



Edexcel GCE MUSIC

Transition work



To help you prepare for the first year of the A level Music course, you will need to complete the following transition tasks. They will need to be completed before September. You will be assessed on this work in September. The tasks cover both practical and theory aspects which you will come across during the course.

Course Overview

Read through the course requirement and assessment criteria for performing, composing and appraising. If you can't find the link to these, they will be stored in a folder in the school closure folder on the word drive. Make sure you clearly understand what is expected and how it will be marked. There are also some sample scores (I have bookmarked the pages for the composition scores) and recordings so that you can have a go at marking performances and compositions for yourself -and I have included a crib-sheet of the moderator's actual marks so that you can check how accurate you are.

Solo Performance

You will need to prepare a solo performance on an instrument of your choice. It is important that you choose a piece that you can play confidently. If you require an accompanist please make sure that you are prepared for this. You will perform your piece when we return to school. If you are unsure about what to perform then please speak to Mrs Quinton (ruth.quinton@carres.uk).

Theory Task

There are 4 music theory worksheets (they are saved in the school closure folder as well). Please complete all four sheets. They are on major and minor key signatures and triads (including 1st and 2nd inversions). This will be useful preparation for Y12. There are numerous online help courses if you are stuck with this, you will also find information in your GCSE textbook if necessary.

Glossary

You should complete as much of the glossary sheet as you can, explaining what each of the key terms means. (If you get really stuck with this you will find it in the Edexcel A Level music specification – appendix 3 <https://qualifications.pearson.com/en/qualifications/edexcel-a-levels/music-2016.html>) It is worth going through it yourself rather than just reading it. Again, there are numerous online resources to help you and much of it will be in your GCSE textbook (it also has a glossary). Please get in touch if there is anything you don't understand (ruth.quinton@carres.uk).

Wider Listening preparation

You need to develop an overview of the history of Western Classical Music which needs to include information about pieces of music that you have listened to. I don't mind how you present this – it could be a Word document or powerpoint or something more creative! I have saved a file that has lists of things that should be included, some pieces of music that you should listen to and some website links that may help. There are a number of approaches to how you might do it – do whichever suits you best. Part of the assessment in September will include listening to some unfamiliar music and you will need to tell me what you can about it, placing it in its context.

Contact

If you need further assistance please contact Mrs Quinton by email:

ruth.quinton@carres.uk

Wider listening: A Short History of Western Classical Music

Part of the assessment in September will include listening to some unfamiliar music and you will need to tell me what you can about it, placing it in its context.

You need to develop an overview of the history of Western Classical Music which needs to include information about pieces of music that you have listened to. I don't mind how you present this – it could be a Word document or Powerpoint or something more creative!

There are many approaches to this: chronological, through different genres, musical features through time. Make sure you have a list of key features for each Era.

Make sure that you listen to examples of music and tell me about them as part of your presentation/overview. There is a listening diary at the end of this document.

Things that should be included!

This isn't an exhaustive list – it's just to get you started and give you some ideas.

Musical eras
Baroque (1600-1750) Classical (1750-1810ish) Romantic (1810ish-1900) 20 th Century (1900-2000) Popular Music
Instruments and sonority
Development of violin family (from viols) Development of woodwind family Development of brass instruments The rise of percussion music in the orchestra The development of keyboard instruments Think about the development of the orchestra. New electric instruments and new effects that can be created on traditional instruments Electronically generated or manipulated sounds. Different types of voice, styles of singing. Performing techniques e.g. vibrato, harmonics, mutes
Dynamics
When were dynamic markings first added to notated music? How has the use of dynamic markings changed over history? Beethoven is quite interesting here! Also consider articulation markings such as staccato, accents etc.
Rhythm and tempo
Use of time signatures and how it has changed (particularly in the 20 th century) When were metronome markings first given? Rhythmic features in certain styles: dotted rhythms (and double-dotted), syncopations, poly-rhythms, cross-rhythms.
Texture

Monophony, homophony (and melody-dominated homophony), polyphony, heterophony, fugues, layering, counterpoint, parallelism, antiphony.
Form and Structure
Binary, ternary, rondo, ritornello, variations, ground bass, da capo, sonata, verse/chorus/middle-8, 32-bar, 12-bar blues
Melody
Phrase length, conjunct, disjunct/angular, fragmentary (this becomes more varied in the 20 th century), sequences, ornamentation.
Tonality
Modes, the development of the tonal system – major and minor, whole-tone, atonal, aleatory, modulation, related-keys, tertiary related keys, chromatic.
Harmony
Consonance and dissonance, chords, triads, inversions, cadences, functional harmony, chromatic harmony, quartal harmony, note-clusters, suspensions, preparation/resolution, extended chords, added-note chords, altered chords, chord progressions.
Composers
Purcell, JS Bach, Handel, Vivaldi, Mozart, Haydn, Beethoven, Berlioz, Mendelssohn, Schubert, Schumann, Brahms, Tchaikovsky, Rachmaninov, Chopin, Liszt, Mahler, Bruckner, Elgar, Wagner, Debussy, Prokofiev, Shostakovich, Stravinsky, Schoenberg, Berg, Webern, Stockhausen, Reich, Bernstein, Cage
Genres
Instrumental: Prelude and fugue, dance suite, trio sonata, sonata, symphony, string quartet, concerto, ballet suite, film Vocal: (sacred & secular) cantata, madrigal, mass, oratorio, opera (arias, recitative), lieder, 32-bar song, popular styles (rock, jazz, Motown etc)

Websites that might help:

<https://www.mydso.com/dso-kids/learn-and-listen/composers>

<http://www.columbia.edu/itc/music/ito/history/> (this has some suggested pieces of music but I don't think the links work so you will have to type them into youtube.)

<https://www.bbc.co.uk/bitesize/topics/zfr97ty>

<https://www.classicfm.com/discover-music/periods-genres/> (this also has extracts to listen to - or you could put the title into youtube to listen to the whole work.

There will be loads more!

These are all very worth watching but this would take quite a bit of time! (You probably have more time now than you ever will again though!

https://www.youtube.com/results?search_query=howard+goodall+story+of+music

https://www.youtube.com/results?search_query=howard+goodall+great+dates

https://www.youtube.com/results?search_query=howard+goodall+big+bangs

Listening diary:

I have given some links here but feel free to use your own choice of music – just make sure you cover a really broad spectrum of styles, genres and eras. Give the title (and composer if necessary) of each piece that you choose. You need to identify the key features of each piece, give an era/date of composition.

	Title and composer	Context
Example	Beethoven 7 th Symphony 4 th movement (finale)	Composed 1812 (early Romantic/late Classical) Played by full orchestra – fairly large orchestra. Pre-dates valves on brass instruments so few brass melodies. Percussion limited to timpani. Some independent melodies in woodwind. Not virtuosic. First symphony to include the marking 'fff' – extremely loud. Frequent dynamic contrasts, accented notes. Driving rhythms permeate the whole movement, fast tempo 2/4. Frequent dotted rhythms Major tonality, functional harmony with frequent perfect cadences. Mostly consonant harmony. Conjoint melodies with regular phrase lengths. Structure – one 4 note motif keeps returning. Texture – homophonic, some interplay between sections of instruments (antiphony).
Bach fugue		
Telemann trio sonata		
Beethoven violin sonata		
Haydn string quartet		
Bach Orchestral Suite		
Mozart symphony		
Mahler symphony		
Bach Concerto grosso		
Rachmaninov concerto		
Tchaikovsky Ballet		
Stravinsky Ballet		
Schoenberg		

<u>Bernard Hermann film music</u>		
<u>Bach Cantata</u>		
<u>Haydn mass</u>		
<u>Mozart opera</u>		
<u>Wagner opera</u>		
<u>Schubert lieder</u>		
<u>Jazz popular</u>		

A Level Music Vocabulary List

Harmony	
Augmented 6 th chord	
Cadence	
Chord	
Circle of Fifths	
Diminished 7 th chord	
Drone	
Neapolitan 6 th chord	
Ornamentation	
Ostinato	
Pedal	
Riff	
Secondary dominant	
Sequence	
Tonality	
Atonal	
Chromatic	
Major	
Minor	
Modal	
Modulation	
Pentatonic	

Form/structure	
Da capo	
Fugue	
Sonata form	
Strophic	
Verse/chorus	
Texture	
Heterophony	
Homophony	
Monophony	
Polyphony	
Imitation	
Tempo, metre and rhythm	
Additive rhythm	
Cross rhythm	
Dotted rhythm	
Duration	
Polyrhythm	
Swung rhythm	
Syncopation	
Triplets	

Dynamics and techniques

Backing track	
Con sordini	
DJ performances	
Doubling	
Flutter-tonguing	
Improvisation	
Lead sheet	
Live electro-acoustic sound diffusions	
MIDI	
Phrasing	
Professional reference recording	
Sul ponticello	
Tablature	

Forms and Genres	
Cantata	
Chorale	
Classical	
Expressionist	
Fusion	
Gamelan	
Jazz	
Lied/Melodie	
Musical Theatre	
Oral tradition	
Oratorio	
Programmatic Music	
Rag	
Rock	
Serial	
Sonata	

Component 1: 9MU0/01

PERFORMING

Overview

The purpose of this component is to assess your performing skills in a solo and/or ensemble context. You need to rehearse and refine performances on your chosen instrument or voice, developing technical control, expression and interpretative skills.

The aim of this component is to encourage you to develop creative thinking, aesthetic sensitivity, critical awareness, self-confidence, self-motivation and your 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 your chosen styles and moods of music.

You must perform:

- a **minimum of one piece**, performed live and uninterrupted as a recital
 - your 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.

You 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.

You should take into account the effect of the purpose and intention of your piece of music when performing. You must also consider the effect of audience, time and place when you perform your pieces.

You should listen to how established performers communicate. You should appraise your own use of articulation, phrasing and dynamics in the light of these performances and reflect this when shaping your interpretation of your chosen music. You should know and understand the appropriate musical vocabulary and terminology related to your performances. **Try recording yourself as you rehearse, then listen back to the recording as you follow the music. Use this to inform your practise.**

You will be assessed on your skills demonstrated during a **live, unedited, uninterrupted performance**. Recordings of performances (using any instruments and/or technology) may not be edited afterwards but you can re-record the entire performance if necessary.

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

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

You can take one or more of the following approaches to your performance, as appropriate:

Solo performance

A solo performance is considered to be a piece in which the you play 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, you 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.

If you choose to perform in an ensemble you should, in addition to accuracy and other essentials of effective performance, pay attention to balance and the demands of other parts. You are assessed on the whole of the ensemble performance, even points at which you are not playing/singing yourself. Therefore you should be think about how to interact with and react to the 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

If you choose to improvise you should learn to play the music accurately and go on to exploit and develop its potential. You should pay attention to intonation, tuning, coherence and to structure generally. You should work on your instrumental tone and technique and demonstrate your ability to shape the music effectively. You 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

You 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.

You will be assessed on your 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

You will need to understand the following as appropriate for your chosen performance.

- A score can mean staff notation with written instructions for the playing of a piece of music. When performing from a score, you should understand the contextual influences affecting the composition of the pieces you 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.
- You should learn the importance of attention to intonation, tuning and accuracy of pitch and rhythm when performing from a score. You should work on your instrumental tone and technique, and ensure that you observe all performance directions for phrasing, articulation, dynamics and tempo. You 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) you should demonstrate clarity of diction, secure breath control, tonal contrast and some extended vocal techniques. For beatboxing, you should create a variety of contrasting timbres and demonstrate effective control of rhythm.
- You 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
- You may perform your own compositions when supported by a score with sufficient performance detail to assess accuracy of pitch and rhythm.

Musical elements

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

The musical elements are listed below:

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

Musical contexts

You should take into account the effect of the purpose and intention of your piece of music, and the effect of audience, time and place when performing their pieces. You should perform your music with control, expressing the music as appropriate to its style and mood. You 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.

Assessment information

- 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**. The maximum recommended length is 12 minutes. **Students who submit a recording of less than 8 minutes playing time will receive no marks.**
- 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.

What should I play

You can select the piece(s) of music that you will perform during the assessment. Your teacher will help and advise you with this decision.

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

If you accompany yourself, for example by singing and playing an instrument, then the role to be assessed should be agreed beforehand.

The difficulty levels booklet (published on the Edexcel website) gives a good idea of the standard of piece that is expected.

<http://qualifications.pearson.com/content/dam/pdf/A%20Level/Music/2016/Specification%20and%20sample%20assessments/AS-and-A-level-Music-Difficulty-Levels-Booklet.pdf>

Items for submission for assessment

1. Recording

You 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.

At the start of the recording you should introduce yourself, stating your name, candidate number, instrument and role in the piece of music.

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.

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). 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
Level 1 Poor technique	1–2	<p>The performance demonstrates poor technical control, as heard in poor coordination, breath control, diction and/or pedalling.</p> <ul style="list-style-type: none"> • The demands of the music are beyond the current ability of the performer. • 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.
Level 2 Limited technique	3–5	<p>The performance demonstrates limited technical control, as heard in limited coordination, breath control, diction and/or pedalling.</p> <ul style="list-style-type: none"> • There are several places where the demands of the music are beyond the current ability of the performer. • 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.
Level 3 Basic technique	6–8	<ul style="list-style-type: none"> • The performance demonstrates basic technical control of the instrument, as heard in basic coordination, breath control, diction and/or pedalling. • There are a few places where the demands of the music are beyond the current ability of the performer. • 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.
Level 4 Convincing technique	9–11	<ul style="list-style-type: none"> • The performance demonstrates convincing technical control of the instrument, as heard in convincing coordination, breath control, diction and/or pedalling. • There are only one or two places where the demands of the music are beyond the current ability of the performer. • 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.
Level 5 Assured technique	12–14	<ul style="list-style-type: none"> • The performance demonstrates assured technical control of the instrument, as heard in assured coordination, breath control, diction and/or pedalling.. • The demands of the music are within the current ability of the performer. • 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.
Level 6 Outstanding technique	15–16	<ul style="list-style-type: none"> • The performance will demonstrate complete control of the instrument. • 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.

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
Level 1 Poor accuracy and fluency	1–2	<ul style="list-style-type: none"> • Obtrusive errors of pitch and/or rhythm impact on many passages. • Performances at the lower end of the band are largely inaccurate, with many noticeable/obtrusive errors of pitch and/or rhythm. • Fluency is frequently compromised by breakdowns and/or omissions. • <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> • <i>In ensemble performances there is little awareness of balance throughout.</i>
Level 2 Limited accuracy and fluency	3–5	<ul style="list-style-type: none"> • Performances in this band will have several noticeable/obtrusive errors in pitch and/or rhythm which impact on the success of the performance overall. • Fluency is compromised in several places and coherence is often lost. • <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> • <i>In ensemble performances there is little awareness of balance for the majority of the piece.</i>
Level 3 Basic accuracy and fluency	6–8	<ul style="list-style-type: none"> • 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. • There will be moments where coherence is lost but the performance will still be reasonably fluent for the majority of piece. • <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> • <i>In ensemble performances there is some awareness of balance.</i>
Level 4 Convincing accuracy and fluency	9–11	<ul style="list-style-type: none"> • 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. • The performance will be mostly fluent despite the occasional hesitation and/or omission. • <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> • <i>In ensemble performances there is a good awareness of balance, with only the odd minor misjudgement.</i>
Level 5 Assured accuracy and fluency	12–14	<ul style="list-style-type: none"> • 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. • Performances will be fluent despite the occasional very slight hesitation and/or omission. • <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> • <i>In ensemble performances there is a good awareness of balance throughout.</i>
Level 6 Outstanding accuracy and fluency	15–16	<ul style="list-style-type: none"> • The performance will demonstrate entirely accurate pitch and rhythm, with only one or two insignificant errors at the lower end of the band. • The performance should be fluent and entirely free from hesitation or omission. • <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> • <i>In ensemble performances there is an excellent awareness of balance throughout.</i>

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	Technical control (Accuracy) and Expressive control (Fluency) (AO1)
	0	No rewardable material
Level 1 Poor interpretation	1–2	Very few interpretative skills evident through: <ul style="list-style-type: none"> • 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) • little or no appropriate dynamic contrast, and little or no attention given to phrasing and articulation. (Style and context)
Level 2 Limited interpretation	3–5	An insecure interpretation through: <ul style="list-style-type: none"> • 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) • limited use of dynamics, phrasing and articulation to shape the performance (Style and context) • a performance that struggles to communicate and may sound mechanical. (Style and context)
Level 3 Basic interpretation	6–8	A secure interpretation through: <ul style="list-style-type: none"> • 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) • some use of dynamics, phrasing and articulation to shape the performance, but several opportunities, notated or otherwise, are missed (Style and context) • some involvement with the music, but character and style are evident only intermittently. (Style and context)
Level 4 Convincing interpretation	9–11	A confident and engaging interpretation achieved through: <ul style="list-style-type: none"> • 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) • some use of dynamics, phrasing and articulation to shape the performance, but a few opportunities, notated or otherwise, are missed (Style and context) • fairly successful communication, with one or two lesssuccessful moments lower in the band. (Style and context)
Level 5 Assured interpretation	12–14	An exciting and communicative interpretation achieved through: <ul style="list-style-type: none"> • 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) • the frequent use of dynamics, phrasing and articulation to shape the performance (Style and context) • characterful communication that is mostly idiomatic, and musically shaped. (Style and context)
Level 6 Outstanding interpretation	15–16	A mature, individual and imaginative interpretation achieved through: <ul style="list-style-type: none"> • 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) • effective communication that is idiomatic, and musically shaped, with consistent use of dynamics, phrasing and articulation to shape the performance (Style and context)

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.

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
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		53	60
43		54	60
44		55	60
45		56	60
46		58	60
47		59	60
48		60	60

Sample Marking

Listen to the following performances and follow the scores carefully. Apply the marking criteria for each assessment grid and decide on a difficulty level.

Performance 1	Comment	Mark
1: Technical control		
2: Technical control		
3: Expressive control		
Difficulty Level		
Final mark		

Performance 2	Comment	Mark
1: Technical control		
2: Technical control		
3: Expressive control		
Difficulty Level		
Final mark		

Performance 3	Comment	Mark
1: Technical control		
2: Technical control		
3: Expressive control		
Difficulty Level		
Final mark		

Performance 4	Comment	Mark
1: Technical control		
2: Technical control		
3: Expressive control		
Difficulty Level		
Final mark		

Performance 5	Comment	Mark
1: Technical control		
2: Technical control		
3: Expressive control		
Difficulty Level		
Final mark		

Performance 6	Comment	Mark
1: Technical control		
2: Technical control		
3: Expressive control		
Difficulty Level		
Final mark		

Your Own Performance

Try out different pieces from your repertoire. Time how long they are when you perform them – remember to play with an accompanist if required.

Record yourself performing them and apply the marking criteria. Think about where mistakes occurred and where you lost marks – use this information as you rehearse.

Comment		Mark
Title of Piece: Composer:		Duration:
1: Technical control		
2: Technical control		
3: Expressive control		
Difficulty Level		
Final mark		

Comment		Mark
Title of Piece: Composer:		Duration:
1: Technical control		
2: Technical control		
3: Expressive control		
Difficulty Level		
Final mark		

Comment		Mark
Title of Piece: Composer:		Duration:
1: Technical control		
2: Technical control		
3: Expressive control		
Difficulty Level		
Final mark		

Comment		Mark
Title of Piece: Composer:		Duration:
1: Technical control		
2: Technical control		
3: Expressive control		
Difficulty Level		
Final mark		

Component 2: 9MU0/02

COMPOSING

The purpose of this component is to assess your skills in composing music. It allows you to appreciate the process of creating music. You 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. You will be encouraged to explore a range of compositional starting points, investigate a range of techniques for developing and manipulating ideas and then turn your ideas into completed pieces of music.

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

You 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**. The combined duration of both compositions must be at least **6 minutes**.

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

You 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.

You 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.

You should be given a wide range of opportunities to develop your 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.

You will need a working knowledge of the different ways of notating compositions scores, for example:

- staff notation
- graphic notation
- written accounts.

You should practice composing to a specific brief and within a specified time limit. You 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 you to recognise and use appropriate musical vocabulary relevant to your compositions. Much listening and appraising work will involve analysis of the set-works, these could sometimes be used as models for composing.

You may compose your pieces of music using music technology.

Composition using a Digital Audio Workstation: you 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. You should learn how to integrate samples and synthesised sounds with acoustic and electronic instruments. You need to demonstrate that you can create a mood or communicate a message or meaning in your music.

Musical elements

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

The musical elements are listed below:

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

Musical contexts

You should take into account the effect of the purpose and intention of your piece of music, and the effect of audience, time and place when performing your pieces. You should compose your music as appropriate to its style and mood. You 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, you 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 7th chords and extended chords, for example secondary 7^{ths} and 9^{ths}
- 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.

- **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 you 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.

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

Vocal Music

You 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. You should investigate the handling of instrumental accompaniments and/or backings.

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

Instrumental Music

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

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

Music for Film

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

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

Fusions

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

You 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

You 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. You 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

You 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. You should explore atonal music and new forms of harmony such as use of a tone row. You should explore new timbres through preparing instruments such as prepared piano or through electronic means.

Free composition

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

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.

You should ensure that your 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 you sufficient material to enable you to compose in the styles described below. They will give you 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

You 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, you 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. You 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

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

You 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 you will be required to complete passages in both treble and bass. You will not be required to add, or work to, a figured bass.

In each of these studies you 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

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

You 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

You should learn how to develop a given audio sample into a remix suitable for performance in a nightclub setting. You should investigate the stylistic characteristics and conventions of electronic dance music. You 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

You should choose the composition brief from those released by Pearson and decide your free composition with the support of your 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 you wish to compose for longer than 6 minutes to demonstrate your compositional skills more fully, you may do so. The compositions should be of sufficient length and complexity to give adequate opportunity to showcase your abilities.

Group compositions are not acceptable for which the music is the work of more than one student. You must ensure that the length of the free choice composition complements the chosen brief assessing technique, and that your 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

You must spend at least 2 hours on the development of the composition, plus the final write-up and the recording of your 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.

You do not have to perform the piece of music you 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
Level 1	1-2	<ul style="list-style-type: none"> • There is an attempt to develop and extend musical ideas but there are some obtrusive misjudgements that compromise the effectiveness of the piece. • There is an attempt at basic, balanced structures but perhaps repetitive, predictable or showing too great a diversity of ideas.
Level 2	3-5	<ul style="list-style-type: none"> • Musical ideas are developed and extended but there are some obvious misjudgements and a lack of direction in parts. • There is an attempt at basic, balanced structures but the piece lacks fluency and variety.
Level 3	6-8	<ul style="list-style-type: none"> • Musical ideas are developed and extended in parts and any misjudgements do not detract from the overall effectiveness of the piece. • 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.
Level 4	9-11	<ul style="list-style-type: none"> • Musical ideas are developed and extended effectively for most of the piece. • 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.
Level 5	12-13	<ul style="list-style-type: none"> • Musical ideas are created, developed and extended with assurance and imagination throughout. • 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.

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

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 Coherence (AO2)
	0	No rewardable material
Level 1	1-2	<ul style="list-style-type: none"> • 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. • Misjudgements compromise the success of the piece. • There are some significant unplayable/unsingable passages and/or the handling is unidiomatic. Textures are largely unvaried.
Level 2	3-5	<ul style="list-style-type: none"> • 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. • Forces and textures are inconsistently handled with some obvious misjudgements.
Level 3	6-8	<p>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.</p> <ul style="list-style-type: none"> • Forces and textures are handled without serious misjudgement although they lack variety and/or development in parts.
Level 4	9-11	<ul style="list-style-type: none"> • The control of elements is secure for most of the piece. Any misjudgements are minor. • Stylistic devices and conventions for the chosen genre/style have been selected appropriately and handled convincingly, but with one or two minor misjudgements. • The forces and textures are handled idiomatically with some development and variety.
Level 5	12-13	<ul style="list-style-type: none"> • The control of musical elements is assured and sophisticated throughout. • Stylistic devices and conventions for the chosen genre/style have been selected appropriately and handled convincingly throughout. • Forces and textures are handled idiomatically and exploited and varied with creativity and authority.

Briefs assessing technique

Controlled conditions

You must complete your composition under controlled conditions, within 4-6 hours.

This time includes the development of the composition, the final write-up and the recording of your 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
Level 1	1	<ul style="list-style-type: none"> • Little or no structuring and control of key and modulation. • Limited understanding and control of chords and chord progressions with many unconvincing moments. • Limited sense of melodic shape. Melodies lack direction and structure or are inappropriate to the style. • Limited control of rhythm. E.g. the stimulus vocal is out of time with the instrumental parts. • Limited control of harmony detrimental to the music.
Level 2	2	<ul style="list-style-type: none"> • An attempt at structuring and control of key and modulation but compromised by insecurities and misjudgements. • Some control of chords and chord progressions but compromised by misjudgements. • A serious attempt at writing melodic lines but generally stiff, unstylistic and/or repetitive. • Repetitive rhythms or a surfeit of rhythmic ideas. • Harmony is functional but uninteresting.
Level 3	3	<ul style="list-style-type: none"> • Generally well managed structuring and control of key and modulation but with some obvious misjudgements and/or missed opportunities. • Generally well managed control of appropriate chords and chord progressions despite some obvious misjudgements and/or limitations. • A good melodic sense. Melodies have shape and style. • Appropriate use of rhythms with some development as appropriate to the style. • Harmony is functional but uninteresting. The same chord set is used throughout.
Level 4	4	<ul style="list-style-type: none"> • Well managed structuring and control of key and modulation, but with one or two misjudgements and/or missed opportunities. • Convincing control of appropriate chords and chord progressions despite a few misjudgements. • A strong sense of melodic flow as appropriate to the style. • Excellent stylistic rhythmic elements. • Appropriately chosen harmonies with some variety of chord sets.
Level 5	5	<ul style="list-style-type: none"> • Effective structuring and control of key and modulation throughout. • Mature and sophisticated control of appropriate chords and chord progressions. • Excellent and imaginative with a strong sense of melodic flow as appropriate to the style. • Excellent and imaginative use of stylistic rhythmic elements. • Imaginative harmony appropriate to the style.

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

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 Coherence (AO2)
	0	No rewardable material
Level 1	1	<ul style="list-style-type: none"> • Little evidence of control of technical procedures and devices • Many misjudgements in the control of part writing and dissonance. • Instrumentation, timbres and sound manipulation lack control with many misjudgements • The style is recognisable but compromised by serious misjudgements. • There is no variety and an over- reliance on looping and repetition.
Level 2	2	<ul style="list-style-type: none"> • Handling of technical procedures and devices is compromised by technical weaknesses • Part writing and control of dissonance are compromised by some significant errors • Instrumentation, timbres and sound manipulation compromised by misjudgements and limitations • Some inconsistency of style. Stylistic features have been attempted unsuccessfully. • Music is unpredictable or overly repetitive.
Level 3	3	<ul style="list-style-type: none"> • Inconsistent handling of technical procedures and devices • Part writing and control of dissonance are generally successful but with some obvious misjudgements • Instrumentation, timbres and sound manipulation generally successful but with some obvious misjudgements. • Generally a convincing sense of style but with some minor misjudgements. • The structure is functional but uninteresting.
Level 4	4	<ul style="list-style-type: none"> • Generally secure handling of technical procedures and devices • Part writing and control of dissonance are successful apart from one or two marginal misjudgements • Handling of instrumentation, timbres and sound manipulation is broadly satisfying despite some minor misjudgements • 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.
Level 5	5	<ul style="list-style-type: none"> • Distinctive and secure handling of technical procedures and devices throughout • Part writing and control of dissonance successful throughout. • Instrumentation, timbres and sound manipulation handled with assurance • All features of the style have been included creatively. • The structure is stylistic and sections are well linked.

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

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

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

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

Component 3: 9MU0/03

APPRAISING

Overview

The purpose of this component is for you to develop your 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 you the opportunity to reflect on, analyse and evaluate music in aural and/or written form. To achieve this objective you need to use your 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.

You will learn the content of musical elements, context and language through six compulsory areas of study. The areas of study and set works are:

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

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 you are expected to study these set work at a greater level of depth at A Level.

You should also study a range of pieces beyond these set works. The suggested wider listening pieces for each area of study provides you with breadth, enabling you to place your knowledge of musical elements, context and language in a wider context, and apply your knowledge and understanding to more pieces of music. The suggested wider listening will help you to relate your learning to other pieces of music, but its study is not compulsory. Teachers can and should identify and teach other pieces of music to support their students' learning.

Suggested wider listening:

Area of study	Set Works
Vocal Music	<ul style="list-style-type: none"> • Handel, Messiah: Surely he hath borne, And with his stripes, Hallelujah, Worthy is the Lamb and Amen • Schubert, Selection of Lieder: Erlkönig, An die Musik, Die Forelle, and Der Leiermann (Winterreise, No. 24) • Fanny Mendelssohn, Ihr Töne schwingt euch fröhlich (Lied zum Geburtstag des Vaters) • Ethel Smyth, Mass in D: Gloria Verdi, Rigoletto: Act III, Nos. 11 and 12 • Wagner, Die Walküre: Siegmund and Sieglinde (Wie dir die Stirn to Wälsungen-Blut! and orchestral postlude) • Verdi, Rigoletto: Act III, Nos. 11 and 12
Instrumental Music	<ul style="list-style-type: none"> • Haydn, Symphony No. 6 in D: movements 1 and 4 • Beethoven, String Quartet in C, Op. 59 No. 3: movements 3 and 4 • Cécile Chaminade, Concertino for flute and orchestra: Op. 107 • Liszt, Les Préludes • Chopin, Ballade No.4 in F minor, Op. 52 • Amy Beach, Gaelic Symphony, Op.32: movement 1
Music for Film	<ul style="list-style-type: none"> • Max Steiner, King Kong • Ennio Morricone, Once upon a time in the West • John Williams, Schindler's List • Debbie Wiseman, Wilde • Hans Zimmer and Lisa Gerrard, Gladiator • Toru Takemitsu, Black Rain
Popular Music and Jazz	<ul style="list-style-type: none"> • Charles Mingus, Blues and Roots • Carole King, Tapestry • Jay Z, Blueprint 3 • Björk, Vulnicura • Michael Jackson, Thriller • Bix Beiderbecke, Jazz Me Blues
Fusions	<ul style="list-style-type: none"> • Afro Celt Sound System, Volume 2: Release: Eireann and Riding the waves • Villa Lobos, Bachianas Brasileiras No. 2 and No. 5 • R. Rahman, Jai ho (You are my destiny) • Gloria Estefan, Mi Tierra • Robert Glasper Experiment, Black Radio: Afro Blue • Sara Tavares, Xinti
New Directions	<ul style="list-style-type: none"> • Karlheinz Stockhausen, Gesang der Junglinge • Pierre Boulez, Structures: 1a • Peter Maxwell Davies, Eight Songs for a Mad King: Nos. 6–8 • Unsuk Chin, Alice in Wonderland: The Mad Tea Party • Olivier Messiaen, Des Canyons aux étoiles: Nos. 8 and 10 • Tansy Davies, Re-greening for a large orchestra

Content

Knowledge and understanding

You should develop their listening and appraising skills through the study of music across a variety of styles and genres. You should 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, you will need to 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.

You need to demonstrate knowledge and understanding of musical elements, contexts and language in relation to the music you have studied, and to unfamiliar music for each of the areas of study. You 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 your ability to relate your learning to other pieces in a similar style or genre. You 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.

You 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:
 - repertoire within the areas of study
 - 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)
 - 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. You 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. You 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, you 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.

You need to have a grasp of key stylistic features and be able to use appropriate music language and terminology in your answers. For example, you 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 that you have been given in your transition pack 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, or identifying a particular rhythm or completing a chord sequence. It is, therefore, important that you study the various types of notation used in the set works.

Areas of study

You 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 (already listed). Areas of study give you 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 you to demonstrate contextual understanding through your performing and composing.

Teachers should enable their 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 encompasses 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

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

It is recommended that you familiarise yourself 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.

You 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 you have a good understanding of the stylistic features and conventions of each piece.

You 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 recordings will be made available on the Pearson/Edexcel website.

Suggested wider listening and unfamiliar pieces

You should listen to and be able to appraise unfamiliar pieces of music as part of this component. Therefore, you can use the examples of suggested wider listening (and other pieces) to support your 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.

You will need to apply your appraising skills and knowledge of musical elements, contexts and language to these pieces of unfamiliar music in the examination. You should learn how to listen perceptively to unfamiliar music, developing your skills of aural analysis.

In particular you 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 make their own selection of pieces of music to supplement the areas of study.

Assessment information

- The assessment is **2 hours**.
- The assessment is marked out of **100 marks**.
- There are **two sections** in the examination:
 - o Section A: 50 marks, four questions – three questions, based on extracts from the set works and one question on dictation
 - o 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

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

You 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.

For each essay, the examiner will have a list of 'indicative content' – features and information that you will be expected to include in your essay. They will then mark it against the following criteria:

Question 5:

Level	Mark	Descriptor
	0	No rewardable material
Level 1	1 – 4	<ul style="list-style-type: none"> <input type="checkbox"/> Identification of elements in the unfamiliar piece, although there are likely to be significant omissions in these. Elements will not be linked to the quote <input type="checkbox"/> Little attempt to link to other relevant works <input type="checkbox"/> Some basic musical vocabulary used with errors/inconsistency <input type="checkbox"/> Little justification/exemplification of the composer's intentions
Level 2	5 – 8	<ul style="list-style-type: none"> <input type="checkbox"/> Identification of elements in the unfamiliar piece. Links between the quote and the element described are likely to be implicit <input type="checkbox"/> Attempts are made to refer to other works, with some errors/inconsistency <input type="checkbox"/> Musical vocabulary used, but with some errors/inconsistency <input type="checkbox"/> Basic musical points used as justification/exemplifications of the composer's intentions
Level 3	9 – 12	<ul style="list-style-type: none"> <input type="checkbox"/> Description of elements in the unfamiliar piece. Elements described will be mostly linked to the quote <input type="checkbox"/> Relevant works are used to basic points <input type="checkbox"/> Satisfactory use of musical vocabulary <input type="checkbox"/> Inconsistent musical justification/exemplification of the composer's intentions
Level 4	13 – 16	<ul style="list-style-type: none"> <input type="checkbox"/> Explanation of elements in the unfamiliar piece. Elements explained will be linked to the quote <input type="checkbox"/> Relevant works are used to justify points <input type="checkbox"/> Competent use of musical vocabulary <input type="checkbox"/> Musical justification/exemplification provided to support composer's intentions with a few insignificant lapses
Level 5	17 – 20	<ul style="list-style-type: none"> <input type="checkbox"/> Thorough explanation of a range of elements in the unfamiliar piece. Elements explained will be clearly linked to the quote <input type="checkbox"/> Relevant works are used to justify salient points <input type="checkbox"/> Excellent use of musical vocabulary <input type="checkbox"/> Full musical justification/exemplification provided to support composer's intentions

Question 6

Level	Mark	Descriptor
	0	No rewardable material
Level 1	1 – 4	Shows limited awareness of contextual factors (AO3) <input type="checkbox"/> Makes little reference to texts with limited organisation of ideas. Some basic musical vocabulary used with errors/inconsistency (AO4) <input type="checkbox"/> Little attempt to link to other relevant works (AO4)
Level 2	5 – 8	<input type="checkbox"/> Makes general links between the music and the historical, social and cultural context in which it was created and developed (AO3) <input type="checkbox"/> Makes general points, identifying some musical elements with general explanation of effects. Musical vocabulary is used but with some errors/inconsistency (AO4) <input type="checkbox"/> Attempts are made to refer to other works, with some errors/inconsistency (AO4)
Level 3	9 – 12	<input type="checkbox"/> Develops relevant links between the music and the historical, social and cultural context in which it was created and developed (AO3) <input type="checkbox"/> Offers a clear response using relevant musical examples. Satisfactory use of musical vocabulary (AO4) <input type="checkbox"/> Relevant works are used to basic points (AO4)
Level 4	13 – 16	Makes detailed links between the music and the historical, social and cultural context in which it was created and developed (AO3) <input type="checkbox"/> Constructs a controlled argument with fluently embedded musical examples. Competent use of musical vocabulary (AO4) <input type="checkbox"/> Relevant works are used to justify points (AO4)
Level 5	17 – 20	<input type="checkbox"/> Sophisticated links between the music and the historical, social and cultural context in which it was created and developed (AO3) <input type="checkbox"/> Presents a critical evaluative argument with sustained musical examples. Excellent use of musical vocabulary (AO4) <input type="checkbox"/> Relevant works are used to justify salient points (AO4)