schubert with my friend playing the piano part. Is this allowed?

I want to play the Violin 2 part of 'Raiders of the Lost Ark' with the school orchestra. Can I do that?

I can play three instruments. Shall I play one piece on each one?



DJ-ing

For more information about DJ-ing and related skills, AQA's GCSE syllabus is helpful:

<https://www.aqa.org.uk/subjects/music/gcse/music-8271/subject-content/performing-music>



Djing skills

Djing skills and sound sources	
Basic skills	cue stuttering rewind/spin-back drop-ins E.Q. Blending or use of on board FX (eg filtering, flanger, delay etc).
Intermediate skills	baby scratches looping (using digital buttons) hot cues – jumping to parts of the song during performance or edited live a cappellas – as a chosen sound source for 8 bars or more – vocal must fit harmonically, rhythmically and structurally with overall mix.
Advanced skills	advanced scratching – transforms advanced scratching – flares advanced scratching – chirps advanced scratching – orbits hot-cue drumming – using hot cue to trigger multiple sounds to create something new juggling – live looping using platters not buttons a cappellas – as a chosen sound source for 32 bars or more – vocal must fit harmonically, rhythmically and structurally with overall mix.
Sound sources	tracks scratch samples (allowing hot cue triggering or scratching) loops drum loops bass loops a cappellas (pre-separated vocals from another song).

Production

Technology performance type	Definition	Technical control (accuracy)	Expression and sense of style
Solo	A complete performance of a pre-existing piece using music technology, sequencing and/or multi-tracking techniques to record a solo performance of a minimum of three tracks . At least one track must be performed live in real time.	Pitch (including intonation). Rhythm and balance.	Dynamics, articulation and panning.
Ensemble	A complete performance of a pre-existing piece using music technology, sequencing and/or multi-tracking techniques to record an ensemble performance of a minimum of four tracks, three of which must be performed by the student and one or more tracks performed by at least one other musician in which each performer has a unique and significant role (ie that is not doubled). At least one track must be performed live in real time by the student and at least one track must be performed live in real time by at least one other member of the ensemble.		



Composing / Cyfansoddi

GCSE Specification: Composing (Unit 2)

Basic Information

- Total duration of compositions: 3-6 minutes
 - Non-exam assessment: internally assessed, externally moderated
 - 35% of qualification
 - 84 marks
 - Read the information on pages 12 and 13. Create a mindmap/list/other.
- Cyfanswm hyd y cyfansoddiadau: 3-6 munud
 - Asesiad di-arholiad: wedi'i asesu'n fewnol, wedi'i safoni'n allanol
 - 35% o'r cymhwyster
 - 84 marc
 - Darllenwch y wybodaeth ar dudalennau 12 a 13. Crewch fap meddwl/rhestr/arall.

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

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

Area of study 1: Musical Forms and Devices

Area of study 2: Music for Ensemble

Area of study 3: Film Music

Area of study 4: Popular Music

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



GCSE Summer 2023: Composing 1(a)

Forms and Devices

Compose a piece of music in binary form, which uses transposition to a related key, to be performed at a Year 11 concert.

Music for Ensemble

Compose a song with accompaniment, to be included in a new musical about teenage relationships. Choose suitable words or write your own words. You are advised not to choose lyrics from a well-known song as this may lead to a predictable response.

Ffuriau a Dyfeisiau

Cyfansoddwch ddarn o gerddoriaeth ar ffurf ddwyran, sy'n defnyddio trawsgyweiriad i gywair perthynol, i'w berfformio mewn cyngerdd Blwyddyn 11.

Cerddoriaeth ar gyfer Ensemble

Cyfansoddwch gân gyda chyfeiliant, i'w chynnwys mewn sioe gerdd newydd am berthnasoedd pobl ifanc yn eu harddegau (teenage relationships). Dewiswch eiriau addas neu ysgrifennwch eich geiriau eich hun. Cewch eich cynghori i beidio â dewis geiriau o gân adnabyddus gan y gallai hyn arwain at ymateb rhagweladwy.

GCSE Summer 2023: Composing 1(b)

Film Music

Compose music for the opening scene in a re-creation (re-make) of a classic Western film.

Cerddoriaeth Ffilm

Cyfansoddwch gerddoriaeth ar gyfer yr olygfa agoriadol mewn ailgread (re-make) o ffilm 'Western' glasur.

Popular Music

Compose a pop song for a local gig organised by Live Nation. Choose suitable words or write your own words. You are advised not to choose lyrics from a well-known song as this may lead to a predictable response.

Cerddoriaeth Boblogaidd

Cyfansoddwch gân bop ar gyfer gig lleol sydd wedi'i drefnu gan Live Nation. Dewiswch eiriau addas neu ysgrifennwch eich geiriau eich hun. Cewch eich cyngori i beidio â dewis geiriau o gân adnabyddus gan y gallai hyn arwain at ymateb rhagweladwy.

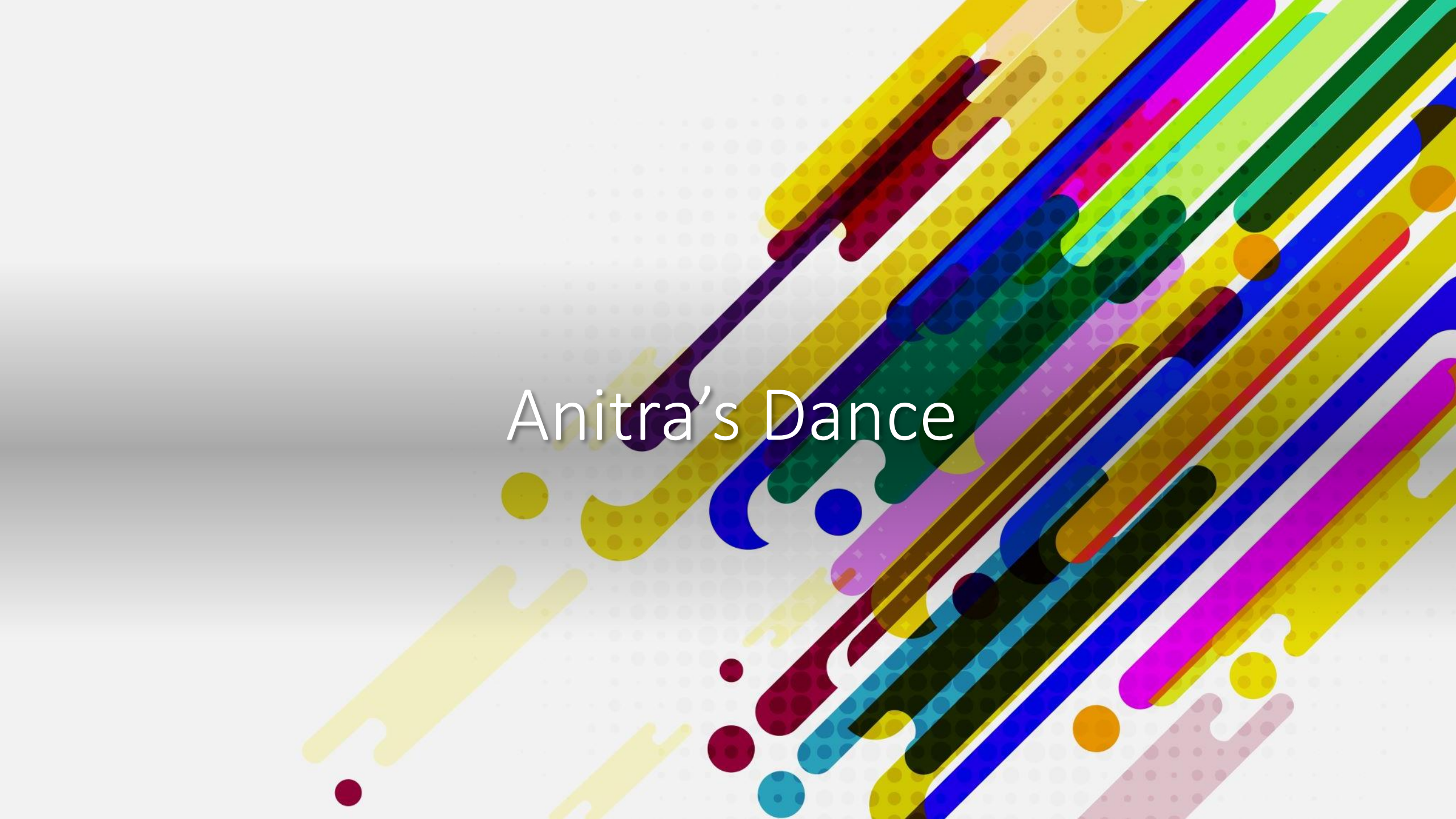
Composition evidence

You will be required to provide the following evidence when you submit your composition for assessment.

1. An audio recording of the composition.
2. A score **or** a detailed written description of the music accompanied by an outline of the melody and chords used.
3. A signed composition log outlining the development process and acknowledgements. Please use the template available on the WJEC website.
4. An evaluation of the piece composed in response to the chosen brief.

GCSE Specification: Composing 2

- Pupils are free to choose their own brief.
- HOWEVER, they may need some support with this.
- Think about some suggestions that you could make of suitable briefs.
- For example, a verse-chorus song.
- Mae'r disgyblion yn rhydd i ddewis eu brîff eu hunain.
- FODD BYNNAG, efallai y bydd angen rhywfaint o gymorth arnynt gyda hyn.
- Meddyliwch am rai awgrymiadau y gallech eu gwneud o friffiau addas.
- Er enghraifft, cân pennill-corws.

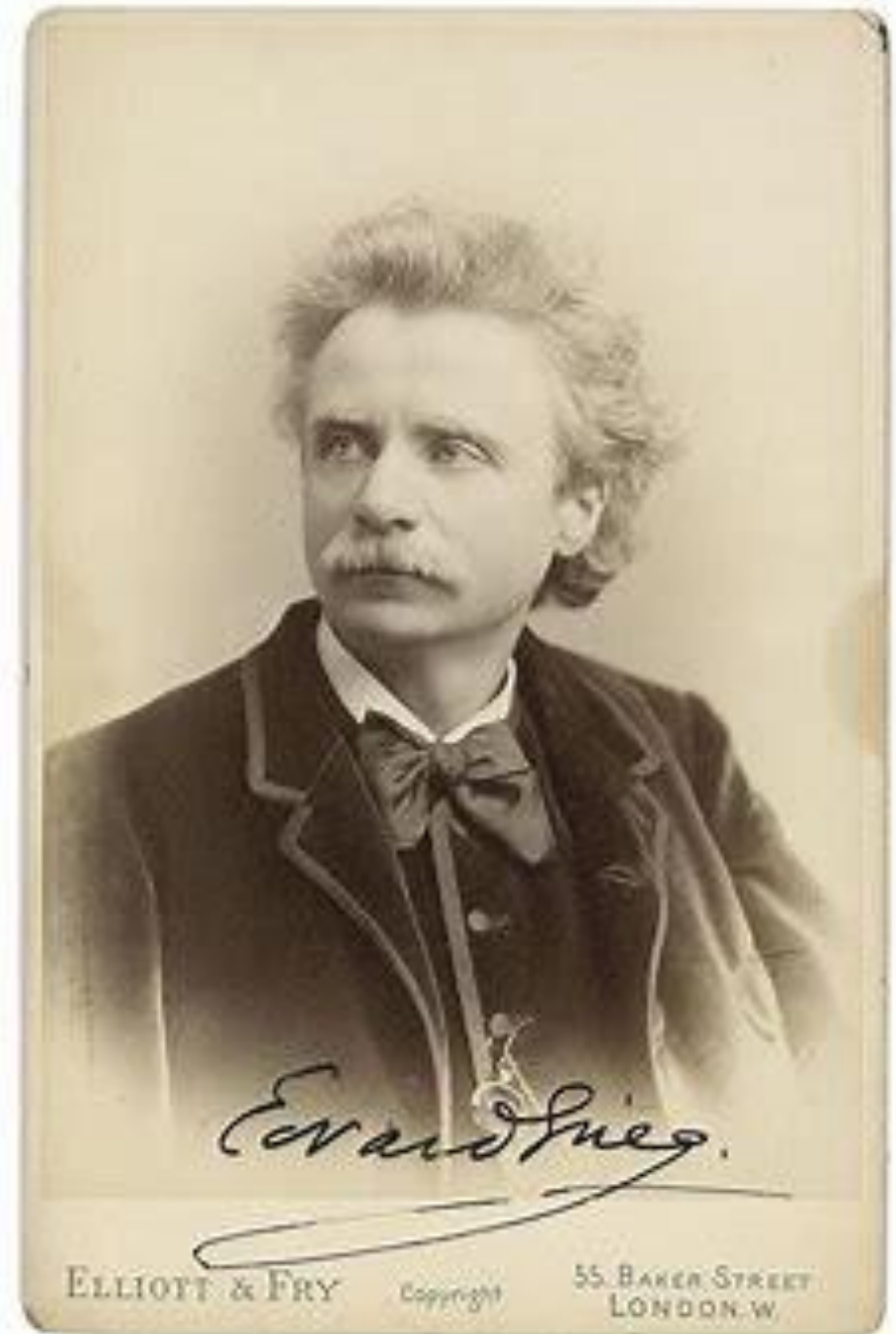
The background is a vibrant, abstract composition. It features a series of thick, diagonal stripes in various colors including yellow, orange, red, purple, blue, green, and pink. These stripes are layered and overlap, creating a sense of depth and movement. Scattered throughout the image are numerous small, solid-colored circles in colors like yellow, blue, red, and orange. The overall effect is dynamic and energetic, resembling a stylized dance or a burst of creative energy.

Anitra's Dance

Anitra's Dance

www.youtube.com/watch?v=0UjPVi8AdsM

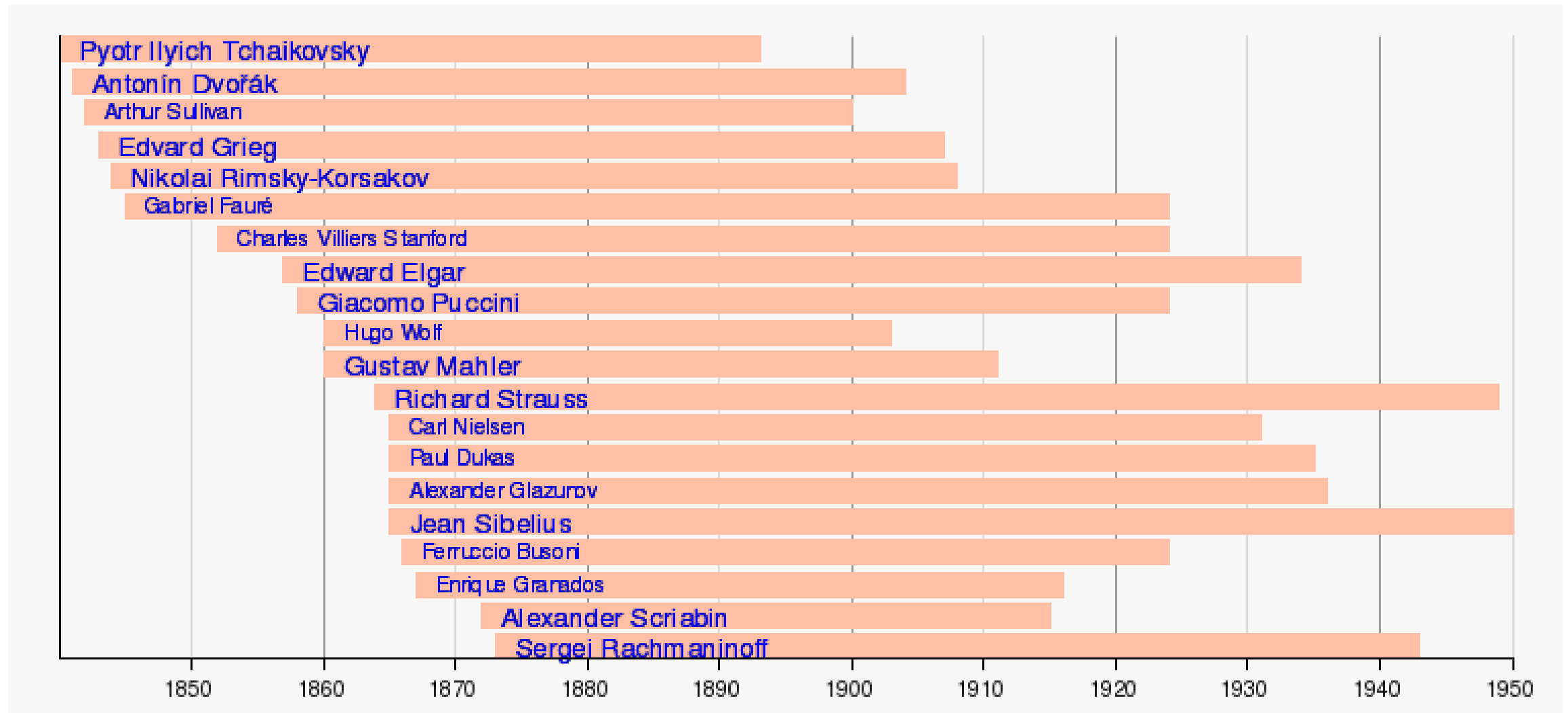
The incidental music to Peer Gynt, Op. 23, was written in 1875 by the Norwegian composer Edvard Grieg as incidental music to Henrik Ibsen's 1876 play Peer Gynt. It premiered along with the play on 24 February 1876 in Christiania (now Oslo).



This piece was written in 1875.

1875 = the era???

Romantic Period – Composers?



Task

- Listen to the piece again.
- Use the next slide to describe/analyse the piece.

www.youtube.com/watch?v=0UjPVi8AdsM

DESCRIBING MUSIC USING 'MAD T-SHIRT'

MELODY

Register– high or low
Range – wide or narrow
Sequence
Ascending/descending
Scale or broken chord movement
Steps or leaps
Ornaments
Melodic ostinato/riff

ARTICULATION

Strummed
Finger-picking
Sustained
Stab
Staccato
Legato
Slurred
Pizzicato/arco
Accents

DYNAMICS

Pianissimo
Piano
Mezzopiano
Mezzoforte
Forte
Fortissimo

Crescendo
Diminuendo

TIME/TEMPO

Number of beats in a bar
Tempo
Accelerando/
rallentando

STRUCTURE

How many sections
What order
Which sections are the same
Ternary form: ABA
12-bar blues
Pop song structure:
intro/verse/chorus/bridge/
outro

HARMONY

Major or minor
Inversions
Consonant or dissonant
Key change
Added notes in chords
Harmonic rhythm
Drone/pedal note
'Blue' notes

INSTRUMENTS

Strings: violin/viola/cello/double
bass/harp
Woodwind:
flute/oboe/clarinet/bassoon/piccolo
Brass: trumpet/horn/
trombone/tuba
Percussion: timpani/snare/
cymbals (and many others)
Voices: soprano/alto/tenor/bass
Keyboards: piano/harpsichord/
organ/synthesiser
Rock/pop: electric/acoustic guitar/
bass guitar, drumkit, loops/samples

RHYTHM

Duration: long or short
notes
Even or uneven rhythms
Dotted rhythms
Triplets
Syncopation
On a particular beat of
the bar
Rests/pauses
Rhythmic ostinato/riff

TEXTURE

Note or chord
Bass/chords/melody
Thick/thin
Simple/complex
Melody + accompaniment
Counter melody
Parallel/contrary motion
Unison
Imitation
Call & response

DR SHAMAGO

Dynameg

Rhythm

Strwythur

Harmoni

Alaw

Myne giant

Amser/Tempo

Gwead

Offerynnau

Instrumentation

Anitra's Dance

Edvard Grieg
Peer Gynt Suite 1 (Op. 46)

Tempo di Mazurka ♩ = 160

Violin 1

Violin 2

Viola

Cello 1

Cello 2

Double bass

Triangle

Violini I
(con sordini)

Violini II
(con sordini)

Viola
(con sordini)

Violoncelli I
(con sordini)

Violoncelli II
(con sordini)

Bassi

Triangolo

The musical score for "Anitra's Dance" is written for a chamber ensemble. It begins with a tempo marking of "Tempo di Mazurka" and a metronome indication of 160. The key signature has one sharp (F#). The score is divided into systems, each containing staves for Violini I, Violini II, Viola, Violoncelli I, Violoncelli II, Bassi, and Triangolo. The Violini I and II staves are marked "divisi" and "con sordini". The Viola staff is also marked "con sordini". The Violoncelli I and II staves are marked "pizz." and "con sordini". The Bassi staff is marked "pizz.". The Triangolo staff is marked "p". The score includes dynamic markings like *pp* and *p*, and articulation like trills (*tr*).

Instrumentation

Are there words/symbols here that pupils might not know?

Anitra's Dance

Edvard Grieg
Peer Gynt Suite 1 (Op. 46)

Tempo di Mazurka ♩ = 160

Violini I (con sordini) *pp* *p*

Violini II (con sordini) *pp* *pizz.* *p*

Viole (con sordini) *pp* *p*

Violoncelli I (con sordini) *pizz.* *p*

Violoncelli II (con sordini) *pizz.* *p*

Bassi *pizz.* *p*

Triangolo *p*

Tonality

i.e. what key is it in???

Anitra's Dance

Edvard Grieg
Peer Gynt Suite 1 (Op. 46)

Tempo di Mazurka ♩ = 160

Violini I (con sordini) *pp* *p*

Violini II (con sordini) *pp* *pizz.* *p*

Viole (con sordini) *pp* *p*

Violoncelli 1 (con sordini) *pizz.* *p*

Violoncelli 2 (con sordini) *pizz.* *p*

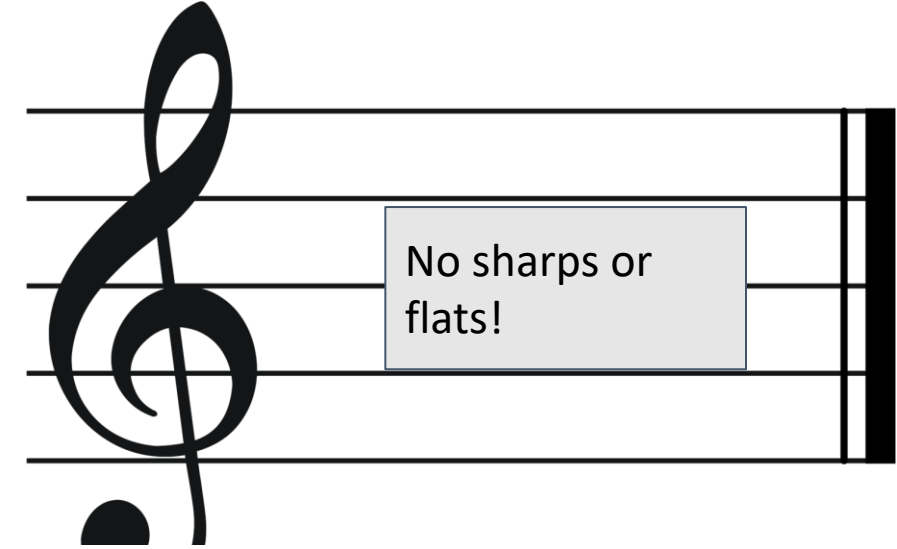
Bassi *pizz.* *p*

Triangolo *p*

Tonality

The tonic (main/home key) key of the piece is A minor

This includes the raised 7th - G sharp



Anitra's Dance

Edvard Grieg
Peer Gynt Suite 1 (Op. 46)

Tempo di Mazurka ♩ = 160

The image shows a page from a musical score for "Anitra's Dance" from Edvard Grieg's Peer Gynt Suite 1 (Op. 46). The score is in 3/4 time and features a tempo marking of "Tempo di Mazurka" with a metronome indication of 160. The instruments listed on the left are Violini I (con sordini), Violini II (con sordini), Viole (con sordini), Violoncelli 1 (con sordini), Violoncelli 2 (con sordini), Basso, and Triangolo. The score includes various musical notations such as dynamics (pp, p), articulation (pizz.), and phrasing. Two orange circles highlight specific musical passages: one in the Violini I part and another in the Violini II part.

Tonality

- A minor, the tonic key
- E minor, the dominant minor key
- E major, the dominant major key
- D major, the subdominant major key
- D minor, the subdominant minor key
- F major, the submediant major key.

Introduction	Section A	Section B	Section A1	Section A2	Coda
A minor	A minor → E minor	E major → A major	D major → D minor F major → A minor	A minor	A minor

Structure

i.e. how is this piece put together?

What sections do we have?

Introduction	Section A	Section B	Section A1	Section A2	Coda
Bars 1–6	: Bars 7–22/3 :	: Bars 24–39	Bars 40–69	Bars 70–89/90 :	Bars 91–93
	Repeated	Repeated			

Anitra's Dance can be considered to be either in binary or ternary form.

Structure

Section	Bars	Key
Introduction	1 - 6	A minor (the tonic key)
Section A	7 - 22/3	A minor - E minor (bar 19, the dominant minor key)
Section A is repeated exactly (Bars 7 – 23)		
Section B	24 - 39	E major - A major (bar 32, the tonic major key)
Section A1 (development)	40 - 69	D major (bars 40-46) - D minor (bar 47, the subdominant minor key) - F major (bar 55)
Section A2 (extended)	70 - 89	A minor
Sections B and both A sections are repeated (Bars 24 – 90)		
Coda	91 - 93	A minor

Dynamics

- The dynamics in *Anitra's Dance* range from pp (pianissimo) to f (forte).
- The piece includes **crescendo** and **diminuendo** markings.

Tempo

Tempo di Mazurka

A Mazurka is a polish dance, in triple time ($\frac{3}{4}$) played at a lively tempo



160 crotchet beats per minute

Anitra's Dance

Edvard Grieg
Peer Gynt Suite 1 (Op. 46)

Tempo di Mazurka $\text{♩} = 160$



The musical score for "Anitra's Dance" is presented in a standard orchestral format. It includes staves for Violini I, Violini II, Violoncelli 1, Violoncelli 2, Bassi, and Triangolo. The tempo is marked "Tempo di Mazurka" with a note indicating 160 beats per minute. The key signature is one sharp (F#). The score shows the first few measures of the piece, with dynamics like *pp* and *p*. The Triangolo part is in 3/4 time. The Violoncelli 1 and 2 parts are marked "divisi" and "con sordini". The Bassi part is marked "pizz." and "con sordini".

Tempo

At bar 68, there is a ***poco rit.*** instruction, but the piece resumes its original tempo at bar 70 with an ***a tempo*** marking.

- At the speed of a mazurka – a lively Polish folk dance in triple time.

A quick, lively tempo, faster than Allegro

Texture

- The texture of *Anitra's Dance* is mainly homophonic (melody and accompaniment).
- There are a few examples of a monophonic texture - where there is a single line of music with no harmony or other melodies being played at the same time (e.g. at the end of Section A (bars 19-22) and bars 28-31 in Section B.)



Melody and Harmony

- *Anitra's Dance* contains four main melodic ideas. Within the melodies, **conjunct** and **disjunct** movement are used.
- The composer uses **ornamentation** such as trills and mordents to decorate the melody.
- The melody spans a wide range of nearly three octaves in the Violin 1 part.

Theme 'w'



Theme 'x'



Theme 'y'



Theme 'z'



Melody and Harmony



Section	Melody	Harmony
Introduction	Accompaniment	Sustained Chord V
Section A	Theme w: begins with an anacrusis; conjunct and disjunct movement; includes ornamentation. Theme x: mainly disjunct movement, includes chromaticism	Chords in root position, first inversion, added 7ths, added 9ths, diminished. Perfect cadence in A minor ends the 1st phrase. Perfect cadence in E minor ends the section.
Section A is repeated exactly (Bars 7 – 23)		

Melody and Harmony



Section B

Theme y: conjunct movement; dotted rhythm, movement in 3rds

Theme z: four-note descending conjunct movement, sequence used

Section B begins with an E major chord - the **dominant major** - with added 7th and 9th.

Harmony moves through a **diminished chord** in bar 28 (Theme z) to the tonic major in bar 32.

Section B ends in D major – the **subdominant** major key.

Section B includes a **circle of fifths** –

E major (bar 24) – A major (bar 32) – D major (bar 40)

Melody and Harmony

⊕ Section A1 (development)	Development of Theme w, sequence and ornamentation used	Harmonies are similar to Section A, but now the music modulates through different keys (eg D minor - the subdominant minor – at bar 49, Theme w) 7ths and 9ths continue to be added
Section A2 (extended)	Theme w and Theme x; extensions to phrases, sequence used	Harmonies as heard previously but back in A minor. Section A2 ends in A minor – the tonic minor key.

Melody and Harmony

Sections B and both A sections are repeated (Bars 24 – 90)		
Coda	Sustained chord	Coda section ends with a perfect cadence in A minor

Compositional Devices

Sequence

- Grieg uses sequences several times in *Anitra's Dance*. This is where a melodic idea is restated but at a higher or lower pitch than the original statement. One example is where the music from bars 24-31 is played at a higher pitch in bars 32-39.

Chromaticism

- Grieg uses notes that do not belong to the scale within which the passage is written. This is known as chromaticism. An example of where Grieg uses chromaticism can be heard in Theme x (bars 15-22/23).

Compositional Devices

Imitation

- Imitation, a repetition of a melody in a different part or voice, can be heard in *Anitra's Dance*. In bars 69-73, the cellos imitate the violin 1 part in octaves a bar later.

Ornamentation

- To add interest to the melodic lines, Grieg includes several ornaments in *Anitra's Dance*, e.g. trills and mordents. Ornaments are additional notes that are added to decorate the melody line.

Split & muted strings

Homophonic texture

Anitra's Dance

SECTION A

Edvard Grieg
Peer Gynt Suite 1 (Op. 46)

Tempo di Mazurka ♩ = 160

Anacrusis

Pizz.

Theme W - Arco

Conjunct

DISJUNCT

Violini I
(con sordini)

Violini II
(con sordini)

Viola
(con sordini)

Violoncelli 1
(con sordini)

Violoncelli 2
(con sordini)

Bassi

Triangolo

E Maj/ V

A min/
i V7

i/V7 Chord pattern repeats

E9/
V9

NOTE: Theme W

-Upper mordent @ start of first full bar.

-Quavers played semi- staccato (slurred yet detached)

-Trills used. (moving up and down repeatedly to a tone above)



Grieg - Annotated Copy PDF document



Answer **all** questions.

Area of Study 1: Musical Forms and Devices

1. **Prepared Extract.** Listen to the following extract from the Peer Gynt Suite No.1 (Op.46). A skeleton score of the first 8 bars is provided and the extract will be played **three** times with a **30 second** pause between each playing. There will be a **2 minute** silence after the final playing for you to complete your answers.

You now have **1 minute** to read the questions and look at the score before the first playing of the extract.

You may wish to place a tick (✓) in the box each time you hear the extract. [9]

arco divisi
a tempo

Texture?

Melody?

- (a) Underline the **section** heard at the **start** of the extract. [1]

Section A Section A1 Section A2

- (b) Give the full name of the **key** at the **start** of the extract (for example, C Major). [1]

.....

- (c) State the **texture** in the **second bar** of the extract. [1]

.....

- (d) (i) Underline the **interval** between the two notes marked with a bracket —. [1]

3rd 4th 5th 6th

- (ii) Underline the word that describes the **melody** in the **same bar**. [1]

Chromatic Conjunct Disjunct Scalic

- (e) Give the meaning of the word **arco**. [1]

- (f) Name the **ornament** heard at **X** on the score. [1]

.....

- (g) Name the **composer** of this piece of music. [1]

.....

- (h) Underline the **date** when this music was originally composed. [1]

1775 1825 1875 1925

Area of Study 1: Musical Forms and Devices

1. **Prepared Extract.** Listen to the following extract from the Peer Gynt Suite No.1 (Op.46). A skeleton score of the first 8 bars is provided and the extract will be played **three** times with a **30 second** pause between each playing. There will be a **2 minute** silence after the final playing for you to complete your answers.

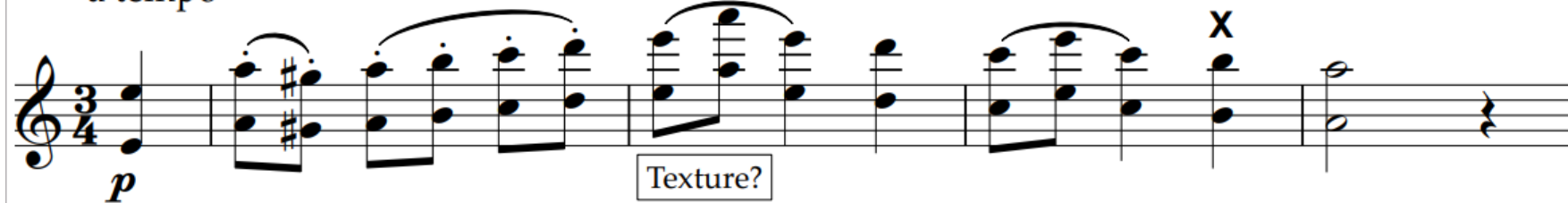
You now have **1 minute** to read the questions and look at the score before the first playing of the extract.

You may wish to place a tick (✓) in the box each time you hear the extract.

[9]

☐☐☐

arco divisi
a tempo



- (a) Underline the **section** heard at the **start** of the extract. [1]

Section A

Section A1

Section A2

- (b) Give the full name of the **key** at the **start** of the extract (for example, C Major). [1]

.....

- (c) State the **texture** in the **second bar** of the extract. [1]

.....

(d) (i) Underline the **interval** between the two notes marked **with a bracket** —. [1]

3rd **4th** **5th** **6th**

(ii) Underline the word that describes the **melody** in the **same bar**. [1]

Chromatic **Conjunct** **Disjunct** **Scalic**

(e) Give the meaning of the word **arco**. [1]

.....

(f) Name the **ornament** heard at **X** on the score. [1]

.....

(g) Name the **composer** of this piece of music. [1]

.....

(h) Underline the **date** when this music was originally composed. [1]

1775 **1825** **1875** **1925**

- (a) Underline the **section** heard at the **start** of the extract. [1] AO3

Section A

Section A1

Section A2

See
next
slide

- (b) Give the full name of the **key** at the **start** of the extract [e.g. C Major].
[1] AO3

A Minor

- (c) State the **texture** in the second bar of the extract. [1] AO3

Imitative/Polyphonic/Canonic/Contrapuntal/Round

Section A2

10

69

Vln. I

a tempo

p

divisi

a tempo

Vln. II

p

a tempo

Vla.

a tempo

pizz.

p

Vla.

a tempo

p

Vc. 1

a tempo

p

Vc. 2

a tempo

p

C.B.

a tempo

p

Trgl.

a tempo

p

- (d) (i) Underline the **interval** between the two notes marked **with a bracket** . [1] AO3

3rd

4th

5th

6th

- (ii) Underline the word that describes the **melody** in the same bar. [1] AO3

Chromatic

Conjunct

Disjunct

Scalic

- (e) Give the meaning of the word **arco**. [1] AO3

Bowed / Played with a bow

- (f) Name the **ornament** heard at **X** on the score. [1] AO3

Trill

- (g) Name the **composer** of this piece of music. [1] AO3

(Edvard) Grieg

- (h) Underline the **date** when this music was originally composed. [1] AO3

1775

1825

1875

1925

Examiner's Report 2022 – Appraising Anitra's Dance

Prepared Extract

- Q.1**
- (a)** A large number of candidates did not identify the section heard in the extract. Section A2 is the only time when the theme is imitated.
 - (b)** Some candidates identified the accurate key at the start of the extract. The full name of the key was required.
 - (c)** Most candidates thought that the texture was homophonic in bar 2. In relation to part (a) the texture was imitative or polyphonic.
 - (d)** Some candidates accurately identified the melodic interval as a 6th and additional candidates highlighted that melodic movement was appropriately disjunct.
 - (e)** Many candidates were successful in providing the meaning of *arco*.
 - (f)** There were a small percentage of correct responses for this question-part. The ornament was a trill but many answers were related to instruments, dynamics and texture so this did cause some concern.
 - (g)** The majority of candidates precisely identified Grieg as the composer.
 - (h)** The majority of candidates correctly identified 1875 as the date when the music was originally composed.

The background features a series of overlapping, wavy, ribbon-like shapes. The colors transition from a vibrant purple on the left, through various shades of blue, to a bright green on the right. The waves are fluid and organic, creating a sense of movement. The text is centered over the middle of these waves.

Everything Must Go

Everything Must Go

www.youtube.com/watch?v=uU5trjpFus0

Released - 20 May,1996.



Manic Street Preachers: Everything Must Go

Form and structure:

Overall plan is described as **Verse-Chorus structure**, with an introduction, verse, pre-chorus, chorus and outro.

Intro	Verse 1, pre-chorus, + chorus + instrumental interlude	Verse 1, pre-chorus, + chorus + instrumental/vocal interlude	Pre-chorus, chorus + chorus repeated (slightly shorter)	Outro
BARS:	1-6	7-38	39-74	75-108
Instrumental	7-14: verse 1 15-18: pre-chorus 19-34: chorus 35-38: instrumental (same as intro)	39-46: verse 2 47- 50: pre-chorus 51-66: chorus 67-74: Inst.+ vocal interlude	75-78: pre-chorus 79-94: chorus 95-108: chorus (shortened)	109-116

Tempo:

bpm (beats per minute) = 135 is the metronome marking, which is fast / lively.

Dynamics:

Generally the same throughout the song – Mezzo forte (**mf**) / Forte (**f**).

Tonality: E MAJOR. This is the 'home' key.

Background details:

The album 'Everything Must Go' was released by the Manics in May 1996.

The single was released in June of the same year. James Dean Bradfield and Sean Moore wrote the music and Nicky Wire wrote the lyrics.

The album won an award for best British album at the 1997 Brit Awards, where the Manics also won the award for best British group.

Genre: Alternative rock/Britpop

Harmony: mainly DIATONIC

The song is based on three chord patterns:

Am/E – Emaj7: used in the intro, verse, interlude + outro

C#m7 – Am: used in the pre-chorus

E – Am – D – E: used in the choruses (most chords are in **root** position)

Am/E – is the chord of A minor in 2nd inversion

Emaj7 – is the chord of E major + major 7th (E, G#,B, D#)

C#m7 – is the chord of C#minor + minor 7th added.

Texture:

Homophonic; melody and accompaniment.

The strings add an additional layer of interest (e.g. in the instrumental interlude), and backing vocals further enrich the texture with additional harmonies (e.g. in the chorus).

Instrumentation:

Rock band – drum kit, tambourine; lead/rhythm guitar, bass guitar; lead singer/backing vocals

Orchestral instruments used – strings (3 violins + 2 violas).

Rhythm:

Simple Quadruple time (COMMON time) i.e. 4/4 = 4 crotchet beats in every bar [i.e. ♩ ♩ ♩ ♩]

Includes lots of varied rhythms. Vocal rhythm looks complex but follows the natural rhythm of the lyrics, including triplets, dotted notes and straight rhythms, and tied notes.

This results in some complex **syncopation**, typical of the rock style.

Melody:

Mostly conjunct (stepwise), but including a little disjunct movement (some intervals).

Intro	Verse 1, pre-chorus, + chorus + instrumental interlude	Verse 1, pre-chorus, + chorus + instrumental/vocal interlude	Pre-chorus, chorus + chorus repeated (slightly shorter)	Outro
Some features:				
Instrumental (Chordal) Opening distortion effect on guitar	Syllabic word-setting Two phrases similar in shape Range is a 5 th Mix of conjunct and disjunct movement (i.e. falling 4 th , rising 5 th , falling 3 rd) Chromatic idea in chorus Non-syllabic setting bar 25 End of chorus presents new string motif and descending melodic idea in guitars Interlude: string melody line in octaves	End of 2 nd phrase now descends (falling 3 rd , then semitone) New idea in strings (includes a falling 5 th) More complex string parts in interlude	Mainly as before – a few pitch changes	Based on opening chords Short guitar flourish (improvisation)

Manic Street Preachers: Everything Must Go

Ffurf ac adeiledd:

Mae'r cynllun cyffredinol yn cael ei ddisgrifio fel **strwythur Pennill-Cytgan**, gyda rhagarweiniad, pennill, cyn-gytgan, cytgan a diweddsglo.

Cyflwyniad	Pennill 1, cyn-gytgan, + cytgan + interliwd offerynnol	Pennill 1, cyn-gytgan, + cytgan + interliwd offerynnol/lleisiol	Cyn-gytgan, cytgan + ailadrodd y gytgan (wedi'i chwtdogi ychydig)	Diweddsglo
BARRAU:	1-6	7-38	39-74	75-108
Offerynnol	7-14: pennill 1 15-18: cyn-gytgan 19-34: cytgan 35-38: offerynnol (yr un peth â'r rhagarweiniad)	39-46: pennill 2 47-50: cyn-gytgan 51-66: cytgan 67-74: Offerynnol + interliwd lleisiol	75-78: cyn-gytgan 79-94: cytgan 95-108: cytgan (wedi'i chwtdogi)	109-116

Tempo:

bpm (curiadau y funud) = 135 yw'r arwydd ar y metronom, sef cyflym / bywiog.

Dynameg:

Yr un peth drwy gydol y gân yn gyffredinol – Mezzo forte (*mf*) / Forte (*f*).

Cyweiredd: E FWYAF. Hwn yw'r cywair 'cartref'.

Cefndir:

Cafodd yr albwm 'Everything Must Go' ei ryddhau gan y Manics ym mis Mai 1996.

Cafodd y record sengl ei ryddhau ym mis Mehefin yn yr un flwyddyn. James Dean Bradfield a Sean Moore gyfansoddodd y gerddoriaeth a Nicky Wire ysgrifennodd y geiriau.

Enillodd yr albwm wobwr am yr Albwm Prydeinig Gorau yng ngwobrau'r Brit yn 1997, lle gwnaeth y Manics hefyd gipio'r wobwr am y Grŵp Prydeinig Gorau.

Genre: Roc amgen/Britpop

Harmoni: DIATONIG yn bennaf

Mae'r gân yn seiliedig ar dri phatrwm cord:

Am/E – E fwyaf 7: a ddefnyddir yn y rhagarweiniad, y pennill, yr interliwd a'r diweddsglo

C#m7 – Am: a ddefnyddir yn y cyn-gytgan

E – Am – D – E: a ddefnyddir yn ystod y gytgan (mae'r rhan fwyaf o gordiau yn y safle **gwreiddiol**)

Am/E – yw'r cord A leiaf yr 2^{il} wrthdro

E fwyaf 7 – yw'r cord E fwyaf + mwyaf 7^{fed} (E, G#, B, D#)

C#m7 – yw cord C#leiaf + lleiaf 7^{fed} wedi'i ychwanegu.

Gwead:

Homoffonig: alaw a chyfeiliant.

Mae'r llinynnau'n ychwanegu haen arall o liw (e.e. yn ystod yr interliwd offerynnol), ac mae'r lleisiau cefndir yn cyfoethogi'r gwead ymhellach gyda harmonïau ychwanegol (e.e. yn ystod y gytgan).

Offeryniaeth:

Band roc – cit drymiau, tambwrn; prif gitâr/gitâr rhythm, gitâr fas; prif leisydd/lleisiau cefndir

Offerynnau cerddorfaol a ddefnyddir – llinynnau (tair feiolin a dwy fiola).

Rhythm:

Amser Pedwarplyg syml (amser **CYFFREDIN**) h.y. 4/4 = 4 curiad crosiet ym mhob bar [h.y. ♩ ♩ ♩ ♩]

Yn cynnwys llawer o rhythmau amrywiol. Mae'r rhythm lleisiol yn edrych yn gymhleth ond mae'n dilyn rhythm naturiol y geiriau, gan gynnwys tripledi a nodau dotiog a rhythmau syth, ynghyd â nodau clwm.

Mae hyn yn arwain at rywfaent o **drawsacennu** cymhleth, sy'n nodweddiadol o'r steil roc.

Alaw:

Yn gysylltliol yn bennaf (fesul cam), ond gall gynnwys ychydig o symud digyswllt (rhai cyfyngau).

Cyflwyniad	Pennill 1, cyn-gytgan, + cytgan + interliwd offerynnol	Pennill 1, cyn-gytgan, + cytgan + interliwd offerynnol/lleisiol	Cyn-gytgan, cytgan + ailadrodd y gytgan (wedi'i chwtdogi ychydig)	Diweddsglo
Rhai nodweddion:				
Offerynnol: (Cordioli) Effaith ystumiant agoriadol ar y gitâr	Gosodiad geiriau sillafog Dwy frawddeg sy'n debyg o ran ffurf Mae'r cwmpas yn 5 ^{ed} Cymysgedd o symud cysylltliol a digyswllt (h.y. 4 ^{ydd} sy'n disgyn, 5 ^{ed} sy'n codi, 3 ^{ydd} sy'n disgyn) Syniad cromatig yn y cytgan Bar gosod ansillafog 25 Mae diwedd y corws yn cyflwyno motiff llinynnau newydd a syniad melodig disgynnol mewn gitâr Interliwd: llinell alaw llynol mewn wythfedau	Diwedd yr 2 ^{ail} frawddeg cyn disgyn (3 ^{ydd} sy'n disgyn, wedyn hanner tôn) Syniad newydd yn y llinynnau (gan gynnwys 5 ^{ed} sy'n disgyn) Patrymau llinynnau mwy cymhleth yn yr interliwd	Yn bennaf fel o'r blaen – ychydig o newidiadau traw	Yn seiliedig ar godau agoriadol Ffanffer byr ar y gitâr (chwarae'n fyrfyfyr)

Area of Study 4: Popular Music

Examiner
only

7. **Prepared Extract.** Listen to the following extract from *Everything Must Go*, which will be played **three** times. There will be a **30 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answers.

You now have **30 seconds** to read the questions before the first playing of the extract.
You may wish to place a tick (✓) in the box each time you hear the extract. [9]

☐☐☐

(a) Underline the **tempo** of the music. [1]

110bpm 135bpm 160bpm 185bpm

(b) Underline the word which describes the drum kit **rhythm** at the **start** of the piece. [1]

Dotted Rock rhythm Swung Syncopation Triplets

(c) Give **one** feature of the **guitar** part in the **verse**. [1]

.....

(d) Name the **section** of the song with the lyrics '**Freed from the memory**'. [1]

.....

(e) Complete the first **four chords** as heard in the **chorus**. [2]

E			E
---	--	--	---

(f) Describe the **string parts** in the **chorus**. [1]

.....

(g) Name the **band** performing the extract. [1]

.....

(h) Name the specific **musical style** of this piece of music. [1]

.....

Area of Study 4: Popular Music

7. **Prepared Extract.** Listen to the following extract from ***Everything Must Go***, which will be played **three** times. There will be a **30 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answers.

You now have **30 seconds** to read the questions before the first playing of the extract.
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[9]

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- (a) Underline the **tempo** of the music.

[1]

110bpm

135bpm

160bpm

185bpm

- (b) Underline the word which describes the drum kit **rhythm** at the **start** of the piece.

[1]

Dotted

Rock rhythm

Swung

Syncopation

Triplets

- (c) Give **one** feature of the **guitar** part in the **verse**.

[1]

.....

- (d) Name the **section** of the song with the lyrics '**Freed from the memory**'.

[1]

.....

www.youtube.com/watch?v=uU5trjpFus0

(e) Complete the first **four chords** as heard in the **chorus**.

[2]

E			E
---	--	--	---

(f) Describe the **string parts** in the **chorus**.

[1]

.....

(g) Name the **band** performing the extract.

[1]

.....

(h) Name the specific **musical style** of this piece of music.

[1]

.....

7. **Prepared Extract.** Listen to the following extract from *Everything Must Go*, which will be played **three** times. There will be a **30 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answers.

You now have **30 seconds** to read the questions before the first playing of the extract. You may wish to place a **tick** ✓ in the box each time you hear the extract.

[9]

☐☐☐

- (a) Underline the **tempo** of the music.

[1] AO3

110bpm

135bpm

160bpm

185bpm

- (b) Underline the word which describes the drum kit **rhythm** at the start of the piece.

[1] AO3

Dotted

Swung

Syncopation

Triplets

Rock rhythm

- (c) Give **one** feature of the **guitar** part in the **verse**. [1] AO3

Strummed

Clean

1960s

Reverb

Sustained

Dotted

- (d) Name the **section** of the song with the lyrics '*Freed from the memory*'.

[1] AO3

Pre-chorus

- (e) Complete the first **four chords** as heard in the **chorus**. [2] AO4

E	Am	D	E
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- (f) Describe the **string parts** in the **chorus**. [1] AO4

Major / Minor Fills	Triadic	In Octaves
Long held note/Sustained	Arco/Bowed	

- (g) Name the **band** performing the extract. [1] AO3

Manic Street Preachers

- (h) Name the specific **musical style** of this piece of music. [1] AO3

Alternative Rock / Britpop

Examiner's Report 2022 – Appraising Everything Must Go

- Q.7**
- (a)** The majority of candidates identified the correct tempo.
 - (b)** Some candidates described the rhythm correctly at the start of the extract.
 - (c)** There were issues with this question and not many candidates responded with correct answers. Strummed was the most popular correct answer.
 - (d)** The majority of candidates identified the correct section of the set work.
 - (e)** Some candidates responded with the correct missing chords. Many candidates had written the chord Am in at least one of the boxes.
 - (f)** There were issues with this question and not many candidates responded with correct answers. Arco (bowed) was the most popular correct answer.
 - (g)** The majority of candidates identified the band performing in the extract.
 - (h)** Unfortunately, only a small percentage of candidates correctly identified the specific style as Alternative Rock/Britpop.

This was the first year for the new set work 'Everything Must Go' by Manic Street Preachers. Again, it was felt overall that responses were disappointing as this is the set work and centres have had guidance and information in advance. The candidates should have an advantage in both prepared set work questions as they equate to 25% of the total marks of the appraising examination paper.



Examiner's Reports

GCSE Music Examiner's Report 2023

Available here:

www.wjec.co.uk/umbraco/surface/blobstorage/download?nodeId=48233

OR

Cymraeg:

www.cbac.co.uk/umbraco/surface/blobstorage/download?nodeId=49421

Successful submissions included:

- Completed marksheets with candidate and teacher signatures (both may be typed). PDF files are preferable to Word documents.
- This year's marksheet downloaded from the website.
- The "GCSE Music Performing Candidate Mark Penalties Form" which was available to download from the "Non-Exam Assessment" section of "Key Documents" on the GCSE Music Home Page.
- Correct timings of recordings (from the start of the candidate's singing or playing).
- Difficulty Levels for each piece.
- Explanation of the candidate's role in ensemble performances (if necessary).
- Correct additions and submission of marks to Iamis.
- Clearly labelled recordings and scores/lead sheets e.g., "John Smith, 12345, Solo 2".
- The compulsory ensemble as the first submitted piece.

Sadly, very many centres did not complete the above requirements correctly, resulting in delays to moderation whilst centres were contacted to provide the correct information or upload correct recordings, scores or marksheets. Please ensure you contact the exam board if there is a problem meeting the deadline for submission.

Examiner's Report - Performing

Moderators reported that some centres submitted a third or fourth piece when the candidate's folio was already over four minutes long. Perhaps centres felt that this practice would bring up the average mark on a lower-marked compulsory ensemble. I ask centres not to encourage this practice amongst candidates.

I should like to remind centres that they should:

- Record from the candidate's entry – long introductions and sections performed by non-candidates (especially in ensemble pieces) should not be included.
- Not have verbal announcements at the start of recordings (in some instances, these were included in the timings).

Examiner's Report - Performing

It was pleasing to hear from moderators that most recordings were excellent, and candidates were clearly identified, especially in ensemble recordings. A few centres submitted recordings where it was almost impossible to identify the candidate. It is imperative that centres check the balance before recording takes place and listen back after recording.

Fewer centres were identified as adding effects such as reverb to enhance the candidate's performances. Centres are to be reminded that, as stated in the specification, recordings should be "unedited".

Examiner's Report- Composing

2. Music for Ensemble: Compose a jazz piece for four performers to be included in a Junior Jazz live stream on BBC Radio Wales

This was not as popular as the ostinato or Aberfan briefs. There was a gulf between those who understood the genre and some of the more inconsistent/limited examples where the work was not convincingly 'jazz' in style. Some candidates created convincing chord progressions and interesting rhythmic ideas, and the best work showed interesting interplay between the four instruments and drew upon a good range of jazz compositional techniques. There were examples of existing 12 bar blues patterns and the 'typical' walking bass pattern, and while some candidates were really creative and were able to 'make it their own', other responses were far too predictable and lacking in individuality. A few candidates noted Brubeck's 'Take Five' as a stimulus, but several responses were too heavily influenced by the original piece, including rhythmic and chordal ideas. A few candidates struggled to write four individual parts which related together as one whole and musical exploration generally was inhibited.

4. Popular Music: Compose a song to be performed by a student group in a 'Sounds of Swansea Soul' music festival.

Not many candidates chose this brief. The best songs were professional - well structured, with intro/outro, clearly defined sections, a middle 8/instrumental, and a good range of solid chord progressions, including textural contrasts and development of ideas. In these pieces, the accompaniment patterns varied and there was clear control of the elements (including creating all the backing tracks themselves) – stylistic features were clearly understood. The least successful pieces relied on the same three or four chords throughout, with insufficient variety in the accompaniment and utilised preset drums/loops/patterns. Some candidates had not attempted to include a vocal line or lyrics. There were one or two extremely idiomatic pieces that stated that they were an instrumental, but if they had transferred one of the melody lines to a voice, it would have been a more accurate response to the set brief. Some of the more limited examples didn't really have a melody.

Examiner's Report – Appraising General Questions

Candidates need more regular routines completing pitch and rhythm dictation exercises so they are well prepared for the examination. They must use a pencil for any musical dictation activities so they can erase work helping the examining process. Question 5ai was much more difficult to mark this year due to crossings out and illegible notes. If one large notehead was deemed to be on both a line and space they were marked incorrectly as it was not clear which note the candidate had written.

Candidates must read the questions carefully and only respond with answers linked to specific elements of music requested.

Where one specific response was required and more than one answer was supplied, the first answer was accepted. If more than one answer was underlined for a one-mark multiple choice question, zero marks were awarded. Likewise, if more than two were underlined for a two-mark question, zero marks were awarded.

Candidates must be encouraged not to leave blanks – 17 marks were multiple choice questions this year and candidates may have been credited if they had attempted each question.

Several responses in the examination were incorrect but not even relevant to the element on which the question focused. Candidates require more regular test exercises on each element of music before attempting the identification of these in listening extracts. It is important to know the possible answers when asked about harmony, for example.