

# A Level Music



## Specification

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Pearson Edexcel Level 3 Advanced GCE in Music (9MU0)

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*First teaching from September 2016*

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*First certification from 2018*

Issue 2



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# 1 Introduction

## Why choose Edexcel A Level Music?

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We've listened to feedback from all parts of the music subject community, including teachers, subject association and higher education. We've used this opportunity of curriculum change to redesign qualifications that reflect the demands of a truly modern and evolving music environment – qualifications that enable your students to apply themselves and give them the skills to succeed in their chosen pathway.

**Clear and coherent structure** – our qualification has a straightforward structure with three engaging components, assessed through practical performances, compositions and one externally examined paper.

**Provides a real music focus** – the key content of musical elements, contents and language are taught through the Areas of Study and set work to show real examples of how these are used within different types of music

**Holistic understanding of music** – students investigate, analyse and evaluate music and its features. Building on this, and by using practical methods, they are encouraged to take a more holistic view of their knowledge, performance and compositional skills.

**Breadth and depth** – the set works enable students to conduct in depth studies into different musical styles and genres, and place these within a wider context

**Diverse musical heritage** – students will learn to perform, compose and appreciate different types of music, developing critical and creative thinking, cultural, aesthetic and emotional awareness, and the ability to make music individually and as part of a group.

**Continuous progression** – the content builds on the understanding developed at KS4, avoiding unnecessary repetition while also ensuring that learners new to the subject are appropriately supported.

**Progression to Higher Education** – the content allows students to develop their knowledge and skills of music, enabling them to progress into undergraduate music or music related degree courses

# Supporting you in planning and implementing this qualification

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## Planning

- Our **Getting Started** guide gives you an overview of the new GCE Music qualification to help you to get to grips with the changes to content and assessment, and to help you understand what these changes mean for you and your students.
- We will give you an editable **course planner** and **scheme of work** that you can adapt to suit your department.
- **Our mapping documents** highlight key differences between your current GCE Music specification and our new specification.

## Teaching and learning

There will be lots of free teaching and learning support to help you deliver the new qualifications, including:

- exemplars and commentaries
- a student guide
- materials for your options evenings.

## Preparing for exams

We will also provide a range of resources to help you prepare your students for the assessments, including:

- marked exemplars of student work with examiner commentaries.

## ResultsPlus

ResultsPlus provides the most detailed analysis available of your students' exam performance. It can help you identify the topics and skills where further learning would benefit your students.

## Get help and support

Our subject advisor service, support line, ask the expert and online community will ensure you receive help and guidance from us and that you can share ideas and information with other teachers. You can sign up to receive e-newsletters from the subject advisor service to keep up to date with qualification updates and product and service news.

The Music Team can be contacted by email: [TeachingMusic@pearson.com](mailto:TeachingMusic@pearson.com) and by telephone: 0844 463 2935.

Learn more at [qualifications.pearson.com](http://qualifications.pearson.com)

## Qualification at a glance

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### Content and assessment overview

The Pearson Edexcel Level 3 Advanced GCE in Music is 100% externally assessed, and consists of one written paper and two non-examined assessment components.

Students must submit their non-examined assessment (NEA) and complete the exam in May/June in the year of certification.

<b>Component 1: Performing (*Component code: 9MU0/01)</b>
<b><i>Non-examined assessment: externally assessed</i></b> <b><i>30% of the qualification</i></b> <b><i>60 marks</i></b>
<b>Content overview</b> <ul style="list-style-type: none"><li>Approaches to performing</li></ul>
<b>Assessment overview</b> <ul style="list-style-type: none"><li>A public performance of one or more pieces, performed as a recital.</li><li>Performance can be playing or singing solo, in an ensemble, improvising, or realising music using music technology.</li><li>The total performance time across all pieces must be a minimum of 8 minutes.</li><li>Performances must be recorded after 1 March in the year of certification and all materials for assessment submitted to arrive by 15 May in the year of certification.</li></ul>

<b>Component 2: Composing (*Component code: 9MU0/02)</b>
<b><i>Non-examined assessment: externally assessed</i></b> <b><i>30% of the qualification</i></b> <b><i>60 marks</i></b>
<b>Content overview</b> <ul style="list-style-type: none"><li>Approaches to composing</li></ul>
<b>Assessment overview</b> <ul style="list-style-type: none"><li>Total of two compositions, one to a brief set by Pearson and one either free composition or also to a brief.</li><li>One composition must be from either a list of briefs related to the areas of study, or a free composition, carrying 40 marks for this component. This composition must be at least 4 minutes in duration.</li><li>One composition must be from a list of briefs assessing compositional technique, carrying 20 marks for this component. This composition must be at least 1 minute in duration, unless the brief specifies a longer minimum duration.</li><li>Total time across both submissions must be a minimum of 6 minutes.</li></ul>

**Component 3: Appraising (\*Component code: 9MU0/03)****Written examination: 2 hours****40% of the qualification****100 marks****Content overview**

- Knowledge and understanding of musical elements, contexts and language.
- Application of knowledge through the context of six areas of study, each with three set works.
  - Vocal Music,
  - Instrumental Music,
  - Music for Film,
  - Popular Music and Jazz,
  - Fusions,
  - New Directions.
- Application of knowledge to unfamiliar works.

The areas of study are: Vocal Music, Instrumental Music, Music for Film, Popular Music and Jazz, Fusions, New Directions.

Full details of the areas of study and set works can be found on pages 59-61.

**Assessment overview**

- One written paper of 2 hours, with a total of 100 marks.
- One audio CD with the extracts to accompany questions on the paper will be provided per student.
- This paper comprises two sections: A and B.

Section A: Areas of study and dictation (50 marks)

- Three questions related to the set works (audio and skeleton score provided).
- One short melody/rhythm completion exercise.

Section B: Extended response

- Two essay questions – essay one (20 marks) and essay two (30 marks)
- Essay one asks students to draw links from their study of the set works to the music heard as an unfamiliar extract.
- Essay two gives a choice of three questions that ask students to evaluate the musical elements, context and language of one set work. Each option will be from a different area of study.

\*See *Appendix 9: Codes* for a description of this code and all other codes relevant to this qualification.

## Overview of areas of study and set works

Area of study	Set works
<b>Vocal Music</b>	<ul style="list-style-type: none"> <li>• J. S. Bach, Cantata, Ein feste Burg</li> <li>• Mozart, The Magic Flute</li> <li>• Vaughan Williams, On Wenlock Edge</li> </ul>
<b>Instrumental Music</b>	<ul style="list-style-type: none"> <li>• Vivaldi, Concerto in D minor, Op. 3 No. 11</li> <li>• Clara Wieck-Schumann, Piano Trio in G minor, Op. 17: movement 1</li> <li>• Berlioz, Symphonie Fantastique</li> </ul>
<b>Music for Film</b>	<ul style="list-style-type: none"> <li>• Danny Elfman, Batman Returns</li> <li>• Rachel Portman, The Duchess</li> <li>• Bernard Herrmann, Psycho</li> </ul>
<b>Popular Music and Jazz</b>	<ul style="list-style-type: none"> <li>• Courtney Pine, Back in the Day</li> <li>• Kate Bush, Hounds of Love</li> <li>• Beatles, Revolver</li> </ul>
<b>Fusions</b>	<ul style="list-style-type: none"> <li>• Debussy, Estampes</li> <li>• Familia Valera Miranda, Caña Quema</li> <li>• Anoushka Shankar, Breathing Under Water</li> </ul>
<b>New Directions</b>	<ul style="list-style-type: none"> <li>• Cage, Three Dances for Two Prepared Pianos</li> <li>• Kaija Saariaho, Petals for Violoncello and Live Electronics</li> <li>• Stravinsky, The Rite of Spring</li> </ul>

Full details of the exact versions of the scores and recordings for each set work will be made available on the Pearson website ahead of first teaching in September 2016.



## 2 Subject content and assessment information

This qualification will support students in forming personal and meaningful relationships with music through the development of musical knowledge, understanding and skills, including performing, composing and appraising. Students will be encouraged to engage critically and creatively with a wide range of music and musical contexts, develop an understanding of the place of music in different cultures and contexts, and reflect on how music is used in the expression of personal and collective identities.

This qualification will also allow students to develop particular strengths and interests, encourage lifelong learning and provide access to higher education and university degree courses in music and music-related subjects, as well as music-related and other careers.

### Qualification aims and objectives

The aims and objectives of this qualification are to enable students to:

- actively engage in the process of music study
- develop performing skills to demonstrate an understanding of musical elements, style, sense of continuity, interpretation and expression
- develop composing skills to demonstrate the manipulation of musical ideas and the use of musical devices and conventions
- recognise the interdependence of musical knowledge, understanding and skills, and make links between the integrated activities of performing, composing and appraising underpinned by attentive listening
- broaden musical experience and interests, develop imagination and foster creativity
- develop and extend the knowledge, understanding and skills needed to communicate effectively as musicians
- develop knowledge and understanding of a variety of instruments and styles, and of relevant approaches to both performing and composing
- develop awareness of music technologies and their use in the creation and presentation of music
- appraise contrasting genres, styles and traditions of music, and develop understanding of musical contexts and a coherent awareness of musical chronology
- develop as effective, independent learners and as critical and reflective thinkers with enquiring minds
- reflect critically and make personal judgements on their own and others' music
- engage with, and extend appreciation of, the diverse heritage of music in order to promote personal, social, intellectual and cultural development.

## Component 1: Performing

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### Overview

The purpose of this component is to assess students' performing skills in a solo and/or ensemble context. They should be given the opportunity to rehearse and refine performances on their chosen instrument or voice, developing technical control, expression and interpretative skills.

This component will encourage students to develop creative thinking, aesthetic sensitivity, critical awareness, self-confidence, self-motivation and their own musical interests and skills, including the ability to make music individually and/or in groups, and perform with control, using phrasing and dynamics appropriate to their chosen styles and moods of music.

Students must perform:

- a minimum of one piece, performed live and uninterrupted as a recital
- performance can be solo, as part of an ensemble, improvisation, realisation using music technology, or a combination of these
- total performance time across the recital must be a minimum of 8 minutes of music

Timing does not include the time taken to tune the instrument or any gaps between pieces.

## Content

The following content explains what should be learned for each type of performance and then explains the possible approaches to performing in general that can be applied to each student's performance as desired and appropriate.

Students will be required to demonstrate the ability to:

- make use of musical elements, techniques and resources to interpret and communicate musical ideas with technical and expressive control and an understanding of style and context. This must be achieved by one or more of the following means: playing or singing solo or in ensemble, improvising, or realising music using music technology
- perform music with control and continuity, using appropriate tempi, showing critical understanding of the music chosen
- perform fluently, showing critical understanding of the overall shape, direction and style of the music chosen.

Students should take into account the effect of the purpose and intention of their piece of music when performing. They must also consider the effect of audience, time and place when they perform their pieces.

Students should listen to how established performers communicate. They should appraise their own use of articulation, phrasing and dynamics in the light of these performances and reflect this when shaping their interpretation of their chosen music. Students should know and understand the appropriate musical vocabulary and terminology related to their performances.

Students will be assessed on their skills demonstrated during a live, unedited, uninterrupted performance. Recordings of performances (using any instruments and/or technology) may not be edited afterwards.

For this component, students can use any instrument for their solo and/or ensemble pieces, including those that make use of music technology (e.g. electric guitar).

For some performance options, students may record their own backing track or accompaniment. However, students will only be assessed on their final live performance.

Students can take one or more of the following approaches to their performance, as appropriate:

### Solo performance

A solo performance is considered to be a piece in which the student's part plays a significant or leading role. The performance may be on any instrument or voice in any style or genre.

Music that was written with an accompaniment must be performed with that accompaniment. The accompaniment should not be altered to double the solo line. The usual accompaniment for a solo performance will be by one other performer on a contrasting instrument. For instance, a singer, flautist or trombonist may be accompanied by a pianist, or a jazz saxophonist may be accompanied by a double bass player. However, students are able to perform with a larger ensemble where there is a clear solo part throughout and the music was originally written for these forces.

Performances accompanied by backing tracks are acceptable but the part to be assessed must not be audible as part of the backing track.

## Ensemble performance

An ensemble performance must consist of two or more people performing undoubled, simultaneously sounding, independent parts, with or without additional backing or accompaniment as appropriate. The performance may be on any instrument or voice in any style or genre.

Students who choose to perform in an ensemble should, in addition to accuracy and other essentials of effective performance, pay attention to balance and the demands of other parts.

Students are assessed on the whole of the ensemble performance, even points at which the individual being assessed is not playing/singing themselves. Therefore students should be encouraged to understand how to interact with and react to their other ensemble performers.

Ensemble performances accompanied by backing tracks are acceptable as long as there are at least two live performers and the part to be assessed is not audible as part of the backing track.

## Improvisation

Students who choose to improvise should learn to play the music accurately and go on to exploit and develop its potential. They should pay attention to intonation, tuning, coherence and to structure generally. They should work on their instrumental tone and technique and demonstrate their ability to shape the music effectively. They should also recognise the importance of fluency and ensure that the overall outcome is effective in terms of communication, interpretation and style, for example with jazz music.

## Realisation using music technology

Students may perform using music technology. Music technology may involve the use of synthesisers, virtual instruments and amplified instruments, such as guitars using pedals (including loop pedals), audio samples, and other processors.

Students will be assessed on their ability to perform a live solo line, which may (or may not) include playing over a pre-recorded/sequenced backing track (which might have been created by the student themselves). This pre-recorded/sequenced backing track is not assessed.

Examples of how to play the live solo line might include electric guitar or synthesiser, with live use of effects and processes.

## Approaches to performing

Students will need to understand the following as appropriate for their chosen performance.

- A score can mean staff notation with written instructions for the playing of a piece of music. When performing from a score, students should understand the contextual influences affecting the composition of the pieces they are performing, including the composer's intentions regarding the venue and nature of the performance, and any important cultural influences relating to the composition of the piece.
- Students should learn the importance of attention to intonation, tuning and accuracy of pitch and rhythm when performing from a score. They should work on their instrumental tone and technique, and ensure that they observe all performance directions for phrasing, articulation, dynamics and tempo. They should also recognise the importance of fluency and ensure that the overall outcome is effective in terms of communication, interpretation and style.
- For rapping (similar to vocal performances) students should demonstrate clarity of diction, secure breath control, tonal contrast and some extended vocal techniques. For beatboxing, students choosing to beatbox should create a variety of contrasting timbres and demonstrate effective control of rhythm.

- Students may choose to perform by the oral tradition that does not fall under solo improvisation or traditional performances. In this context, oral tradition means material and tradition transmitted orally from one generation to another, often taking the form of folktales, ballads, songs, or chants
- Students may perform their own compositions when supported by a score with sufficient performance detail to assess accuracy of pitch and rhythm.

## Musical elements

Depending on the choice of instrument(s) and/or voice(s), and the piece of music performed, the student should use the appropriate musical elements in their performance.

The musical elements are listed below:

- Organisation of pitch
- Tonality
- Structure
- Sonority
- Texture
- Tempo, metre and rhythm
- Dynamics.

## Musical contexts

Students should take into account the effect of the purpose and intention of their piece of music, and the effect of audience, time and place when performing their pieces. Students should perform their music with control, expressing the music as appropriate to its style and mood. Students should take into account how music is created, developed and performed in different historical, social and cultural contexts, as well as how music from different historical, social and cultural contexts has changed over time.

## Musical language

Depending on the choice of instrument(s) and/or voice(s), and the piece of music, the student should be able to read and play music using the appropriate musical language.

Types of musical language are listed below:

- reading and writing of staff notation
- chords and associated chord symbols, and standard harmonic progressions
- musical vocabulary and terminology related to the areas of study.

## Assessment information

- First assessment: 2018.
- This component consists of 60 marks.
- Students must perform at least one piece of music as a recital, in front of a live audience of at least two people
- The recital must have a total duration of at least 8 minutes.
- Performances may use any instrument or voice.
- Performances can be solo, as part of an ensemble, improvisation, realisation using music technology, or a combination of these
- The final performance and recording will be carried out after 1 March and all materials for assessment submitted to arrive by 15 May in the year of certification.
- Centres must ensure that the performances submitted are valid for the series in which they are submitted.

## Performance task setting

Students must select the piece(s) of music that they will perform during the assessment following discussion with the centre delivering the assessment.

Teachers should ensure that the performances are relevant and appropriate to the student's course of learning. Students should have the opportunity to choose sources/ interpretations as appropriate.

Each performance should be of sufficient length and complexity to give the performer adequate opportunity to demonstrate their abilities. The teacher should ensure that the level of demand is appropriate to allow the student to present a personal and meaningful response.

Teachers may help students to understand rubrics, assessment criteria and controls. Teachers may help students with their performance choices, styles and techniques. Any additional feedback must be recorded on the *Performance authentication sheet*, please see *Appendix 1*.

If the student accompanies themselves, for example by singing and playing an instrument, then the role to be assessed should be agreed beforehand between the teacher and student.

## Performance task taking

The final, recorded performance must take place in front of a live audience of at least two people. It must be recorded after 1 March and all materials for assessment submitted to arrive by 15 May in the year of certification.

Students must perform continuously and not piece together their submissions from a number of recorded performances. However, their whole submission may be re-performed and re-recorded before submission.

If a student wishes to perform for longer than 8 minutes, to demonstrate their performance skills more fully, they may do so. Performances should be of sufficient length and complexity to allow students adequate opportunity to showcase their abilities. However, a guided maximum of 12 minutes is recommended.

Submissions over the guided maximum time for combined compositions will still be marked. This is guidance for teachers to avoid students submitting excessively long submissions which may be self-penalising.

The performance must last a minimum duration of 8 minutes. Students submitting performances below this timing will receive no marks.

The minimum of 8 minutes relates to the length of the student's performance across the piece(s). It does not include the statements made by students to introduce themselves and their instruments at the start of their recording, pauses between pieces or sections of music where the student is not performing.

## Performance assessment

### Authenticity

Students' performances must be recorded live, unedited, without interruptions and without the teacher giving guidance. If students wish to re-record a performance before submission, they must re-record the whole recital performance, and not just part of it. The live performance must be in front of an audience of at least two people, of which one must be the teacher.

At the start of the recording the student(s) being assessed should introduce themselves, stating their name, candidate number, instrument and role in the piece of music. The teacher must authenticate that the student performing their piece is the correct student, and must sign the *Performance authentication sheet (Appendix 1)* to this effect.

### Resources

Students must have equal access to IT resources. Students should have access to a range of resources/texts to enable them to make choices as required for their tasks.

## Items for submission for assessment

### 1. Recording

Centres must submit a complete and unedited recording of the live performance on an audio CD (finalised and playable on standard domestic equipment) or USB stick. Centres are requested to put the work of all students to be assessed onto a single CD or USB stick. The work of each student should be a separate track, individually labelled with their centre number, candidate number and title.

### 2. Score or lead sheet

A score or lead sheet for each performance piece must be submitted with the recording. Score or lead sheet refers to any of the following: a full score in conventional staff notation, a lead sheet or chord chart, track sheets, detailed commentary, stimulus for improvised performances, tables or diagrams.

For performances from a score, photocopies of the music (only the part performed needs to be submitted, for example just the clarinet part in a piece for clarinet with piano accompaniment) must be submitted with the recording. Original copies should not be supplied. Photocopies will be destroyed by Pearson at the end of the examination period.

The notated music must be provided for all performances from a score. This music must contain all the information necessary to assess the accuracy of the performance, for example a guitar tab score with no indication of rhythm is unacceptable: scores should use conventional staff notation. Deviations from the score in jazz/rock and musical theatre numbers will generally be accepted where they are considered to be stylistically convincing.

For improvisations, the original stimulus must be submitted in lieu of a score.

For realisations using music technology, a detailed commentary and/or a professional reference recording must be submitted in lieu of a score.

For performances where a score would not normally be used (for example some world music, folk music, etc), a reference recording and/or detailed commentary may be submitted.

For sequenced performances, only the recording of the live track will be assessed. This track must be indicated when submitting.



The score or lead sheet should include as much detail as possible to allow the assessor to make a fair and accurate judgement on the quality and accuracy of the performance. They are not, themselves, assessed.

Performances that are not accompanied by acceptable scores or lead sheets cannot be assessed.

### 3. Performance authentication sheet

This must be completed by the teacher, and signed by the student and teaching, authenticating that the work is the student's own. The *Performance authentication sheet* can be found in *Appendix 1*.

## Assessment criteria

Performance recitals will be externally assessed for all students. All assessment materials must be sent to the examiner to arrive by 15 May in the year of certification.

There are 60 marks available for this assessment. Performances will be assessed as a whole, regardless of the number of pieces which make up the recital.

Performances will be marked using the three assessment criteria grids on the following pages to give a mark out of 48. There are also a further twelve marks available for the difficulty of the piece (totalling 60 marks). Information on difficulty levels can be found on pages 22-23.

These criteria have been developed to assess students' skills in technique, accuracy and fluency, and expressive control, style and context. All performances are able to be assessed using the criteria on the following pages, including realising music using technology. For ensemble performances, students are to be assessed on their role in the whole performances (even during periods when they themselves are not actually playing/singing). Some grids contain additional information in italics for use with ensemble and/or improvised performances.

Performance is assessed against AO1: Interpret musical ideas through performing, with technical and expressive control and an understanding of style and context.

- Performance assessment grid 1: Technical control – Technique assesses the students' technical control of the instrument.
- Performance assessment grid 2: Technical control (Accuracy) and Expressive control (Fluency) assesses the students' ability to use technical control to play the pieces accurately, and their ability to use expressive control to play the pieces fluently.
- Performance assessment grid 3: Expressive control, style and context assesses the students' ability to communicate through the use of musical elements and interpret ideas with expressive control and an understanding of style and context.

### Performance assessment grid 1: Technical control - Technique

These marks are awarded for the interpretation of musical ideas with technical control. In this grid, this is defined as control of the instrument, for example:

- coordination between the hands, or of the bow/fingers
- breath control
- diction
- pedalling
- registration
- intonation
- tone quality
- use of filters and effects
- control of musical sources.

This will include making use of musical elements as appropriate to the requirements of the instrument(s) and piece performed. For ensemble performances, this grid assesses only the student's individual control of their instrument.

Level	Mark	Technical control – technique (AO1)
	0	No rewardable material
<b>Level 1</b> Poor technique	1–2	<ul style="list-style-type: none"><li>• The performance demonstrates poor technical control, as heard in poor coordination, breath control, diction and/or pedalling.</li><li>• The demands of the music are beyond the current ability of the performer.</li><li>• The handling of sonority is poor, as heard in dull, thin, coarse tone quality across the whole range and/or poor intonation throughout and/or poor use of filters and effects throughout.</li></ul>
<b>Level 2</b> Limited technique	3–5	<ul style="list-style-type: none"><li>• The performance demonstrates limited technical control, as heard in limited coordination, breath control, diction and/or pedalling.</li><li>• There are several places where the demands of the music are beyond the current ability of the performer.</li><li>• The handling of sonority is limited as heard in several passages where tone is less than acceptable (dull, coarse, thin, uneven) and/or several passages of poor intonation and/or limited use of filters and effects throughout.</li></ul>
<b>Level 3</b> Basic technique	6–8	<ul style="list-style-type: none"><li>• The performance demonstrates basic technical control of the instrument, as heard in basic coordination, breath control, diction and/or pedalling.</li><li>• There are a few places where the demands of the music are beyond the current ability of the performer.</li><li>• The handling of sonority is basic as heard in tone quality that is generally acceptable and/or several individual notes out of tune and/or basic use of filters and effects throughout.</li></ul>

Level	Mark	Technical control – technique (AO1)
<b>Level 4</b> Convincing technique	9–11	<ul style="list-style-type: none"> <li>• The performance demonstrates convincing technical control of the instrument, as heard in convincing coordination, breath control, diction and/or pedalling.</li> <li>• There are only one or two places where the demands of the music are beyond the current ability of the performer.</li> <li>• The handling of sonority is convincing as heard in consistently good tone quality and awareness of tonal contrast, except at the extremities of the pitch range or at moments of technical difficulty, and/or generally good intonation with no more than a few out of tune notes and/or convincing use of filters and effects throughout.</li> </ul>
<b>Level 5</b> Assured technique	12–14	<ul style="list-style-type: none"> <li>• The performance demonstrates assured technical control of the instrument, as heard in assured coordination, breath control, diction and/or pedalling..</li> <li>• The demands of the music are within the current ability of the performer.</li> <li>• The handling of sonority is assured as heard in very good tone quality across the pitch range (satisfying, interesting and even as the music demands) and/or generally convincing intonation and/or assured use of filters and effects throughout. The performance will sensitively exploit tonal contrast in places, where appropriate.</li> </ul>
<b>Level 6</b> Outstanding technique	15–16	<ul style="list-style-type: none"> <li>• The performance will demonstrate complete control of the instrument.</li> <li>• The handling of sonority is outstanding as heard in excellent tone quality across the pitch range (exciting, vibrant, rich, resonant, sensitive and colourful, as the music demands) and/or entirely secure intonation (within only one or two out of tune notes at the lower end of the band) and/or excellent use of filters and effects throughout. The performance will sensitively exploit tonal contrast.</li> </ul>

## Performance assessment grid 2: Technical control (Accuracy) and Expressive control (Fluency)

In this grid, marks are awarded for the interpretation of musical ideas with technical control (accuracy), and the expression (fluency) of the performance, as appropriate to the chosen instrument(s) and pieces, including making use of musical elements as appropriate. The accuracy and fluency of sequenced performances will be assessed against the reference recording and any other materials provided as a score. The text in italics is to be applied to improvised and/or ensemble performances.

Level	Mark	Technical control (Accuracy) and Expressive control (Fluency) (AO1)
	0	No rewardable material
<b>Level 1</b> Poor accuracy and fluency	1–2	<ul style="list-style-type: none"> <li>Obtrusive errors of pitch and/or rhythm impact on many passages.</li> <li>Performances at the lower end of the band are largely inaccurate, with many noticeable/obtrusive errors of pitch and/or rhythm.</li> <li>Fluency is frequently compromised by breakdowns and/or omissions.</li> <li><i>Improvised performances will demonstrate little accuracy when performing the stimulus and little development of this material. The improvisation will lack coherence and contrast.</i></li> <li><i>In ensemble performances there is little awareness of balance throughout.</i></li> </ul>
<b>Level 2</b> Limited accuracy and fluency	3–5	<ul style="list-style-type: none"> <li>Performances in this band will have several noticeable/obtrusive errors in pitch and/or rhythm which impact on the success of the performance overall.</li> <li>Fluency is compromised in several places and coherence is often lost.</li> <li><i>Improvised performances will demonstrate some accuracy when performing the stimulus, and will go on to show limited development of this stimulus. The overall improvisation will sound repetitive, predictable and/or formulaic.</i></li> <li><i>In ensemble performances there is little awareness of balance for the majority of the piece.</i></li> </ul>
<b>Level 3</b> Basic accuracy and fluency	6–8	<ul style="list-style-type: none"> <li>Performances in this band will have more than two noticeable/obtrusive errors or omissions, or several errors that have little or no impact on the success of the performance overall, or several errors in just one (difficult) passage.</li> <li>There will be moments where coherence is lost but the performance will still be reasonably fluent for the majority of piece.</li> <li><i>Improvised performances will demonstrate a mostly accurate performance of the stimulus, and will go on to show some development of this stimulus. The overall improvisation will show some attempt at creating variety but may rely heavily on repetition and will be repetitive, predictable and/or formulaic in places.</i></li> <li><i>In ensemble performances there is some awareness of balance.</i></li> </ul>

Level	Mark	Technical control (Accuracy) and Expressive control (Fluency) (AO1)
<b>Level 4</b> Convincing accuracy and fluency	9–11	<ul style="list-style-type: none"> <li>There will be no more than one or two noticeable/obtrusive errors or omissions in pitch and/or rhythm, or a few errors that have little or no impact on the success of the performance overall.</li> <li>The performance will be mostly fluent despite the occasional hesitation and/or omission.</li> <li><i>Improvised performances will demonstrate a mostly accurate performance of the stimulus, and will go on to show some development of this stimulus. The overall improvisation will sound mostly coherent, well balanced and effective, if not always imaginative.</i></li> <li><i>In ensemble performances there is a good awareness of balance, with only the odd minor misjudgement.</i></li> </ul>
<b>Level 5</b> Assured accuracy and fluency	12–14	<ul style="list-style-type: none"> <li>The performance will have a few minor errors in pitch and/or rhythm, but these errors will have no impact on the success of the performance overall.</li> <li>Performances will be fluent despite the occasional very slight hesitation and/or omission.</li> <li><i>Improvised performances will demonstrate an accurate performance of the stimulus, and will go on to produce an interesting realisation of this stimulus. The overall improvisation will sound coherent, well balanced and effective, if not fully exploiting all possibilities.</i></li> <li><i>In ensemble performances there is a good awareness of balance throughout.</i></li> </ul>
<b>Level 6</b> Outstanding accuracy and fluency	15–16	<ul style="list-style-type: none"> <li>The performance will demonstrate entirely accurate pitch and rhythm, with only one or two insignificant errors at the lower end of the band.</li> <li>The performance should be fluent and entirely free from hesitation or omission.</li> <li><i>Improvised performances will demonstrate an accurate performance of the stimulus, and will go on to produce an ambitious and creative realisation of this stimulus. The overall improvisation will sound coherent, well balanced and imaginative.</i></li> <li><i>In ensemble performances there is an excellent awareness of balance throughout.</i></li> </ul>

### Performance assessment grid 3: Expressive control, style and context

In this grid, marks are awarded for communicating through the use of musical elements as appropriate to the piece performed, and interpreting ideas with expressive control and an understanding of style and context as appropriate to each piece. If using pre-recorded or sequenced backing tracks, the assessment of tempo reflects how well the performer matches and responds to it. The text in italics is to be applied to improvised and/or ensemble performances as appropriate.

Level	Mark	Expressive control, style and context (AO1)
	0	No rewardable material
<b>Level 1</b> Poor interpretation	1–2	Very few interpretative skills evident through: <ul style="list-style-type: none"> <li>an inconsistent tempo throughout, <i>and in ensemble performances there is evidence of difficulty in reacting and adjusting to other parts throughout.</i> (Expressive control)</li> <li>little or no appropriate dynamic contrast, and little or no attention given to phrasing and articulation. (Style and context)</li> </ul>
<b>Level 2</b> Limited interpretation	3–5	An insecure interpretation through: <ul style="list-style-type: none"> <li>an inconsistent tempo for the majority of the piece, <i>and in ensemble performances there is evidence of difficulty in reacting and adjusting to the other parts for the majority of the piece.</i> (Expressive control)</li> <li>limited use of dynamics, phrasing and articulation to shape the performance (Style and context)</li> <li>a performance that struggles to communicate and may sound mechanical. (Style and context)</li> </ul>
<b>Level 3</b> Basic interpretation	6–8	A secure interpretation through: <ul style="list-style-type: none"> <li>several inconsistencies of tempo (perhaps around difficult passages), <i>and in ensemble performance there is occasional difficulty in reacting and adjusting to other parts.</i> (Expressive control)</li> <li>some use of dynamics, phrasing and articulation to shape the performance, but several opportunities, notated or otherwise, are missed (Style and context)</li> <li>some involvement with the music, but character and style are evident only intermittently. (Style and context)</li> </ul>
<b>Level 4</b> Convincing interpretation	9–11	A confident and engaging interpretation achieved through: <ul style="list-style-type: none"> <li>only a few minor inconsistencies of tempo, <i>and in ensemble performances there is generally good reaction and, where appropriate, adjustment to other parts, with only minor misjudgements.</i> (Expressive control)</li> <li>some use of dynamics, phrasing and articulation to shape the performance, but a few opportunities, notated or otherwise, are missed (Style and context)</li> <li>fairly successful communication, with one or two less-successful moments lower in the band. (Style and context)</li> </ul>

Level	Mark	Expressive control, style and context (AO1)
<b>Level 5</b> Assured interpretation	12–14	An exciting and communicative interpretation achieved through: <ul style="list-style-type: none"> <li>the tempo being consistent with only one or two minor inconsistencies, <i>and in ensemble performances there is a good reaction and, where appropriate, adjustment to other parts throughout.</i> (Expressive control)</li> <li>the frequent use of dynamics, phrasing and articulation to shape the performance (Style and context)</li> <li>characterful communication that is mostly idiomatic, and musically shaped. (Style and context)</li> </ul>
<b>Level 6</b> Outstanding interpretation	15–16	A mature, individual and imaginative interpretation achieved through: <ul style="list-style-type: none"> <li>the use of tempo that is always consistent, <i>and in ensemble performances a consistently responsive reaction and, where appropriate, adjustment to other parts is evident throughout.</i> (Expressive control)</li> <li>effective communication that is idiomatic, and musically shaped, with consistent use of dynamics, phrasing and articulation to shape the performance (Style and context)</li> </ul>

## Difficulty levels

Depending on how difficult the piece of music performed is, the marks for its difficulty should be applied using this grid. The difficulty level of selected pieces of music can be found in the *Pearson Edexcel GCSE, AS and A level Music Difficulty Levels Booklet*, on the Pearson website. These can be used as indicators of the demand of pieces of music and should inform the teacher's judgement in assessing how difficult the pieces performed by the students are.

Examiners will assess the difficulty level of each piece performed, as guided by the *Pearson Edexcel GCSE, AS and A level Music Difficulty Levels Booklet*, and apply a difficulty level to the whole performance based on an average, although taking into consideration the relative length of pieces where these lengths are unbalanced.

Once the level of difficulty of the piece(s) performed is decided, the raw mark (the total from grids 1, 2 and 3) out of 48 will then be applied to the corresponding difficulty level column. This gives the total mark for the recital, out of a maximum of 60 marks.

For this A Level Music qualification, pieces identified as level 7 are identified as 'standard'; above this (level 8 and above) pieces are 'more difficult' and below this (levels 1-6) they are 'less difficult'. For students selecting pieces of music that are levels 1-6, they should be advised that to do so may be self-penalising as they may restrict their opportunity to access the higher levels and marks in the assessment grids for their performances.

Where instruments other than those listed in the *Pearson Edexcel GCSE, AS and A level Music Difficulty Levels Booklet* are presented, the difficulty level will be assessed at a comparable level of demand, including performances where there is no tradition of graded examinations for the instrument presented. For example:

**Beatboxing:** To achieve Standard level the music must be fast, include much syncopation, make consistent use of effects such as echo or reverb, and include a wide range of imaginative sounds, including mimicry of standard instruments and scratching effects. Submissions not matching this description are assessed as Less Difficult. More Difficult submissions will add the impression of contrapuntal or melody/accompaniment effects, a variety of styles and textures and some singing and/or humming along with the beats.

**Rapping:** To achieve Standard level the music will be consistently fast paced, requiring control of articulation, make much use of syncopation and have a sung hook. Submissions not matching this description are assessed as Less Difficult. More Difficult submissions will incorporate elements of vocal percussion and beatboxing, and will demand complex breathing and articulation techniques.

**Ensemble performance:** In all cases the Difficulty Level for ensemble performance must be decided by directly comparing the student's part with the examples for solo performance provided and looking for an equivalent level.

When performing a live solo line over a pre-recorded/sequenced backing track, the level of difficulty is assessed on the live part performed only.

Raw mark	Less Difficult	Standard	More Difficult
1	1	1	2
2	2	3	3
3	3	4	5
4	4	5	6
5	5	6	8
6	6	8	9
7	7	9	11



<b>Raw mark</b>	<b>Less Difficult</b>	<b>Standard</b>	<b>More Difficult</b>
8	8	10	12
9	9	11	14
10	10	13	15
11	11	14	17
12	12	15	18
13	13	16	20
14	14	18	21
15	15	19	23
16	16	20	24
17	17	21	26
18	18	23	27
19	19	24	29
20	20	25	30
21	21	26	32
22	22	28	33
23	23	29	35
24	24	30	36
25	25	31	38
26	26	33	39
27	27	34	41
28	28	35	42
29	29	36	44
30	30	38	45
31	31	39	47
32	32	40	48
33	33	41	50
34	34	43	51
35	35	44	53
36	36	45	54
37	37	46	56
38	38	48	57
39	39	49	59
40	40	50	60
41	41	51	60
42	42	53	60
43	43	54	60
44	44	55	60
45	45	56	60
46	46	58	60
47	47	59	60
48	48	60	60

## Security and backups

It is the centre's responsibility to keep the work that students have submitted for assessment secure.

Secure storage is defined as a securely-locked cabinet or cupboard.

For materials stored electronically, centres are strongly advised to utilise firewall protection and virus-checking software, and to employ an effective backup strategy, so that an up-to-date archive of students' evidence is maintained.

## Further information

For up-to-date advice on teacher involvement and administration of coursework, please refer to the Joint Council for Qualifications (JCQ) document *GCE, ELC and Project qualifications – Instructions for Conducting Coursework* available on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk)

## Component 2: Composing

### Overview

The purpose of this component is to assess students' skills in composing music. It allows students to appreciate the process of creating music. Students will learn more of the processes involved in creating music through developing the technical and expressive skills needed by a composer.

Composing music is the creative process by which most of the music we experience came into being. Students will be encouraged to explore a range of compositional starting points, investigate a range of techniques for developing and manipulating ideas. They will then turn their ideas into completed pieces of music.

Students can also explore the skills needed to compose for different musical forces.

Students must submit two compositions, of a combined duration of at least 6 minutes:

- one composition (Free choice composition) can be chosen from six briefs relating to areas of study, or free composition, carrying 40 of the marks for the composing assessment. This composition must be at least 4 minutes in duration.
- one composition must be from a list of four briefs assessing technique, carrying 20 of the marks for the composing assessment. This composition must be at least 1 minute in duration.

Free choice composition (40 marks)	Briefs assessing technique (20 marks)
Briefs relating to areas of study  1. Vocal Music 2. Instrumental Music 3. Music for Film 4. Popular Music and Jazz 5. Fusion 6. New Directions  OR  Free composition	Briefs assessing technique  1. Bach chorale 2. Two-part counterpoint 3. Arrangement 4. Remix

## Content

### Skills, knowledge and understanding

Students will be required to demonstrate the ability to:

- make use of musical elements, techniques and resources to create and develop musical ideas with technical control and expressive understanding, either freely as the composer chooses, or by responding to a brief or commission supplied by others
- compose music that develops musical ideas and shows understanding of musical devices and conventions in relation to the chosen genre, style and tradition
- compose music that is musically convincing and shows a sophisticated use of musical elements in combination
- compose music that makes creative use of musical ideas and shows understanding of musical devices and conventions in relation to the chosen genre, style and tradition.

Students will also be required to apply, practically, knowledge and understanding of:

- specialist musical vocabulary and notation appropriate to the context
- the relationship between compositional devices and techniques, musical elements, including harmonic progressions, tonal relationships and musical structures appropriate to the context.

In order to compose in a particular style or genre, it is useful to study examples of that style.

Students should be given a wide range of opportunities to develop their composition skills.

These could include:

- writing for instruments and/or voices and/or Digital Audio Workstation (DAW): idiomatic and expressive handling of appropriate timbres and textures
- creating and developing musical ideas within chosen forms and structures and an understanding of the principles of harmonic, melodic and rhythmic construction appropriate to the composition undertaken
- working to a set brief: developing the necessary technical skills to meet the requirements of a brief and relating it to its intended audience and occasion
- acquiring a harmonic and tonal vocabulary appropriate to the composition undertaken.

Students need knowledge of the different ways of notating compositions scores, for example:

- staff notation
- graphic notation
- written accounts.

Students should practice composing to a specific brief and within a specified time limit. They may work in any style, subject to the brief.

In order to compose in a particular style or genre, it is useful to study examples of that style or genre in some detail. This will enable students to recognise and use appropriate musical vocabulary relevant to their compositions. Much listening and appraising work will involve analysis of the set works, these could sometimes be used as models for composing.

Students may compose their pieces of music using music technology.

Composition using a Digital Audio Workstation: students should study how digital processing can expand the sonic palette using sampling, synthesis, EQ, compression and effects processing such as reverb, delay, flange, distortion etc. They should learn how to integrate samples and synthesised sounds with acoustic and electronic instruments. Students will demonstrate that they can create a mood or communicate a message or meaning in their music.

## **Musical elements**

Depending on the choice of instrument(s) and/or voice(s), and the piece of music composed, the student should use the appropriate musical elements in their composition.

The musical elements are listed below:

- Organisation of pitch
- Tonality
- Structure
- Sonority
- Texture
- Tempo, metre and rhythm
- Dynamics (use of dynamics)

## **Musical contexts**

Students should take into account the effect of the purpose and intention of their piece of music, and the effect of audience, time and place when performing their pieces. Students should compose their music as appropriate to its style and mood. Students should take into account how music is created, developed and performed in different historical, social and cultural contexts, as well as how music from different historical, social and cultural contexts has changed over time.

## **Musical language**

Depending on the choice of instrument(s) and/or voice(s), and the piece of music, the student should be able to compose music using the appropriate musical language.

The musical language includes the following:

- reading and writing of staff notation, including rhythmic notation in compound time and all key signatures
- chords and associated chord symbols, standard harmonic progressions, for example chord inversions, dominant 7<sup>th</sup> chords and extended chords, for example secondary 7<sup>th</sup>s and 9<sup>th</sup>s
- musical vocabulary and terminology related to the areas of study including recognition and use of appropriate musical vocabulary and terminology, for example glissando, repetition and conjunct and use of sophisticated terminology, for example portamento, and ascending minor scale.

## Compositional briefs

New compositional briefs will be released each year.

The briefs will:

- be released on 1 September at the beginning of the year of certification (Free choice composition)
- be released on 1 April in the year of certification (Briefs assessing technique)
- be released via the Pearson website
- contain details of audience or occasion within the brief.

The format of the briefs will always be the same each year but the specific content will vary.

- One composition (Free choice composition) can be chosen from six briefs relating to areas of study, or free composition, carrying 40 of the marks for the composing assessment. This composition must be at least 4 minutes in duration.
- One composition must be from a list of four briefs assessing technique, carrying 20 of the marks for the composing assessment. This composition must be at least 1 minute in duration.
- The two compositions combined must be a minimum of 6 minutes in duration, regardless of the combination of compositions chosen.

The compositional briefs will make compositional demands in terms of the treatment of ideas, techniques and structures but between them will be sufficiently open ended to allow students the freedom to work in any style or genre or for any instrument.

## **Briefs relating to areas of study**

The format of these briefs will be the same each year but the specific content will vary. Each brief will relate to an audience and/or occasion, and students will then compose in a chosen style from one of the areas of study.

Compositions to these briefs must be a minimum of 4 minutes in length.

Students should ensure that their composition to a brief relating to areas of study is of sufficient length to meet the minimum overall composition length, given the requirements of their chosen brief assessing technique.

### **Vocal Music**

Students should investigate the relationship between the structure of vocal pieces and the structure of texts by studying a variety of song forms (for example da capo, strophic, verse/chorus) and word settings. They should investigate the handling of instrumental accompaniments and/or backings.

They may work in any style, subject to the brief.

### **Instrumental Music**

Students should investigate the characteristics of instruments, instrumental ensembles and instrumental forms associated with music from the period (for example dance suite, sonata, string quartet). They should practice developing musical structures, relating these to the brief and working to sustain a piece with a varied and creative musical outcome.

They may work in any style, subject to the brief.

### **Music for Film**

Students should study the techniques of underscoring moving images to produce a satisfying and flowing succession of musical moods and atmospheres. They should learn how to enhance visual or dramatic action in which the narrative and sequencing may not follow conventional forms and structures.

They will not be required to follow exact timings, nor to synchronise with film and/or video clips.

### **Fusions**

Students should learn how harmony, melody, rhythm and instrumentation combine to create a characteristic stylistic 'feel' in the music.

They should investigate examples of world music, for example the music of the Latin Americas and the traditional music of the British Isles, and gain practice in the handling of the musical elements that characterise them in order to create pieces that demonstrate a fusion of styles and stylistic influences.

### **Popular Music and Jazz**

Students should study the characteristics of instruments and instrumental combinations – acoustic, amplified and synthesised – that are associated with this area of study and the relationship between lead lines and backing textures. They should investigate common song structures and structural devices (for example verse/chorus, 32-bar, middle eight and head arrangements), and the role played by technology in the creation and production of popular music.

## **New directions**

Students should study how traditional melody, harmony, rhythm and form broke down at the beginning of the twentieth century. Composers branched in new directions searching for their own musical language. Students should explore atonal music and new forms of harmony such as use of a tone row. They should explore new timbres through preparing instruments such as prepared piano or through electronic means.

## **Free composition**

Students may produce one composition that is free, i.e. not related to a set brief. Free composition enables students to develop their own ideas outside of a set brief.

Students are free to draw inspiration or starting points from set works and briefs from previous years as well as exploring their own interests and the music from the world around them.

The piece composed by the students may be for any instrument or voice, or combination of instruments and/or voices, and in any style.

Compositions to these briefs must be a minimum of 4 minutes in length.

Students should ensure that their free composition is of sufficient length to meet the minimum overall composition length, given the requirements of their chosen brief assessing technique.

## **Briefs assessing technique**

One composition must be to a brief assessing technique. Four briefs will be published each year. Compositions in response to these briefs must be completed under controlled conditions, with a guided maximum allowed time of 6 hours.

These briefs give students sufficient material to enable them to compose in the styles described below. They will give students opportunities to create music by employing and developing specific compositional techniques.

Each exercise will consist of a stimulus which will form the basis of the study.

The nature of these briefs means that the length of the compositions will vary, although the shortest will be a minimum of 1 minute in length. This should be considered when choosing compositions, as the minimum composition length of 6 minutes across both compositions must be observed.

### **Brief 1 – Bach chorale**

Students must learn how to harmonise two chorales in the manner of J.S. Bach by adding alto, tenor and bass parts to a given soprano.

Using an appropriate harmonic vocabulary students need to be familiar with triads in root position and first inversion, the tonic triad in second inversion in contexts where Bach would have used it, seventh chords and their inversions typical of Bach's style. They must also learn about voice-leading and other procedures typical of Bach's style including modulation to closely-related keys, passing notes and suspensions.

The given chorales will be between 12 and 18 bars in length each. Modal chorales, and chorales in  $\frac{3}{4}$  time will not be set.



## **Brief 2 – Two-part counterpoint**

Students must also learn how to complete a two-part baroque texture for bass and violin or flute using an appropriate harmonic vocabulary.

They must be able to construct rhythmically satisfying and stylish melodic lines in treble and bass and to follow 18th century conventions with regard to texture, voice leading and structure.

The stimulus will be between 24 and 42 bars in length and students will be required to complete passages in both treble and bass. They will not be required to add, or work to, a figured bass.

In each of these studies students should be aware of the context in terms of audience and occasion in which they would originally have appeared. For example, the chorale was intended to be sung by a congregation during the performance of a longer work, and the two-part exercise, drawn from a baroque dance suite would have been intended for social occasions.

## **Brief 3 – Arrangement**

Students should learn how to harmonise a given melody and extend this to form a satisfying arrangement for instruments and/or voices.

They should study the techniques of writing for different instrumental and/or vocal combinations and of extending and varying melodic material to sustain a coherently structured piece.

The given melody will be between 12 and 24 bars in length and the number of instrumental/vocal parts that are specified in the brief will be no more than four. The brief will specify an audience and occasion.

## **Brief 4 – Remix**

Students should learn how to develop a given audio sample into a remix suitable for performance in a nightclub setting. They should investigate the stylistic characteristics and conventions of electronic dance music. They should learn how to edit and manipulate samples, timbres and textures and to extend these into a coherent structure by developing the elements of rhythm, melody, harmony and sound manipulation.

The stimulus will be provided as a .wav file. The clarity, mixing and stereo imaging of the final recording will form part of the assessment.

A stereo recording of your remix must be submitted in the following format:

- wav
- Sample rate: 44.1kHz
- Bit depth: 16-bit

## Assessment information

### Composition task setting

- Free choice composition briefs will be released on 1 September at the beginning of the year of certification. Free compositions have no brief and may be started at any time.
- Briefs assessing technique will be released on 1 April in the year of certification.

Students must compose two pieces, one drawn from each of the following columns:

Free choice composition (40 marks)	Briefs assessing technique (20 marks)
Briefs relating to areas of study  1. Vocal Music 2. Instrumental Music 3. Music for Film 4. Popular Music and Jazz 5. Fusion 6. New Directions  OR  Free composition	Briefs assessing technique  1. Bach chorale 2. Two-part counterpoint 3. Arrangement 4. Remix

Students should choose the composition brief from those released by Pearson and decide their free composition with the support of their teacher.

Free compositions should be worked on and recorded in the student's intended year of certification.

The overall length of the submission, i.e. both pieces, must total a minimum of 6 minutes. However, if a student wishes to compose for longer than 6 minutes to demonstrate their compositional skills more fully, they may do so. The compositions should be of sufficient length and complexity to give the composer adequate opportunity to showcase their abilities.

Group compositions are not acceptable for which the music is the work of more than one student.

The free choice composition must be at least 4 minutes in duration. The briefs assessing technique composition must be at least 1 minute in duration. The two compositions combined must be a minimum of 6 minutes in duration.

Students must ensure that the length of the free choice composition complements the chosen brief assessing technique, and that their composition choices enable the minimum total duration to be achieved. The Sample Assessment Materials for this qualification contain examples of the types of briefs assessing technique that will be released on 1 April each year.

The maximum guided length of compositions is 8 minutes. Submissions over the guided maximum time for combined compositions will still be marked. This is guidance for teachers to avoid students submitting excessively long submissions which may be self-penalising.

## Composition task taking

- The assessment may take place over multiple sessions.
- Compositions must be submitted at the end of the course.
- Centres must ensure that compositions submitted are valid for the series in which they are submitted.

Both compositions must have a combined minimum duration of 6 minutes. Students submitting compositions below this timing will receive no marks.

The statements made by students to introduce themselves and their instruments at the start of their recording, gaps between pieces and tuning do not count towards the composition time.

## Free choice composition

### Controlled conditions

The student must spend at least 2 hours on the development of the composition, plus the final write-up and the recording of their composition, in the centre under the teacher's supervision.

Teachers must monitor and authenticate preparatory work throughout the preparatory period and prior to commencement of the composition period to ensure it is the student's own unaided, personal and independent work.

Teacher guidance during this period must be restricted to: the availability and suitability of sources and materials, the prevention of plagiarism and ensuring the work is conducted in accordance with specification requirements and procedures.

### Feedback

Teachers may help students to understand rubrics, assessment criteria and controls. Teachers must not provide students with solutions. Any additional feedback must be recorded on the *Composing authentication sheet*, please see *Appendix 2*.

### Collaboration

Students may work together on their research, but group compositions are not allowed.

While research may be carried out by the student in or out of the centre, the final composition and score or commentary must be completed in the centre under teacher supervision.

### Resources

Students must have equal access to IT resources. Students should have access to a range of resources/interpretations/texts to enable them to make choices as required for their tasks.

## Composition recording

### Recording the compositions

Compositions and arrangements may be realised through conventional instruments or music technology. The quality of the recording of the performance will not be assessed. Only the actual composition itself will be assessed.

The student does not have to perform the piece of music they have composed (with the exception of sequenced parts of a composition using music technology).

### Authenticity

Students and teachers must sign the *Composing authentication sheet*, please see *Appendix 2*. Teachers must be satisfied that the work is the student's own and should sign the *Composing authentication sheet* to this effect.

The final recording and write-up of the score or written account must be completed in the centre under teacher supervision.

If students wish to re-record a composition before submission, they must re-record the whole composition, and not just part of it.

## Items for submission for assessment

### 1. Score/lead sheet/written account of the composition

A detailed notated score appropriate to the style of music submitted. It can be submitted on manuscript paper or as a printout. 'Score' refers to any of the following: a full score in conventional staff notation, a lead sheet or chord chart, track sheets, tables or diagrams, a screenshot from the music production software, or written account of the composition.

The purpose of the score is to justify the intentions of the piece of music that has been composed, so that it may be easily replicated by another performer.

The score may be handwritten or printed. Students must submit their work in a format appropriate to the style. This may be staff notation, lead sheet or chord chart, annotated screenshots, annotated track diagrams or tablature or graphic scores.

Students not enclosing a score must submit a written account of the composition instead (no more than 500 word count). This piece of writing should give a detailed description of the composition (or arrangement) and its purpose and meaning. It should refer to the musical content throughout.

Written accounts must contain similar information to that found in a score: details of performance indications and the composer's intentions. A good account containing sufficient information for an acceptable realisation of the composer's intentions is acceptable for any style of music.

Whichever format or combination of formats is chosen, the presentation must be sufficiently clear and detailed enough for the assessor to be able to assess the composition or arrangement.

For music technology briefs, no score should be submitted. A recording should be submitted in the following format:

- wav
- sample rate: 44.1kHz
- bit depth: 16-bit.

The presentation of the score or written account is not assessed but students are reminded of the importance of clear and orderly presentation.

### 2. Recording

A complete recording of both pieces on an audio CD or USB stick must be submitted. Each composition for each student should be a separate track, individually labelled with their centre number, candidate number and composition title. The recording can be made live or be studio-produced. Each student's work should be on an audio CD or USB stick, clearly labelled with their details. Centres are requested to use one recording format for all their students' submissions: audio CD or USB stick.

### 3. Composition authentication form

This must be completed by the teacher, and signed by the student and teaching, authenticating that the work is the student's own. The *Composing authentication sheet* can be found in *Appendix 2*.

## Assessment criteria

Compositions will be externally assessed for all students. All assessment materials must be sent to the examiner to arrive by 15 May in the year of certification.

There are 60 marks available for this assessment. Of these, there are 40 marks available for free choice compositions.

Compositions will be assessed individually, using the relevant grids given below.

These criteria have been developed to assess students' skills in developing musical ideas, demonstrating technical control and demonstrating musical coherence.

Marks for each composition will be added together to give a total mark out of 60 for this component.

Free choice compositions (whether to a brief related to areas of study or free compositions) will be marked against 3 grids, each carrying 13-14 marks. These grids assess creating and developing musical ideas with coherence, creating and developing musical ideas with expressive control, and creating and developing musical ideas with technical control.

### Composition assessment grid 1: Creating and Developing Musical Ideas with Coherence

These marks are awarded for the design and management of musical structures, ideas and formal processes and the balance between unity and variety.

Level	Mark	Creating and Developing Musical Ideas with Coherence (AO2)
	0	No rewardable material
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>There is an attempt to develop and extend musical ideas but there are some obtrusive misjudgments that compromise the effectiveness of the piece.</li> <li>There is an attempt at basic, balanced structures but perhaps repetitive, predictable or showing too great a diversity of ideas.</li> </ul>
<b>Level 2</b>	3–5	<ul style="list-style-type: none"> <li>Musical ideas are developed and extended but there are some obvious misjudgments and a lack of direction in parts.</li> <li>There is an attempt at basic, balanced structures but the piece lacks fluency and variety.</li> </ul>
<b>Level 3</b>	6–8	<ul style="list-style-type: none"> <li>Musical ideas are developed and extended in parts and any misjudgements do not detract from the overall effectiveness of the piece.</li> <li>The piece demonstrates a satisfactory use of basic structures; these may be formulaic or standard forms with an attempt at some extension and development. Fluency and contrast will be maintained for the most part.</li> </ul>
<b>Level 4</b>	9–11	<ul style="list-style-type: none"> <li>Musical ideas are developed and extended effectively for most of the piece.</li> <li>Musical elements and ideas all contribute to some sense of wholeness with some sense of fluency, and a balance of unity and variety that is convincingly maintained.</li> </ul>
<b>Level 5</b>	12–13	<ul style="list-style-type: none"> <li>Musical ideas are created, developed and extended with assurance and imagination throughout.</li> <li>Musical elements and ideas all contribute to a sense of wholeness with a sophisticated sense of fluency, and a mature balance of unity and variety throughout.</li> </ul>

## Composition assessment grid 2: Creating and Developing Musical Ideas with Expressive Control

These marks are awarded for the expressive control of the music elements, the pacing and management of moods and atmosphere, effects and dramatic flow, appropriate to the chosen style and/or genre.

Marks are also awarded for the response to the brief or, in a free composition, the realisation of the intentions of the piece, and the effectiveness with which it meets its intended purpose and/or audience.

Level	Mark	Creating and Developing Musical Ideas with Expressive Control (AO2)
	0	No rewardable material
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>An attempt to respond to the brief but with limited sense of audience and occasion.</li> <li>There are attempts at creating moods, atmosphere and/or effects, but these are compromised by obtrusive misjudgments or are inconsistently handled.</li> <li>For brief-set composition only: A response to the brief with limited sense of audience and occasion.</li> </ul>
<b>Level 2</b>	3–5	<ul style="list-style-type: none"> <li>A response to the brief that lacks sophistication and/or detail.</li> <li>The musical elements are used to create some a few contrasted and well-paced moods, atmosphere and effects but there are some obvious misjudgements.</li> <li>For brief-set composition only: A serious response to the brief with an attempt to meet audience and occasion.</li> </ul>
<b>Level 3</b>	6–8	<ul style="list-style-type: none"> <li>A creative response to the brief with some sense of audience and occasion.</li> <li>The musical elements are used to create some contrasted and well-paced moods, atmosphere and effects that are communicated successfully in parts.</li> <li>For brief-set composition only: A creative response to the brief with some sense of audience and occasion.</li> </ul>
<b>Level 4</b>	9–11	<ul style="list-style-type: none"> <li>An ambitious and creative response to the brief.</li> <li>The musical elements are used to create contrasted and well-paced moods, atmosphere and effects that are communicated successfully for most of the piece.</li> <li>For brief-set composition only: An ambitious and creative response to the brief with a sense of audience and occasion.</li> </ul>
<b>Level 5</b>	12–14	<ul style="list-style-type: none"> <li>The musical elements are used with maturity and confidence to create contrasted and well-paced moods, atmosphere and effects that are communicated successfully throughout.</li> <li>For brief-set composition only: A mature and sophisticated response to the brief with a well developed sense of audience and occasion.</li> </ul>



### Composition assessment grid 3: Creating and Developing Musical Ideas with Technical Control

These marks are awarded for the control of musical elements and of devices and conventions appropriate to the chosen style and/or genre.

Level	Mark	Creating and Developing Musical Ideas with Technical Control (AO2)
	0	No rewardable material
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>There are attempts to control musical elements, and to manage appropriate stylistic devices and conventions for the chosen genre/style, but these are unconvincing for the most part.</li> <li>Misjudgments compromise the success of the piece.</li> <li>There are some significant unplayable/unsingable passages and/or the handling is unidiomatic. Textures are largely unvaried.</li> </ul>
<b>Level 2</b>	3–5	<ul style="list-style-type: none"> <li>The control of elements and stylistic devices and conventions for the chosen genre/style are secure in some of the piece, but there are some obvious misjudgements and/or inconsistencies.</li> <li>Forces and textures are inconsistently handled with some obvious misjudgements.</li> </ul>
<b>Level 3</b>	6–8	<ul style="list-style-type: none"> <li>The control of elements and the control of stylistic devices and conventions for the chosen genre/style are generally secure and any misjudgements do not detract from the overall effectiveness of the piece.</li> <li>Forces and textures are handled without serious misjudgement although they lack variety and/or development in parts.</li> </ul>
<b>Level 4</b>	9–11	<ul style="list-style-type: none"> <li>The control of elements is secure for most of the piece. Any misjudgments are minor.</li> <li>Stylistic devices and conventions for the chosen genre/style have been selected appropriately and handled convincingly, but with one or two minor misjudgments.</li> <li>The forces and textures are handled idiomatically with some development and variety.</li> </ul>
<b>Level 5</b>	12–13	<ul style="list-style-type: none"> <li>The control of musical elements is assured and sophisticated throughout.</li> <li>Stylistic devices and conventions for the chosen genre/style have been selected appropriately and handled convincingly throughout.</li> <li>Forces and textures are handled idiomatically and exploited and varied with creativity and authority.</li> </ul>

## Briefs assessing technique

### Controlled conditions

The student must complete their composition under controlled conditions, within 4-6 hours. This time includes the development of the composition, the final write-up and the recording of their composition in the centre under the teacher's supervision.

Teacher guidance during this period must be restricted to: the availability and suitability of sources and materials, the prevention of plagiarism and ensuring the work is conducted in accordance with specification requirements and procedures.

Compositions can be completed over multiple sessions, but work must be collected and kept securely in the centre between sessions. Students must not have access to their work between sessions.

### Feedback

Teachers may help students to understand rubrics, assessment criteria and controls. Teachers must not provide students with solutions. Any additional feedback must be recorded on the *Composing authentication sheet*, please see *Appendix 2*.

### Collaboration

Students may work together on their research, but group compositions are not allowed.

While research may be carried out by the student in or out of the centre, the final composition and score or commentary must be completed in the centre under teacher supervision.

### Resources

Students must have equal access to IT resources. Students should have access to a range of resources/interpretations/texts to enable them to make choices as required for their tasks.

## Composition recording

### Recording the compositions

Compositions and arrangements may be realised through conventional instruments or music technology. The quality of the recording of the performance will not be assessed. Only the actual composition itself will be assessed.

The student does not have to perform the piece of music they have composed (with the exception of sequenced parts of a composition using music technology).

### Authenticity

Students and teachers must sign the *Composing authentication sheet*, please see *Appendix 2*. Teachers must be satisfied that the work is the student's own and should sign the *Composing authentication sheet* to this effect.

The final recording and write-up of the score or written account must be completed in the centre under teacher supervision.

If students wish to re-record a composition before submission, they must re-record the whole composition, and not just part of it.

## Items for submission for assessment

### 1. Score/lead sheet/written account of the composition

A detailed notated score appropriate to the style of music submitted. It can be submitted on manuscript paper or as a printout. 'Score' refers to any of the following: a full score in conventional staff notation, a lead sheet or chord chart, track sheets, tables or diagrams, a screenshot from the music production software, or written account of the composition.

The purpose of the score is to justify the intentions of the piece of music that has been composed, so that it may be easily replicated by another performer.

The score may be handwritten or printed. Students must submit their work in a format appropriate to the style. This may be staff notation, lead sheet or chord chart, annotated screenshots, annotated track diagrams or tablature or graphic scores.

Students not enclosing a score must submit a written account of the composition instead (no more than 500 word count). This piece of writing should give a detailed description of the composition (or arrangement) and its purpose and meaning. It should refer to the musical content throughout.

Written accounts must contain similar information to that found in a score: details of performance indications and the composer's intentions. A good account containing sufficient information for an acceptable realisation of the composer's intentions is acceptable for any style of music.

Whichever format or combination of formats is chosen, the presentation must be sufficiently clear and detailed enough for the assessor to be able to assess the composition or arrangement.

For music technology briefs, no score should be submitted. A recording should be submitted in the following format:

- wav
- sample rate: 44.1kHz
- bit depth: 16-bit.

The presentation of the score or written account is not assessed but students are reminded of the importance of clear and orderly presentation.

### 2. Recording

A complete recording of both pieces on an audio CD or USB stick must be submitted. Each composition for each student should be a separate track, individually labelled with their centre number, candidate number and composition title. The recording can be made live or be studio-produced. Each student's work should be on an audio CD or USB stick, clearly labelled with their details. Centres are requested to use one recording format for all their students' submissions: audio CD or USB stick.

### 3. Composition authentication form

This must be completed by the teacher, and signed by the student and teaching, authenticating that the work is the student's own. The *Composing authentication sheet* can be found in *Appendix 2*.

## Assessment criteria

Compositions will be externally assessed for all students. All assessment materials must be sent to the examiner to arrive by 15 May in the year of certification.

There are 60 marks available for this assessment. Of these, there are 20 marks available for Briefs assessing technique compositions.

Compositions will be assessed individually, using the relevant grids given below.

These criteria have been developed to assess students' skills in developing musical ideas, demonstrating technical control and demonstrating musical coherence.

Marks for each composition will be added together to give a total mark out of 60 for this component.

Briefs assessing technique compositions will be marked against 4 grids, each carrying 5 marks. Grids 1-3 grids are common to all briefs assessing technique. These assess creating and developing musical ideas with coherence, creating and developing musical ideas with expressive control, and creating and developing musical ideas with technical control. Grid 4 assesses the students' response to the brief, and is specific to each type of brief assessing technique.

## Composition assessment grid 1: Creating and Developing Musical Ideas with Coherence

Marks are awarded for the organisation of the music: the melodic construction, harmony and rhythm.

Level	Mark	Creating and Developing Musical Ideas with Coherence (AO2)
	0	No rewardable material
<b>Level 1</b>	1	<ul style="list-style-type: none"> <li>• Little or no structuring and control of key and modulation.</li> <li>• Limited understanding and control of chords and chord progressions with many unconvincing moments.</li> <li>• Limited sense of melodic shape. Melodies lack direction and structure or are inappropriate to the style.</li> <li>• Limited control of rhythm. E.g. the stimulus vocal is out of time with the instrumental parts.</li> <li>• Limited control of harmony detrimental to the music.</li> </ul>
<b>Level 2</b>	2	<ul style="list-style-type: none"> <li>• An attempt at structuring and control of key and modulation but compromised by insecurities and misjudgements.</li> <li>• Some control of chords and chord progressions but compromised by misjudgements.</li> <li>• A serious attempt at writing melodic lines but generally stiff, unstylistic and/or repetitive.</li> <li>• Repetitive rhythms or a surfeit of rhythmic ideas.</li> <li>• Harmony is functional but uninteresting.</li> </ul>
<b>Level 3</b>	3	<ul style="list-style-type: none"> <li>• Generally well managed structuring and control of key and modulation but with some obvious misjudgements and/or missed opportunities.</li> <li>• Generally well managed control of appropriate chords and chord progressions despite some obvious misjudgements and/or limitations.</li> <li>• A good melodic sense. Melodies have shape and style.</li> <li>• Appropriate use of rhythms with some development as appropriate to the style.</li> <li>• Harmony is functional but uninteresting. The same chord set is used throughout.</li> </ul>
<b>Level 4</b>	4	<ul style="list-style-type: none"> <li>• Well managed structuring and control of key and modulation, but with one or two misjudgements and/or missed opportunities.</li> <li>• Convincing control of appropriate chords and chord progressions despite a few misjudgements.</li> <li>• A strong sense of melodic flow as appropriate to the style.</li> <li>• Excellent stylistic rhythmic elements.</li> <li>• Appropriately chosen harmonies with some variety of chord sets.</li> </ul>

Level	Mark	Creating and Developing Musical Ideas with Coherence (AO2)
<b>Level 5</b>	5	<ul style="list-style-type: none"> <li>• Effective structuring and control of key and modulation throughout.</li> <li>• Mature and sophisticated control of appropriate chords and chord progressions.</li> <li>• Excellent and imaginative with a strong sense of melodic flow as appropriate to the style.</li> <li>• Excellent and imaginative use of stylistic rhythmic elements.</li> <li>• Imaginative harmony appropriate to the style.</li> </ul>

## Composition assessment grid 2: Creating and Developing Musical Ideas with Expressive Control

Marks are awarded for the control of appropriate and expressive stylistic characteristics, idioms, conventions and procedures appropriate to the brief and for the awareness of occasion and audience, for example, characteristic cadential devices in the Bach chorale, the accurate capture of appropriate dance styles or the handling of the chosen style for the arrangement.

Level	Mark	Creating and Developing Musical Ideas with Expressive Control (AO2)
	0	No rewardable material
<b>Level 1</b>	1	<ul style="list-style-type: none"> <li>• Little evidence of control of style and stylistic procedures.</li> <li>• The style is recognisable but compromised by serious misjudgements.</li> <li>• There is no variety and an over- reliance on looping and repetition.</li> </ul>
<b>Level 2</b>	2	<ul style="list-style-type: none"> <li>• The control of style and stylistic procedures is compromised by some significant misjudgements.</li> <li>• Some inconsistency of style. Stylistic features have been attempted unsuccessfully.</li> <li>• Music is unpredictable or overly repetitive.</li> </ul>
<b>Level 3</b>	3	<ul style="list-style-type: none"> <li>• Some effective control of style and stylistic procedures but with some obvious inconsistencies and/or misjudgements.</li> <li>• Generally a convincing sense of style but with some minor misjudgements.</li> <li>• The structure is functional but uninteresting.</li> </ul>
<b>Level 4</b>	4	<ul style="list-style-type: none"> <li>• Generally convincing control of style and stylistic procedures but with one or two misjudgements.</li> <li>• Most of the features of the style have been included successfully. Musical ideas are presented with a sense of direction and coherence as appropriate to the style with few misjudgements.</li> <li>• The structure is stylistic but some sections may not link well together.</li> </ul>
<b>Level 5</b>	5	<ul style="list-style-type: none"> <li>• Assured control of style and stylistic procedures, applied creatively and expressively.</li> <li>• All features of the style have been included creatively.</li> <li>• The structure is stylistic and sections are well linked.</li> </ul>

### Composition assessment grid 3: Creating and Developing Musical Ideas with Technical Control

Marks are awarded for the handling of techniques appropriate to the brief chosen.

In the Bach chorale and two-part counterpoint, the security of the part writing and handling of dissonance. In the arrangement task, the handling of the instrumentation and textures, and in the remix task, the handling of timbres, sound manipulation and procedures.

Level	Mark	Creating and Developing Musical Ideas with Technical Control (AO2)
	0	No rewardable material
<b>Level 1</b>	1	<ul style="list-style-type: none"> <li>• Little evidence of control of technical procedures and devices</li> <li>• Many misjudgements in the control of part writing and dissonance.</li> <li>• Instrumentation, timbres and sound manipulation lack control with many misjudgements</li> <li>• The style is recognisable but compromised by serious misjudgements.</li> <li>• There is no variety and an over- reliance on looping and repetition.</li> </ul>
<b>Level 2</b>	2	<ul style="list-style-type: none"> <li>• Handling of technical procedures and devices is compromised by technical weaknesses</li> <li>• Part writing and control of dissonance are compromised by some significant errors</li> <li>• Instrumentation, timbres and sound manipulation compromised by misjudgements and limitations</li> <li>• Some inconsistency of style. Stylistic features have been attempted unsuccessfully.</li> <li>• Music is unpredictable or overly repetitive.</li> </ul>
<b>Level 3</b>	3	<ul style="list-style-type: none"> <li>• Inconsistent handling of technical procedures and devices</li> <li>• Part writing and control of dissonance are generally successful but with some obvious misjudgements</li> <li>• Instrumentation, timbres and sound manipulation generally successful but with some obvious misjudgements.</li> <li>• Generally a convincing sense of style but with some minor misjudgements.</li> <li>• The structure is functional but uninteresting.</li> </ul>
<b>Level 4</b>	4	<ul style="list-style-type: none"> <li>• Generally secure handling of technical procedures and devices</li> <li>• Part writing and control of dissonance are successful apart from one or two marginal misjudgements</li> <li>• Handling of instrumentation, timbres and sound manipulation is broadly satisfying despite some minor misjudgements</li> <li>• Most of the features of the style have been included successfully.</li> <li>• Musical ideas are presented with a sense of direction and coherence as appropriate to the style with few misjudgements.</li> </ul>



Level	Mark	Creating and Developing Musical Ideas with Technical Control (AO2)
<b>Level 5</b>	5	<ul style="list-style-type: none"> <li>• Distinctive and secure handling of technical procedures and devices throughout</li> <li>• Part writing and control of dissonance successful throughout.</li> <li>• Instrumentation, timbres and sound manipulation handled with assurance</li> <li>• All features of the style have been included creatively.</li> <li>• The structure is stylistic and sections are well linked.</li> </ul>

## Composition assessment grid 4.1: Response to the brief – Bach Chorale

### 1. Bach chorale

Marks are awarded for the overall response to the brief in terms of creative response and development of the given stimulus.

Level	Mark	Creating and Developing Musical Ideas with Technical Control (AO2)
	0	No rewardable material
<b>Level 1</b>	1	<ul style="list-style-type: none"><li>• Little evidence of development of, or a controlled response to, the stimulus</li><li>• Little evidence of melodic shape.</li></ul>
<b>Level 2</b>	2	<ul style="list-style-type: none"><li>• An attempt at developing the stimulus but this is compromised by technical weaknesses.</li><li>• Lines are often angular and/or lack direction.</li></ul>
<b>Level 3</b>	3	<ul style="list-style-type: none"><li>• Response to the stimulus is limited in places by missed opportunities or a formulaic and/or mechanical approach.</li><li>• Lines lack shape and/or contrast in parts.</li></ul>
<b>Level 4</b>	4	<ul style="list-style-type: none"><li>• There is some creativity and fluency in the handling of the stimulus.</li><li>• Lines are mostly well shaped despite some minor misjudgements.</li></ul>
<b>Level 5</b>	5	<ul style="list-style-type: none"><li>• The stimulus is harmonised with fluency and creativity.</li><li>• Lines are elegant and well shaped.</li></ul>

## Composition assessment grid 4.2: Response to the brief – Two-part counterpoint

### 2. Two-part counterpoint

Marks are awarded for the overall response to the brief in terms of creative response and development of the given stimulus.

Level	Mark	Creating and Developing Musical Ideas with Technical Control (AO2)
	0	No rewardable material
<b>Level 1</b>	1	<ul style="list-style-type: none"><li>• Little evidence of development of, or a controlled response to, the stimulus</li><li>• Little evidence of melodic shape and/or rhythmic interest.</li></ul>
<b>Level 2</b>	2	<ul style="list-style-type: none"><li>• An attempt at developing the stimulus but this is compromised by technical weaknesses.</li><li>• Lines are often angular and/or lack direction: Rhythm dull and unvaried.</li></ul>
<b>Level 3</b>	3	<ul style="list-style-type: none"><li>• The stimulus is developed but limited in places by missed opportunities or a formulaic and/or mechanical approach.</li><li>• Melodic lines lack shape and/or contrast in parts: rhythmic interest inconsistent and/or lacking variety.</li></ul>
<b>Level 4</b>	4	<ul style="list-style-type: none"><li>• There is some development and fluency in the handling of the stimulus.</li><li>• Lines are mostly well shaped and rhythm creatively handled despite some minor misjudgements.</li></ul>
<b>Level 5</b>	5	<ul style="list-style-type: none"><li>• The stimulus is developed with fluency and creativity.</li><li>• Lines are elegant and well shaped with rhythmic interest.</li></ul>

### Composition assessment grid 4.3: Response to the brief – Arrangement

#### 3. Arrangement

Marks are awarded for the overall response to the brief in terms of creative response and development of the given stimulus.

Level	Mark	Creating and Developing Musical Ideas with Technical Control (AO2)
	0	No rewardable material
<b>Level 1</b>	1	<ul style="list-style-type: none"><li>• Little evidence of development of, or a controlled response to, the stimulus</li></ul>
<b>Level 2</b>	2	<ul style="list-style-type: none"><li>• There is an attempt at developing the stimulus but this is compromised by technical weaknesses.</li><li>• Additional material, where added, is unconvincing.</li></ul>
<b>Level 3</b>	3	<ul style="list-style-type: none"><li>• The stimulus is developed but limited in places by missed opportunities or a formulaic and/or mechanical approach.</li><li>• Additional material, where added, is inconsistently handled.</li></ul>
<b>Level 4</b>	4	<ul style="list-style-type: none"><li>• There is some development and fluency in the handling of the stimulus.</li><li>• Additional material is mostly convincing despite some minor misjudgements.</li></ul>
<b>Level 5</b>	5	<ul style="list-style-type: none"><li>• The stimulus is developed with fluency and creativity.</li><li>• Additional material, where appropriate, is convincing and enhances the overall impression.</li></ul>

## Composition assessment grid 4.4: Response to the brief – Remix

### 4. Remix

Marks are awarded for the overall response to the brief in terms of creative response and development of the given stimulus.

Level	Mark	Creating and Developing Musical Ideas with Technical Control (AO2)
	0	No rewardable material
Level 1	1	<ul style="list-style-type: none"><li>There are rhythm and/or harmony errors in how the stimulus has been set, or not all of stimulus used.</li></ul>
Level 2	2	<ul style="list-style-type: none"><li>Limited use of the stimulus or simple repetition of the given material.</li></ul>
Level 3	3	<ul style="list-style-type: none"><li>However, the audio is cut up and re-arranged to fit a new structure.</li><li>The music and stimulus fit but the stimulus audio is largely unaltered.</li></ul>
Level 4	4	<ul style="list-style-type: none"><li>Makes good use of the stimulus material, developing it in a logical but mostly convincing fashion.</li><li>The vocal part has been edited to create some new material.</li></ul>
Level 5	5	<ul style="list-style-type: none"><li>Makes imaginative use of the stimulus with extensive and convincing development.</li><li>The vocal part has been reconceptualised/edited to create new parts that play simultaneously.</li></ul>

## Security and backups

It is the centre's responsibility to ensure that the assignment briefs are kept secure until released to students.

It is also the centre's responsibility to keep the work that students have submitted for assessment secure. Secure storage is defined as a securely-locked cabinet or cupboard.

The rules on storage also apply to electronic data. For example, centres should collect memory sticks for secure storage between sessions or restrict student access to specific areas of the centre's IT network.

For materials stored electronically, centres are strongly advised to utilise firewall protection and virus-checking software, and to employ an effective backup strategy, so that an up-to-date archive of students' evidence is maintained.

## Further information

For up-to-date advice on teacher involvement and administration of coursework, please refer to the Joint Council for Qualifications (JCQ) document *GCE, ELC and Project qualifications – Instructions for Conducting Coursework* available on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk)

## Component 3: Appraising

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### Overview

The purpose of this component is for students to develop their listening and appraising skills through the study of music across a variety of styles and genres. The content is grouped into six areas of study, each of which contains three set works.

This component gives students the opportunity to reflect on, analyse and evaluate music in aural and/or written form. To achieve this objective they need to use their knowledge and understanding of musical elements, context and language to make critical judgements about the repertoire and context of music within the areas of study. These critical judgements will require the use of specific music vocabulary associated with a particular style or genre.

Students will learn the content of musical elements, context and language through six compulsory areas of study. The areas of study and set works are given on the next page.

Area of study	Set works
<b>Vocal Music</b>	<ul style="list-style-type: none"> <li>J. S. Bach, Cantata, Ein feste Burg, BWV 80: Movements 1, 2, 8</li> <li>Mozart, The Magic Flute: Excerpts from Act I no. 4 (Queen of the Night), 5 (Quintet)</li> <li>Vaughan Williams, On Wenlock Edge: Nos. 1, 3 and 5 (On Wenlock Edge, Is my team ploughing? and Bredon Hill)</li> </ul>
<b>Instrumental Music</b>	<ul style="list-style-type: none"> <li>Vivaldi, Concerto in D minor, Op. 3 No. 11</li> <li>Clara Wieck-Schumann, Piano Trio in G minor, Op. 17: movement 1</li> <li>Berlioz, Symphonie Fantastique: Movement I</li> </ul>
<b>Music for Film</b>	<ul style="list-style-type: none"> <li>Danny Elfman, Batman Returns: Main theme (Birth of a Penguin Part II), Birth of a Penguin Part I, Rise and fall from grace, and Batman vs the Circus</li> <li>Rachel Portman, The Duchess: The Duchess and End titles, Mistake of your life, Six years later, and Never see your children again</li> <li>Bernard Herrmann, Psycho: Prelude, The City, Marion, The Murder (Shower Scene), The Toys, The Cellar, Discovery, Finale</li> </ul>
<b>Popular Music and Jazz</b>	<ul style="list-style-type: none"> <li>Courtney Pine, Back in the Day: Inner state (of mind), Lady Day and (John Coltrane), and Love and affection</li> <li>Kate Bush, Hounds of Love: Cloudbusting, And dream of sheep, and Under ice</li> <li>Beatles, Revolver: Eleanor Rigby, Here, there and everywhere, I want to tell you, and Tomorrow never knows</li> </ul>
<b>Fusions</b>	<ul style="list-style-type: none"> <li>Debussy, Estampes: Nos. 1 and 2 (Pagodes and La soirée dans Grenade)</li> <li>Familia Valera Miranda, Caña Quema: Alla vá candela and Se quema la chumbambà</li> <li>Anoushka Shankar, Breathing Under Water: Burn, Breathing Under Water and Easy</li> </ul>
<b>New Directions</b>	<ul style="list-style-type: none"> <li>Cage, Three Dances for two prepared pianos: No. 1</li> <li>Kaija Saariaho, Petals for Violoncello and Live Electronics</li> <li>Stravinsky, The Rite of Spring: Introduction, The Augurs of Spring, and Ritual of Abduction</li> </ul>

Full details of the exact versions of the scores and recordings for each set work will be made available on the Pearson website ahead of first teaching in September 2016.

There are three set works in each area of study, and these will provide learners with the depth of knowledge of musical elements, language and context. Two set works from each area of study are common with AS Level, but students are expected to study these set work at a greater level of depth at A Level.

Students should also study a range of pieces beyond these set works. The suggested wider listening pieces for each area of study (see *Appendix 4*) provide learners with breadth, enabling them to place their knowledge of musical elements, context and language in a wider context, and apply their knowledge and understanding to more pieces of music. The suggested wider listening will help students to relate their learning to other pieces of music, but its study is not compulsory. Teachers can identify and teach other pieces of music to support their students' learning.

## Content

### Knowledge and understanding

Students develop their listening and appraising skills through the study of music across a variety of styles and genres. Students will engage critically with music and develop an understanding of the place of music in different cultures and contexts. The skills of musical analysis and evaluation of music in aural and written form are core to this component.

These skills will be developed through attentive listening coupled with acute aural perception skills. Analysis of the key musical elements will lead to an understanding of genres, styles and traditions, students will demonstrate specialist musical vocabulary and notation skills. With these skills, the expected outcome is the ability to discern the relationship between compositional devices and musical techniques.

Students need to demonstrate knowledge and understanding of musical elements, contexts and language in relation to the music they have studied, and to unfamiliar music for each of the areas of study. They need to analyse and evaluate music in written and aural form in order to make critical judgements about its musical elements, context and language within the scope of its area of study.

These skills are developed through a study of repertoire in the set works. The unfamiliar music questions test the ability of students to relate their learning to other pieces in a similar style or genre. They will be expected to formulate critical judgements, too, on both familiar and unfamiliar music and in doing this to show an understanding of the complexity of the interdependencies of musical elements.

The knowledge and understanding of the study of the set works and wider listening pieces is achieved primarily through an in-depth examination and exploration of the musical elements and their interdependence. In addition, placing the music in its intended context and the use of appropriate musical knowledge will deepen understanding.



Students will be required to demonstrate the ability to:

- analyse and evaluate music in aural and written form, using knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about:
  - o repertoire within the areas of study
  - o musical interpretations (for example how a performer plays a piece of music, how a composer responds to a brief or a starting point, or demonstration of stylistic understanding)
  - o others' work including unfamiliar music (i.e. individual pieces of music that have not been stipulated within the specification)
- formulate critical judgements, achieved through attentive listening (rather than just hearing) and aural perception, and could also be achieved by informed discussion (in writing and/or through speech), analysis, evaluation, contextualisation and reflection
- comment on music heard, showing understanding through the genres, styles and traditions studied
- comment in detail on music heard, showing critical understanding across the genres, styles and traditions studied
- use acute aural perception and discrimination skills
- use appropriate technical musical vocabulary to communicate sophisticated judgements
- show understanding of the complex interdependencies between musical elements
- show understanding of the sophisticated connections between music and its context.

Students will also be required to apply practically, knowledge and understanding of:

- specialist musical vocabulary and notation appropriate to the context
- the relationship between compositional devices and techniques, musical elements, including harmonic progressions, tonal relationships and musical structures appropriate to the context.

## Musical elements

### Organisation of pitch (melodically and harmonically)

- Harmonic change, cadences, for example interrupted, and melodic and harmonic devices.
- Complex chord progressions, for example the use of secondary dominant, and melodic devices, for example augmentation.

As well as the study of how melodic lines are constructed and common melodic devices, such as sequence, inversion etc. the study of the harmony in the music is an equally important feature. On a basic level this includes the repertoire and types of chords as well as their use in formulaic cadential progressions. Harmonic devices and more complex chord progressions too should be studied, such as circle of fifths, the use of the secondary dominants etc.

### Tonality

- How keys are related to each other, for example circle of fifths.
- Complex and remote key relationships, for example enharmonic.

In essence, this is the key structure of the music and is often related to the music's form or structure. The relationship between keys is a vital component, such as the relative major/minor, dominant, dominant of the dominant etc. It is expected that the study of the set works will encompass complex key relationships and enharmonic change.

### **Structure (organisation of musical material)**

- Complex structures, for example sonata form.
- Increasingly complex structures, for example fugue and through-composed music.

The knowledge of the form or structure of music is inherent in the understanding of the composition as a whole. Students will encounter complex structures in the set works such as sonata form, arch form, fugue etc. It is through the understanding of the music's structure that the organisation of melody and harmony makes sense and shows again the independence of the musical elements.

### **Sonority**

- Combinations of vocal timbres and instrumental techniques, for example con sordino.
- Further combinations of vocal timbres and instrumental techniques, for example sul ponticello.

This includes an understanding of how sounds might be altered such as con sordini, sul ponticello, flutter tonguing etc. It also requires an understanding of how combinations of instruments and/or voices create different sonorities.

### **Texture**

- Complex combinations of musical lines (parts), for example homophony and polyphony.
- More complex applications of these, for example fugue.

This element encompasses common textures of monophony, homophony, polyphony, heterophony and fugue. Students should also be able to comment on interesting textural features in the music they study.

### **Tempo, metre and rhythm (how music is organised in time)**

- Metrical and rhythmic devices, for example changing metres and syncopation.
- Complex metrical and rhythmic devices, for example additive rhythm and polyrhythms.

As well as general observations regarding these features, students need to study more-complex metrical and rhythmic devices, such as additive rhythms, cross rhythms and polyrhythms. Many of the more complex uses of these elements will feature in the 20th-century areas of study.

### **Dynamics (use of dynamics)**

- Expressive devices, for example contrast and extended ranges.
- Refined control of dynamics and extreme ranges.

The expressive use of dynamics to enhance music and how this relates to the elements listed above.

These musical elements can be applied to many different types of music but may not be applicable to every single area of study or set work to the same degree or extent. The use of the musical elements above should be used to understand, as appropriate to each area of study and set work, to identify:

- how instrumentation is used in different combinations (identifying instruments and groups of instruments)
- how instrumentation is used to good effect, including playing techniques etc. associated with a particular instrument or group
- musical and melodic devices (ornamentation, ostinati, riffs, use of imitation, pedal point and sequence)
- rhythmic devices and features (syncopation, swung rhythms, dotted rhythms and triplets), and discriminate between major, minor, modal, pentatonic, chromatic tonalities
- how texture is used, including how the music exploits textural contrasts with reference to monophony, homophony, polyphony, heterophony etc.
- how harmony and chord patterns are used in the music.

### **Musical contexts**

- The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts.
- The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts.
- How music from different historical, social and cultural contexts has changed over time.

## Musical language

This includes:

- reading and writing staff notation, including rhythmic notation in compound and irregular time and all key signatures
- chords and associated chord symbols including standard harmonic progressions, for example chord inversions, dominant 7th chords and extended chords, for example secondary 7ths and 9ths
- musical vocabulary and terminology related to the Areas of Study including recognition and use of appropriate musical vocabulary and terminology, for example glissando, repetition and conjunct and recognition and use of sophisticated terminology, for example portamento, and ascending minor scale.

Students need to have a grasp of key stylistic features and be able to use appropriate music language and terminology in their answers. For example, students should be able to describe a repetitive melody in a classical piece as an 'ostinato' but also be able to use the correct term of 'riff' when describing the same feature in a piece of popular music.

In describing musical textures, the description of 'thick' or 'thin' is not appropriate in the description of a homophonic or polyphonic passage. Given the concentration of eighteen set works, it should be possible to ensure the correct and appropriate use of language and terminology.

The Music Vocabulary List in *Appendix 3* provides a list of vocabulary and terminology that supports the learning of musical elements, context and language. This list indicates the level and scope of technical language we would expect from students at this level. The list is not exhaustive. The words listed may appear in the question paper and students should therefore understand them.

## Reading and writing staff notation

Some of the study of the set works will involve identifying key musical themes, chord patterns and rhythms. Examination questions every year will feature musical dictation, which could be completing some notes on staff notation/guitar tablature, or identifying a particular rhythm or completing a chord sequence. It is, therefore, important that students study the various types of notation used in the set works.

## Areas of study

Students will learn the musical elements, context and language in depth through the six compulsory areas of study, each of which consist of three set works and wider listening pieces.

Areas of study give students a focus to demonstrate in-depth knowledge, understanding and skills. The areas of study encompass repertoire that allows the musical elements, musical contexts and musical language to be taught in context, and provide opportunities for students to demonstrate contextual understanding through their performing and composing.

The areas of study are:

- Vocal Music
- Instrumental music
- Music for Film
- Popular Music and Jazz
- Fusions
- New Directions.

Each area of study includes three set works that should be studied in detail. These set works will facilitate development of students' knowledge and understanding of musical elements, context and language in depth. Teachers should enable students to draw connections and links between the set works within each area of study and also to explore the connections with the other areas of study.

### Area of Study 1 - Vocal Music

The pieces selected as set works provide a variety of vocal works from this area of study. The Baroque Bach Cantata, as a sacred work designed for church performance, is complemented by the secular last opera of Mozart, *The Magic Flute*. *On Wenlock Edge* by Vaughan Williams provides a 20th-century work and, again, provides further breadth to the study of vocal works.

The wider listening pieces provide a background and context to the set works. As a complement to the sacred Bach Cantata, there is an extract an Oratorio, *Messiah* by Handel. The Schubert and Mendelssohn lieder are examples of Romantic forms of writing for solo voice that provide background for comparisons to the vocal settings in *On Wenlock Edge*. Romantic operas by Wagner and Verdi show developments in this genre from the Classical operas of Mozart.

### Area of Study 2 - Instrumental Music

The selected set works cover different styles, forms and genres. The concerto is represented in the Baroque Vivaldi Concerto in D minor, Op.3. The Symphonic tradition is represented by the programmatic *Symphonie Fantastique* by Berlioz. Chamber music is represented by Clara Schumann's Piano Trio in G Minor.

Linked to this in two strands the wider listening has an early Haydn Symphony, contrasted with Amy Beach's Gaelic Symphony, and the programmatic symphonic poem by Liszt, *Les Préludes*. The string quartet medium features in wider listening in the Beethoven piece.

### Area of Study 3 – Music for Film

This area of study encompass a wide period from the 1935 film of *King Kong* to the 2008 film *The Duchess*. Between these dates are excerpts from some of the standard film repertoire. The study of these works will give an understanding of how music is composed as sound to picture.

The wider listening pieces provide further examples of music composed for film. These pieces give more background to the topic and provide enrichment for the study of music written for the moving image.

### Area of Study 4 – Popular Music and Jazz

The study of popular music and jazz spans some of the main genres from the 1950s to songs from Courtney Pine's *Back in the Day* album of 2000. It is a vast field and honing down to representative works gives a good insight to the key defining works in the genres. The Beatles album *Revolver* is a key work in the study of popular music and the songs represented will provide good focus.

In terms of jazz music, there are many styles and the cited examples of Bix Beiderbecke Jazz *Me Blues* and Charles Mingus *Blues and Roots* show developments in the music over thirty years or so. More recent developments in the popular music genre are represented by Jay Z's *Blueprint 3* and Björk's *Vulnicura* albums. Features common to both the popular music works and jazz pieces can be studied both in isolation and together.

### Area of Study 5 - Fusions

There are many examples of different fusions and this area of study explores how different musical cultures or traditions are combined to create a musical fusion. The core understanding is to examine how the musical elements are treated in a piece of fusion. The early Debussy set work is a good starting point, with the fusion of classical music and Indonesian Gamelan (Anoushka Shankar) and the Cuban fusions (Familia Valera Miranda) listed provide further variety.

The wider listening pieces again look at other types of fusion to provide variety and breadth to this area of study, from the Portuguese and African rhythms of Sara Tavares to the Indian and pop fusions of Jai Ho.

### Area of Study 6 - New Directions

The study of expressionistic, serialist, experimental and aleatoric music, as well as electronic music, is covered in this area of study, as well as several other styles.

In the set works, there is variety in terms of styles and also in instrumentation, including small-scale serial piano pieces in Cage's Three Dances and the inclusion of electronics in Saariaho's Petals. The combination of set works and wider listening pieces provides a good understanding of the rich diversity of musical styles in 20th-century music.

### Set works

Students must study all set works in each area of study.

It is recommended that students familiarise themselves with each work as a whole, before learning to identify important musical features, context and/or elements of continuity and change between works.

Understanding of the musical elements, contexts and language will help to identify the historical, social and cultural contexts, and illuminate elements of continuity and change between the works.

Students need to learn how to write perceptively about music, in particular comparing, contrasting, assessing, evaluating and commenting as appropriate.

The set works have been chosen to be representative of typical pieces from their areas of study. These pieces should be studied and analysed so that students have a good understanding of the stylistic features and conventions of each piece.

Students should be encouraged to express their ideas about the set works, using correct musical vocabulary

A list of the exact versions of each score and recording will be made available on our website once copyright has been cleared.

Area of study	Set works
<b>Vocal Music</b>	<ul style="list-style-type: none"> <li>J. S. Bach, Cantata, Ein feste Burg, BWV 80: Movements 1, 2, 8</li> <li>Mozart, The Magic Flute: Excerpts from Act I no. 4 (Queen of the Night), 5 (Quintet)</li> <li>Vaughan Williams, On Wenlock Edge: Nos. 1, 3 and 5 (On Wenlock Edge, Is my team ploughing? and Bredon Hill)</li> </ul>
<b>Instrumental Music</b>	<ul style="list-style-type: none"> <li>Vivaldi, Concerto in D minor, Op. 3 No. 11</li> <li>Clara Wieck-Schumann, Piano Trio in G minor, Op. 17: movement 1</li> <li>Berlioz, Symphonie Fantastique: Movement I</li> </ul>
<b>Music for Film</b>	<ul style="list-style-type: none"> <li>Danny Elfman, Batman Returns: Main theme (Birth of a Penguin Part II), Birth of a Penguin Part I, Rise and fall from grace, and Batman vs the Circus</li> <li>Rachel Portman, The Duchess: The Duchess and End titles, Mistake of your life, Six years later, and Never see your children again</li> <li>Bernard Herrmann, Psycho: Prelude, The City, Marion, The Murder (Shower Scene), The Toys, The Cellar, Discovery, Finale</li> </ul>
<b>Popular Music and Jazz</b>	<ul style="list-style-type: none"> <li>Courtney Pine, Back in the Day: Inner state (of mind), Lady Day and (John Coltrane), and Love and affection</li> <li>Kate Bush, Hounds of Love: Cloudbusting, And dream of sheep, and Under ice</li> <li>Beatles, Revolver: Eleanor Rigby, Here, there and everywhere, I want to tell you, and Tomorrow never knows</li> </ul>
<b>Fusions</b>	<ul style="list-style-type: none"> <li>Debussy, Estampes: Nos. 1 and 2 (Pagodes and La soirée dans Grenade)</li> <li>Familia Valera Miranda, Caña Quema: Alla vá candela and Se quema la chumbambà</li> <li>Anoushka Shankar, Breathing Under Water: Burn, Breathing Under Water and Easy</li> </ul>
<b>New Directions</b>	<ul style="list-style-type: none"> <li>Cage, Three Dances for two prepared pianos: No. 1</li> <li>Kaija Saariaho, Petals for Violoncello and Live Electronics</li> <li>Stravinsky, The Rite of Spring: Introduction, The Augurs of Spring, and Ritual of Abduction</li> </ul>



## Suggested wider listening and unfamiliar pieces

Students should listen to and be able to appraise unfamiliar pieces of music as part of this component. Therefore, they can use the examples of suggested wider listening (and other pieces) to support their preparation for appraising unfamiliar pieces of music.

Unfamiliar pieces of music are those that are neither set works nor suggested wider listening. Unfamiliar music will have similar stylistic characteristics to the set works. Studying other pieces of music (suggested wider listening and others) will help to provide breadth to support learning these stylistic characteristics.

Students will need to apply their appraising skills and knowledge of musical elements, contexts and language to these pieces of unfamiliar music in the examination. They should learn how to listen perceptively to unfamiliar music, developing their skills of aural analysis. In particular they should be able to place the music in a wider context and chronology (which could include identifying the genre, composer and date of composition), recognise chords and keys, and complete aural dictation tasks.

The pieces given as suggested wider listening for each area of study are designed to provide further examples of music from that period or musical tradition and provide breadth as well as depth to each area of study. These works provide a useful framework for a wider study of the set works. Their purpose is to show the common features of the set works in other music, so that each set work is not just seen in isolation. These pieces of suggested wider listening do not need to be examined in as much depth as the set works.

The suggested wider listening is not compulsory to study. Teachers may use the pieces listed in *Appendix 4: Suggested wider listening* or they may make their own selection of pieces of music to supplement the areas of study.

## Assessment information

- First assessment: May/June 2018.
- The assessment is 2 hours.
- The assessment is marked out of 100 marks.
- There are two sections in the examination:
  - Section A: 50 marks, four questions – three questions, based on extracts from the set works and one question on dictation
  - Section B: 50 marks – one essay question on an unfamiliar piece of music and one essay chosen from three optional questions on a set work.
- Students must answer all questions, with the exception of Question 6 which will give a choice of three options, of which students must answer one.
- The paper will include multiple-choice, short open and extended writing questions.
- Each student will have a CD containing the extracts of music relating to the exam, and will be in control of listening to the extracts relating to each question.

## Section A

Students will be assessed on their ability to identify aurally the key musical features in some of the set works from the areas of study. They should understand the context within which the set works were composed and their place within the area of study as a whole.

Students will also be expected to express and justify opinions on the set work extracts and complete short musical dictation and staff notation questions.

Section A will feature aural listening questions based with skeleton scores on set works from different areas of study. These questions will include short answer responses and some multiple choice questions. There will also be some dictation of pitch and rhythm in this section of the paper. The dictation will be from unfamiliar works that feature musical elements, language and contexts related to those in the set works.

## Section B

Section B will feature two essays – Question 5 (20 marks) and Question 6 (30 marks).

Question 5 will be based on an unfamiliar work related to one of the set works and not taken from any of the wider listening pieces. The purpose of this question is for candidates to draw links from their study of the set works to the music heard as an unfamiliar extract. Audio will be provided for this question. No skeleton score will be provided for this question.

Question 6 will be presented as one essay from a choice of three options, each from a different area of study. This question will ask students to evaluate music with reference to music elements, such as melody, structure and texture. No audio will be provided for this question. An illustrative excerpt of several pages of the score will be provided. However, students are expected to use their knowledge of the set work as a whole in their answer.

## Sample assessment materials

A sample paper and mark scheme for this paper can be found in the *Pearson Edexcel Level 3 Advanced GCE in Music* Sample Assessment Materials (SAMS) document.

## Assessment Objectives

Students must:		% in GCE A Level
<b>A01</b>	Interpret musical ideas through performing, with technical and expressive control and an understanding of style and context	30
<b>A02</b>	Create and develop musical ideas with technical and expressive control and coherence	30
<b>A03</b>	Demonstrate and apply musical knowledge	10
<b>A04</b>	Use analytical and appraising skills to make evaluative and critical judgements about music	30
<b>Total</b>		<b>100%</b>

## Breakdown of Assessment Objectives

Component	Assessment Objectives				Total for all Assessment Objectives
	A01 %	A02 %	A03 %	A04 %	
Component 1: Performing	30	0	0	0	30
Component 2: Composing	0	30	0	0	30
Component 3: Appraising	0	0	10	30	40
<b>Total for GCE A Level</b>	<b>30</b>	<b>30</b>	<b>10</b>	<b>30</b>	<b>100%</b>

## 3 Administration and general information

### Entries

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Details of how to enter students for the examinations for this qualification can be found in our *UK Information Manual*. A copy is made available to all examinations officers and is available on our website: [qualifications.pearson.com](http://qualifications.pearson.com)

### Forbidden combinations and discount code

Centres should be aware that students who enter for more than one GCE qualification with the same discount code will have only one of the grades they achieve counted for the purpose of the School and College Performance Tables – normally the better grade (please see *Appendix 9: Codes*).

Students should be advised that, if they take two qualifications with the same discount code, colleges, universities and employers are very likely to take the view that they have achieved only one of the two GCEs. The same view may be taken if students take two GCE qualifications that have different discount codes but which have significant overlap of content. Students or their advisers who have any doubts about their subject combinations should check with the institution to which they wish to progress before embarking on their programmes.

## Access arrangements, reasonable adjustments, special consideration and malpractice

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Equality and fairness are central to our work. Our equality policy requires all students to have equal opportunity to access our qualifications and assessments, and our qualifications to be awarded in a way that is fair to every student.

We are committed to making sure that:

- students with a protected characteristic (as defined by the Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to students who do not share that characteristic
- all students achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

### Language of assessment

Assessment of this qualification will be available in English. All student work must be in English.

### Access arrangements

Access arrangements are agreed before an assessment. They allow students with special educational needs, disabilities or temporary injuries to:

- access the assessment
- show what they know and can do without changing the demands of the assessment.

The intention behind an access arrangement is to meet the particular needs of an individual student with a disability, without affecting the integrity of the assessment. Access arrangements are the principal way in which awarding bodies comply with the duty under the Equality Act 2010 to make 'reasonable adjustments'.

Access arrangements should always be processed at the start of the course. Students will then know what is available and have the access arrangement(s) in place for assessment.

### Reasonable adjustments

The Equality Act 2010 requires an awarding organisation to make reasonable adjustments where a person with a disability would be at a substantial disadvantage in undertaking an assessment. The awarding organisation is required to take reasonable steps to overcome that disadvantage.

A reasonable adjustment for a particular person may be unique to that individual and therefore might not be in the list of available access arrangements.

Whether an adjustment will be considered reasonable will depend on a number of factors, which will include:

- the needs of the student with the disability
- the effectiveness of the adjustment
- the cost of the adjustment; and
- the likely impact of the adjustment on the student with the disability and other students.

An adjustment will not be approved if it involves unreasonable costs to the awarding organisation, timeframes or affects the security or integrity of the assessment. This is because the adjustment is not 'reasonable'.

## Special consideration

Special consideration is a post-examination adjustment to a student's mark or grade to reflect temporary injury, illness or other indisposition at the time of the examination/assessment, which has had, or is reasonably likely to have had, a material effect on a candidate's ability to take an assessment or demonstrate their level of attainment in an assessment.

## Further information

Please see our website for further information about how to apply for access arrangements and special consideration.

For further information about access arrangements, reasonable adjustments and special consideration, please refer to the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk).

## Malpractice

### Candidate malpractice

Candidate malpractice refers to any act by a candidate that compromises or seeks to compromise the process of assessment or which undermines the integrity of the qualifications or the validity of results/certificates.

Candidate malpractice in controlled assessments discovered before the candidate has signed the declaration of authenticity form does not need to be reported to Pearson.

Candidate malpractice found in controlled assessments after the declaration of authenticity has been signed, and in examinations **must** be reported to Pearson on a *JCQ M1 Form* (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)). The completed form can be emailed to [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com) or posted to Investigations Team, Pearson, 190 High Holborn, London, WC1V 7BH. Please provide as much information and supporting documentation as possible. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report candidate malpractice constitutes staff or centre malpractice.

### Staff/centre malpractice

Staff and centre malpractice includes both deliberate malpractice and maladministration of our qualifications. As with candidate malpractice, staff and centre malpractice is any act that compromises or seeks to compromise the process of assessment or undermines the integrity of the qualifications or the validity of results/certificates.

All cases of suspected staff malpractice and maladministration **must** be reported immediately, before any investigation is undertaken by the centre, to Pearson on a *JCQ M2(a) Form* (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)). The form, supporting documentation and as much information as possible can be emailed to [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com) or posted to Investigations Team, Pearson, 190 High Holborn, London, WC1V 7BH. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report malpractice itself constitutes malpractice.

More-detailed guidance on malpractice can be found in the latest version of the document *JCQ General and Vocational Qualifications Suspected Malpractice in Examinations and Assessments*, available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice).

## Awarding and reporting

This qualification will be graded, awarded and certificated to comply with the requirements of Ofqual's General Conditions of Recognition.

The raw marks for components 1, 2 and 3 in this qualification will be scaled by Pearson to represent the relative weighting of 30% for Component 1, 30% for Component 2 and 40% for Component 3.

Component	Weighting	Raw marks	Scaling factor	Scaling mark
1	30%	60	1.25	75
2	30%	60	1.25	75
3	40%	100	1.00	100

This A Level qualification will be graded and certificated on a six-grade scale from A\* to E using the total subject mark. Individual components are not graded.

Students whose level of achievement is below the minimum judged by Pearson to be of sufficient standard to be recorded on a certificate will receive an unclassified U result.

The first certification opportunity for this qualification will be 2018.

## Student recruitment and progression

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Pearson follows the JCQ policy concerning recruitment to our qualifications in that:

- they must be available to anyone who is capable of reaching the required standard
- they must be free from barriers that restrict access and progression
- equal opportunities exist for all students.

## Prior learning and other requirements

There are no prior learning or other requirements for this qualification.

Students who would benefit most from studying this qualification are likely to have a Level 2 qualification such as a GCSE in Music.

## Progression

Students can progress from this qualification to:

- further study of music in higher education
- vocational courses such as the BTEC National in Music and Music Technology
- apprenticeships or other training
- employment in a related sector.





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## Appendix 1: Performance authentication sheet

Pearson Edexcel Level 3 Advanced GCE in Music		9MU0/01
Centre name:	Centre number:	
Candidate name:	Candidate number:	
Component code:	Year of submission:	
Assessment	Comments	
Piece 1 Title:  Duration:  Difficulty Level:		
Piece 2 (if applicable) Title:  Duration:  Difficulty Level:		
Piece 3 (if applicable) Title:  Duration:  Difficulty Level:		
<b>TOTAL DURATION</b>		

\*If more than 3 pieces form the recital, please use the reverse side of this page to give details of these pieces.

### Teacher declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification.

Assessor name:			
Assessor signed:		Date:	

### Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.

Candidate signed:		Date:	
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### Additional candidate declaration

By signing this additional declaration you agree to your work being used to support Professional Development, Online Support and Training of both Centre-Assessors and Pearson Moderators. If you have any concerns please email: [teachingmusic@pearson.com](mailto:teachingmusic@pearson.com)

Candidate signed:		Date:	
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Work may be used to support professional development, online support and training of teachers and assessors.

If you do not wish for your work to be used by Pearson to support training and development, please tick here [ ].

Please present this completed form with the student's submission.

## Appendix 2: Composing authentication sheet

Pearson Edexcel Level 3 Advanced GCE in Music		9MU0/02
Centre name:	Centre number:	
Candidate name:	Candidate number:	
Component code:	Year of submission:	
Assessment	Comments	
<p>Free choice composition:</p> <p>Title of chosen set brief (if applicable):</p> <p>Title of free piece:</p> <p>Candidate's intended purpose/style:</p> <p>Audience and/or occasion:</p> <p>Duration:</p>		
<p>Briefs assessing technique composition:</p> <p>Title of chosen set brief:</p> <p>Duration:</p>		
<b>TOTAL DURATION</b>		

### Teacher declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification.

Assessor name:			
Assessor signed:		Date:	

### Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.

Candidate signed:		Date:	
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### Additional candidate declaration

By signing this additional declaration you agree to your work being used to support Professional Development, Online Support and Training of both Centre-Assessors and Pearson Moderators. If you have any concerns please email: [teachingmusic@pearson.com](mailto:teachingmusic@pearson.com)

Candidate signed:		Date:	
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Work may be used to support professional development, online support and training of teachers and assessors.

If you do not wish for your work to be used by Pearson to support training and development, please tick here [ ].

Please present this completed form with the student's submission.

## Appendix 3: Music vocabulary list

This music vocabulary list is vocabulary and terminology that supports the learning of musical elements, context and language. This list indicates the level and scope of technical language expected from students at this level. The list is not exhaustive. The words listed may appear in the question paper and students should, therefore, understand them.

Various words and expressions commonly used in performing, composing and appraising music are not included. These include names of note values (crotchet, minim, etc.) and common performance directions (*Allegro*, *crescendo*, etc.).

For words and terms not defined below, and/or for further amplification, please refer to *The Harvard Dictionary of Music* (4th edition, editor D.M. Randel, Harvard University Press, 2003) and/or *The Rhinegold Dictionary of Music in Sound* by D. Bowman (Rhinegold Education, 2002).

Word	Definition
<b>Organisation of pitch (melodically and harmonically)</b>	'Pitch' refers how high or low a sound is
Augmented 6th chord	A chord containing the interval of an augmented 6th (e.g. A flat to F sharp in the chord A flat, C, E flat, F sharp)
Cadence	The chords that conclude a musical phrase (e.g. a perfect cadence with chords V–I or an imperfect cadence with I (or other non-dominant chord) and V)
Chord	The simultaneous sounding together of two or more notes
Circle of fifths	A chord progression where the root of each chord is a 5th lower (or a 4th higher) than its predecessor (e.g. in C major with chords of C F Bdim Em Am Dm G C). In practice, segments of the circle of 5ths (rather than complete circles) are often used
Chord sequence	A series of chords, usually repeated (e.g. in a 12-bar blues)
Diminished 7th chord	A chord consisting of three superimposed minor 3rds (e.g. C sharp, E, G, B flat)
Drone	Especially in non-classical genres, the extended sustaining or repeating of a note or a harmonic interval (notably a perfect 5th)
Harmony	Successions of chords (or sometimes refers to single chords)
Melody	A melody (or 'melodic line') is a succession of single sounds – most frequently an individual strand or part within a fuller musical texture. A melody is usually 'tuneful' or otherwise prominent or memorable
Neapolitan 6th chord	The first inversion of the triad on the flattened supertonic (usually in a minor key – as, for example, D, F, B flat in A minor)
Ornamentation	The process of elaborating or decorating musical material (particularly a melody). Includes conventional ornaments such as trills and turns

Word	Definition
Ostinato	A short musical pattern repeated throughout a section or complete piece
Pedal (or Pedal point)	A note (usually in the bass, and generally either the tonic or dominant of the key) which is sustained or repeated while chords change, often resulting in dissonance
Riff	Similar to ostinato, but applied to popular styles of music
Secondary dominant	A dominant seventh chord that resolves onto a scale degree other than the tonic (e.g. in C major, the chord consisting of D, F sharp (a chromatic note), A and C is 'V <sup>7</sup> of V', the dominant of the dominant
Sequence	Repetition of a melody (or an harmonic progression) but at different pitch level(s) rather than at the same pitch
Theme	A melody (or occasionally some other form of musical material) on which part or all of a piece is based
<b>Tonality</b>	The relationship of notes within a scale or mode to a principal note (the tonic or final). A wider term than key, but often used synonymously with it
Atonal	Absence of tonality or key
Chromatic	Chromatic notes are those progressing by semitones, especially to a tone having the same letter name, e.g. C to C sharp
Key	A form of tonality based on major and minor scales
Major	Based on major scales, with a major 3rd between scale degrees 1 and 3
Minor	Based on minor scales, with a minor 3rd between scale degrees 1 and 3
Modal	Tonality based on modes (precursors of modern scales – of several types, each with a different series of tones and semitones)
Modulation	Change of key
Pentatonic	Based on a five-note scale (often equivalent to scale degrees 1, 2, 3, 5, 6 of a major scale, or 1, 3, 4, 5, (flat)7 of a minor scale)



Word	Definition
<b>Form, structure</b>	The overall shape of a composition (e.g. binary, ternary, rondo). 'Form' and 'structure' are largely synonymous
Arch form	A form which is broadly symmetrical. In a sense ternary (ABA) is an arch form, but the term is normally applied to longer patterns such as ABCBA
Da capo	A da capo song or aria is ternary (ABA), the second A being signalled by the words 'da capo' (= 'from the beginning'), with 'Fine' marking its end
Fugue	A contrapuntal piece for two or more instrumental or vocal parts, based on a theme (or 'subject') which is imitated at different pitches and in different key(s). 'Fugue' may be regarded as a type of texture rather than as a form
Sonata form	A large-scale form which evolved in the Classical period. It combines elements of binary form, and (in having exposition, development and recapitulation) ternary form
Strophic	A strophic song has the same (or very similar) music for each stanza of the poem being set. (A song in which some or all stanzas are set differently is 'through-composed')
Verse/chorus	A common pattern in popular songs particularly. There are 'verses' (with different text but the same or similar music) and a 'chorus' repeated after some or all verses with recurring text, and usually a different melody and/or different scoring
<b>Sonority</b>	The nature and quality of musical sounds
Articulation	The degree to which a note is separated from the note that follows it (ranging from minimal (legato) to much greater (staccato or staccatissimo))
Timbre	The particular tone colour of an instrument or voice
<b>Texture</b>	The number of parts in a piece of music and how they relate to one another. Several types of texture are listed below
Accompaniment	Musical background to a principal part or parts (e.g. piano accompanying a solo singer)
Fugue	See 'Structure'
Heterophony	Where two or more parts play the same melodic line simultaneously, but there are small individual variations
Homophony	A widely-used type of texture consisting of a melody part and other subsidiary (accompanying) parts moving together
Monophony	Music in which only one note is heard at a time – a single melodic line
Polyphony	In one sense any texture with two or more parts, but commonly used as a synonym for 'counterpoint' where there are two or more simultaneous and largely independent melody lines

Word	Definition
Imitation	Two or more parts share the same melodic idea (not necessarily in full, exactly or at the same pitch). Each new part enters separately, the preceding one continuing with shared or new material
<b>Tempo, metre and rhythm</b>	'Tempo' is the speed of the music. 'Metre', often indicated by a time signature, concerns the pattern and number of strong and weak beats (e.g. 2/4 metre has two crotchets per bar, the first 'strong', the second 'weak').
Additive rhythm	Chiefly where bars consist of units of unequal length, either in an 'irregular' metre such as 7/8, or in a 'regular' metre such as 4/4 with, for example, groups of 3, 3 and 2 quavers
Cross rhythm	Cross rhythm is the effect produced when two conflicting rhythms are heard together
Dotted rhythm	The term 'dotted rhythm' is usually applied to a pair of notes consisting of a dotted note and a shorter note (the two making up a complete beat or number of beats), or to several successive such pairs of notes
Duration	In rhythmic terms, the length of a note
Polyrhythm	Simultaneous use of two different metres (or two very different rhythms)
Swung rhythm	Two notes of the same value (usually quavers) are played with the first lengthened and the second correspondingly shortened (as often in jazz)
Syncopation	A 'strong' or stressed note occurs on a part of a bar or beat that would normally be 'weak' or unstressed
Triplets	Three notes of equal value taking the time normally occupied by two notes of the same written value (or by one undotted note of the next highest value)
<b>Dynamics</b>	The changes in volume of musical sound(s), and also the symbols used in a score to indicate volume (e.g. <b>f</b> and <b>p</b> )

Word	Definition
<b>Other terms (performance, composition, presentation of scores)</b>	
Backing track	A recorded musical accompaniment, especially one for a soloist to play or sing along with
Con sordini	With the use of a mute
DJ performances	D[isc] J[okeys] use special musical performance techniques (e.g. use of multiple turntables, turntable scratching) that are acceptable under the scheme of assessment
Double (verb)	Doubling occurs where one performer consistently plays or sings the same notes as another – strictly speaking at the same octave, but duplication at the octave may be involved
Flutter-tonguing	Almost self-explanatory: wind players (especially flautists) produce a special ‘whirring’ effect by fluttering the tongue
Forces	The instrument(s) and/or voice(s) that perform the music
Graphic score	Graphic scores, particularly used in experimental music, employ visual symbols of the composer’s choice instead of (or sometimes together with) the traditional musical symbols of staff notation
Improvisation	A piece composed as it is performed, although frequently based on a pre-conceived ‘stimulus’ such as a melodic theme or chord scheme
Lead sheet	An outline form of notation for popular styles of music, with the <u>melody</u> (in staff notation), lyrics, and chord symbols
Live electro-acoustic sound diffusions	Electro-acoustic music involves sounds not available from acoustic instruments, accessed via electronic technology. It may, however, be performed live via a sound diffusion system
MIDI	Acronym (Musical Instrument Digital Interface). A means whereby devices such as electronic musical instruments and computers can connect and communicate with one another
Phrasing	The correct observance of divisions between whole phrases and sometimes shorter groups of notes (often to accord with a composer’s phrase markings)
Professional reference recording	A recording of a piece submitted for Component 1 in lieu of a score – with the performance and the recording of professional standard
Screenshot	A recorded image from a computer screen – normally requiring some form of labelling or annotation if displaying the operations of sequencing software
Sequenced compositions	Compositions produced mainly or entirely via electronic sequencing software
Solo	A complete piece (or a section) for one player or singer with no accompaniment, or for one player or singer with accompaniment

Word	Definition
Sul ponticello	A direction for stringed instruments to play with the bow kept near to or on the bridge
Tab(lature)	Notation other than staff notation with letters, numbers or other conventional signs – today used particularly by guitarists
Tone quality	The quality of a performer's sound (which may be 'rich', 'rounded', 'thin', etc.)
Underscoring	In films, the provision of music to accompany dialogue or visual scenes and emphasise moods and enhance atmosphere
Vocal score	For a work for voices and orchestra, a vocal score has the voice parts and a keyboard reduction of the orchestral part (the latter often annotated to give some indication of the scoring)
<b>Historical periods, styles and genres</b>	
Aleatoric	In aleatoric (or aleatory) music aspect(s) of composition normally under the composer's control (e.g. aspects of pitch, rhythm or even form) are left to chance and/or to the choice of the performer(s)
Ballade	A type of virtuosic one-movement composition for piano pioneered by Chopin
Baroque	Refers to music in the Western Classical Tradition from c1600 to c1750
Bhangra	Strictly relates to music and dance from the Punjab, but is also applied to some related styles of popular music that may show the influence of reggae and electronic dance music
Cantata	A work (sacred or secular, and particularly associated with the baroque period) in several movements for singer(s) and instruments
Chorale	A type of hymn traditionally sung in Lutheran churches in Germany. Harmonising chorale melodies has long been an academic discipline in music
Classical (with upper-case C)	Refers to music in the Western Classical Tradition from c1750 to c1820
classical (with lower-case c)	Describes music from the Western Classical Tradition generally (Baroque, Classical, Romantic, etc.)
Electronic music	Music produced by and for electronic musical instruments and other forms of electronic technology, including computers
Expressionist	Adjective describing an early 20th-century movement in the arts (chiefly in Austria and Germany). Expressionist music portrayed extravagant (often dark) emotional states, and is often associated with free atonality

Word	Definition
Fusion	The blending of more than one musical style or culture to create a new 'fused' sound (e.g. Afro-Cuban)
Gamelan	Term applied to Indonesian orchestras (largely consisting of gongs and metallophones) and to the music composed for them
Jazz	Originally a fusion of African and North American styles. A number of varieties of jazz have developed over time, including New Orleans, swing, bebop
Lied	Art song with German text, chiefly from the Romantic period. Plural: 'Lieder'
Mélodie	Art song with French text, composed chiefly from the mid-19th century to the early 20th century
Musical theatre	<i>Musical theatre integrates</i> songs, spoken dialogue, acting, and dance, within a popular idiom. 'Musicals' are extended pieces of musical theatre from which favourite songs are often performed separately
Oral tradition	Music learnt by listening and repeating, and passed on orally
Oratorio	A multi-movement work for soloists, choir and orchestra, on a religious text
Programmatic music	A type of art music (sometimes known as 'programme music') characteristic principally of the Romantic period, and generally for orchestra, in which the composer depicts a pre-conceived series of extra-musical events or ideas. (The opposite of 'absolute' music, which is non-representational)
Rag	(Or 'raga'/'raag'.) In Indian classical music a melodic framework on which improvisations and compositions are based (not to be confused with 'rag' or 'ragtime' in Western music)
Rock	Emerged in the 1950s as 'rock and roll', and subsequently developed into a range of different popular styles
Romantic	Refers to music in the Western Classical Tradition from c1820 to c1900
Serial(ist)	In a serial composition the composer manipulates a set of notes (often all twelve notes of the chromatic scale) to establish thematic unity, within a piece, most commonly one without a clear sense of traditional tonality. The term originated in the early 20th century
Sonata	A composition for one or more solo instruments, usually in three or four movements

## Appendix 4: Suggested wider listening

The following pieces of suggested wider listening music provide examples of music from each area of study for component 3. They are not compulsory to study.

These pieces can support learners in understanding the music from the areas of study in a wider context and in appraising pieces of unfamiliar music.

Area of study	Wider listening
<b>Vocal Music</b>	<ul style="list-style-type: none"> <li>Handel, Messiah: Surely he hath borne, And with his stripes, Hallelujah, Worthy is the Lamb and Amen</li> <li>Schubert, Selection of Lieder: Erlkönig, An die Musik, Die Forelle, and Der Leiermann (Winterreise, No. 24)</li> <li>Fanny Mendelssohn, Ihr Töne schwingt euch fröhlich (Lied zum Geburtstag des Vaters)</li> <li>Ethel Smyth, Mass in D: Gloria Verdi, Rigoletto: Act III, Nos. 11 and 12</li> <li>Wagner, Die Walküre: Siegmund and Sieglinde (Wie dir die Stirn to Wälsungen-Blut! and orchestral postlude)</li> <li>Verdi, Rigoletto: Act III, Nos. 11 and 12</li> </ul>
<b>Instrumental Music</b>	<ul style="list-style-type: none"> <li>Haydn, Symphony No. 6 in D: movements 1 and 4</li> <li>Beethoven, String Quartet in C, Op. 59 No. 3: movements 3 and 4</li> <li>Cécile Chaminade, Concertino for flute and orchestra: Op. 107</li> <li>Liszt, Les Préludes</li> <li>Chopin, Ballade No.4 in F minor, Op. 52</li> <li>Amy Beach, Gaelic Symphony, Op.32: movement 1</li> </ul>
<b>Music for Film</b>	<ul style="list-style-type: none"> <li>Max Steiner, King Kong</li> <li>Ennio Morricone, Once upon a time in the West</li> <li>John Williams, Schindler's List</li> <li>Debbie Wiseman, Wilde</li> <li>Hans Zimmer and Lisa Gerrard, Gladiator</li> <li>Toru Takemitsu, Black Rain</li> </ul>
<b>Popular Music and Jazz</b>	<ul style="list-style-type: none"> <li>Charles Mingus, Blues and Roots</li> <li>Carole King, Tapestry</li> <li>Jay Z, Blueprint 3</li> <li>Björk, Vulnicura</li> <li>Michael Jackson, Thriller</li> <li>Bix Beiderbecke, Jazz Me Blues</li> </ul>
<b>Fusions</b>	<ul style="list-style-type: none"> <li>Afro Celt Sound System, Volume 2: Release: Eireann and Riding the waves</li> <li>Villa Lobos, Bachianas Brasileiras No. 2 and No. 5</li> <li>R. Rahman, Jai ho (You are my destiny)</li> <li>Gloria Estefan, Mi Tierra</li> <li>Robert Glasper Experiment, Black Radio: Afro Blue</li> <li>Sara Tavares, Xinti</li> </ul>

Area of study	Wider listening
<b>New Directions</b>	<ul style="list-style-type: none"> <li>• Karlheinz Stockhausen, Gesang der Junglinge</li> <li>• Pierre Boulez, Structures: 1a</li> <li>• Peter Maxwell Davies, Eight Songs for a Mad King: Nos. 6–8</li> <li>• Unsuk Chin, Alice in Wonderland: The Mad Tea Party</li> <li>• Olivier Messiaen, Des Canyons aux étoiles: Nos. 8 and 10</li> <li>• Tansy Davies, Re-greening for a large orchestra</li> </ul>

## Appendix 5: Command word taxonomy

The following table lists the command words that will appear in question papers, along with their definitions.

<b>State, give, name, identify, list</b>	Give one or more points. Recall or find factual information
<b>Complete</b>	Dictation questions, for example, to fill in blanks on a score
<b>Describe</b>	Give points which may or may not be linked When linked there will be a correct order
<b>Explain</b>	Give points that are linked to a justification or extension May be describing the effect something creates
<b>Compare</b>	Make points about the similarities and differences Make relative judgements
<b>Discuss</b>	Identify the issue/situation/problem/argument that is being assessed within the question Explore all aspects of an issue/situation/problem/argument Investigate the issue/situation/problem/argument by reasoning or argument
<b>Analyse</b>	Examine, dissect musical elements in detail Focus on individual musical elements and how they combine to create an effect/achieve a purpose
<b>Evaluate</b>	Make judgements against parameters Draw conclusions



## Appendix 6: The context for the development of this qualification

All our qualifications are designed to meet our World Class Qualification Principles<sup>[1]</sup> and our ambition to put the student at the heart of everything we do.

We have developed and designed this qualification by:

- reviewing other curricula and qualifications to ensure that it is comparable with those taken in high-performing jurisdictions overseas
- consulting with key stakeholders on content and assessment, including higher education academics, teachers and employers to ensure this qualification is suitable for a UK context
- reviewing the legacy qualification and building on its positive attributes.

This qualification has also been developed to meet criteria stipulated by Ofqual in their documents *GCE Qualification Level Conditions and Requirements* and *GCE Subject Level Conditions and Requirements for Music*, published in March 2015.

<sup>[1]</sup> Pearson's World Class Qualification Principles ensure that our qualifications are:

- **demanding**, through internationally benchmarked standards, encouraging deep learning and measuring higher-order skills
- **rigorous**, through setting and maintaining standards over time, developing reliable and valid assessment tasks and processes, and generating confidence in end users of the knowledge, skills and competencies of certified students
- **inclusive**, through conceptualising learning as continuous, recognising that students develop at different rates and have different learning needs, and focusing on progression
- **empowering**, through promoting the development of transferable skills, see *Appendix 7*.

## From Pearson's Expert Panel for World Class Qualifications

"The reform of the qualifications system in England is a profoundly important change to the education system. Teachers need to know that the new qualifications will assist them in helping their learners make progress in their lives.

When these changes were first proposed we were approached by Pearson to join an 'Expert Panel' that would advise them on the development of the new qualifications.

We were chosen, either because of our expertise in the UK education system, or because of our experience in reforming qualifications in other systems around the world as diverse as Singapore, Hong Kong, Australia and a number of countries across Europe.

We have guided Pearson through what we judge to be a rigorous qualification development process that has included:

- Extensive international comparability of subject content against the highest-performing jurisdictions in the world
- Benchmarking assessments against UK and overseas providers to ensure that they are at the right level of demand
- Establishing External Subject Advisory Groups, drawing on independent subject-specific expertise to challenge and validate our qualifications
- Subjecting the final qualifications to scrutiny against the DfE content and Ofqual accreditation criteria in advance of submission.

Importantly, we have worked to ensure that the content and learning is future oriented. The design has been guided by what is called an 'Efficacy Framework', meaning learner outcomes have been at the heart of this development throughout.

We understand that ultimately it is excellent teaching that is the key factor to a learner's success in education. As a result of our work as a panel we are confident that we have supported the development of qualifications that are outstanding for their coherence, thoroughness and attention to detail and can be regarded as representing world-class best practice. "

### **Sir Michael Barber (Chair)**

Chief Education Advisor, Pearson plc

### **Professor Sing Kong Lee**

Director, National Institute of Education, Singapore

### **Bahram Bekhradnia**

President, Higher Education Policy Institute

### **Professor Jonathan Osborne**

Stanford University

### **Dame Sally Coates**

Principal, Burlington Danes Academy

### **Professor Dr Ursula Renold**

Federal Institute of Technology, Switzerland

### **Professor Robin Coningham**

Pro-Vice Chancellor, University of Durham

### **Professor Bob Schwartz**

Harvard Graduate School of Education

### **Dr Peter Hill**

Former Chief Executive ACARA

# Appendix 7: Transferable skills

## The need for transferable skills

In recent years, higher education institutions and employers have consistently flagged the need for students to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work.

The Organisation for Economic Co-operation and Development (OECD) defines skills, or competencies, as 'the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning.'<sup>[1]</sup>

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the National Research Council's (NRC) framework as the most evidence-based and robust skills framework. We adapted the framework slightly to include the Program for International Student Assessment (PISA) ICT Literacy and Collaborative Problem Solving (CPS) Skills.

The adapted National Research Council's framework of skills involves<sup>[2]</sup>:

## Cognitive skills

- **Non-routine problem solving** – expert thinking, metacognition, creativity.
- **Systems thinking** – decision making and reasoning.
- **Critical thinking** – definitions of critical thinking are broad and usually involve general cognitive skills such as analysing, synthesising and reasoning skills.
- **ICT literacy** – access, manage, integrate, evaluate, construct and communicate<sup>[3]</sup>.

## Interpersonal skills

- **Communication** – active listening, oral communication, written communication, assertive communication and non-verbal communication.
- **Relationship-building skills** – teamwork, trust, intercultural sensitivity, service orientation, self-presentation, social influence, conflict resolution and negotiation.
- **Collaborative problem solving** – establishing and maintaining shared understanding, taking appropriate action, establishing and maintaining team organisation.

## Intrapersonal skills

- **Adaptability** – ability and willingness to cope with the uncertain, handling work stress, adapting to different personalities, communication styles and cultures, and physical adaptability to various indoor and outdoor work environments.
- **Self-management and self-development** – ability to work remotely in virtual teams, work autonomously, be self-motivating and self-monitoring, willing and able to acquire new information and skills related to work.

Transferable skills enable young people to face the demands of further and higher education, as well as the demands of the workplace, and are important in the teaching and learning of this qualification. We will provide teaching and learning materials, developed with stakeholders, to support our qualifications.

<sup>[1]</sup> OECD (2012), Better Skills, Better Jobs, Better Lives (2012): <http://skills.oecd.org/documents/OECDSkillsStrategyFINALENG.pdf>

<sup>[2]</sup> Koenig, J. A. (2011) *Assessing 21st Century Skills: Summary of a Workshop*, National Research Council

<sup>[3]</sup> PISA (2011) The PISA Framework for Assessment of ICT Literacy, PISA

## Appendix 8: Level 3 Extended Project qualification

### What is the Extended Project?

The Extended Project is a standalone qualification that can be taken alongside GCEs. It supports the development of independent learning skills and helps to prepare students for their next step – whether that be university study or employment. The qualification:

- is recognised by universities for the skills it develops
- is worth half of an Advanced GCE qualification at grades A\*–E
- carries UCAS points for university entry.

The Extended Project encourages students to develop skills in the following areas: research, critical thinking, extended writing and project management. Students identify and agree a topic area of their choice for in-depth study (which may or may not be related to a GCE subject they are already studying), guided by their teacher.

Students can choose from one of four approaches to produce:

- a dissertation (for example an investigation based on predominately secondary research)
- an investigation/field study (for example a practical experiment)
- a performance (for example in music, drama or sport)
- an artefact (for example creating a sculpture in response to a client brief or solving an engineering problem).

The qualification is coursework based and students are assessed on the skills of managing, planning and evaluating their project. Students will research their topic, develop skills to review and evaluate the information, and then present the final outcome of their project.

The Extended Project has 120 guided learning hours (GLH) consisting of a 40-GLH taught element that includes teaching the technical skills (for example research skills) and an 80-GLH guided element that includes mentoring students through the project work. The qualification is 100% internally assessed and externally moderated.

### How to link the Extended Project with music

The Extended Project creates the opportunity to develop transferable skills for progression to higher education and to the workplace, through the exploration of either an area of personal interest or a topic of interest from within the music qualification content.

Students can use the Extended Project to build in-depth knowledge and understanding of a musician or composer, or of a specific style, time period or movement.

Here are some suggestions:

- In-depth investigation into a musician and the impact they had on music of a particular type (such as jazz or pop)
- Further investigation into the style of one of the A level Music set works
- Investigating composition methods and traditional sequencing.

## Types of Extended Project related to music

- How can live performance engage an audience in the current technological age?
- Is music effective as a tool for motivating workers?
- How can we make classical texts popular to new audiences?
- How can we express the rhythms of eastern cultures and communicate them to a western audience?

## Using the Extended Project to support breadth and depth

In the Extended Project, students are assessed on the quality of the work they produce and the skills they develop and demonstrate through completing this work. Students should demonstrate that they have extended themselves in some significant way beyond what they have been studying in music. Students can demonstrate extension in one or more dimensions:

- **deepening understanding** – where a student explores a topic in greater depth than in the specification content. This could be an in-depth exploration of one aspect of a composer, musical style or genre.
- **broadening skills** – where a student learns or develops a new skill. This might be related to performing, composing or appraising, and developing additional skills or techniques in these areas.
- **widening perspectives** – where the student's project spans different subjects. A student studying music with history may wish to research the impact of major historical events on the development of music.

A wide range of information to support the delivery and assessment of the Extended Project, including the specification, teacher guidance for all aspects, an editable scheme of work and exemplars for all four approaches, can be found on our website.

## Appendix 9: Codes

Type of code	Use of code	Code
Discount codes	Every qualification is assigned to a discount code indicating the subject area to which it belongs. This code may change. See our website ( <a href="http://qualifications.pearson.com">qualifications.pearson.com</a> ) for details of any changes.	LF1
National Qualifications Framework (NQF) codes	Each qualification title is allocated an Ofqual National Qualifications Framework (NQF) code.  The NQF code is known as a Qualification Number (QN). This is the code that features in the DfE Section 96 and on the LARA as being eligible for 16–18 and 19+ funding, and is to be used for all qualification funding purposes. The QN will appear on students' final certification documentation.	The QN for this qualification is:  601/7928/4
Subject codes	The subject code is used by centres to enter students for a qualification. Centres will need to use the entry codes only when claiming students' qualifications.	A Level – 9MU0
Component codes	These codes are provided for reference purposes. Students do not need to be entered for individual components.	Component 1: 9MU0/01 Component 2: 9MU0/02 Component 3: 9MU0/03

## **Edexcel, BTEC and LCCI qualifications**

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