

A Level

Music Technology

Component 2 NEA –
Understanding the Assessment
Criteria

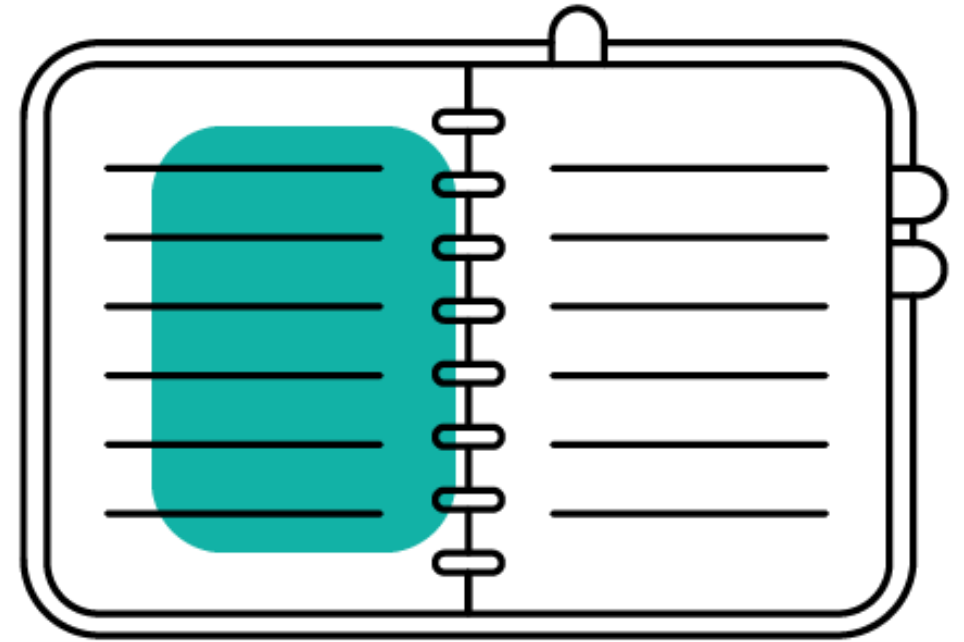
Technology-based Composition



Agenda

In this session we are going to look at exemplars of candidate work from the 2024 exam:

- Examiner Mark Booklet
- Candidate A
- Candidate G
- FAQ



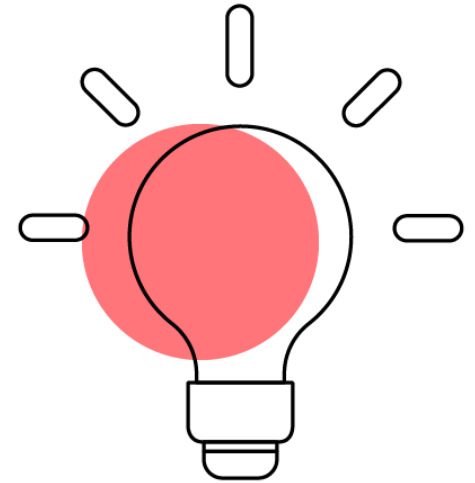
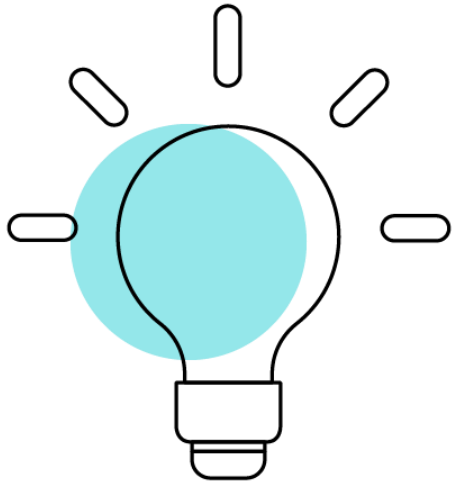
Exemplar from 2024



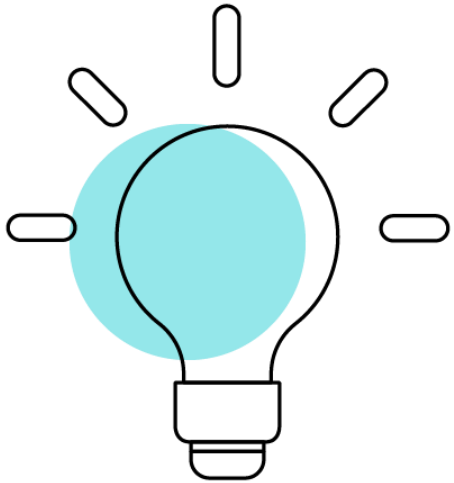
Comparative Judgement

Compare the two compositions we're looking at today.

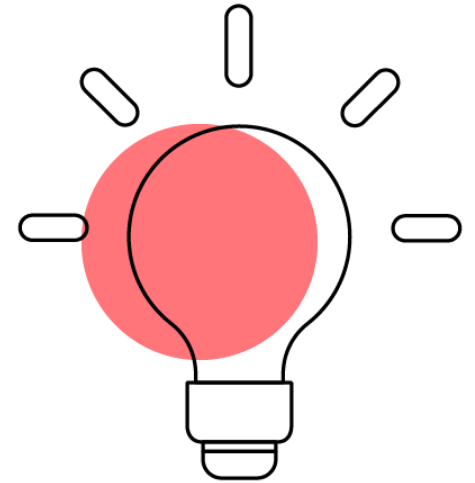
Overall, which composition deserves the higher mark?



Comparative Judgement



$A > G$



Assessment Grids

Assessment Grids – 9MT0/02

Examiner Number	<input type="text"/>	Date	<input type="text"/>
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Centre Number	<input type="text"/>	Candidate Number	<input type="text"/>
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Details of any omissions and subsequent action taken by the examiner

Brief

AG1

Synthesis – designing own sounds, and manipulating using automation or real-time control of LFO, filter, envelopes.

Level	Mark	Create and edit sounds – synthesis	Mark
	0	No rewardable material	<input type="text"/>
Level 1	1–2	<ul style="list-style-type: none">Limited use of synthesis techniquesSynthesis use is ineffective and does not make a significant contribution to the piece overall	<input type="text"/>
Level 2	3–4	<ul style="list-style-type: none">Inconsistent use of synthesis techniquesUse of synthesis is evident but with some misjudgements	<input type="text"/>
Level 3	5–6	<ul style="list-style-type: none">Competent use of a range of synthesis techniquesUse of synthesis is evident and makes a positive contribution to the piece overall	<input type="text"/>
Level 4	7–8	<ul style="list-style-type: none">Excellent use of a range of synthesis techniques throughoutSynthesis has been used creatively with a high level of skill and control to develop an original sonic palette	<input type="text"/>

Comments:

Assessment Grids

AG2

Sampling – using short audio files to develop new sonic elements; pitch-mapping, cutting/trimming, looping.

Level	Mark	Create and edit sounds – sampling	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited use of sampling techniquesSample use is ineffective and does not make a significant contribution to the piece overall	
Level 2	3–4	<ul style="list-style-type: none">Inconsistent use of sampling techniquesSample use is evident but with some misjudgements	
Level 3	5–6	<ul style="list-style-type: none">Competent use of a range of sampling techniquesSample use is evident and makes a positive contribution to the piece overall	
Level 4	7–8	<ul style="list-style-type: none">Excellent use of a range of sampling techniques throughoutSamples have been used creatively with a high level of skill and control to develop an original sonic palette	

Comments:

AG3

Creative effects – adding effects or processors to modify existing sounds; control of parameters.

Level	Mark	Create and edit sounds – creative effects	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited use of creative effects techniquesCreative effects use is ineffective and does not make a significant contribution to the piece overall	
Level 2	3–4	<ul style="list-style-type: none">Inconsistent use of creative effects techniquesCreative effects use is evident but with some misjudgements	
Level 3	5–6	<ul style="list-style-type: none">Competent use of a range of creative effects techniquesCreative effects use is evident and makes a positive contribution to the piece overall	
Level 4	7–8	<ul style="list-style-type: none">Excellent use of a range of creative effects techniques throughoutCreative effects have been used imaginatively with a high level of skill and control to develop an original sonic palette	

Comments:

Assessment Grids

AG4

Editing of mix must consider processing and balance to include stereo, EQ, dynamics, mix effects, master level, top and tail.

Level	Mark	Create and edit sounds Editing of mix – control of processing and balance	Mark
	0	No rewardable material. Parts missing or inaudible	
Level 1	1–2	<ul style="list-style-type: none">Unconvincing editing of mixHandling of processing and balance is limited	
Level 2	3–4	<ul style="list-style-type: none">Generally convincing editing of mixHandling of processing and balance is mostly successful	
Level 3	5–6	<ul style="list-style-type: none">Excellent editing of mixAll aspects of processing and balance are handled successfully throughout	

Comments:

AG5

Marking Instructions

No higher than level 2 will be awarded if the submission is longer than the required length.

Level	Mark	Structure sounds Response to brief – sonic and musical ideas combined to reflect the requirements of the brief	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Unconvincing combination of sonic and musical ideasSonic and musical ideas are limited in meeting the requirements of the brief	
Level 2	3–4	<ul style="list-style-type: none">Generally convincing combination of sonic and musical ideasSonic and musical ideas mostly meet the requirements of the brief	
Level 3	5–6	<ul style="list-style-type: none">Excellent combination of sonic and musical ideasAll aspects of the brief are successfully reflected throughout	

Comments:

AG6

Level	Mark	Structure sounds Style and coherence – use of stylistic conventions and control of flow and direction of ideas	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Unconvincing flow and direction to the pieceUse of stylistic conventions is limited	
Level 2	3–4	<ul style="list-style-type: none">Generally convincing flow and direction to the pieceUse of stylistic conventions is mostly successful	
Level 3	5–6	<ul style="list-style-type: none">Excellent flow and direction to the pieceStylistic conventions are used successfully throughout	

Comments:

Assessment Grids

For the following five assessment grids, all will be assessed but only the three highest marks will be used to calculate the total.

AG7

Level	Mark	Structure sounds – melody	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited or repetitive melodic ideasMelodies are underdeveloped and lack shape, fluency and direction	
Level 2	3–4	<ul style="list-style-type: none">Melodic ideas are developed in some placesMelodies are generally effective but may lack shape, fluency or direction	
Level 3	5–6	<ul style="list-style-type: none">Consistent development of melodic ideas throughoutMelodies have shape, fluency and a sense of direction	

Comments:

AG8

Level	Mark	Structure sounds – harmony	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited or misjudged harmonic ideasHarmonies are underdeveloped and lack variety	
Level 2	3–4	<ul style="list-style-type: none">Harmonic ideas are mostly suitableHarmonies are functional and show some development	
Level 3	5–6	<ul style="list-style-type: none">Harmonic ideas are imaginativeHarmony is well handled throughout with variety and development	

Comments:

AG9

Level	Mark	Structure sounds – rhythm	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited or repetitive rhythmic ideasRhythms are underdeveloped and lack shape, fluency and direction	
Level 2	3–4	<ul style="list-style-type: none">Rhythmic ideas are developed in some placesRhythms are generally effective but may lack shape, fluency or direction	
Level 3	5–6	<ul style="list-style-type: none">Consistent development of rhythmic ideas throughoutRhythms have shape, fluency and a sense of direction	

Comments:

Assessment Grids

AG10

Level	Mark	Structure sounds – texture	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited or misjudged use of textureTexture is underdeveloped and lacks variety	
Level 2	3–4	<ul style="list-style-type: none">Use of texture is mostly suitableTexture is functional and shows some development	
Level 3	5–6	<ul style="list-style-type: none">Use of texture is imaginativeTexture is well handled throughout with variety and development	

Comments:

AG11

Level	Mark	Structure sounds – form and structure	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited or repetitive structural ideasStructure is underdeveloped and lacks variety	
Level 2	3–4	<ul style="list-style-type: none">Structural ideas are mostly suitableStructure is functional and shows some development	
Level 3	5–6	<ul style="list-style-type: none">Structural ideas are imaginativeStructure is well handled throughout with variety and development	

Comments:

Best
three
musical
elements

AG 1-6	0	AG 7-11	0
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TOTAL for Component (60)	0
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Principal Examiner's report

AG1 - Synthesis

Often the strongest element of tech use. All software now provides a range of synthesis types. Centres are clearly encouraging students to explore different types, and use parameters to develop their timbres and create the sonic palette, and then using automation or other real time control to create development of the timbres during the piece.

The best work shows musical judgement and control in when to apply automation to settings, and how to combine complementary timbres that suit the mood and style of the piece.

Weaker work had misjudged use of parameters such as uncontrolled filter sweeps, mistimed LFO use, or other poorly timed adjustment of parameters in the context of the whole piece.

Logbook notes

- *screenshots do not provide much useful information unless annotated to describe key settings*
- *long lists of parameter settings do not provide valuable information*
- *explanation of how the important settings that most influence the sound have been used are more useful, and demonstrate understanding of the methods being assessed...*

A – Brief 2: War Talk

Technology-based composition brief 2

War Talk

Create a composition using the extract from *War Talk* by Arundhati Roy.

The meaning of the text must be reflected in the music. Your composition may take the form of a song (which must include recorded vocals using the text), or a piece of contemporary music using audio samples created from recorded extracts of the text. You may adapt or re-order the words.

Your composition must be 3 minutes long.

War Talk by Arundhati Roy (extract)

"Our strategy should be not only to confront empire, but to lay siege to it. To deprive it of oxygen. To shame it. To mock it. With our art, our music, our literature, our stubbornness, our joy, our brilliance, our sheer relentlessness – and our ability to tell our own stories. Stories that are different from the ones we're being brainwashed to believe.

The corporate revolution will collapse if we refuse to buy what they are selling – their ideas, their version of history, their wars, their weapons, their notion of inevitability.

Remember this: We be many and they be few. They need us more than we need them.

Another world is not only possible, she is on her way. On a quiet day, I can hear her breathing."



A – Brief 2: War Talk

Technology-based composition brief 2

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Create a composition using the extract from *War Talk* by Arundhati Roy.

The meaning of the text must be reflected in the music. Your composition may take the form of a song (which must include recorded vocals using the text), or a piece of contemporary music using audio samples created from recorded extracts of the text. You may adapt or re-order the words.

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War Talk by Arundhati Roy (extract)

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Another world is not only possible, she is on her way. On a quiet day, I can hear her breathing."

50

A – Brief 2: War Talk

Assessment Grids – 9MT0/02			
Examiner Number		Date	
Centre Number		Candidate Number	
Details of any omissions and subsequent action taken by the examiner			
STAND A			
Brief 2			
AG1			
Synthesis – designing own sounds, and manipulating using automation or real-time control of LFO, filter, envelopes.			
Level	Mark	Create and edit sounds – synthesis	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited use of synthesis techniquesSynthesis use is ineffective and does not make a significant contribution to the piece overall	
Level 2	3–4	<ul style="list-style-type: none">Inconsistent use of synthesis techniquesUse of synthesis is evident but with some misjudgements	
Level 3	5–6	<ul style="list-style-type: none">Competent use of a range of synthesis techniquesUse of synthesis is evident and makes a positive contribution to the piece overall	5
Level 4	7–8	<ul style="list-style-type: none">Excellent use of a range of synthesis techniques throughoutSynthesis has been used creatively with a high level of skill and control to develop an original sonic palette	
Comments:			
Very good use, where used - not extensive. Synths work alongside guitars, swirling resonant filters in intro.			

A – Brief 2: War Talk

AG2

Sampling – using short audio files to develop new sonic elements; pitch-mapping, cutting/trimming, looping.

Level	Mark	Create and edit sounds – sampling	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited use of sampling techniquesSample use is ineffective and does not make a significant contribution to the piece overall	
Level 2	3–4	<ul style="list-style-type: none">Inconsistent use of sampling techniquesSample use is evident but with some misjudgements	
Level 3	5–6	<ul style="list-style-type: none">Competent use of a range of sampling techniquesSample use is evident and makes a positive contribution to the piece overall	5
Level 4	7–8	<ul style="list-style-type: none">Excellent use of a range of sampling techniques throughoutSamples have been used creatively with a high level of skill and control to develop an original sonic palette	

Comments:

Evidence of cutting parts to fit song; well used in places, vocal screams layered to create fear texture.

AG3

Creative effects – adding effects or processors to modify existing sounds; control of parameters.

Level	Mark	Create and edit sounds – creative effects	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited use of creative effects techniquesCreative effects use is ineffective and does not make a significant contribution to the piece overall	
Level 2	3–4	<ul style="list-style-type: none">Inconsistent use of creative effects techniquesCreative effects use is evident but with some misjudgements	
Level 3	5–6	<ul style="list-style-type: none">Competent use of a range of creative effects techniquesCreative effects use is evident and makes a positive contribution to the piece overall	
Level 4	7–8	<ul style="list-style-type: none">Excellent use of a range of creative effects techniques throughoutCreative effects have been used imaginatively with a high level of skill and control to develop an original sonic palette	7

Comments:

Delays on screams create density, guitar distortion, and FX very good and varied. Good range and application generally on all parts.

A – Brief 2: War Talk

AG4

Editing of mix must consider processing and balance to include stereo, EQ, dynamics, mix effects, master level, top and tail.

Level	Mark	Create and edit sounds Editing of mix – control of processing and balance	Mark
	0	No rewardable material. Parts missing or inaudible	
Level 1	1–2	<ul style="list-style-type: none">• Unconvincing editing of mix• Handling of processing and balance is limited	
Level 2	3–4	<ul style="list-style-type: none">• Generally convincing editing of mix• Handling of processing and balance is mostly successful	4
Level 3	5–6	<ul style="list-style-type: none">• Excellent editing of mix• All aspects of processing and balance are handled successfully throughout	

Comments:

Good clear mix, slightly cut end, drums & vocals lost at times.

AG5

Marking instructions

No higher than level 2 will be awarded if the submission is longer than the required length.

Level	Mark	Structure sounds Response to brief – sonic and musical ideas combined to reflect the requirements of the brief	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">• Unconvincing combination of sonic and musical ideas• Sonic and musical ideas are limited in meeting the requirements of the brief	
Level 2	3–4	<ul style="list-style-type: none">• Generally convincing combination of sonic and musical ideas• Sonic and musical ideas mostly meet the requirements of the brief	
Level 3	5–6	<ul style="list-style-type: none">• Excellent combination of sonic and musical ideas• All aspects of the brief are successfully reflected throughout	5

Comments:

Generally imaginative, good emotion, text not fully developed later on.

AG6

Level	Mark	Structure sounds Style and coherence – use of stylistic conventions and control of flow and direction of ideas	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">• Unconvincing flow and direction to the piece• Use of stylistic conventions is limited	
Level 2	3–4	<ul style="list-style-type: none">• Generally convincing flow and direction to the piece• Use of stylistic conventions is mostly successful	
Level 3	5–6	<ul style="list-style-type: none">• Excellent flow and direction to the piece• Stylistic conventions are used successfully throughout	6

Comments:

moves along well, interest throughout. Stylish metal style suits subject matter.

A – Brief 2: War Talk

For the following five assessment grids, all will be assessed but only the three highest marks will be used to calculate the total.

AG7

Level	Mark	Structure sounds – melody	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited or repetitive melodic ideasMelodies are underdeveloped and lack shape, fluency and direction	
Level 2	3–4	<ul style="list-style-type: none">Melodic ideas are developed in some placesMelodies are generally effective but may lack shape, fluency or direction	
Level 3	5–6	<ul style="list-style-type: none">Consistent development of melodic ideas throughoutMelodies have shape, fluency and a sense of direction	5

Comments:

Guitar parts develop well.

AG8

Level	Mark	Structure sounds – harmony	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited or misjudged harmonic ideasHarmonies are underdeveloped and lack variety	
Level 2	3–4	<ul style="list-style-type: none">Harmonic ideas are mostly suitableHarmonies are functional and show some development	
Level 3	5–6	<ul style="list-style-type: none">Harmonic ideas are imaginativeHarmony is well handled throughout with variety and development	5

Comments:

Basic pattern mainly repeated, musically voiced and suits style.

AG9

Level	Mark	Structure sounds – rhythm	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited or repetitive rhythmic ideasRhythms are underdeveloped and lack shape, fluency and direction	
Level 2	3–4	<ul style="list-style-type: none">Rhythmic ideas are developed in some placesRhythms are generally effective but may lack shape, fluency or direction	
Level 3	5–6	<ul style="list-style-type: none">Consistent development of rhythmic ideas throughoutRhythms have shape, fluency and a sense of direction	6

Comments:

All parts contribute positively, drums bass & guitar groove together, good drum fills.

A – Brief 2: War Talk

AG10

Level	Mark	Structure sounds – texture	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"> Limited or misjudged use of texture Texture is underdeveloped and lacks variety 	
Level 2	3–4	<ul style="list-style-type: none"> Use of texture is mostly suitable Texture is functional and shows some development 	
Level 3	5–6	<ul style="list-style-type: none"> Use of texture is imaginative Texture is well handled throughout with variety and development 	6

Comments:

Good layers, screams etc at end.

AG11

Level	Mark	Structure sounds – form and structure	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"> Limited or repetitive structural ideas Structure is underdeveloped and lacks variety 	
Level 2	3–4	<ul style="list-style-type: none"> Structural ideas are mostly suitable Structure is functional and shows some development 	
Level 3	5–6	<ul style="list-style-type: none"> Structural ideas are imaginative Structure is well handled throughout with variety and development 	6

Comments:

Good variety and development.

Best	6
three	6
musical	6
elements	6

AG 1-6	32	AG 7-11	18
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TOTAL for Component (60)	50
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G – Brief 3: Deserts

Technology-based composition brief 3

Deserts

One fifth of the world's land area is classed as desert where annual rainfall is less than 25 cm. Varied conditions range from the extreme heat of the Sahara or Death Valley to the cold regions like the Gobi Desert; some are mostly flat, and others are mountainous.

In these challenging dry climates, animals, birds, plants, vegetation and humans find ways to survive, often using extraordinary approaches.

Create an original composition that makes use of a minimum of six samples inspired by settings or activities in the desert.

Your composition must be 3 minutes long.

You may use one or more of the following approaches:

- Sounds of the natural world in the deserts: animals, birds and insects; extreme weather systems; contrast between night and day
- Quotes that describe the wildlife and human life in the desert: traditional cultures that have adapted to desert conditions, or the influence of modern commerce, industry and agriculture
- News and documentary extracts that explore the role of deserts in the global ecosystem.



G – Brief 3: Deserts

Technology-based composition brief 3

Deserts

One fifth of the world's land area is classed as desert where annual rainfall is less than 25 cm. Varied conditions range from the extreme heat of the Sahara or Death Valley to the cold regions like the Gobi Desert; some are mostly flat, and others are mountainous.

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Create an original composition that makes use of a minimum of six samples inspired by settings or activities in the desert.

Your composition must be 3 minutes long.

You may use one or more of the following approaches:

- Sounds of the natural world in the deserts: animals, birds and insects; extreme weather systems; contrast between night and day
- Quotes that describe the wildlife and human life in the desert: traditional cultures that have adapted to desert conditions, or the influence of modern commerce, industry and agriculture
- News and documentary extracts that explore the role of deserts in the global ecosystem.

23

G – Brief 3: Deserts

Assessment Grids – 9MT0/02

Examiner Number		Date	20/05/24
Centre Number		Candidate Number	

Details of any omissions and subsequent action taken by the examiner

STAND G

Brief 3

AG1

Synthesis – designing own sounds, and manipulating using automation or real-time control of LFO, filter, envelopes.

Level	Mark	Create and edit sounds – synthesis	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited use of synthesis techniquesSynthesis use is ineffective and does not make a significant contribution to the piece overall	
Level 2	3–4	<ul style="list-style-type: none">Inconsistent use of synthesis techniquesUse of synthesis is evident but with some misjudgements	3
Level 3	5–6	<ul style="list-style-type: none">Competent use of a range of synthesis techniquesUse of synthesis is evident and makes a positive contribution to the piece overall	
Level 4	7–8	<ul style="list-style-type: none">Excellent use of a range of synthesis techniques throughoutSynthesis has been used creatively with a high level of skill and control to develop an original sonic palette	

Comments:

Some development and filtering/LFO, but often without a considered musical outcome.

G – Brief 3: Deserts

AG2

Sampling – using short audio files to develop new sonic elements; pitch-mapping, cutting/trimming, looping.

Level	Mark	Create and edit sounds – sampling	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited use of sampling techniquesSample use is ineffective and does not make a significant contribution to the piece overall	
Level 2	3–4	<ul style="list-style-type: none">Inconsistent use of sampling techniquesSample use is evident but with some misjudgements	4
Level 3	5–6	<ul style="list-style-type: none">Competent use of a range of sampling techniquesSample use is evident and makes a positive contribution to the piece overall	
Level 4	7–8	<ul style="list-style-type: none">Excellent use of a range of sampling techniques throughoutSamples have been used creatively with a high level of skill and control to develop an original sonic palette	

Comments:

Some use, not always with musical outcomes. Vocal samples are manipulated, not with much success.

AG3

Creative effects – adding effects or processors to modify existing sounds; control of parameters.

Level	Mark	Create and edit sounds – creative effects	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited use of creative effects techniquesCreative effects use is ineffective and does not make a significant contribution to the piece overall	
Level 2	3–4	<ul style="list-style-type: none">Inconsistent use of creative effects techniquesCreative effects use is evident but with some misjudgements	3
Level 3	5–6	<ul style="list-style-type: none">Competent use of a range of creative effects techniquesCreative effects use is evident and makes a positive contribution to the piece overall	
Level 4	7–8	<ul style="list-style-type: none">Excellent use of a range of creative effects techniques throughoutCreative effects have been used imaginatively with a high level of skill and control to develop an original sonic palette	

Comments:

Little creative use. Guitar tones quite successful at the end.

G – Brief 3: Deserts

AG4

Editing of mix must consider processing and balance to include stereo, EQ, dynamics, mix effects, master level, top and tail.

Level	Mark	Create and edit sounds Editing of mix – control of processing and balance	Mark
	0	No rewardable material. Parts missing or inaudible	
Level 1	1–2	<ul style="list-style-type: none"> Unconvincing editing of mix Handling of processing and balance is limited 	2
Level 2	3–4	<ul style="list-style-type: none"> Generally convincing editing of mix Handling of processing and balance is mostly successful 	
Level 3	5–6	<ul style="list-style-type: none"> Excellent editing of mix All aspects of processing and balance are handled successfully throughout 	

Comments:

Unclear samples, cluttered mix, abrupt end.

AG5

Marking Instructions

No higher than level 2 will be awarded if the submission is longer than the required length.

Level	Mark	Structure sounds Response to brief – sonic and musical ideas combined to reflect the requirements of the brief	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"> Unconvincing combination of sonic and musical ideas Sonic and musical ideas are limited in meeting the requirements of the brief 	2
Level 2	3–4	<ul style="list-style-type: none"> Generally convincing combination of sonic and musical ideas Sonic and musical ideas mostly meet the requirements of the brief 	
Level 3	5–6	<ul style="list-style-type: none"> Excellent combination of sonic and musical ideas All aspects of the brief are successfully reflected throughout 	

Comments:

Some suitable samples. Little sense of narrative or integration.

AG6

Level	Mark	Structure sounds Style and coherence – use of stylistic conventions and control of flow and direction of ideas	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"> Unconvincing flow and direction to the piece Use of stylistic conventions is limited 	1
Level 2	3–4	<ul style="list-style-type: none"> Generally convincing flow and direction to the piece Use of stylistic conventions is mostly successful 	
Level 3	5–6	<ul style="list-style-type: none"> Excellent flow and direction to the piece Stylistic conventions are used successfully throughout 	

Comments:

Style unclear, does not flow from one section to the next, disjointed.

G – Brief 3: Deserts

For the following five assessment grids, all will be assessed but only the three highest marks will be used to calculate the total.

AG7

Level	Mark	Structure sounds – melody	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited or repetitive melodic ideasMelodies are underdeveloped and lack shape, fluency and direction	2
Level 2	3–4	<ul style="list-style-type: none">Melodic ideas are developed in some placesMelodies are generally effective but may lack shape, fluency or direction	
Level 3	5–6	<ul style="list-style-type: none">Consistent development of melodic ideas throughoutMelodies have shape, fluency and a sense of direction	

Comments:

Some melodic ideas in bass. Guitar melody is ok but doesn't sit with other lines.

AG8

Level	Mark	Structure sounds – harmony	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited or misjudged harmonic ideasHarmonies are underdeveloped and lack variety	
Level 2	3–4	<ul style="list-style-type: none">Harmonic ideas are mostly suitableHarmonies are functional and show some development	3
Level 3	5–6	<ul style="list-style-type: none">Harmonic ideas are imaginativeHarmony is well handled throughout with variety and development	

Comments:

Quite cluttered, parts don't always fit together harmonically. Opening harmony ok, but unravels as piece progresses.

AG9

Level	Mark	Structure sounds – rhythm	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none">Limited or repetitive rhythmic ideasRhythms are underdeveloped and lack shape, fluency and direction	
Level 2	3–4	<ul style="list-style-type: none">Rhythmic ideas are developed in some placesRhythms are generally effective but may lack shape, fluency or direction	3
Level 3	5–6	<ul style="list-style-type: none">Consistent development of rhythmic ideas throughoutRhythms have shape, fluency and a sense of direction	

Comments:

Lacks cohesion between parts. Bass & drum grooves do not link in many places.

G – Brief 3: Deserts

AG10

Level	Mark	Structure sounds – texture	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"> Limited or misjudged use of texture Texture is underdeveloped and lacks variety 	2
Level 2	3–4	<ul style="list-style-type: none"> Use of texture is mostly suitable Texture is functional and shows some development 	
Level 3	5–6	<ul style="list-style-type: none"> Use of texture is imaginative Texture is well handled throughout with variety and development 	

Comments:

Unchanging for long periods; changes do not link well. Misjudged in some sections.

AG11

Level	Mark	Structure sounds – form and structure	Mark
	0	No rewardable material	
Level 1	1–2	<ul style="list-style-type: none"> Limited or repetitive structural ideas Structure is underdeveloped and lacks variety 	2
Level 2	3–4	<ul style="list-style-type: none"> Structural ideas are mostly suitable Structure is functional and shows some development 	
Level 3	5–6	<ul style="list-style-type: none"> Structural ideas are imaginative Structure is well handled throughout with variety and development 	

Comments:

Disjointed and episodic. Ideas are disconnected.

Best	3
three	3
musical	2
elements	

AG 1-6	15	AG 7-11	8
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TOTAL for Component (60)	23
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FAQs



FAQ

- Who were the examiners in 2024?
- Where do the exemplars in this pack come from?
- For brief 1, should candidates submit a video file containing the video and soundtrack?
- For brief 1, why does the question paper say that candidates "must not include Foley soundtrack or dialogue"?
- For brief 2, can candidates use a pre-existing recording of the text?
- For brief 2, can the candidate adapt and re-order the words?
- Can candidates submit a “free” composition that isn’t a response to the brief?
- Can candidates use loops and third-party samples in their compositions?
- Can one candidate get another candidate to perform on their composition, e.g. a guitar solo?

FAQ

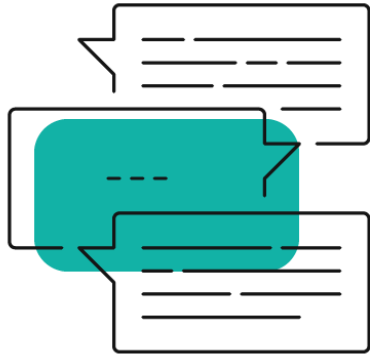
- Should candidates master their recordings?
- Can candidates word process their logbooks?
- Do drum samples need to be listed under 'sampling'?
- Does the composition need to be exactly 3 minutes?

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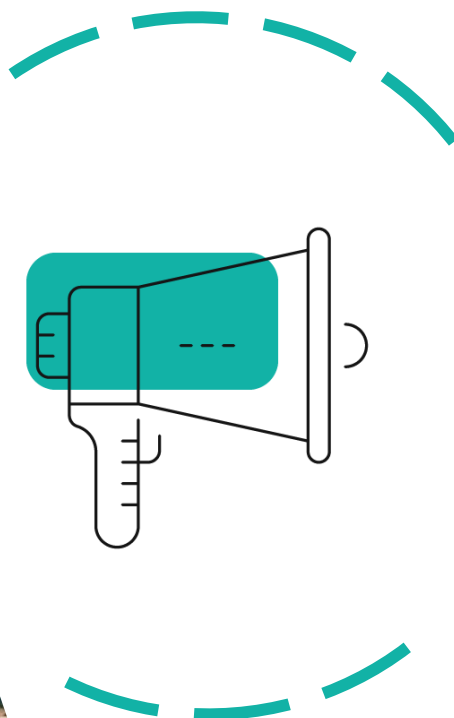
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