

# Specification

## GCE Music

Pearson Edexcel Level 3 Advanced Subsidiary GCE in Music  
(8MU01)

First examination 2014

Pearson Edexcel Level 3 Advanced GCE in Music (9MU01)

First examination 2014

Issue 5



# About this specification

The new Edexcel Advanced GCE Music course — simple in design but comprehensive — is intended to be stimulating and enriching for students and teachers alike.

At both Advanced Subsidiary Levels (AS) and A2, students experience all three main musical disciplines of performing, composing and listening and understanding.

## Skills

Students will develop performance skills (solo and/or ensemble), compose music and learn about harmony (the basics at AS and stylistic studies at A2). They will build up their aural and analytical skills by studying selections from the *New Anthology of Music* (Edited by J. Winterson, Peters, 2000) and wider listening.

## Flexibility

The full GCE course (AS plus A2) is excellent preparation for higher education courses in music, but is equally valuable for non-specialists as a second or third area of study. The AS units alone can offer a broad and satisfying experience for those who want to conclude their musical studies at this point.

## The anthology

The anthology remains the basis of historical and analytical study. Works are now grouped into three areas of study, Instrumental music, Vocal music and Applied music. It is hoped that in this specification teachers and students will enjoy working on different selections of work in each year of the course.

## Teacher assessment

We have listened to the argument that marking performances entirely from recordings does not always allow students' commitment and communication skills to be recognised fully. In this specification, teachers (who know the capabilities of their students best of all) will initially mark performances. Work will then be externally moderated by Edexcel.

## Supporting you

Edexcel aims to provide comprehensive support for our qualifications. We have therefore published our own dedicated suite of resources for teachers and students written by qualification experts. We also endorse a wide range of materials from other publishers to give you a choice of approach.

For more information on our wide range of support and services for this GCE in Music qualification, visit our GCE website: [www.edexcel.com/quals/gce/gce08](http://www.edexcel.com/quals/gce/gce08).

## Specification updates

This specification is Issue 5 and is valid for examination from Summer 2014. If there are any significant changes to the specification Edexcel will write to centres to let them know. Changes will also be posted on our website.

For more information please visit [www.edexcel.com](http://www.edexcel.com) or [www.edexcel.com/quals/gce/gce08](http://www.edexcel.com/quals/gce/gce08).

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# A Specification at a glance

| AS Unit 1: Performing Music  | *Unit code 6MU01                 |                                   |
|--|----------------------------------|-----------------------------------|
| <ul style="list-style-type: none"><li>■ Internally assessed</li><li>■ Availability: June</li></ul>   | <b>30% of the total AS marks</b> | <b>15% of the total GCE marks</b> |
| <b>Content summary:</b> <p>This unit gives students the opportunities to perform as soloists and/or as part of an ensemble. Teachers and students can choose music in any style. Any instrument(s) and/or voice(s) are acceptable as part of a five-six minute assessed performance. Notated and/or improvised performances may be submitted.</p> <b>Assessment:</b> <p>The music performed is chosen and assessed by the centre and moderated by Edexcel.</p> |                                  |                                   |

| AS Unit 2: Composing  | *Unit code 6MU02                 |                                   |
|---|----------------------------------|-----------------------------------|
| <ul style="list-style-type: none"><li>■ Externally assessed</li><li>■ Availability: June</li></ul>  | <b>30% of the total AS marks</b> | <b>15% of the total GCE marks</b> |
| <b>Content summary:</b> <p>This unit encourages students to develop their composition skills leading to the creation of a three-minute piece in response to a chosen brief. Students also write a CD sleeve note to describe aspects of their final composition and explain how other pieces of music have influenced it.</p> <b>Assessment:</b> <p>In September of each year Edexcel will publish on its website (<a href="http://www.edexcel.com">www.edexcel.com</a>) a document entitled <i>Unit 2: Composing</i>. Section A will contain four composition briefs from which students will select one as the basis for a three-minute composition. In Section B students will answer three questions to provide information that could be used for a CD sleeve note to accompany their composition. Both sections of the examination must be completed under controlled conditions. The composition and CD sleeve note will be externally assessed.</p> |                                  |                                   |

**AS Unit 3: Developing Musical Understanding****\*Unit code 6MU03**

- Externally assessed
- Availability: June

**40%  
of the  
total AS  
marks**
**20% of  
the total  
GCE  
marks**
**Content summary:**

This unit focuses on listening to familiar music and understanding how it works. Set works from the anthology provide the focus for the first two sections, through listening and studying scores. It is recommended that students familiarise themselves with each work as a whole, before learning how to identify important musical features and social and historical context. In the third section, students use a score to identify harmonic and tonal features and then apply this knowledge in the completion of a short and simple passage for SATB.

**Assessment:**

Assessment is through a 2-hour examination paper set and marked by Edexcel.

There are three sections: Section A: Listening; Section B: Investigating musical styles, and Section C: Understanding Chords and lines. Section A requires students to listen to extracts of music: and one CD per examination centre will be provided by Edexcel. In Section C, students may use a keyboard with headphones. A skeleton score is provided for Section A.

Students are given five minutes' reading time at the start of the examination.

Students will **not** have access to copy of the anthology during the examination nor to any musical software for Section C.

## A Specification at a glance

### A2 Unit 4: Extended Performance

\*Unit code 6MU04

- Internally assessed
- Availability: June

30%  
of the  
total A2  
marks

15% of  
the total  
GCE  
marks

#### Content summary:

This unit gives students with opportunities to extend their performance skills as soloists and/or as part of an ensemble. Teachers and students can choose music in any style. Any instrument(s) and/or voice(s) are acceptable as part of a 12-15 minute assessed performance of a balanced programme of music. Notated and/or improvised performances may be submitted.

#### Assessment:

The music performed is chosen and assessed by the centre and moderated by Edexcel.

### A2 Unit 5: Composition and Technical Study

\*Unit code 6MU05

- Externally assessed
- Availability: June

30%  
of the  
total A2  
marks

15% of  
the total  
GCE  
marks

#### Content summary:

This unit has two sections: composition and technical study. The composition section further develops students' composition skills, leading to the creation of a final three-minute piece in response to a chosen brief. The technical study section builds on the knowledge and awareness of harmony gained in Unit 3 section C through the medium of pastiche studies. Students must complete two tasks in this unit choosing from **either** one composition and one technical study **or** two compositions **or** two technical studies.

#### Assessment:

In September of each year Edexcel will publish on its website the *Unit 5: Section A – Composition. Section B – Technical Study* will be posted to you for release on 1st April and will include a hard copy of the composition briefs.

Section A contains four composition briefs from which students will select one as the basis for a three-minute composition. Section B will contain the opening bars of four pieces of music. Students will complete these openings in a specified style. Both sections of the examination must be completed under controlled conditions. The composition and technical study will be externally assessed.



**A2 Unit 6: Further Musical Understanding****\*Unit code 6MU06**

- Externally assessed
- Availability: June

**40%  
of the  
total A2  
marks**
**20% of  
the total  
GCE  
marks**
**Content summary:**

This unit focuses on listening to music, familiar and unfamiliar, and understanding how it works.

Set works from the anthology provide the focus for much of the unit. It is recommended that students familiarise themselves with each work as a whole, before concentrating on important musical features, context and/or elements of continuity and change. Between works students should also listen to a wide range of unfamiliar music which relates to the two compulsory areas of study. They should learn how to compare and contrast pairs of excerpts, contextualise music and identify harmonic and tonal features.

**Assessment:**

Assessment is through a 2 hour examination paper set and marked by Edexcel.

There are three sections: Section A: Aural analysis, Section B: Music in context and Section C: Continuity and change in instrumental music. Section A requires students to listen to extract of music and one CD per examination centre will be provided by Edexcel. A skeleton score is provided for Section A.

Students are given five minutes' reading time at the start of the examination.

Each student must have access to an unmarked copy of the anthology during the examination.

\* See *Appendix 3* for description of this code and all other codes relevant to this qualification.



# B Specification overview

## Summary of unit content

| Unit number and unit title                  | Level | Summary of unit content  |
|---|-------|--|
| Unit 1:<br>Performing Music                 | AS    | This unit gives students the opportunities to perform as soloists and/or as part of an ensemble. Teachers and students can choose music in any style. Any instrument(s) and/or voice(s) are acceptable as part of a five-six minute assessed performance. Notated and/or improvised performances may be submitted.   |
| Unit 2:<br>Composing                        | AS    | This unit encourages students to develop their composition skills leading to the creation of a three-minute piece in response to a chosen brief. Students also write a CD sleeve note to describe aspects of their final composition and explain how other pieces of music have influenced it.   |
| Unit 3:<br>Developing Musical Understanding | AS    | This unit focuses on listening to familiar music and understanding how it works<br>Set works from the anthology provide the focus for the first two sections, through listening and studying scores. It is recommended that students familiarise themselves with each work as a whole, before learning how to identify important musical features and their social and historical context.<br>In the third section, students use a score to identify harmonic and tonal features, and then apply this knowledge in the completion of a short and simple passage for SATB.  |
| Unit 4:<br>Extended Performance             | A2    | This unit gives students the opportunities to extend their performance skills as soloists and/or as part of an ensemble. Teachers and students can choose music in any style. Any instrument(s) and/or voice(s) are acceptable as part of a 12-15 minute assessed performance of a balanced programme of music. Notated and/or improvised performances may be submitted.   |
| Unit 5:<br>Composition and Technical Study  | A2    | This unit has two sections: composition and technical study.<br>The composition section further develops students' composition skills, leading to the creation of a final three-minute piece in response to a chosen brief.<br>The technical study section builds on the knowledge and awareness of harmony gained in Unit 3 section C through the medium of pastiche studies.<br>Students must complete two tasks in this unit choosing from <b>either</b> one composition and one technical study or two compositions or two technical studies.  |
| Unit 6: Further Musical Understanding       | A2    | This unit focuses on listening to music, familiar and unfamiliar, and understanding how it works.<br>Set works from the anthology, using different selections from those in Unit 3 — provide the focus for much of the unit. It is recommended that students familiarise themselves with each work as a whole, before concentrating on important musical features, context and/or elements of continuity and change.<br>Students should also listen to a wide range of unfamiliar music related to the two compulsory areas of study. They should learn how to compare and contrast pairs of excerpts, contextualise music and identify harmonic and tonal features. |

## Summary of assessment requirements

| Unit number and unit title                  | Level | Assessment information  | Number of marks allocated in the unit |
|---|-------|---|---------------------------------------|
| Unit 1:<br>Performing Music                 | AS    | <p>The music performed (one or more pieces) is chosen and assessed by the centre and moderated by Edexcel.</p> <p>Each student can perform as soloists and/or as part of an ensemble. Teachers and students can choose music in any style. Any instrument(s) and/or voice(s) are acceptable as part of a 5-6 minute performance. Notated and/or improvised performances may be submitted.</p> <p>Performances may be recorded and rerecorded at any time during the course.</p>   | 40                                    |
| Unit 2:<br>Composing                        | AS    | <p>In September of each year Edexcel will publish on its website (<a href="http://www.edexcel.com">www.edexcel.com</a>) a document entitled <i>Unit 2: Composing</i>.</p> <p>Section A will contain four composition briefs from which candidates will select one as the basis for a three-minute composition. The composition may be for any instrument or voice or combination of instruments and/or voices and in any style, this will be subject to the requirements of the composition brief selected. The composition must be presented as a score* and as a recording.</p> <p>*The word '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.</p> <p>Two briefs will be derived from topics related to the area of study Instrumental Music and two from topics related to the area of study Vocal Music.</p> <p>In <b>Section B</b> students will answer three questions to provide information that could be used for a CD sleeve note to accompany their composition. Both sections of the examination must be completed under controlled conditions.</p> | 60                                    |
| Unit 3:<br>Developing Musical Understanding | AS    | <p>Assessment is through a 2 hour examination paper set and marked by Edexcel.</p> <p>There are three sections: Section A: Listening; Section B: Investigating musical styles, and Section C: Understanding chords and lines. Section A requires students to listen to extracts of music: and one CD per examination centre will be provided by Edexcel. In Section C, students may use a keyboard with headphones. A skeleton score is provided for Section A.</p> <p>Candidates are given five minutes' reading time at the start of the examination.</p> <p>Candidates will not have access to copy of the anthology during the examination nor to any musical software for Section C.</p>   | 80                                    |

| Unit number and unit title              | Level | Assessment information   | Number of marks allocated in the unit |
|---|-------|--|---------------------------------------|
| Unit 4: Extended Performance            | A2    | <p>The music performed (one or more pieces) is chosen and assessed by the centre and moderated by Edexcel.</p> <p>Each candidate can perform as a soloist and/or as part of an ensemble. Teachers and students can choose music in any style. Any instrument(s) and/or voice(s) are acceptable as part of a 12-15 minute performance of a balanced programme of music. Notated and/or improvised performances may be submitted.</p> <p>The 12-15 minute performance will be assessed by the teacher and Performances may be recorded and rerecorded at any time during the course. The music must be performed to the teacher and at least one other person. A larger audience may be present at the student's discretion.</p>   | 50                                    |
| Unit 5: Composition and Technical Study | A2    | <p>In September of each year Edexcel will publish on its website the <i>Unit 5: Section A – Composition. Section B – Technical Study</i> will be posted to you for release on 1st April and will include a hard copy of the composition briefs.</p> <p>Section A contains four composition briefs from which candidates will select one or more as the basis of a three-minute composition. The piece may be for any instrument or voice or combination of instruments and/or voices and in any style, this will be subject to the requirements of the composition brief selected.</p> <p>Two briefs will be derived from topics for the area of study Instrumental music and two briefs will be derived from topics for the area of study Applied music</p> <p>Section B will contain three technical study topics from which students choose one.</p> <p>The topics remain constant during the life of the specification, but the composition briefs and technical study opening based on them will change each year. Both sections of the examination must be completed under controlled conditions. The composition and technical study will be externally assessed.</p> | 80                                    |
| Unit 6: Further Musical Understanding   | A2    | <p>Assessment is through a 2-hour examination paper set and marked by Edexcel.</p> <p>There are three sections:</p> <ul style="list-style-type: none"> <li>■ Section A: Aural analysis</li> <li>■ Section B: Music in context</li> <li>■ Section C: Continuity and change in instrumental music.</li> </ul> <p>Section A requires students to listen to an extract of music and one CD per examination centre will be provided by Edexcel. A skeleton score is provided for Section A.</p> <p>Candidates are given five minutes' reading time at the start of the examination.</p> <p>Each candidate must have access to an unmarked copy of the anthology during the examination.</p>   | 90                                    |

### Assessment objectives and weightings

|              |   | % in AS | % in A2 | % in GCE |
|--------------|---|---------|---------|----------|
| <b>AO1</b>   | Interpret musical ideas with technical and expressive control and a sense of style and awareness of occasion and/or ensemble (performing/realising)                 | 30%     | 30%     | 30%      |
| <b>AO2</b>   | Create and develop musical ideas with technical control and expressive understanding making use of musical devices, conventions and resources (composing/arranging) | 30%     | 30%     | 30%      |
| <b>AO3</b>   | Demonstrate understanding of and comment perceptively on, the structural, expressive and contextual aspects of music (appraising).                                  | 40%     | 40%     | 40%      |
| <b>TOTAL</b> |   | 100%    | 100%    | 100%     |

### Relationship of assessment objectives to units

| Unit number                   | Assessment objective |            |            |                            |
|-------------------------------|----------------------|------------|------------|----------------------------|
|                               | AO1                  | AO2        | AO3        | Total for AO1, AO2 and AO3 |
| Unit 1                        | 15%                  | 0%         | 0%         | 15%                        |
| Unit 2                        | 0%                   | 10%        | 5%         | 15%                        |
| Unit 3                        | 0%                   | 5%         | 15%        | 20%                        |
| Unit 4                        | 15%                  | 0%         | 0%         | 15%                        |
| Unit 5                        | 0%                   | 15%        | 0%         | 15%                        |
| Unit 6                        | 0%                   | 0%         | 20%        | 20%                        |
| <b>Total for Advanced GCE</b> | <b>30%</b>           | <b>30%</b> | <b>40%</b> | <b>100%</b>                |

## Qualification summary

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**Subject criteria** The General Certificate of Education is part of the Level 3 provision. This specification is based on the Advanced Subsidiary GCE and Advanced Level GCE subject criteria for music; which are prescribed by the regulatory authorities and are mandatory for all awarding bodies.

The Advanced GCE in Music has been designed to enable students to experience a wide range of musical skills including performing, composing and analysing, as well as developing an understanding of the historical and contextual uses of music.

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**Aims** The aims of the Edexcel Advanced Subsidiary GCE and Advanced Level GCE in Music are to enable students to:

- extend the skills, knowledge and understanding needed to communicate through music and take part in music making
- engage in, and extend the appreciation of the diverse and dynamic heritage of music, promoting spiritual and cultural development
- develop particular strengths and interests encouraging life-long learning and providing access to music-related and other careers
- recognise the interdependence of musical skills, knowledge and understanding and the links between the activities of performing/realising, composing and appraising.

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**AS/A2 knowledge and understanding** This Advanced Subsidiary GCE and Advanced Level GCE specification enables students to gain an experience of a wide range of musical skills including performing, composing and analysing as well as developing an understanding of the historical and contextual uses of music. Students will develop:

- analytical skills
- knowledge and understanding of performance
- knowledge and understanding of compositional processes.

### AS/A2 skills

For this Advanced Subsidiary GCE and Advanced Level GCE specification students need to develop practical skills in music-making activities, including:

- performing (eg solo, ensemble, improvising)
- composing (free composition, technical study)
- aural analysis skills.



## C Music unit content

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Unit 1 Performing Music 19

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Unit 2 Composing 39

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Unit 3 Developing Musical Understanding 57

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Unit 4 Extended Performance 63

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Unit 5 Composition and Technical Study 85

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Unit 6 Further Musical Understanding 111

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## Course structure

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- Edexcel's Advanced GCE in Music comprises six units and contains an Advanced Subsidiary subset of three AS units.
- The Advanced Subsidiary GCE is the first half of the GCE course and consists of Units 1, 2 and 3. It may be awarded as a discrete qualification or contribute 50 per cent of the total Advanced GCE marks.
- The full Advanced GCE award consists of the three AS units (Units 1, 2 and 3), plus three A2 units (Units 4, 5 and 6) which make up the other 50% of the Advanced GCE. Students wishing to take the full Advanced Level GCE must, therefore, complete all six units.
- The structure of this qualification allows teachers to construct a course of study which can be taught and assessed either as:
  - ◆ distinct modules of teaching and learning with related units of assessment taken at appropriate stages during the course; or
  - ◆ a linear course which is assessed in its entirety at the end.

## Areas of study (AoS)

Areas of study are fundamental to the specification. Each area provides opportunities not only for the study of repertoire but also for the development of musical ideas through composing and performing activities. The specification encourages integration of the various musical disciplines throughout.

There are three areas of study:

- AoS1 Instrumental music
- AoS2 Vocal music
- AoS3 Applied music.

At Advanced Subsidiary Level students study Instrumental music and Vocal music.

### AoS1 Instrumental music

This area of study, which belongs to both AS and A2, is designed to embrace a wide number of instrumental styles and traditions, including full-scale orchestral works and chamber music. Everything is from the western classical tradition.

### AoS2 Vocal music

This area of study is designed to help students understand and appreciate the important role, in various places and at various times, of music for voices only or for voices and instruments.

### AoS3 Applied music

The works in AoS1 and AoS2 are largely 'pure' music for concert or domestic performance, whereas those selected here are 'applied' to a range of other situations with music serving some wider purpose. For example, some pieces are used in dance, while others are for ritual (including worship) or to accompany the moving image in film or television.

At A2 students continue to study Instrumental music and also study Applied music.

For each area of study there are set works. These are published in the *New Anthology of Music*, editor J. Winterson (Peters, 2000).

Set works change from year to year. Please refer to *Unit 3: Developing Musical Understanding* for the AS set works (2009–2013) and *Unit 6: Further Musical Understanding* for set works at A2 (2010–2014). The lists of set works have been carefully selected to provide historical and stylistic variety and consistency and equality at each level across the lifetime of the specification. Thus each list within each area of study contains a broadly equal amount of music in terms of demand and duration. The wide range of set works within each area will allow students to make chronological and stylistic comparisons.

## 1.1 Unit description

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This unit gives students opportunities to perform as soloists and/or as part of an ensemble. Teachers and students can choose music in any style. Any instrument(s) and/or voice(s) are acceptable as part of a 5-6 minute assessed performance. Notated and/or improvised performances may be submitted.

## 1.2 What students need to learn

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- |                                   |  |
|-----------------------------------|--|
| <b>1 Overview</b>                 | Students should be encouraged to develop their performance skills by playing a range of styles of music, as a soloist and/or an ensemble member, using scores or improvising, as appropriate.  |
| <b>2 Performance from a score</b> | <p>Students should learn the importance of attention to accuracy of pitch and rhythm when performing from a score. They should work on their instrumental tone and technique and ensure that they observe performance directions for phrasing, articulation, dynamics and tempo.</p> <p>They should also recognise the importance of fluency and ensure that the overall outcome is effective in terms of communication, interpretation and style.</p>   |
| <b>3 Improvised performance</b>   | <p>Students who choose to improvise should learn to play a chosen stimulus accurately, and to exploit and develop its potential. They should pay attention to the balance of unity and to structure generally.</p> <p>They should work on their instrumental tone and technique and demonstrate their ability to handle a range of timbres and textures.</p> <p>They should also recognise the importance of fluency and ensure that the overall outcome is effective in terms of communication, interpretation and style.</p> |
| <b>4 Ensemble performance</b>     | Students who choose to perform in an ensemble should in addition to accuracy and other essentials of effective performance described above pay attention to balance and the demands of other parts.  |

## 1.3 Assessment information

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### 1 Assessment overview

The music to be performed for this unit is internally set and assessed by the centre, recorded by the centre and externally moderated by Edexcel.

Students can perform as soloists and/or as part of an ensemble. Teachers and students can choose music in any style. Any instrument(s) and/or voice(s) are acceptable as part of a 5-6 minute performance. However, if a student wishes to play for longer than 6 minutes to demonstrate their performance skills more fully, they may do so.

Notated and/or improvised performances may be submitted.

The performance(s) will be assessed by the teacher and may be recorded and re-recorded at any time during the course. However students must perform continuously for 5-6 minutes and not piece together their submissions over a number of performance occasions. However, their whole 5-6 minute submission may be performed and recorded, or re-performed and re-recorded, at any time during the course.

**2 Items for submission**

1) A recording of the piece(s) on audio CD (finalised and playable on standard domestic equipment or MiniDisc™ (long-play MiniDisc™ recordings are not acceptable). Recordings on cassette tape will not be accepted.

Each student's work should be on a separate audio CD or MiniDisc™, clearly labelled with their details. Centres are requested to use one recording format for all their students' submissions — audio CD or MiniDisc™. Recordings must be made in one take, not piece by piece on separate occasions.

2) Photocopies of the music (only the part performed needs to be submitted, eg just the clarinet part in a piece for clarinet with piano accompaniment) must be submitted with the recording for moderation. Original copies should not be supplied. Photocopies will be destroyed by Edexcel at the end of the examination series.

Where no printed staff notation exists (for example, where students offer their own compositions) centres must still supply a score\* in a format appropriate to the style of the music. Whatever format is chosen, the presentation must be sufficiently clear for the external moderator to be able to make an assessment of the performance.

3) Both the teacher and the student must sign an authentication form to verify that the submission is the student's own unaided work.

*\*The word 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.*

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**3 Ensemble performing**

Ensembles performances must have a maximum of five performers including the student. Students must have a clearly defined role and play a part that is not duplicated by any other member of the ensemble. More than one student may be assessed in the course of a single ensemble performance.

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**4 Improvisation**

Improvised solo or ensemble performances will only be accepted if a chord scheme or other stimulus is supplied, together with as much information as possible about the student's working methods.

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**5 Sequenced performances**

Sequenced performances are accepted provided that the final track is performed live, at the correct speed and without further editing.

**6 Use of accompaniment**

Music that was written with an accompaniment must be performed with that accompaniment.

Students offering solo performances with accompaniment will generally be accompanied by only one other performer playing a contrasting instrument. For instance, a singer, flautist or trombonist may be accompanied by a pianist, or a jazz saxophonist may be accompanied by a double bass player. However, students are able to perform with a larger ensemble where there is a clear solo part throughout and the music was originally written for these forces.

Students may perform with a backing track if they wish.

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**7 Difficulty of pieces**

The expected difficulty of pieces offered is taken to correspond to Grade 5 of the graded examinations of such bodies as the Associated Board of the Royal Schools of Music, Trinity Guildhall, Rockschooll and the London College of Music.

When students perform a piece at a level that exceeds Grade 5, additional credit will be awarded. See the Difficulty Level grid on page 37.

When student perform a piece at a level below Grade 5, the demand is not such that full credit under any of the assessment criteria can be justified. For a piece classified as Grade 4, the top band of mark(s) under each criterion is therefore not available (for example, Quality of Outcome can receive only 7/8 marks however outstanding the performance). For a piece that is easier still, the top two mark bands are unavailable.

Care should be taken in determining the difficulty of an individual part within an ensemble piece. Individual parts must be compared to solo graded pieces to determine the level of difficulty, while taking account of the added difficulty of the ensemble playing of a particular piece.

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**8 Short submissions**

The minimum requirement in terms of length is 5 minutes' performance time. For each half minute that a student falls short of this requirement, a reduction of 2 marks is made. For example, a student who performs for 3 minutes 20 seconds has fallen short by three half minutes. A final mark of 24/40 will be reduced by 6 (3 x 2) to 18/40. A performance lasting 2 minutes 40 seconds will be reduced by 8 (4 x 2).



**Note:** If a reduction for a short submission has to be made, this is done at the *very end* of the marking process after the averaging of marks for the various pieces.

## 1.4 How the assessment criteria will be applied

### 1 Choosing the correct assessment criteria

Students may present pieces played or sung from a score and/or improvised performances. Each piece should be marked according to the appropriate set of assessment criteria. The first set of criteria, in *Section 1.5*, is used to assess performances of pieces from a score. The second set, in *Section 1.6*, is for improvised performances.

### 2 Marking procedure

The assessment criteria must be applied separately for each piece. (Please note that if two or more movements from a sonata or suite are offered, each movement is a separate piece for marking purposes.)

For each piece, use the holistic assessment criterion (out of 40) to give an overall reflection of the performance of the piece and then use all five detailed assessment criteria (each out of eight) to report on specific aspects of technique and expression. Then reconcile the totals arrived at by these different routes.

For example, you may choose a holistic mark of 25 out of 40. Then you will identify suitable marks for the five detailed assessment criteria, each out of eight. If these up add to 25 (eg  $5 + 5 + 6 + 4 + 5$ ), 25 is clearly the final mark out of 40 for the piece. If, however, there is a discrepancy eg detailed marking gives  $5 + 6 + 6 + 5 + 5 = 27$  while holistic marking suggests 25, briefly revisit both the detailed and the holistic assessment criterion until a single mark (which need not be the average of 25 and 27) is selected. If 27 seems over-generous, and the holistic mark of 25 more appropriate award the single mark of 25/40.

Once you have arrived at a mark out of 40, you should scale the mark according to the difficulty of the piece performed (see the performance grid on page 37). If a student performs a Grade 5 piece, the mark will stay the same. However, if a student is awarded 25 out of 40 and played pieces that were Grade 7 in terms of level of difficulty, the final scaled mark will be 28/40.

When you have marked and scaled each piece out of 40, calculate the average to produce a single mark out of 40. For example, if there are four pieces and they are awarded 30, 32, 38 and 28, the final mark is  $30 + 32 + 38 + 28 \div 4 = 32$ . Decimals of 0.5 or greater must be rounded up to the next whole number. Decimals smaller than 0.5 must be rounded down.

## 1.5 Assessment criteria for performances from a score

### Holistic assessment criterion

| Holistic (AO1) |   |  |
|----------------|---|--|
| 36–40          | Outstanding                                     | <p><b>Impressive and imaginative:</b> the student has stamped their personal musical authority on the performance.</p> <p>Complete (or almost complete) control of technique, style and interpretation.</p> <p>Sense of musical wholeness with no passage sub-standard.</p>  |
| 31–35          | Excellent                                       | <p><b>Convincing throughout:</b> and an engaging performance.</p> <p>Secure technique and sensitivity of style and interpretation.</p> <p>Any errors and/or misjudgements are marginal.</p>  |
| 26–30          | Confident                                       | <p><b>Convincing for most of the time</b> in technique, style and interpretation.</p> <p>Secure technique and sensitive interpretation.</p> <p>Some errors and/or misjudgements, but too few to have a big impact.</p>   |
| 21–25          | Competent                                       | <p><b>Generally secure</b> and conscientious in technique and interpretation.</p> <p>Some errors and/or misjudgements, but the piece still has some direction and flow.</p>  |
| 16–20          | Adequate  | <p><b>A serious attempt</b> but probably a performance with limited maturity and assurance.</p> <p>Some control of technique and interpretation.</p> <p>Errors, misjudgements and technical problems begin to be obtrusive, but the performance still broadly holds together.</p>  |
| 11–15          | Basic   | <p><b>Positive features are fairly few</b> and the performance inconsistent and/or immature.</p> <p>Basic technical control, fluency and accuracy and a basic understanding of interpretative issues.</p> <p>Errors, misjudgements and technical problems are obtrusive.</p>   |
| 6–10           | Limited   | <p><b>Positive features are few.</b></p> <p>A few encouraging signs, but considerable difficulties with a weak performance in most areas. Perhaps under the required length.</p>   |
| 1–5            | Poor  | <p><b>Positive features are very few</b> indeed, being heavily outweighed by errors, misjudgements and technical problems. In practice, a mark in the 1–5 band is appropriate only for work which is seriously under the required performance length and/or difficulty or too incomplete to be marked using the five detailed assessment criteria.</p> |
| 0              | No positive features can be clearly identified. |  |

Detailed assessment criteria

Teacher and moderators apply **all five** of the following assessment criteria where a score exists.

**Criterion 1: Quality of outcome**

Overall security and effectiveness of the performance. Interpretation and communication. Extent to which the piece meets the specification in terms of duration.

The text in italics refers to ensemble performances only.

| Criterion 1: Quality of Outcome (AO1) |   |   |
|---------------------------------------|---|---|
| 8                                     | Outstanding                                     | Mature, exciting and imaginative interpretation with a strong sense of authority and communication.<br><i>Consistently responsive reaction to other parts and if necessary adjustment to them. Thorough awareness of balance.</i>   |
| 7                                     | Excellent                                       | Sensitive interpretation, with a good sense of style and communication.<br><i>Excellent reaction to other parts and if necessary adjustment to them. Good awareness of balance throughout.</i>  |
| 6                                     | Confident                                       | Confident (if not always subtle) interpretation but consistent, and with fairly good communication.<br><i>Generally good reaction to other parts and if necessary adjustment to them. Good awareness of balance throughout.</i>   |
| 5                                     | Competent                                       | Broadly satisfying interpretation with a few weaknesses not seriously detracting from the overall impression but with limited success in communication.<br><i>Generally reasonably good reaction to other parts and some ability to adjust to them if necessary, but also a few difficulties. Some awareness of balance throughout.</i> |
| 4                                     | Adequate  | Serious attempt at interpretation, but some obvious technical weaknesses and/or inconsistency, or very mechanical.<br><i>Some ability to react to other parts and adjust to them if necessary, but with clear difficulties. At least some awareness of balance throughout.</i>  |
| 3                                     | Basic   | Reasonable attempt (eg in isolated expressive passages), but marred by technical problems or brevity.<br><i>Some basic ability to react to other parts, but with clear difficulties, and probably little ability to adjust. At least some awareness of balance throughout.</i>  |
| 2                                     | Limited   | Limited sense of assurance and seriously compromised by lack of sophistication, accuracy and/or brevity.<br><i>Limited ability to react to other parts. There are numerous difficulties, and probably little or no ability to adjust. Limited awareness of balance.</i>   |
| 1                                     | Poor  | Very little evidence of competence. Seriously under-length.<br><i>There are numerous difficulties and very little evidence of reaction to other parts. Little or no awareness of balance.</i>   |
| 0                                     | No positive features can be clearly identified. |   |

**Criterion 2: Pitch and rhythm**

Accuracy of pitch. Accuracy of rhythm.

NB: Intonation is **not** considered here, but under criterion 4.

| Criterion 2: Pitch and rhythm (AO1) |   |   |
|-------------------------------------|---|---|
| 8                                   | Outstanding                                     | Wholly accurate, or with only one or two tiny errors.   |
| 7                                   | Excellent                                       | Mostly accurate: with just one or two small but noticeable errors.  |
| 6                                   | Confident                                       | Generally accurate: with a few small errors.  |
| 5                                   | Competent                                       | Mainly accurate, despite some obtrusive errors.   |
| 4                                   | Adequate  | Broadly accurate for the majority of the piece, despite fairly numerous obtrusive errors (perhaps concentrated in the more difficult passages). |
| 3                                   | Basic   | Accurate from time to time (perhaps only in the most straightforward passages).   |
| 2                                   | Limited   | Pitches and/or rhythms are only accurate for a few bars at a time.  |
| 1                                   | Poor  | Pitches and/or rhythms are only accurate for a few beats at a time.   |
| 0                                   | No positive features can be clearly identified. |   |

**Criterion 3: Fluency and tempo** Maintenance of continuity (fluency). Tempo (including any necessary sectional tempo changes, ritenutos and rubato) in accordance with the composer’s direction(s) and/or the stylistic demands of the piece.

| Criterion 3: Fluency and tempo (AO1) |   |  |
|--------------------------------------|---|--|
| 8                                    | Outstanding                                     | Fluent and completely assured throughout — entirely free of hesitation.<br>Tempo entirely appropriate throughout.  |
| 7                                    | Excellent                                       | Fluent — entirely or virtually free of hesitation.<br>Tempo appropriate but perhaps one or two minor misjudgements (eg an overdone or missed rit.)   |
| 6                                    | Confident                                       | Fluent with no significant hesitation.<br>Main tempo appropriate but perhaps one or two noticeably misjudged moments.  |
| 5                                    | Competent                                       | Reasonably fluent, despite the occasional slight hesitation.<br>Main tempo may be slightly too fast or too slow. Perhaps errors, omissions, or a lack of subtlety elsewhere.                                 |
| 4                                    | Adequate  | Fluent for the majority of the piece, although some errors are sufficient to interrupt the flow.<br>Main tempo may be too fast or too slow. Mechanical: errors, omissions, and a lack of subtlety elsewhere. |
| 3                                    | Basic   | Fluency is repeatedly compromised.<br>Main tempo considerably too fast or too slow. Very mechanical: with noticeable errors and omissions.   |
| 2                                    | Limited   | Extremely halting performance, with frequent stops and hesitations.  |
| 1                                    | Poor  | Incoherent performance, with no sense of musical flow.   |
| 0                                    | No positive features can be clearly identified. |  |

**Criterion 4: Tone and technique**

Quality of instrumental or vocal sound ('tone quality'). Intonation and other aspects of instrumental or vocal technique (bowing, pedalling, etc as appropriate).

| <b>Criterion 4: Tone and technique (AO1)</b> |   |   |
|--|---|---|
| 8  | Outstanding                                     | Impressive tone quality throughout the pitch range.<br>Thorough technical control.<br>Intonation completely secure.   |
| 7  | Excellent                                       | Good tone quality throughout the pitch range.<br>Very good technical control.<br>Intonation secure, despite one or two slightly out-of-tune notes.  |
| 6  | Confident                                       | Good tone quality, throughout the pitch range except perhaps at the extremities or at moments of technical difficulty.<br>Generally good technical control.<br>Intonation secure, despite a few slightly out-of-tune notes. |
| 5  | Competent                                       | Good tone quality across most of the pitch range.<br>Fairly good technical control, but occasional technical weaknesses.<br>Intonation reasonably secure, despite some noticeably out-of-tune notes.                        |
| 4  | Adequate  | Generally acceptable tone quality, although occasionally dull. Some technical control, but problems begin to be obtrusive.<br>Intonation sometimes secure, but several patches are weak.                                    |
| 3  | Basic   | Tone quality acceptable at times, but often dull, thin or coarse.<br>Technical control still evident at times, but there are significant problems.<br>Intonation rarely secure or consistently sharp/flat.                  |
| 2  | Limited   | Tone quality acceptable occasionally, but mostly dull, thin or coarse.<br>Technical control only very intermittent.<br>Intonation scarcely ever secure and likely to be very inconsistent.                                  |
| 1  | Poor  | Very little control of tone or technique.<br>Intonation severely deficient virtually throughout.  |
| 0  | No positive features can be clearly identified. |   |

**Criterion 5:  
Phrasing,  
articulation and  
dynamics**

Observance of performance directions for phrasing, articulation and dynamics and the subtlety of their realisation where the composer has indicated them. Appropriate and subtle use of phrasing, articulation and dynamics where an Urtext edition is used. Dynamic range need not always be great (eg on a recorder).

| <b>Criterion 5: Phrasing, articulation and dynamics (AO1)</b> |   |  |
|---|---|--|
| 8   | Outstanding                                     | Subtle phrasing and articulation throughout.<br>Dynamics appropriate and imaginative throughout.   |
| 7   | Excellent                                       | Phrasing and articulation are appropriate throughout.<br>Dynamics are convincing and effective, although very occasionally missing, under or over played.  |
| 6   | Confident                                       | Some careful attention to phrasing and articulation.<br>Dynamics are generally effective, although occasionally missing, under- or over-played.  |
| 5   | Competent                                       | Phrasing is reasonably well shaped and there is some attention to articulation.<br>Some effective use of dynamics, but a few opportunities are missed or mishandled.   |
| 4   | Adequate  | Some attempt at phrasing and articulation, but needs more control.<br>Some reasonable use of dynamics, but lacking real interest.  |
| 3   | Basic   | Basic attempt to shape the music through phrasing and articulation, but little contrast is achieved nor is the legato secure.<br>Some use of dynamics, but perhaps some errors and misjudgements as well as omissions. |
| 2   | Limited   | Limited attempt to shape the music through phrasing and/or articulation.<br>Little use of dynamics, probably with errors and misjudgements as well as omissions.   |
| 1   | Poor  | Scarcely any (or no) phrasing and articulation.<br>Very few or no dynamics.  |
| 0   | No positive features can be clearly identified. |  |



## 1.6 Assessment criteria for improvised performances

'Errors' may result from playing or singing the stimulus material incorrectly, or they may be notes which are obviously wrong in the context of the chosen style

### Holistic assessment criterion

| Holistic (AO1) |   |   |
|----------------|---|---|
| 36–40          | Outstanding                                     | <b>Impressive and imaginative:</b> the student has stamped their personal musical authority on the performance.<br>Complete (or almost complete) control of technique, style and interpretation.<br>Sense of musical wholeness with no passage sub-standard.  |
| 31–35          | Excellent                                       | <b>Convincing throughout:</b> and an engaging performance.<br>Secure technique and sensitivity of style and interpretation.<br>Any errors and/or misjudgements are marginal.  |
| 26–30          | Confident                                       | <b>Convincing for most of the time</b> in technique, style and interpretation.<br>Secure technique and sensitive interpretation.<br>Some errors and/or misjudgements, but too few flaws to have a big impact.   |
| 21–25          | Competent                                       | <b>Generally secure</b> and conscientious in technique and interpretation.<br>Some errors and/or misjudgements, but the piece still has some direction and flow.  |
| 16–20          | Adequate  | <b>A serious attempt</b> but probably a performance with limited maturity and assurance.<br>Some control of technique and interpretation.<br>Errors, misjudgements and technical problems begin to be obtrusive, but the performance still broadly holds together.  |
| 11–15          | Basic   | <b>Positive features are fairly few</b> and the performance rather inconsistent and/or immature.<br>Basic technical control, fluency and accuracy and a basic understanding of interpretative issues.<br>Errors, misjudgements and technical problems are obtrusive.  |
| 6–10           | Limited   | <b>Positive features are few.</b><br>A few encouraging signs, but considerable difficulties with a weak performance in most areas. Perhaps under the required length.   |
| 1–5            | Poor  | <b>Positive features are very few</b> being heavily outweighed by errors, misjudgements and technical problems. In practice, a mark in the 1–5 band is appropriate only for work which is seriously under the required performance length and/or difficulty or too incomplete to be marked using the five detailed assessment criteria. |
| 0              | No positive features can be clearly identified. |   |

Detailed assessment criteria

**Criterion 1: Quality of outcome** Overall security and effectiveness of the performance. Interpretation and communication. Extent to which the piece meets the specification in terms of duration.

The text in italics refers to ensemble performances only.

| Criterion 1: Quality of outcome (AO1) |   |  |
|---------------------------------------|---|--|
| 8                                     | Outstanding                                     | Mature, exciting and imaginative interpretation with a strong sense of authority and communication.<br><i>Consistently responsive reaction to other parts and if necessary adjustment to them. Thorough awareness of balance.</i>  |
| 7                                     | Excellent                                       | Sensitive interpretation, with a good sense of style and communication.<br><i>Excellent reaction to other parts and if necessary adjustment to them. Good awareness of balance throughout.</i>   |
| 6                                     | Confident                                       | Confident (if not always subtle) interpretation but consistent and with fairly good communication.<br><i>Generally good reaction to other parts and if necessary adjustment to them. Good awareness of balance throughout.</i>   |
| 5                                     | Competent                                       | Broadly satisfying interpretation with a few weaknesses not seriously detracting from the overall impression but limited success in communication.<br><i>Generally reasonably good reaction to other parts and some ability to adjust to them if necessary, but also a few difficulties. Some awareness of balance throughout.</i> |
| 4                                     | Adequate  | Serious attempt at interpretation, but some obvious technical weaknesses and/or inconsistency, or very mechanical.<br><i>Some ability to react to other parts and adjust to them if necessary, but with clear difficulties. At least some awareness of balance throughout.</i>   |
| 3                                     | Basic   | Reasonable attempt (eg in isolated expressive passages), but marred by technical problems or brevity.<br><i>Some basic ability to react to other parts, but with clear difficulties, and probably little ability to adjust. At least some awareness of balance throughout.</i>   |
| 2                                     | Limited   | Limited sense of assurance and seriously compromised by lack of sophistication, accuracy and/or brevity.<br><i>Limited ability to react to other parts. There are numerous difficulties, and probably little or no ability to adjust. Limited awareness of balance.</i>  |
| 1                                     | Poor  | Very little evidence of competence. Seriously under-length.<br><i>There are numerous difficulties and very little evidence of reaction to other parts. Little or no awareness of balance.</i>  |
| 0                                     | No positive features can be clearly identified. |  |

**Criterion 2: Using the stimulus**

Accuracy in playing or singing the stimulus material. Exploitation and development of the stimulus.

| <b>Criterion 2: Using the stimulus (AO1)</b> |   |   |
|--|---|---|
| 8  | Outstanding                                     | An accurate performance of the stimulus.<br>Ambitious and highly creative realisation of the stimulus throughout – highly imaginative.  |
| 7  | Excellent                                       | An accurate performance of the stimulus.<br>Ambitious and creative realisation of the stimulus throughout.  |
| 6  | Confident                                       | An accurate performance of the stimulus apart, perhaps, from one or two very slight errors.<br>Ambitious and creative realisation of the stimulus, with only occasional weaknesses.                                       |
| 5  | Competent                                       | An accurate performance of the stimulus apart, perhaps, from one or two very slight errors.<br>Broadly satisfying realisation of the stimulus with a few weaknesses not seriously detracting from the overall impression. |
| 4  | Adequate  | An accurate or broadly accurate performance of the stimulus.<br>Serious attempt at using and developing the stimulus, despite some obvious technical weaknesses, or a mechanical end product.                             |
| 3  | Basic   | At least some accuracy in performing the stimulus but there may be obvious errors.<br>Reasonable attempt to use and develop the stimulus, but marred by technical problems or brevity.                                    |
| 2  | Limited   | Probably limited accuracy in performing the stimulus, with obvious errors.<br>Limited use and development of the stimulus, seriously compromised by lack of sophistication and/or brevity.                                |
| 1  | Poor  | Very little accuracy in performing or developing the stimulus.<br>Seriously under-length.   |
| 0  | No positive features can be clearly identified. |   |

**Criterion 3: Coherence**                      Structure: sense of wholeness (including relationship between component parts and the whole) and structure of individual sections. Balance of unity and variety.

| <b>Criterion 3: Coherence (AO1)</b> |   |   |
|-------------------------------------|---|---|
| 8                                   | Outstanding                                     | Imaginative, with sophisticated and/or complex structure.<br>Completely convincing balance between unity and variety.   |
| 7                                   | Excellent                                       | A sense of wholeness, with sophisticated and/or complex structure.<br>Convincing balance between unity and variety.   |
| 6                                   | Confident                                       | Some feeling of wholeness, with sophisticated and/or complex structure.<br>Generally convincing balance between unity and variety, despite a few minor misjudgements.                     |
| 5                                   | Competent                                       | Satisfactory use of basic, balanced structures.<br>Some balance between unity and variety, despite minor misjudgements.   |
| 4                                   | Adequate  | Serious attempt at using basic, balanced structures, but perhaps repetitive, predictable or formulaic.<br>Serious attempt to create variety, but repetitive or lacking contrast in parts. |
| 3                                   | Basic   | Basic sense of structure, but repetitive, predictable and/or formulaic.<br>Some attempt to create variety.  |
| 2                                   | Limited   | A limited sense of structure, design and balance, lacking flow and contrast.  |
| 1                                   | Poor  | Very little evidence of structure, design or balance.   |
| 0                                   | No positive features can be clearly identified. |   |

**Criterion 4: Tone and technique**

Quality of instrumental or vocal sound ('tone quality'). Intonation and other aspects of instrumental or vocal technique (bowing, pedalling, etc as appropriate).

| <b>Criterion 4: Tone and technique (AO1)</b> |   |   |
|--|---|---|
| 8  | Outstanding                                     | Impressive tone quality throughout the pitch range.<br>Thorough technical control.<br>Intonation completely secure.   |
| 7  | Excellent                                       | Good tone quality throughout the pitch range.<br>Very good technical control.<br>Intonation secure, despite one or two slightly out-of-tune notes.  |
| 6  | Confident                                       | Good tone quality, throughout the pitch range except perhaps at the extremities or at moments of technical difficulty.<br>Generally good technical control.<br>Intonation secure, despite a few slightly out-of-tune notes. |
| 5  | Competent                                       | Good tone quality across most of the pitch range.<br>Fairly good technical control, but occasional technical weaknesses.<br>Intonation reasonably secure, despite some noticeably out-of-tune notes.                        |
| 4  | Adequate  | Generally acceptable tone quality, although occasionally dull. Some technical control, but problems begin to be obtrusive.<br>Intonation sometimes secure, but several patches are weak.                                    |
| 3  | Basic   | Tone quality acceptable at times, but often dull, thin or coarse.<br>Technical control still evident at times, but there are significant problems.<br>Intonation rarely secure or consistently sharp/flat.                  |
| 2  | Limited   | Tone quality acceptable occasionally, but mostly dull, thin or coarse.<br>Technical control only intermittent.<br>Intonation scarcely ever secure and likely to be very inconsistent.                                       |
| 1  | Poor  | Very little control of tone or technique.<br>Intonation severely deficient virtually throughout.  |
| 0  | No positive features can be clearly identified. |   |

**Criterion 5: Use of resources** Handling of instrument or voice. Range of timbres (where appropriate). Choice and management of textures.

| Criterion 5: Use of resources (AO1) |   |   |
|-------------------------------------|---|---|
| 8                                   | Outstanding                                     | Imaginative. With full understanding and thoughtful exploitation of the instrument/voice.<br>Imaginative use of an appropriate range of textures.         |
| 7                                   | Excellent                                       | Very good understanding and exploitation of the instrument/voice.<br>A range of appropriate textures handled very successfully.                           |
| 6                                   | Confident                                       | Generally effective with some attempt to exploit the instrument/voice.<br>Range of textures handled securely with only a few minor misjudgements.         |
| 5                                   | Competent                                       | Broadly satisfying although not much attempt to extend the instrument/voice.<br>Textures generally well handled, but perhaps a little lacking in variety. |
| 4                                   | Adequate  | Rather functional treatment of instrument/voice.<br>Textures reasonably well handled, but probably lacking in variety.                                    |
| 3                                   | Basic   | Some basic ability in handling the instrument/voice, but perhaps with some unidiomatic writing.<br>Textures sometimes misjudged and/or unvaried.          |
| 2                                   | Limited   | Limited awareness of instrumental/vocal idiom or texture (probably with some unplayable/unsingable material).   |
| 1                                   | Poor  | Very little evidence of good judgement in handling instrument/voice and textures.   |
| 0                                   | No positive features can be clearly identified. |   |

## 1.7 Performance scaling grid

This grid should be used to scale the students' total 'raw' marks, according to the difficulty of the piece performed.

| Standard (Grade 5) | More difficult (Grade 6) | Higher (Grade 7 and above) |
|--------------------|--------------------------|----------------------------|
| 0                  | 0                        | 0                          |
| 1                  | 1                        | 1                          |
| 2                  | 2                        | 2                          |
| 3                  | 3                        | 3                          |
| 4                  | 4                        | 4                          |
| 5                  | 5                        | 5                          |
| 6                  | 6                        | 6                          |
| 7                  | 7                        | 7                          |
| 8                  | 8                        | 8                          |
| 9                  | 9                        | 9                          |
| 10                 | 10                       | 10                         |
| 11                 | 11                       | 12                         |
| 12                 | 12                       | 13                         |
| 13                 | 13                       | 14                         |
| 14                 | 14                       | 15                         |
| 15                 | 15                       | 16                         |
| 16                 | 17                       | 18                         |
| 17                 | 18                       | 19                         |
| 18                 | 19                       | 20                         |
| 19                 | 20                       | 21                         |
| 20                 | 21                       | 22                         |
| 21                 | 23                       | 24                         |
| 22                 | 24                       | 25                         |
| 23                 | 25                       | 26                         |
| 24                 | 26                       | 27                         |
| 25                 | 27                       | 28                         |
| 26                 | 29                       | 30                         |
| 27                 | 30                       | 31                         |
| 28                 | 31                       | 32                         |
| 29                 | 32                       | 33                         |
| 30                 | 33                       | 34                         |
| 31                 | 35                       | 36                         |
| 32                 | 36                       | 37                         |
| 33                 | 37                       | 38                         |
| 34                 | 38                       | 39                         |
| 35                 | 39                       | 40                         |
| 36                 | 40                       | 40                         |
| 37                 | 40                       | 40                         |
| 38                 | 40                       | 40                         |
| 39                 | 40                       | 40                         |
| 40                 | 40                       | 40                         |

## 1.8 Administration of internal assessment

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- |                                   |   |
|-----------------------------------|---|
| <b>1 Internal standardisation</b> | Teachers must show clearly how marks have been awarded in relation to the assessment criteria. If more than one teacher is marking students' work, there must be a process of internal standardisation to ensure consistent application of the assessment criteria.   |
| <b>2 Authentication</b>           | All students must sign an authentication statement. Statements relating to work not sampled should be held securely in your centre. Those which relate to sampled students must be attached to the work and sent to the moderator. In accordance with a revision to the current Code of Practice, any candidate unable to provide an authentication statement will receive zero credit for the component. Where credit has been awarded to sampled work without an accompanying authentication statement, the moderator will inform Edexcel and the mark will be adjusted to zero.  |
| <b>3 Further information</b>      | <p>For more information on annotation, authentication, mark submission and moderation procedures, please refer to the <i>Edexcel Information manual</i>, which is available on the Edexcel website.</p> <p>For up-to-date advice on teacher involvement, malpractice and plagiarism, please refer to the latest <i>Joint Council for Qualifications (JCQ) Instructions for Conducting Coursework</i> document. This document is available on the JCQ website: <a href="http://www.jcq.org.uk">www.jcq.org.uk</a>.</p> <p>For additional information on malpractice, please refer to the latest <i>Joint Council for Qualifications (JCQ) Suspected Malpractice in Examinations and Assessments: Policies and Procedures</i> document, available on the JCQ website.</p> |



## 2.1 Unit description

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This unit encourages students to develop their composition skills leading to the creation of a final 3-minute piece in response to a chosen brief. Students also write a CD sleeve note to describe aspects of their final composition and explain how other pieces of music have influenced it.

## 2.2 What students need to learn

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### 1 Overview

Students should be given a wide range opportunities to develop their composition skills. Study should include:

- how to write for instrument(s) and/or voices: efficient, sensitive and idiomatic handling of appropriate timbres and textures for the chosen forces (including ICT if appropriate)
- how to develop musical ideas within chosen forms and structures: understanding the principles of rhythmic, melodic and harmonic construction and the working of form(s) and structure(s) appropriate to the composition undertaken.

Students should also study appropriate models drawn from the anthology and elsewhere.

Students will benefit from practising composing to a given brief and specified time limit.

## 2 Areas of study

As part of the final submission task for this unit, students choose one composition brief from a selection of four set by Edexcel.

When preparing for this task students and teachers should note the following guidance for the individual topics. Students should also be aware of the assessment criteria against which the compositions will be marked.

### Area of study 1: Instrumental music

#### **Topic 1: Composing expressively**

Students should investigate the creation of different moods and emotions in music (eg by the manipulation of range, dynamics, tempo and key), and the effective transition from one mood to another either gradually or abruptly. They may write in any style for any instrumental forces, acoustic and/or synthesised, subject to the brief.

#### **Topic 2: Variation structures – composing idiomatically for instruments**

Students should investigate variation type structures, and how these may demonstrate idiomatic instrumental writing. They should learn about the practical ranges of the instruments they want to write for, and commonly-used instrument techniques and timbres. Subject to the brief they may write in any style, and for any combination of acoustic instrumental forces involving any two, three or four instruments, or for solo piano.

### Area of study 2: Vocal music

#### **Topic 3: Words and music: structure in vocal music**

Students should investigate the relationship between the structure of vocal pieces and the structure of their texts by studying a variety of simple forms appropriate to the types of music they wish to compose (eg strophic, verse-plus-chorus structures). Students may write in any style, for any vocal forces (with or without instrumental/synthesised accompaniment), subject to the brief.

#### **Topic 4: Text, context and texture**

Students should investigate how different types of text are characteristic of different performance situations and how textures and styles of singing may be varied in vocal music (eg through antiphony or variations in the numbers of parts). Students may write in any style for any vocal forces (with or without instrumental/synthesised accompaniment), subject to the brief.

### 3 Writing about compositions

As preparation for submitting a CD sleeve note, students should be given opportunities to write about how pieces studied from the anthology and/or elsewhere influence their own compositions

Students should also practise describing their compositions in terms of form and structure and the balance of repetition and contrast. They should explore how various musical features such as rhythm, melodic development, texture, forces and harmony are treated in their composition.

Students should be aware of the assessment criteria against which the CD sleeve note will be marked.

## 2.3 Assessment information

### 1 Assessment overview

In September of each year Edexcel will publish on our website the *Unit 2: Composing* document.

**Section A** contains four composition briefs from which candidates will select one as the basis for a 3-minute composition.

The topics remain constant during the life of the specification, but the briefs based on them change each year.

**Topics for Area of study 1: Instrumental music:** *either* Composing expressively *or* Variation structures — composing idiomatically for instruments.

**Topics for Area of study 2: Vocal music:** *either* words and music — structure in vocal music *or* text, context and texture.

In **Section B**, candidates write a CD sleeve note. They answer three questions which prompt them to describe aspects of their piece and explain how other pieces of music have influenced it.

Both the composition and CD sleeve note must be completed under controlled conditions: 15 hours for the composition and 1 hour for the CD sleeve note. Candidates may have access to the anthology.

The composition and CD sleeve note are externally assessed.

## 2 The composition

The composition briefs based on the above topics 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. Thus work may use forms and styles associated with western tonal harmony, other techniques of 20th and 21st century art music, popular music and jazz, world music, the media and the stage, and the various modern applications of technology.

The piece may be for any instrument or voice, or combination of instruments and/or voices, and in any style, subject to the requirements of the selected composition brief.

The composition will be marked out of 40 against the assessment criteria in *Section 2.5*.

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## 3 CD sleeve note

CD sleeve notes are written under controlled conditions. However, students are allowed — indeed expected, to research and plan their sleeve notes before the controlled conditions begin. They may take their research into the controlled conditions to help them when writing their sleeve note. The final sleeve note, written under controlled conditions, must address the following three questions.

### Question 1

Explain and comment on form and structure, indicating in particular how repetition and contrast are balanced. (4 marks)

### Question 2

Mention **four** other features of interest. You can refer to any two or more of the following; rhythm, melodic development, texture, handling of instrument(s) and/or voice(s), harmony. (4 marks)

### Question 3

Refer to pieces from the anthology and/or elsewhere, to explain how other pieces of music have influenced you in your composition. (12 marks)

The CD sleeve note will be marked out of 20 against the assessment criteria in *Section 2.6*.

#### 4 Controlled conditions

Students have a maximum of **15 hours** to complete their composition. The 15 hours may be divided into any number of sessions but each session must be supervised. Students have a maximum of **one hour** to complete their CD sleeve note. It is envisaged that this will be a single session.

Supervision must take place within the examination centre and students must work on their composition/technical study only in and during these hours. At other times students' work must be kept under secure conditions in the centre.

Students must not take their composition/technical study home or anywhere else outside the room(s) in which the controlled conditions apply.

Students' access to any instruments or computers must be monitored by the supervisor. Students must not download material from the internet, or email their compositions home or anywhere else outside the room(s) in which the controlled conditions apply. Backup copies of the work for Unit 2 must not be taken out of the room(s) in which the controlled conditions apply.

All students should be advised by their teacher that students' work must be their own, and that they will not sign the declaration form if the work appears not to be original. All students will also be required to sign the declaration form stating that the work is their own.

Note: Students may have access to the anthology whilst completing their composition/technical study.

Note: Recordings of compositions for submission can take place outside the 15 hours. Students may find that they discover areas of their composition that need refining as a result of the performance/recording process. However, no further refining of compositions can take place as a result of the performance/recording after the 15 hours have elapsed.

More guidance on the management of controlled conditions is provided in the 'Getting Started' guide book.

### 5 Items for submission

1) A detailed notated score\* appropriate to the style of music submitted. This can be submitted on manuscript paper or as a printout.

\*The word 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.

2) A recording of the piece on audio CD or MiniDisc™. (Please note that long-play MiniDisc™ recordings are not acceptable.) The recording can be made live, be studio-produced or a MIDI 'mock up'.

Each student's work should be on a separate audio CD or MiniDisc™, clearly labelled with their details. Centres are requested to use one recording format for all their students' submissions — audio CD or MiniDisc™.

3) The document *Unit 2: Composing*, with the student's sleeve note, and Section C signed by the teacher and student.

Note: The presentation of the score and recording is not assessed, but students are reminded of the importance of clear and orderly presentation.

## 2.4 How the assessment criteria will be applied

### 1 How the work will be assessed

The assessment criteria in *Sections 2.5* and *2.6* are provided for information only and will be applied **by an external examiner** to assess the submitted work. Any additional notes from the students' CD sleeve note research will not be assessed.

### 2 Assessing the composition

For each composition submission (Section A), examiners will use the holistic assessment criterion (out of 40) to give an overall reflection of the work **and** the five detailed assessment criteria (each out of eight) to report on specific aspects of technique and expression. They will then reconcile the totals arrived at by these different routes.

### 3 Compulsory and optional assessment criteria for compositions

The five detailed assessment criteria are as follows.

#### Compulsory assessment criteria

1. Quality of ideas and outcome
2. Coherence
3. Forces and textures.

#### Optional assessment criteria

The examiner will choose two optional assessment criteria that work to the candidate's best advantage.

4. Harmony
5. Melody
6. Rhythm.

## 2.5 Assessment criteria for the composition

### Holistic assessment criterion

| Holistic (AO2) |   |  |
|----------------|---|--|
| 36–40          | Outstanding                                     | <p><b>Impressive and imaginative</b> in style, ideas and development.</p> <p>Complete (or almost complete) control of compositional methods and techniques used.</p> <p>Sense of musical wholeness with no passage sub-standard.</p>   |
| 31–35          | Excellent                                       | <p><b>Convincing throughout</b> in style, ideas and development.</p> <p>Good control of compositional methods and techniques used.</p> <p>Any errors and/or misjudgements are marginal.</p>  |
| 26–30          | Confident                                       | <p><b>Convincing for most of the time</b> in style, ideas and development.</p> <p>Some control of (perhaps a narrow range) compositional methods and techniques.</p> <p>Some errors and/or misjudgements, but too few to have a big impact.</p>  |
| 21–25          | Competent                                       | <p><b>Generally secure</b> in style and ideas, but development may be limited.</p> <p>Some effective control of (probably a narrow range) compositional methods and techniques.</p> <p>Some errors and misjudgements, but the piece still has some direction and flow.</p>   |
| 16–20          | Adequate  | <p><b>A serious attempt</b> but probably some inconsistent/immature handling of style and ideas.</p> <p>Some effective use of (probably a narrow range) compositional methods and techniques.</p> <p>Errors, misjudgements and technical problems begin to be obtrusive, but much of the piece still holds together.</p>                   |
| 11–15          | Basic   | <p><b>Positive features are fairly few</b> with inconsistent/immature handling of style and ideas.</p> <p>Basic use of (perhaps just a few) compositional methods and techniques.</p> <p>Errors, misjudgements and technical problems are obtrusive.</p>   |
| 6–10           | Limited   | <p><b>Positive features are few.</b></p> <p>A few encouraging signs, but considerable difficulties with a weak end product in most areas. Perhaps under the required length.</p>   |
| 1–5            | Poor  | <p><b>Positive features are very few</b> indeed, being heavily outweighed by errors, misjudgements and technical problems. In practice, a mark in the 1–5 band is appropriate only for work which is seriously under the required length and/or difficulty or too incomplete to be marked using the five detailed assessment criteria.</p> |
| 0              | No positive features can be clearly identified. |  |



## Detailed assessment criteria

**Criterion 1:  
Quality of ideas  
and outcome  
(compulsory)** Overall security and effectiveness of materials and the technical processes used to develop them. Extent to which the piece meets the specification in terms of duration and the brief in terms of outcome.

| Criterion 1: Quality of ideas and outcome (compulsory) (AO2) |   |   |
|--|---|---|
| 8  | Outstanding                                     | Mature and exciting ideas.<br>Ambitious and highly creative realisation of ideas throughout – highly imaginative.                       |
| 7  | Excellent                                       | Very convincing ideas.<br>Ambitious and creative realisation of ideas throughout.   |
| 6  | Confident                                       | Generally convincing ideas.<br>Ambitious and creative realisation of ideas, with only occasional weakness.                              |
| 5  | Competent                                       | Broadly satisfying ideas.<br>Broadly satisfying end product with a few weaknesses not seriously detracting from the overall impression. |
| 4  | Adequate  | Some useful ideas.<br>Serious attempt, despite some obvious technical weaknesses, or mechanical end product.                            |
| 3  | Basic   | A few workable ideas.<br>Reasonable attempt to use and develop ideas, but marred by technical problems or brevity.                      |
| 2  | Limited   | Ideas limited and/or very few.<br>Limited sense of assurance, seriously compromised by lack of sophistication and/or brevity.           |
| 1  | Poor  | Very little evidence of competence. Seriously under-length.   |
| 0  | No positive features can be clearly identified. |   |

**Criterion 2:  
Coherence  
(compulsory)**

Structure: sense of wholeness (including relationship between component parts and the whole), and structure of individual sections. Balance of unity and variety.

| <b>Criterion 2: Coherence (compulsory) (A02)</b> |   |   |
|--|---|---|
| 8  | Outstanding                                     | Imaginative, with sophisticated and/or complex structure.<br>Completely convincing balance between unity and variety.   |
| 7  | Excellent                                       | A sense of wholeness, with sophisticated and/or complex structure.<br>Convincing balance between unity and variety.   |
| 6  | Confident                                       | Some feeling of wholeness, with sophisticated and/or complex structure.<br>Generally convincing balance between unity and variety, despite a few minor misjudgements.                     |
| 5  | Competent                                       | Satisfactory use of basic, balanced structures.<br>Some balance between unity and variety, despite minor misjudgements.   |
| 4  | Adequate  | Serious attempt at using basic, balanced structures, but perhaps repetitive, predictable or formulaic.<br>Serious attempt to create variety, but repetitive or lacking contrast in parts. |
| 3  | Basic   | Basic sense of structure, but repetitive, predictable and/or formulaic.<br>Some attempt to create variety.  |
| 2  | Limited   | A limited sense of structure, design and balance, lacking flow and contrast.  |
| 1  | Poor  | Very little evidence of structure, design or balance.   |
| 0  | No positive features can be clearly identified. |   |

**Criterion 3: Forces and textures (compulsory)**

Handling of forces (ie the chosen voice(s) and/or instrument(s)) and timbres — including use of ICT where appropriate; Handling of ensemble (where candidate uses more than one voice or instrument). Choice and management of textures.

| <b>Criterion 3: Forces and textures (compulsory) (A02)</b> |   |  |
|--|---|--|
| 8  | Outstanding                                     | Imaginative with full understanding and thoughtful exploitation of chosen forces.<br>Imaginative use of an appropriate range of textures.          |
| 7  | Excellent                                       | Very good understanding and exploitation of chosen forces.<br>A range of appropriate textures handled very successfully.                           |
| 6  | Confident                                       | Generally effective writing with some attempt to exploit chosen forces.<br>Range of textures handled securely with only a few minor misjudgements. |
| 5  | Competent                                       | Broadly satisfying writing, although not much attempt to extend chosen forces.<br>Textures generally well handled, but perhaps lacking in variety. |
| 4  | Adequate  | Rather functional treatment of chosen forces.<br>Textures reasonably well handled, but probably lacking in variety.                                |
| 3  | Basic   | Some basic ability to write for chosen forces, but perhaps with some unidiomatic writing.<br>Textures sometimes misjudged and/or unvaried.         |
| 2  | Limited   | Limited awareness of vocal and/or instrumental idiom or texture (probably with some unsingable/unplayable material).                               |
| 1  | Poor  | Very little evidence of good judgement in handling forces and textures.  |
| 0  | No positive features can be clearly identified. |  |

**Criterion 4: Harmony (optional)** Choice of chords and chord progressions and dissonance treatment. In tonal music, choice and handling of modulations.

| Criterion 4: Harmony (optional) (A02) |   |   |
|---------------------------------------|---|---|
| 8                                     | Outstanding                                     | Mature and sophisticated use of appropriate harmonic progressions.<br>Enterprising use of tonality and modulation.  |
| 7                                     | Excellent                                       | Very convincing use of appropriate harmonic progressions.<br>Effective use of tonality and modulation.  |
| 6                                     | Confident                                       | Convincing use of appropriate harmonic progressions, despite one or two misjudgements or limitations.<br>Sound use of tonality and modulation, but perhaps a little unenterprising.                             |
| 5                                     | Competent                                       | Competent control of harmonic progressions for the most part, despite some technical weaknesses or eccentricities.<br>Sound, or generally sound, use of tonality and modulation, but probably a unenterprising. |
| 4                                     | Adequate  | Some reasonable understanding of the more elementary harmonic progressions, but technical weaknesses are sometimes obtrusive.<br>Some understanding of tonality and modulation, but unenterprising.             |
| 3                                     | Basic   | Some understanding of basic harmonic progressions some of the time, but compromised by fairly frequent uncomfortable moments and misjudgements.<br>Probably little success with tonality and modulation.        |
| 2                                     | Limited   | Limited understanding and control of harmony and tonality, with many uncomfortable moments and misjudgements.   |
| 1                                     | Poor  | Very little evidence of harmony and tonal understanding and control.  |
| 0                                     | No positive features can be clearly identified. |   |

**Criterion 5: Melody (optional)** The horizontal organisation of the music: the melodic construction (including any motivic working) and shape and the security of the part-writing.

| <b>Criterion 5: Melody (optional) (AO2)</b> |   |  |
|---|---|--|
| 8   | Outstanding                                     | Distinctive and well-shaped melodic lines throughout.<br>Part-writing elegant and flowing throughout.  |
| 7   | Excellent                                       | Convincing and well-shaped melodic lines throughout.<br>Part-writing efficient and successful apart from marginal error(s).  |
| 6   | Confident                                       | Generally convincing and well-shaped melodic lines.<br>Part-writing successful apart from some minor errors.   |
| 5   | Competent                                       | Generally successful melodic lines, but sometimes lacking in shape and/or contrast.<br>Part-writing generally successful, but with a small number of obvious errors. |
| 4   | Adequate  | Reasonably successful melodic lines, but at times stiff or formulaic.<br>Part-writing broadly successful, but with some significant errors.                          |
| 3   | Basic   | Some awareness of how to build melodic lines, but generally stiff and/or formulaic.<br>Part-writing compromised by many errors.                                      |
| 2   | Limited   | Melodic lines seriously restricted by lack of shape and/or direction.<br>Part-writing seriously compromised by many errors.  |
| 1   | Poor  | Very little evidence of competence in melodic construction and part-writing.   |
| 0   | No positive features can be clearly identified. |  |

**Criterion 6:  
Rhythm (optional)**

Interest, effectiveness and variety of rhythmic elements (which *may* include syncopation and such devices as cross-rhythm). In a popular song, criterion 6 may apply to rhythmic articulation of chord progressions and/or riffs and to management of backing tracks, particularly drums and percussion.

| Criterion 6: Rhythm (optional) (AO2) |   |   |
|--------------------------------------|---|---|
| 8                                    | Outstanding                                     | Distinctive and creative use of rhythm throughout, providing a sense of vitality. Rhythms are imaginatively varied and always well controlled.                            |
| 7                                    | Excellent                                       | Very convincing use of rhythm throughout, providing a sense of vitality. Rhythms varied and always well controlled.   |
| 6                                    | Confident                                       | Generally very convincing use of rhythm, with some sense of vitality, but occasional weakness or misjudgements. Rhythms appropriately varied and usually well controlled. |
| 5                                    | Competent                                       | Rhythmic interest is sustained for the most part, but some inconsistency or insecurity. Some rhythmic variety appropriate to the style.                                   |
| 4                                    | Adequate  | Some rhythmic interest and development, but often unsubtle and perhaps repetitive and lacking in variety.   |
| 3                                    | Basic   | Some basic rhythmic interest, but many passages dull and/or rather unvaried.  |
| 2                                    | Limited   | Some limited rhythmic interest, but mostly dull and/or unvaried and/or lacking control.   |
| 1                                    | Poor  | Very little evidence of rhythmic interest, coherence or competence.   |
| 0                                    | No positive features can be clearly identified. |   |

## 2.6 Assessment criteria for the sleeve note

**Question 1** Explain and comment on form and structure, indicating in particular how repetition and contrast are balanced.

| Question 1 (A03) |   |
|------------------|---|
| 4                | <p>Correct description of form and structure, with detailed references to specific sections. Detailed indications of how repetition and contrast are balanced.</p> <p>QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing extended writing will be in place.</p>   |
| 3                | <p>Correct description of form and structure, with reference to specific sections, although these may be slightly inaccurate or incomplete. Some indication of how repetition and contrast are balanced, but with limited detail.</p> <p>QWC: The skills needed to produce convincing extended writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.</p>   |
| 2                | <p>Correct description of form and structure, with some reference to specific sections, and with some indication of how repetition and contrast are balanced.</p> <p>QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective extended writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.</p> |
| 1                | <p>Minimal attempt to explain form and structure and/or how repetition and contrast are balanced, but without significant detail and probably with some inaccuracy.</p> <p>QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.</p>   |
| 0                | No positive features can be clearly identified.   |

**Question 2**

Mention **four** other features of interest. You can refer to any two or more of the following:

- rhythm
- melodic development
- texture
- handling of instrument(s) and/or voice(s)
- harmony.

| Question 2 (A03) |   |
|------------------|---|
| 4                | <p>Full and correct identification and description of the four features, with appropriate comment on each.</p> <p>QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing extended writing will be in place.</p>   |
| 3                | <p>Correct identification and appropriate comment on three features.</p> <p>QWC: The skills needed to produce convincing extended writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.</p>  |
| 2                | <p>Identification and comment on two features. There may be some very limited inaccuracy.</p> <p>QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective extended writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.</p> |
| 1                | <p>Minimal attempt to identify one or more stylistic features, but without significant comment and probably with some inaccuracies.</p> <p>QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.</p>         |
| 0                | No positive features can be clearly identified.   |



**Question 3** Refer to pieces from the anthology and/or elsewhere, to explain how other pieces of music have influenced you in your composition.

| Question 3 (A03) |   |
|------------------|---|
| 12               | <p>Outstanding. Typically with 17 or more relevant points.</p> <p>QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing extended writing will be in place.</p>   |
| 10-11            | <p>Excellent. Typically 14–16 relevant points.</p> <p>QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing extended writing will be in place.</p>   |
| 8-9              | <p>Confident. Typically 11–13 relevant points.</p> <p>QWC: The skills needed to produce convincing extended writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.</p>  |
| 6-7              | <p>Competent. Typically 8–10 relevant points.</p> <p>QWC: The skills needed to produce convincing extended writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.</p>   |
| 4-5              | <p>Adequate. Typically 6–7 relevant points.</p> <p>QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective extended writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.</p> |
| 3                | <p>Basic. Typically 4–5 relevant points.</p> <p>QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.</p>  |
| 2                | <p>Limited. Typically only 2–3 relevant points.</p> <p>QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.</p>   |
| 1                | <p>Poor. Typically only 1 relevant point.</p> <p>QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.</p>  |
| 0                | <p>No positive features can be clearly identified.</p>  |

**Note for examiners:** When marking question 3, tick each correct, relevant and musically informative reference given. It is possible to credit more than one reference to a single piece. In arriving at a final mark, consider, as well as the number of points made, the quality of the information.

Just listing titles does not attract marks — relevant remark(s) are required about each work listed. (That is, remarks which, although correct, have no relevance to the student's own work, are not acceptable.)

Works referred to may be from New Anthology of Music and/or elsewhere. There is no requirement either (a) to refer to any New Anthology of Music works or (b) to refer to any works from outside New Anthology of Music.

### 3.1 Unit description

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This unit focus on listening to familiar music and understanding how it works.

Set works from the anthology provide the focus for much of the unit, through listening but also through studying scores. It is recommended that students familiarise themselves with each work as a whole, before identifying important musical features and social and historical context.

Students also learn to use a score to identify harmonic and tonal and other musical features, and then apply these principles in the completion of an SATB texture.

### 3.2 What students need to learn

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#### 1 Overview

Students study selections of set works from the AS areas of study Instrumental music and Vocal music. Details of set works can be found in *Section 3.3*.

Students also learn to use a score to identify harmonic and tonal and other musical features, and then apply these principles in the completion of an SATB texture.

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#### 2 Set works

Students need to learn how to listen perceptively to the set works, developing their skills of aural analysis. It is recommended that students familiarise themselves with each work as a whole, primarily through listening but also through studying scores. This should lead to identifying important musical features and placing the music in its context.

Important musical features include resources, form, texture, tonality, harmony, melody and rhythm and metre. These help identify social and historical context.

Students need to learn how to write perceptively about music, in particular describing, explaining, comparing and contrasting musical features and placing the music in context.

### 3 Understanding chords and lines

Students need to understand the hierarchy of triads within a key and identify a range of keys, chords and modulations when reading a score.

They also need to understand the fundamental principles of harmonisation and voice leading when completing a short SATB texture for themselves, including the spacing of chords, doubling of notes, voice leading and the use of non-harmonic notes.

### 4 Harmonic and tonal vocabulary

Students should learn to identify (both aurally and by using a score) major and minor keys, modulations to closely-related keys, chords and non-harmonic notes. They should be familiar with chords I, V and V<sup>7</sup> in root position and all inversions, II and IV in root position and first inversion, VI in root position, II<sup>7</sup> in first inversion, diminished chords in first inversion, and diminished seventh chords. They must be able to recognise non-harmonic notes such as passing notes, auxiliary notes, anticipations, suspensions and appoggiaturas.

When completing an SATB texture for themselves, students should be familiar with writing in major and minor keys up to three sharps or flats. Chords I, II, IV and V in root position and first inversion and chord VI in root position form the essential vocabulary, but those who are ready to do so may use other chords.

## 3.3 Details of set works

### Set works

Set works for unit 3 are from the areas of study Instrumental Music and Vocal music.

These set works are taken from the anthology and the numbering system below refers to the number in that publication.

### Instrumental Music 2009 and 2014

2. Haydn — Symphony No. 26 in D minor, 'Lamentatione': movement I

13. Holborne — Pavane 'The image of melancholy' and Galliard 'Ecce quam bonum'

18. Brahms — Piano Quintet in F minor, Op. 34: movement III

24. Debussy — Pour le piano: Sarabande

**Vocal Music 2009  
and 2014**

31. Stravinsky — Symphony of Psalms: movement III
34. Weelkes — Sing we at pleasure
38. Schubert — Der Doppelgänger
51. Howlin' Wolf — I'm leavin' you
55. Desmond Dekker and the Aces — You can get it if you really want

**Instrumental  
Music 2010  
and 2015**

1. J. S. Bach — Brandenburg Concerto No. 4 in G: movement I
9. Shostakovich — String Quartet No. 8, Op. 110: movement I
19. Poulenc — Sonata for Horn, Trumpet and Trombone: movement I
22. Mozart — Piano Sonata in B flat, K. 333: movement I

**Vocal Music 2010  
and 2015**

32. Tavener — The Lamb
35. Monteverdi — Ohimè, se tanto amate
39. Fauré — Après un rêve
53. The Kinks — Waterloo Sunset
56. Van Morrison — Tupelo Honey
63. Familia Valera Miranda (Cuba) — Se quema la chumbambá

**Instrumental  
Music 2011  
and 2016**

6. Tippett — Concerto for Double String Orchestra: movement I
8. Webern — Quartet Op. 22: movement I
16. Haydn — String Quartet in E flat, Op. 33 No. 2, 'The Joke': movement IV
21. J. S. Bach — Partita No. 4 in D, BWV 828: Sarabande and Gigue

### Vocal Music 2011 and 2016

11. Berio — Sequenza III for female voice
30. Bruckner — Locus iste
33. Dowland — Flow my tears
41. Gershwin — 'Summertime' from Porgy and Bess
55. Desmond Dekker and the Aces — You can get it if you really want
57. Oasis — Don't look back in anger

### Instrumental Music 2012 and 2017

3. Berlioz — Harold in Italy: movement III
15. Corelli — Trio Sonata in D, Op. 3 No.2: movement IV
17. Beethoven — Septet in E flat, Op. 20: movement I
23. Schumann — Kinderscenen, Op. 15: Nos. 1, 3 and 11

### Vocal Music 2012 and 2017

31. Stravinsky — Symphony of Psalms: movement III
34. Weelkes — Sing we at pleasure
37. Haydn — My mother bids me bind my hair
52. Carl Perkins — Honey don't
54. The Beatles — A Day in the Life

### Instrumental Music 2013 and 2018

5. Debussy — Prélude à l'après-midi d'un faune
12. Reich — New York Counterpoint: movement II
19. Poulenc — Sonata for Horn, Trumpet and Trombone: movement I
22. Mozart — Piano Sonata in B flat, K. 333: movement I

**Vocal Music 2013  
and 2018**

32. Tavener — The Lamb
33. Dowland — Flow my tears
35. Monteverdi — Ohimè, se tanto amate
38. Schubert — Der Doppelgänger
51. Howlin' Wolf — I'm leavin' you
56. Van Morrison — Tupelo Honey

**3.4 Assessment information****1 Examination  
overview**

The assessment of this unit is through a 2 hour examination set and marked by Edexcel.

There are three sections in the examination:

- Section A: Listening
- Section B: Investigating musical styles
- Section C: Understanding chords and lines.

Section A requires candidates to listen to extracts of music and one CD\* per examination centre will be provided by Edexcel. In Section C, students may use a keyboard with headphones.

Candidates are given five minutes' reading time at the start of the examination.

Candidates will **not** have access to a copy of the anthology during the examination nor to any musical software in Section C.

\*(plus one spare copy)

**2 Section A:  
Listening  
(32 marks)**

In this section, candidates listen to excerpts of the prescribed set works which are related to the areas of study Instrumental music and Vocal music.

Questions 1 (16 marks) and 2 (16 marks) require candidates to listen to two excerpts of music from the Instrumental music and Vocal music set works (one from each area). Candidates demonstrate their skills of analysis by aurally identifying key musical features. The excerpts for questions 1 and 2 will be played five times and a single or two-stave skeleton score\* will be provided.

The excerpts of music will be punctuated by pauses, enabling candidates to complete their answers. The length of all pauses will be announced on the CD so that candidates can plan their time effectively.

\*The skeleton score is a reduction of the set work excerpts played on the CD. The bar numbers in the skeleton score may not necessarily correspond to the bar numbers in the anthology.

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**3 Section B:  
Investigating  
Musical Styles  
(28 marks)**

Candidates will choose to extend one of the AS areas of study and answer a two-part question on it.

The questions (10 and 18 marks each) prompt candidates to identify and/or compare and contrast given musical features from the selected set works and comment on how these features help to place the work in a social and historical context.

Answers may be in note form or continuous prose.

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**4 Section C:  
Understanding  
Chords and  
Lines  
(20 marks)**

Questions in this section assess candidates' ability to use a score to analyse simple harmonic and melodic features in unfamiliar music and their ability to complete a simple SATB texture.

In question 1 (8 marks), candidates analyse a given score of unfamiliar music by answering questions on keys, chords, cadences, modulations and non-harmonic notes.

In question 2 (12 marks) candidates complete an SATB texture. They will be given a soprano part, whose first notes have been fully harmonised. They must add alto, tenor and bass to the rest of the soprano part.



## 4.1 Unit description

This unit gives students opportunities to extend their performance skills as a soloist and/or as part of an ensemble. Teachers and students can choose music in any style. Any instrument(s) and/or voice(s) are acceptable as part of a 12-15 minute assessed performance of a balanced programme of music. Notated and/or improvised performances may be submitted.

## 4.2 What students need to learn

|                                    |  |
|------------------------------------|--|
| 1 Overview                         | Students should be encouraged to develop their performance skills further by playing a range of styles of music as a soloist and/or an ensemble member, using scores or improvising as appropriate. For assessment purposes, students are expected to perform for 12-15 minutes, considerably longer than for Unit 1, by presenting a balanced, coherent programme of music. |
| 2 Performance from a score         | In all their performing, students should continue to aim for accuracy of pitch and rhythm, for accurate observation of phrasing, articulation, dynamics and tempo, for fluency and a sense of style. They should be striving for greater technical assurance than in Unit 1 and for greater maturity of style, interpretation and communication.                             |
| 3 Improvised performance           | Students who choose to improvise should continue to aim for accuracy in playing or singing a chosen stimulus, and for fluency. They should strive for greater technical assurance than in Unit 1, and for greater maturity of style, interpretation and communication. They should work to develop skills in exploiting and developing a chosen stimulus.                    |
| 4 Ensemble performance             | Students who choose to perform in an ensemble should continue to aim for the same high standards of accuracy, technique and interpretation required of solo performers. In addition, they should demonstrate ensemble skills, with an awareness of balance and the ability to react and adjust to other parts.   |
| 5 Planning a performance programme | Students should also learn about what makes a well-balanced, varied but coherent musical programme. They should apply this knowledge when planning their final assessed performance.   |

### 4.3 Assessment information

#### 1 Assessment overview

The music to be performed for this unit is internally set and assessed by the centre, recorded by the centre and externally moderated by Edexcel.

Students can perform as a soloist and/or as part of an ensemble. Teachers and students can choose music in any style. Any instrument(s) and/or voice(s) are acceptable as part of a 12-15 minute performance of a balanced programme of music. Notated and/or improvised performances may be submitted.

The 12-15 minute performance will be assessed by the teacher and may be recorded and rerecorded at any time during the course. The music must be performed to the teacher and at least one other person. A larger audience may be present at the student's discretion.

#### 2 Items for submission

1) A recording of the piece(s) on audio CD (finalised and playable on standard domestic equipment or MiniDisc™ (long-play MiniDisc™ recordings are not acceptable). Recordings on cassette tape will not be accepted.

Recordings must be made in one take, not piece by piece on separate occasions.

Each student's work should be on a separate audio CD or MiniDisc™, clearly labelled with their details. Centres are requested to use one recording format for all their students' submissions — audio CD or MiniDisc™. Recordings must be made in one take, not piece by piece on separate occasions.

2) Photocopies of the music (only the part performed needs to be submitted eg just the clarinet part in a piece for clarinet with piano accompaniment) must be submitted with the recording for moderation. Original copies should not be supplied. Photocopies will be destroyed by Edexcel at the end of the examination series.

Where no printed staff notation exists (for example, where students offer their own compositions) centres must still supply a score\* in a format appropriate to the style of the music. Whatever format is chosen, the presentation must be sufficiently clear for the moderator to be able to make an assessment of the performance.

\*The word 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.

3) Both the teacher and the student must sign an authentication form to verify that the submission is the student's own unaided work.

|                                 |   |
|---------------------------------|---|
| <b>3 Ensemble performing</b>    | Ensembles performances must have a maximum of five performers including the student. Student must have a clearly defined role and play a part that is not duplicated by any other member of the ensemble. More than one student may be assessed in the course of a single ensemble performance.   |
| <b>4 Improvisation</b>          | Improvised solo or ensemble performances will only be accepted if a chord scheme or other stimulus is supplied, together with as much information as possible about the student's working methods.  |
| <b>5 Sequenced performances</b> | Sequenced performances will be accepted provided that the final track is performed live, at the correct speed and without further editing.  |
| <b>6 Use of accompaniment</b>   | <p>Music that was written with an accompaniment must be performed with that accompaniment.</p> <p>Students offering solo performances with accompaniment will generally only be accompanied by one other performer playing a contrasting instrument. For instance, a singer, flautist or trombonist may be accompanied by a pianist, or a jazz saxophonist may be accompanied by a double bass player. However, students can perform with a larger ensemble where there is a clear solo part throughout and the music was originally written for these forces.</p> <p>Students may perform with a backing track if they wish.</p> |
| <b>7 Difficulty of pieces</b>   | <p>The expected difficulty of pieces offered is taken to correspond to Grade 6 of the graded examinations of such bodies as the Associated Board of the Royal Schools of Music, Trinity Guildhall, Rockschooll and the London College of Music.</p> <p>When students perform a piece at a level that exceeds Grade 6, additional credit will be awarded. See the Difficulty Level grid on page 82.</p>  |

When students perform a piece at a level below Grade 6, the demand is not such that full credit under any of the assessment criteria can be justified. For a piece classified as Grade 5, the top band of mark(s) under each criterion is therefore not available (for example, Quality of Outcome can receive only 7/8 marks however outstanding the performance). For a piece that is easier still, the top two mark bands are unavailable.

Care should be taken in determining the difficulty of an individual part within an ensemble piece. Individual parts must be compared to solo graded pieces to determine the level of difficulty, while taking account of the added difficulty of the ensemble playing of a particular piece.

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### 8 Short submissions

The minimum requirement in terms of length is 12 minutes' performance time. For each half minute that a student falls short of this requirement, a reduction of 2 marks is made. For example, a student who performs for 10 minutes 20 seconds has fallen short by three half minutes. A final mark of 28/50 will be reduced by 6 (3 x 2) to 22/50. A performance lasting 9 minutes 40 seconds will be reduced by 8 (4 x 2).

**Note:** If a reduction for a short submission has to be made, this is done at the *very end* of the marking process after the averaging of marks for the various pieces and the addition of the 10 marks in Criterion 6.

## 4.4 How the assessment criteria will be applied

### 1 Choosing the correct assessment criteria

There are two sets of assessment criteria in this unit. The first set, *Section 4.5*, is to be used to assess performances of pieces from a score. The second set, *Section 4.6*, is to be used to assess improvised performances. Students may present pieces played from a score and/or improvised performances. Each piece should be marked according to the correct set of assessment criteria.

## 2 Marking performances

The assessment criteria must be applied separately for each piece. (Please note that if two or more movements from a sonata or suite are offered, each movement is a separate piece for marking purposes.)

For each piece, use the holistic assessment criterion (out of 40) to give an overall reflection of the performance of the piece and use all five detailed assessment criteria (each out of eight) to report on specific aspects of technique and expression, then reconcile the totals arrived at by these different routes.

First identify a holistic mark out of 40 (for example, 25). Then identify suitable marks for the five detailed assessment criteria, each out of eight. If these add up to 25 (eg  $5 + 5 + 6 + 4 + 5$ ), 25 is clearly the final mark out of 40 for the piece. If, however, there is a discrepancy (eg detailed marking gives  $5 + 6 + 6 + 5 + 5 = 27$ ) while holistic marking suggests 25, briefly revisit both the detailed and the holistic assessment criterion until a single mark (which need not be the average of 25 and 27) is selected. If 27 seems over-generous, and the holistic mark of 25 is more appropriate award the single mark of 25/40.

Once you have arrived at a mark out of 40, you should scale the mark according to the difficulty of the piece performed (see the performance grid on page 82). If a student performs a Grade 6 piece, the mark will stay the same. However, if a student is awarded 25 out of 40 and played pieces that were Grade 8 in terms of level of difficulty, the final scaled mark will be 28/40.

When you have marked each piece out of 40, calculate the average to produce a single mark out of 40. For example, if there are four pieces and they are awarded 30, 32, 38 and 28, the final mark is  $30 + 32 + 38 + 28 \div 4 = 32$ . Decimals of 0.5 or greater must be rounded up to the next whole number. Decimals smaller than 0.5 must be rounded down.

Finally, consider criterion 6 and add a mark out of 10 to arrive at your final mark (out of 50) for this unit.

## 4.5 Assessment criteria for performance from a score

### Holistic assessment criterion

| Holistic (AO1) |             |  |
|----------------|-------------|--|
| 36–40          | Outstanding | <p><b>Impressive and imaginative:</b> the student has stamped their personal musical authority on the performance.</p> <p>Complete (or almost complete) control of technique, style and interpretation.</p> <p>Sense of musical wholeness with no passage sub-standard.</p>  |
| 31–35          | Excellent   | <p><b>Convincing throughout:</b> and an engaging performance.</p> <p>Secure technique and sensitivity of style and interpretation.</p> <p>Any errors and/or misjudgements are marginal.</p>  |
| 26–30          | Confident   | <p><b>Convincing for most of the time</b> in technique, style and interpretation.</p> <p>Secure technique and sensitive interpretation.</p> <p>Some errors and/or misjudgements, but too few to have a big impact.</p>   |
| 21–25          | Competent   | <p><b>Generally secure and conscientious</b> in technique and interpretation.</p> <p>Some errors and/or misjudgements, but the piece still has some direction and flow.</p>  |
| 16–20          | Adequate    | <p><b>A serious attempt</b> but probably a performance with limited maturity and assurance.</p> <p>Some control of technique and interpretation.</p> <p>Errors, misjudgements and technical problems begin to be obtrusive, but the performance still broadly holds together.</p>  |
| 11–15          | Basic       | <p><b>Positive features are fairly few</b> with the performance inconsistent and/or immature.</p> <p>Basic technical control, fluency and accuracy and a basic understanding of interpretative issues.</p> <p>Errors, misjudgements and technical problems are obtrusive.</p>  |
| 6–10           | Limited     | <p><b>Positive features are few.</b></p> <p>A few encouraging signs, but considerable difficulties with a weak performance in most areas. Perhaps under the required length.</p>   |
| 1–5            | Poor        | <p><b>Positive features are very few</b> indeed, being heavily outweighed by errors, misjudgements and technical problems. In practice, a mark in the 1–5 band is appropriate only for work which is seriously under the required performance length and/or difficulty or too incomplete to be marked using the five detailed assessment criteria.</p> |
| 0              |             | No positive features can be clearly identified.  |

## Detailed assessment criteria

Teacher and moderators apply **all five** of the following assessment criteria where a score exists.

**Criterion 1: Quality of outcome**

Overall security and effectiveness of the performance.  
Interpretation and musical communication. Extent to which the piece meets the specification in terms of duration.

The text in italics refers to ensemble performances only.

| Criterion 1: Quality of outcome (AO1) |   |  |
|---------------------------------------|---|--|
| 8                                     | Outstanding                                     | Mature, exciting and imaginative interpretation with a strong sense of authority and musical communication.<br><i>Consistently responsive reaction to other parts and if necessary adjustment to them. Thorough awareness of balance.</i>  |
| 7                                     | Excellent                                       | Sensitive interpretation, with a good sense of style and musical communication.<br><i>Excellent reaction to other parts and if necessary adjustment to them. Good awareness of balance throughout.</i>   |
| 6                                     | Confident                                       | Confident (if not always subtle) interpretation but consistent and with fairly good musical communication.<br><i>Generally good reaction to other parts and if necessary adjustment to them. Good awareness of balance throughout.</i>   |
| 5                                     | Competent                                       | Broadly satisfying interpretation with a few weaknesses not seriously detracting from the overall impression, but with limited success in musical communication.<br><i>Generally reasonably good reaction to other parts and some ability to adjust to them if necessary, but also a few difficulties. Some awareness of balance throughout.</i> |
| 4                                     | Adequate  | Serious attempt at interpretation, but some obvious technical weaknesses and/or inconsistency, or very mechanical.<br><i>Some ability to react to other parts and adjust to them if necessary, but with clear difficulties. At least some awareness of balance throughout.</i>   |
| 3                                     | Basic   | Reasonable attempt (eg in isolated expressive passages), but marred by technical problems or brevity.<br><i>Some basic ability to react to other parts, but with clear difficulties, and probably little ability to adjust. At least some awareness of balance throughout.</i>   |
| 2                                     | Limited   | Limited sense of assurance and seriously compromised by lack of sophistication accuracy and/or brevity.<br><i>Limited ability to react to other parts. There are numerous difficulties, and probably little or no ability to adjust. Limited awareness of balance.</i>   |
| 1                                     | Poor  | Very little evidence of competence. Seriously under-length.<br><i>There are numerous difficulties and very little evidence of reaction to other parts. Little or no awareness of balance.</i>  |
| 0                                     | No positive features can be clearly identified. |  |

**Criterion 2: Pitch and rhythm**

Accuracy of pitch. Accuracy of rhythm. NB: Intonation is **not** considered here, but under Criterion 4.

| Criterion 2: Pitch and rhythm (AO1) |   |  |
|-------------------------------------|---|--|
| 8                                   | Outstanding                                     | Wholly accurate, or with only one or two tiny errors.  |
| 7                                   | Excellent                                       | Mostly accurate: with just one or two small but noticeable errors.   |
| 6                                   | Confident                                       | Generally accurate: with a few small errors.   |
| 5                                   | Competent                                       | Mainly accurate, despite some obtrusive errors.  |
| 4                                   | Adequate  | Broadly accurate for the majority of the piece, despite fairly numerous obtrusive errors (for example, concentrated in the more difficult passages). |
| 3                                   | Basic   | Accurate from time to time, for example only in the most straightforward passages  |
| 2                                   | Limited   | Pitches and/or rhythms are only accurate for a few bars at a time.   |
| 1                                   | Poor  | Pitches and/or rhythms are only accurate for a few beats at a time.  |
| 0                                   | No positive features can be clearly identified. |  |



**Criterion 3:  
Fluency and tempo**

Maintenance of continuity (fluency). Tempo (including any necessary sectional tempo changes, *ritenutos*, and *rubato*) in accordance with the composer's direction(s) and/or the stylistic demands of the piece.

| Criterion 3: Fluency and tempo (AO1) |   |  |
|--------------------------------------|---|--|
| 8                                    | Outstanding                                     | Fluent and completely assured throughout — entirely free of hesitation.<br>Tempo entirely appropriate throughout.  |
| 7                                    | Excellent                                       | Fluent — entirely or virtually free of hesitation.<br>Tempo appropriate but perhaps one or two minor misjudgements (eg an overdone or missed rit.).  |
| 6                                    | Confident                                       | Fluent with no significant hesitation.<br>Main tempo appropriate but perhaps one or two noticeably misjudged moments.  |
| 5                                    | Competent                                       | Reasonably fluent, despite the occasional slight hesitation.<br>Main tempo may be slightly too fast or too slow. Perhaps errors, omissions or a lack of subtlety elsewhere.                                  |
| 4                                    | Adequate  | Fluent for the majority of the piece, although some errors are sufficient to interrupt the flow.<br>Main tempo may be too fast or too slow. Mechanical: errors, omissions, and a lack of subtlety elsewhere. |
| 3                                    | Basic   | Fluency is repeatedly compromised.<br>Main tempo considerably too fast or too slow. Very mechanical: with noticeable errors and omissions.   |
| 2                                    | Limited   | Extremely halting performance, with frequent stops and hesitations.  |
| 1                                    | Poor  | Incoherent performance, with no sense of musical flow.   |
| 0                                    | No positive features can be clearly identified. |  |

**Criterion 4: Tone and technique**

Quality of instrumental or vocal sound ('tone quality'). Intonation and other aspects of instrumental or vocal technique (bowing, pedalling, etc as appropriate).

| Criterion 4: Tone and technique (AO1) |   |   |
|---------------------------------------|---|---|
| 8                                     | Outstanding                                     | Impressive tone quality throughout the pitch range.<br>Thorough technical control.<br>Intonation completely secure.   |
| 7                                     | Excellent                                       | Good tone quality throughout the pitch range.<br>Very good technical control.<br>Intonation secure, despite one or two slightly out-of-tune notes.  |
| 6                                     | Confident                                       | Good tone quality throughout the pitch range, except at the extremities or at moments of technical difficulty.<br>Generally good technical control.<br>Intonation secure, despite a few slightly out-of-tune notes. |
| 5                                     | Competent                                       | Good tone quality across most of the pitch range.<br>Fairly good technical control, but occasional technical weaknesses.<br>Intonation reasonably secure, despite some noticeably out-of-tune notes.                |
| 4                                     | Adequate  | Generally acceptable tone quality, although occasionally dull. Some technical control, but problems begin to be obtrusive.<br>Intonation sometimes secure, but several patches are weak.                            |
| 3                                     | Basic   | Tone quality acceptable at times but often dull, thin or coarse.<br>Technical control still evident at times, but there are significant problems.<br>Intonation rarely secure or consistently sharp/flat.           |
| 2                                     | Limited   | Tone quality acceptable occasionally, but mostly dull, thin or coarse.<br>Technical control only intermittent.<br>Intonation scarcely ever secure and likely to be very inconsistent.                               |
| 1                                     | Poor  | Very little control of tone or technique.<br>Intonation severely deficient virtually throughout.  |
| 0                                     | No positive features can be clearly identified. |   |

**Criterion 5:  
Phrasing,  
articulation and  
dynamics**

Observance of performance directions for phrasing, articulation and dynamics and the subtlety of their realisation where the composer has indicated them. Appropriate and subtle use of phrasing, articulation and dynamics where an Urtext edition is used. Dynamic range need not always be great (eg on a recorder).

| Criterion 5: Phrasing, articulation and dynamics (AO1) |   |  |
|--|---|--|
| 8  | Outstanding                                     | Subtle phrasing and articulation throughout.<br>Dynamics appropriate and imaginative throughout.   |
| 7  | Excellent                                       | Phrasing and articulation appropriate throughout.<br>Dynamics are convincing and effective, although very occasionally missing, under- or over-played.   |
| 6  | Confident                                       | Some careful attention to phrasing and articulation.<br>Dynamics are generally effective, although occasionally missing, under- or over-played.  |
| 5  | Competent                                       | Phrasing is reasonably well shaped and there is some attention to articulation.<br>Some effective use of dynamics, but a few opportunities are missed or mishandled.   |
| 4  | Adequate  | Some attempt at phrasing and articulation, but needs more control.<br>Some reasonable use of dynamics, but lacking real interest.  |
| 3  | Basic   | Basic attempt to shape the music through phrasing and articulation, but little contrast is achieved nor is the legato secure.<br>Some use of dynamics, but some errors and misjudgements as well as omissions. |
| 2  | Limited   | Limited attempt to shape the music through phrasing and/or articulation.<br>Little use of dynamics, probably with errors and misjudgements as well as omissions.   |
| 1  | Poor  | Scarcely any (or no) phrasing and articulation.<br>Very few or no dynamics.  |
| 0  | No positive features can be clearly identified. |  |

**Criterion 6:** Overall musical impression. Structure and planning of programme.  
**The performance as a whole**

| <b>Criterion 6: The performance as a whole (AO1)</b> |   |  |
|--|---|--|
| 10   | Outstanding                                     | Very impressive musically. A striking performance throughout.<br>Highly imaginative choice of programme. Pieces in an entirely suitable order.<br>Planning shows great care and thoroughness.  |
| 9  | Excellent                                       | Very good musically.<br>Imaginative choice of programme. Pieces in an entirely suitable order.<br>Planning shows care and thoroughness.  |
| 8  | Confident                                       | Good musically, apart from a few minor lapses.<br>Well-considered choice of programme. Pieces in a suitable order.<br>Planning careful and generally effective.  |
| 7  | Competent                                       | Good musically, apart from a few lapses.<br>Generally well-considered choice of pieces. Pieces in a generally suitable order.<br>Planning generally careful and mostly effective.  |
| 6  | Adequate  | Secure musically and broadly successful, but short of musical interest.<br>Some care in choosing the programme, but there may be some lack of contrast or coherence. Order of pieces is a little illogical.<br>Planning shows some care.                   |
| 5  | Basic   | Solid musically and broadly successful, but lacking in real musical interest.<br>Some care in choosing the programme, but lack of real contrast and/or coherence.<br>Order of pieces fails to convince.<br>Some basic planning has taken place.            |
| 3-4  | Limited   | Limited musical interest, perhaps because the performance is under-length.<br>Limited thought given to choosing the programme, with lack of contrast and/or little coherence. Pieces in more or less random order.<br>Little evidence of careful planning. |
| 1-2  | Poor  | A performance with very few musical merits, partly because it is under-length.<br>More or less random collection of pieces.<br>Very little evidence of planning.   |
| 0  | No positive features can be clearly identified. |  |

## 4.6 Assessment criteria for improvised performances

### Holistic assessment criterion

'Errors' may result from playing or singing the stimulus material wrongly, or they may be notes which are obviously wrong in the context of the chosen style.

| Holistic (AO1) |   |   |
|----------------|---|---|
| 36–40          | Outstanding                                     | <b>Impressive and imaginative:</b> the student has stamped their personal musical authority on the performance.<br>Complete (or almost complete) control of technique, style and interpretation.<br>Sense of musical wholeness with no passage sub-standard.  |
| 31–35          | Excellent                                       | <b>Convincing throughout:</b> and an engaging performance.<br>Secure technique and sensitivity of style and interpretation.<br>Any errors and/or misjudgements are marginal.  |
| 26–30          | Confident                                       | <b>Convincing for most of the time</b> in technique, style and interpretation.<br>Secure technique and sensitive interpretation.<br>Some errors and/or misjudgements, but too few to have a big impact.   |
| 21–25          | Competent                                       | <b>Generally secure</b> and conscientious in technique and interpretation.<br>Some errors and/or misjudgements, but the piece still has some direction and flow.  |
| 16–20          | Adequate  | <b>A serious attempt</b> but probably a performance with limited maturity and assurance.<br>Some control of technique and interpretation.<br>Errors, misjudgements and technical problems begin to be obtrusive, but the performance still broadly holds together.  |
| 11–15          | Basic   | <b>Positive features are fairly few</b> with the performance inconsistent and/or immature.<br>Basic technical control, fluency and accuracy and a basic understanding of interpretative issues.<br>Errors, misjudgements and technical problems are obtrusive.  |
| 6–10           | Limited   | <b>Positive features are few.</b><br>A few encouraging signs, but considerable difficulties with a weak performance in most areas. Perhaps under the required length.   |
| 1–5            | Poor  | <b>Positive features are very few</b> , being heavily outweighed by errors, misjudgements and technical problems. In practice, a mark in the 1–5 band is appropriate only for work which is seriously under the required performance length and/or difficulty or too incomplete to be marked using the five detailed assessment criteria. |
| 0              | No positive features can be clearly identified. |   |

Detailed assessment criteria

**Criterion 1: Quality of outcome** Overall security and effectiveness of the performance. Interpretation and musical communication. Extent to which the piece meets the specification in terms of duration.

The text in italics refers to ensemble performances only.

| Criterion 1: Quality of outcome (AO1) |   |   |
|---------------------------------------|---|---|
| 8                                     | Outstanding                                     | Mature, exciting and imaginative interpretation with a strong sense of authority and musical communication.<br><i>Consistently responsive reaction to other parts and if necessary adjustment to them. Thorough awareness of balance.</i>   |
| 7                                     | Excellent                                       | Sensitive interpretation, with a good sense of style and musical communication.<br><i>Excellent reaction to other parts and if necessary adjustment to them. Good awareness of balance throughout.</i>  |
| 6                                     | Confident                                       | Confident (if not always subtle) interpretation, but consistent, and with fairly good musical communication.<br><i>Generally good reaction to other parts and if necessary adjustment to them. Good awareness of balance throughout.</i>  |
| 5                                     | Competent                                       | Broadly satisfying interpretation with a few weaknesses not seriously detracting from the overall impression — but with limited success in musical communication.<br><i>Generally reasonably good reaction to other parts and some ability to adjust to them if necessary, but also a few difficulties. Some awareness of balance throughout.</i> |
| 4                                     | Adequate  | Serious attempt at interpretation, but some obvious technical weaknesses and/or inconsistency, or very mechanical.<br><i>Some ability to react to other parts and adjust to them if necessary, but with clear difficulties. At least some awareness of balance throughout.</i>  |
| 3                                     | Basic   | Reasonable attempt (eg in isolated expressive passages), but marred by technical problems or brevity.<br><i>Some basic ability to react to other parts, but with clear difficulties, and probably little ability to adjust. At least some awareness of balance throughout.</i>  |
| 2                                     | Limited   | Limited sense of assurance and seriously compromised by lack of sophistication, accuracy, and/or brevity.<br><i>Limited ability to react to other parts. There are numerous difficulties, and probably little or no ability to adjust. Limited awareness of balance.</i>  |
| 1                                     | Poor  | Very little evidence of competence. Seriously under-length.<br><i>There are numerous difficulties and very little evidence of reaction to other parts. Little or no awareness of balance.</i>   |
| 0                                     | No positive features can be clearly identified. |   |

**Criterion 2: Using the stimulus**

Accuracy in playing or singing the stimulus material. Exploitation and development of the stimulus.

| <b>Criterion 2: Using the stimulus (AO1)</b> |   |   |
|--|---|---|
| 8  | Outstanding                                     | An accurate performance of the stimulus.<br>Ambitious and highly creative realisation of the stimulus throughout – highly imaginative.  |
| 7  | Excellent                                       | An accurate performance of the stimulus.<br>Ambitious and creative realisation of the stimulus throughout.  |
| 6  | Confident                                       | An accurate performance of the stimulus apart, for example, from one or two very slight errors.<br>Ambitious and creative realisation of the stimulus, with only occasional weaknesses.                                       |
| 5  | Competent                                       | An accurate performance of the stimulus apart, for example, from one or two very slight errors.<br>Broadly satisfying realisation of the stimulus with a few weaknesses not seriously detracting from the overall impression. |
| 4  | Adequate  | An accurate or broadly accurate performance of the stimulus.<br>Serious attempt at using and developing the stimulus, despite some obvious technical weaknesses, or mechanical end product.                                   |
| 3  | Basic   | At least some accuracy in performing the stimulus but there may be obvious errors.<br>Reasonable attempt to use and develop the stimulus, but marred by technical problems or brevity.  |
| 2  | Limited   | Probably limited accuracy in performing the stimulus, with obvious errors.<br>Limited use and development of the stimulus, seriously compromised by lack of sophistication and/or brevity                                     |
| 1  | Poor  | Very little accuracy in performing or developing the stimulus.<br>Seriously under-length.   |
| 0  | No positive features can be clearly identified. |   |

**Criterion 3: Coherence**                      Structure: sense of wholeness (including relationship between component parts and the whole), and structure of individual sections. Balance of unity and variety.

| <b>Criterion 3: Coherence (AO1)</b> |   |   |
|-------------------------------------|---|---|
| 8                                   | Outstanding                                     | Imaginative, with sophisticated and/or complex structure.<br>Completely convincing balance between unity and variety.   |
| 7                                   | Excellent                                       | A sense of wholeness, with sophisticated and/or complex structure.<br>Convincing balance between unity and variety.   |
| 6                                   | Confident                                       | Some feeling of wholeness, with sophisticated and/or complex structure.<br>Generally convincing balance between unity and variety, despite a few minor misjudgements.             |
| 5                                   | Competent                                       | Satisfactory use of basic, balanced structures.<br>Some balance between unity and variety, despite minor misjudgements.   |
| 4                                   | Adequate  | Serious attempt at using basic, balanced structures, but repetitive, predictable or formulaic.<br>Serious attempt to create variety, but repetitive or lacking contrast in parts. |
| 3                                   | Basic   | Basic sense of structure, but repetitive, predictable and/or formulaic.<br>Some attempt to create variety.  |
| 2                                   | Limited   | A limited sense of structure, design and balance, lacking flow and contrast.  |
| 1                                   | Poor  | Very little evidence of structure, design or balance.   |
| 0                                   | No positive features can be clearly identified. |   |



**Criterion 4: Tone and technique**

Quality of instrumental or vocal sound ('tone quality'). Intonation and other aspects of instrumental or vocal technique (bowing, pedalling, etc as appropriate).

| <b>Criterion 4: Tone and technique (AO1)</b> |   |   |
|--|---|---|
| 8  | Outstanding                                     | Impressive tone quality throughout the pitch range.<br>Thorough technical control.<br>Intonation completely secure.   |
| 7  | Excellent                                       | Good tone quality throughout the pitch range.<br>Very good technical control.<br>Intonation secure, despite one or two slightly out-of-tune notes.  |
| 6  | Confident                                       | Good tone quality throughout the pitch range, except for at the extremities or at moments of technical difficulty.<br>Generally good technical control.<br>Intonation secure, despite a few slightly out-of-tune notes. |
| 5  | Competent                                       | Good tone quality across most of the pitch range.<br>Fairly good technical control, but occasional technical weaknesses.<br>Intonation reasonably secure, despite some noticeably out-of-tune notes.                    |
| 4  | Adequate  | Generally acceptable tone quality, although occasionally dull. Some technical control, but problems begin to be obtrusive.<br>Intonation sometimes secure, but several patches are weak.                                |
| 3  | Basic   | Tone quality acceptable at times, but often dull, thin or coarse<br>Technical control still evident at times, but there are significant problems.<br>Intonation rarely secure or consistently sharp/flat.               |
| 2  | Limited   | Tone quality acceptable occasionally, but mostly dull, thin or coarse.<br>Technical control only very intermittent.<br>Intonation scarcely ever secure and likely to be inconsistent.                                   |
| 1  | Poor  | Very little control of tone or technique.<br>Intonation severely deficient virtually throughout.  |
| 0  | No positive features can be clearly identified. |   |

**Criterion 5: Use of resources** Handling of instrument or voice. Range of timbres (where appropriate). Choice and management of textures.

| Criterion 5: Use of resources (AO1) |   |   |
|-------------------------------------|---|---|
| 8                                   | Outstanding                                     | Imaginative with full understanding and thoughtful exploitation of the instrument/voice.<br>Imaginative use of an appropriate range of textures.  |
| 7                                   | Excellent                                       | Very good understanding and exploitation of the instrument/voice.<br>A range of appropriate textures handled very successfully.                   |
| 6                                   | Confident                                       | Generally effective with some attempt to exploit the instrument/voice.<br>Range of textures handled securely with only a few minor misjudgements. |
| 5                                   | Competent                                       | Broadly satisfying although not much attempt to extend the instrument/voice.<br>Textures generally well handled, but a little lacking in variety. |
| 4                                   | Adequate  | Rather functional treatment of the instrument/voice.<br>Textures reasonably well handled, but probably lacking in variety.                        |
| 3                                   | Basic   | Some basic ability in handling the instrument/voice, but with some unidiomatic writing.<br>Textures sometimes misjudged and/or unvaried.          |
| 2                                   | Limited   | Limited awareness of instrumental/vocal idiom or texture (probably with some unplayable/unsingable material).                                     |
| 1                                   | Poor  | Very little evidence of good judgement in handling instrument/voice and textures.   |
| 0                                   | No positive features can be clearly identified. |   |

**Criterion 6: The performance as a whole**

Overall musical impression. Structure and planning of programme.

| <b>Criterion 6: The performance as a whole (AO1)</b> |   |   |
|--|---|---|
| 10   | Outstanding                                     | Very impressive musically. A striking performance throughout.<br>Highly imaginative choice of programme. Pieces in an entirely suitable order.<br>Planning shows great care and thoroughness.   |
| 9  | Excellent                                       | Very good musically.<br>Imaginative choice of programme. Pieces in an entirely suitable order.<br>Planning shows care and thoroughness.   |
| 8  | Confident                                       | Good musically, apart from a few minor lapses.<br>Well-considered choice of programme. Pieces in a suitable order.<br>Planning careful and generally effective.   |
| 7  | Competent                                       | Good musically, apart from a few lapses.<br>Generally well-considered choice of pieces. Pieces in a generally suitable order.<br>Planning generally careful and mostly effective.   |
| 6  | Adequate  | Secure musically and broadly successful, but a little short of musical interest<br>Some care in choosing the programme, but there may be some lack of contrast or coherence. Order of pieces is a little illogical.<br>Planning shows some care.        |
| 5  | Basic   | Solid musically and broadly successful, but lacking in real musical interest.<br>Some care in choosing the programme, but lack of real contrast and/or coherence.<br>Order of pieces fails to convince. Some basic planning has taken place.            |
| 3-4  | Limited   | Limited musical interest, perhaps because the performance is under-length.<br>Limited thought given to choosing the programme, with lack of contrast and/or little coherence. Pieces in more or less random order. Little evidence of careful planning. |
| 1-2  | Poor  | A performance with very few musical merits, perhaps partly because it is under-length. More or less random collection of pieces. Very little evidence of planning.  |
| 0  | No positive features can be clearly identified. |   |

## 4.7 Performance scaling grid

This grid should be used to scale the students' total 'raw' marks, according to the difficulty of the piece performed. This should be applied to a mark out of 40 before an additional mark out of 10 are added for criterion 6: The performance as a whole.

| Standard (Grade 6) | More difficult (Grade 7) | Higher (Grade 8 and above) |
|--------------------|--------------------------|----------------------------|
| 0                  | 0                        | 0                          |
| 1                  | 1                        | 1                          |
| 2                  | 2                        | 2                          |
| 3                  | 3                        | 3                          |
| 4                  | 4                        | 4                          |
| 5                  | 5                        | 5                          |
| 6                  | 6                        | 6                          |
| 7                  | 7                        | 7                          |
| 8                  | 8                        | 8                          |
| 9                  | 9                        | 9                          |
| 10                 | 10                       | 10                         |
| 11                 | 11                       | 12                         |
| 12                 | 12                       | 13                         |
| 13                 | 13                       | 14                         |
| 14                 | 14                       | 15                         |
| 15                 | 15                       | 16                         |
| 16                 | 17                       | 18                         |
| 17                 | 18                       | 19                         |
| 18                 | 19                       | 20                         |
| 19                 | 20                       | 21                         |
| 20                 | 21                       | 22                         |
| 21                 | 23                       | 24                         |
| 22                 | 24                       | 25                         |
| 23                 | 25                       | 26                         |
| 24                 | 26                       | 27                         |
| 25                 | 27                       | 28                         |
| 26                 | 29                       | 30                         |
| 27                 | 30                       | 31                         |
| 28                 | 31                       | 32                         |
| 29                 | 32                       | 33                         |
| 30                 | 33                       | 34                         |
| 31                 | 35                       | 36                         |
| 32                 | 36                       | 37                         |
| 33                 | 37                       | 38                         |
| 34                 | 38                       | 39                         |
| 35                 | 39                       | 40                         |
| 36                 | 40                       | 40                         |
| 37                 | 40                       | 40                         |
| 38                 | 40                       | 40                         |
| 39                 | 40                       | 40                         |
| 40                 | 40                       | 40                         |

## 4.8 Administration of internal assessment

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- 1 Internal standardisation**

Teachers must show clearly how the marks have been awarded in relation to the assessment criteria. If more than one teacher in a centre is marking students' work, there must be a process of internal standardisation to ensure that there is consistent application of the assessment criteria.

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- 2 Authentication**

All students must sign an authentication statement. Statements relating to work not sampled should be held securely in your centre. Those which relate to sampled students must be attached to the work and sent to the moderator. In accordance with a revision to the current Code of Practice, any candidate unable to provide an authentication statement will receive zero credit for the component. Where credit has been awarded by a centre-assessor to sampled work without an accompanying authentication statement, the moderator will inform Edexcel and the mark will be adjusted to zero.

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- 3 Further information**

For more information on annotation, authentication, mark submission and moderation procedures, please refer to the *Edexcel Information manual* document, which is available on the Edexcel website.

For up-to-date advice on teacher involvement, malpractice and plagiarism, please refer to the latest *Joint Council for Qualifications (JCQ) Instructions for Conducting Coursework* document. This document is available on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk).

For additional information on malpractice, please refer to the latest *Joint Council for Qualifications (JCQ) Suspected Malpractice in Examinations and Assessments: Policies and Procedures* document, available on the JCQ website.



## 5.1 Unit description

This unit has two sections: Composition and Technical Study.

The Composition section further develops students' composition skills, leading to the creation of a final three-minute piece in response to a chosen brief.

The Technical Study section builds on the knowledge and awareness of harmony gained in Unit 3 section C through the medium of pastiche studies.

Students must complete two tasks in this unit choosing from **either** one composition and one technical study **or** two compositions **or** two technical studies.

## 5.2 What students need to learn if choosing composition

### 1 Overview

Students should be given a wide range of opportunities to further extend their composition skills. Study should include:

- idiomatic writing for the chosen forces (including ICT if appropriate), and the efficient and sensitive handling of timbres and textures
- extending understanding of the principles of rhythmic, melodic and harmonic construction and the working of form(s) and structure(s) appropriate to the composition undertaken.

Students should also study appropriate models drawn from the anthology and elsewhere. Students should continue to practise composing to a given brief and specified time limit.

### 2 Areas of study

As part of the final submission task, students choose the composition brief(s) from a selection of four set by Edexcel.

**Note:** Students must complete two tasks in Unit 5, choosing from **either** one composition and one technical study **or** two compositions **or** two technical studies.

When preparing, students and teachers should note the following guidance for the individual topics. Students should be also aware of the assessment criteria that the compositions will be marked against. Subject to the demands of the composition brief, they may write for their own choice of instrumental and/or vocal forces.

#### Area of study Instrumental music: Topic 1: Development and contrast

Students should investigate processes of musical development including motivic development (eg by inversion or fragmentation), variation techniques and how such processes can be applied to create varied musical structures (eg rondo, sonata form).

#### Area of study Instrumental music : Topic 2: Exploiting instruments

Students should investigate the concept of writing technically challenging music for acoustic instruments, how this can be exploited sensitively and practically, and how different levels of practical demand and different manners of instrumental writing can be coordinated effectively within a single piece.

#### Area of study Applied music: Topic 3: Music for film and television

Students should consider how music can be used to take the listener on a complex and musically satisfying emotional journey in parallel with the moving image on film and television (and therefore often independently of traditional music forms and structures). Neither close synchronisation of film and music nor the submission of video or DVD clips is required.

#### Area of study Applied music: Topic 4: Music, dance and theatre

Students should consider the relationships between music and dance in a variety of social and dramatic contexts, and how music can be used in the theatre (both vocally and instrumentally).



### 5.3 What students need to learn if choosing technical study

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#### 1 Overview

Students should be given a wide range of opportunities to build on the knowledge and awareness of harmony gained in Unit 3 Section C through the medium of pastiche studies.

They should learn the harmonic, tonal and other musical features, conventions and procedures of the style through study of appropriate repertoire. They must then practise working in their chosen style by completing appropriate passages of music.

### 2 Technical study topics

As part of the final submission for this unit, students choose the technical study topic(s) from a selection of three set by Edexcel.

**Note:** Students must complete two tasks in Unit 5, choosing from **either** one composition and one technical study **or** two compositions **or** two technical studies.

When preparing, students and teachers should note the following information on the individual topics. Students should also be aware of the assessment criteria that the technical study will be marked against.

#### Topic 1: Baroque counterpoint

Students must learn how to complete a piece (or excerpt from a piece) in two parts in early 18th century style. They must learn to add, in an appropriate style, the melody part in passage(s) where bass and figuring only are given, and the bass part and figuring where the melody part only is given. They need to learn about the system of figuring used in modern editions, the harmonic and intervallic implications of figuring, and how to build a shapely, rhythmically satisfying and stylish melody line and bass.

#### Topic 2: Chorale

Students must learn how to harmonise a chorale in the manner of J.S. Bach, by adding alto, tenor and bass parts to a given soprano in 4/4 time. Building on the harmonic vocabulary required for Unit 3, Section C, they 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 inversions typical of Bach's style. They must also learn about other harmonic and voice-leading features and procedures typical of Bach's style, including modulation to closely-related keys, passing notes, and suspensions.

#### Topic 3: Popular song

Students must learn how to complete a two-part texture (without lyrics) from a popular song in ballad song style, with a lyrical melody, regular chord changes of one or more per bar, and modulation(s). They must know both how to add a melody part in passage(s) where the bass and chord symbols are given, and also how to supply the bass part and chord symbols where the melody part is given. The harmonic vocabulary expected will include triads, seventh chords (dominant, minor, major, diminished and half-diminished), and their inversions, simple added-note chords (such as C6) and sus. chords, and a knowledge of modulation is required. Students must be familiar with the necessary structural conventions (verse, chorus, pre-chorus, middle section).

### 3 Technical study

The technical study document will give candidates sufficient material to enable them to complete passage(s) in the styles described below. The given material for each exercise will consist of the complete texture for the opening (not less than one bar, not more than four bars) and at least one part thereafter throughout the exercise. Exercises may be in major or minor keys with up to four sharps or flats.

#### Topic 1: Baroque counterpoint

Candidates must complete a piece (or excerpt from a piece) for a melody instrument (violin or flute, as specified) plus bass with figuring in early 18th-century style. They must add, in an appropriate style, the melody part where bass and figuring only are given, **and** the bass part and figuring in passage(s) where the melody part only is given. The music to be added will normally be between 50 and 60 crotchet beats long (or equivalent if in a compound time).

#### Topic 2: Chorale

Candidates must harmonise, in the manner of J.S. Bach, a chorale (or a passage from or in the style of a chorale), by adding alto, tenor and bass parts to a given soprano. The music to be added will normally be between 8 and 10 bars long. Modal chorales, and chorales in 3/4 time, will not be set.

#### Topic 3: Popular song

Candidates must complete a popular song or an extract from one. The opening of the melody part (without lyrics) and the bass part (with chord symbols — eg E7, Gm) will be given. Candidates must add the melody part in passage(s) where the bass and chord symbols are given, and the bass part and chord symbols where the melody part is given. The music to be added will normally be between 18 and 20 bars long and may feature any or all of the following: verse, chorus, pre-chorus, middle section. The extract will be in ballad song style, with a lyrical melody and regular chord changes of one or more per bar, and will include modulation(s).

Each technical study will be marked out of 40 against the assessment criteria in *Section 5.7*.

### 4 Controlled conditions

Students have a maximum of 14 hours to complete each composition, and a maximum of 3 hours to complete each technical study. The hours may be divided into any number of sessions but each session must be supervised.

Supervision must take place within the examination centre and students must work on their composition/technical study only in and during these hours. At other times students' work must be kept under secure conditions in the centre.

Students must not take their composition/technical study home or anywhere else outside the room(s) in which the controlled conditions apply.

Students' access to any instruments or computers must be monitored by the supervisor. Students must not download material from the internet, or email their compositions home or anywhere else outside the room(s) in which the controlled conditions apply. Back-up copies of the work for Unit 5 must not be taken out of the room(s) in which the controlled conditions apply.

All students should be advised by their teacher that students' work must be their own, and that they will not sign the declaration form if the work appears not to be original. All students will also be required to sign a declaration form, stating that the work is their own.

Note: Students may have access to the anthology whilst completing their composition/technical study.

Note: Recordings of compositions for submission can take place outside the 14 hours. Students may find that they discover areas of their composition that need refining as a result of the performance/recording process. However, no further refining of compositions can take place as a result of the performance/recording after the 14 hours have elapsed.

More guidance on the management of controlled conditions is provided in the 'Getting Started' guide book.

## 5 Items for submission

### 1. Composition

For each composition completed:

- 1) A detailed notated score\* appropriate to the style of music submitted. This must be submitted on manuscript paper or as a printout. Each student's score should be clearly labelled with their details.
- 2) A recording of the piece on audio CD or MiniDisc™. (Please note that long-play MiniDisc™ recordings are not acceptable.) The recording can be made live, be studio-produced or can be a MIDI 'mock up'.

Each student's work should be on a separate audio CD or MiniDisc™, clearly labelled with their details. Centres are requested to use one recording format for all their students' submissions — audio CD or MiniDisc™.

### 2. Technical study

For each technical study completed:

- 1) A completed technical study score must be submitted. Each student's score should be clearly labelled with their details. The technical study does **not** need to be recorded.

### 3. Authentication

A signed authentication form indicating that the work has been supervised and is the student's own must be submitted.

**Note:** The presentation of the scores and recording is not assessed, but students are reminded of the importance of clear and orderly presentation.

\*The word '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.

### 5.4 Assessment information

#### 1 Assessment overview

In September of each year Edexcel will publish on its website the *Unit 5: Section A – Composition. Section B – Technical Study* will be posted to you for release on 1st April and will include a hard copy of the composition briefs.

**Section A** of the document contains four composition briefs from which students may select one or more as the basis for three-minute composition(s). The piece may be for any instrument or voice or combination of instruments and/or voices and in any style, subject to the requirements of the selected composition brief.

Students offering two compositions must choose one brief from the area of study *Instrumental music* and one from the area of study *Applied music*.

Topics for the area of study *Instrumental music* are Development and contrast or Exploiting instruments.

Topics for the area of study *Applied music* are Music for film and television or Music, dance and theatre.

**Section B** of the document contains three technical study topics from which candidates will select one or two.

The topics are:

- Topic 1: Baroque counterpoint
- Topic 2: Chorale
- Topic 3: Popular song.

**Note:** Students must complete two tasks in Unit 5, choosing from **either** one composition and one technical study **or** two compositions **or** two technical studies.

All topics remain constant during the life of the specification, but the composition briefs based on them, and the given material for the technical study options, change each year.

- 2 Composition** The composition briefs based on the above Topics will make compositional demands in terms of the treatment of ideas, techniques and structures but will be sufficiently open-ended to allow students the freedom to work in any style or genre. Work may use forms and styles associated with western tonal harmony, other techniques of 20th and 21st century art music, popular music and jazz, world music, the media and the stage, and the various modern applications of technology.

The composition will be marked out of 40 against the assessment criteria in *Section 5.6*.

## 5.5 How the assessment criteria will be applied

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- 1 How the work will be assessed** The assessment criteria in *Sections 5.6* and *5.7* are provided for information only and will be applied **by an external examiner** to assess the submitted work.
- 
- 2 Assessing the composition and technical study** For each composition and technical study, examiners will use the holistic assessment criterion (out of 40) to give an overall reflection of the work **and** use the five detailed assessment criteria (each out of eight) to report on specific aspects of technique and expression. They will then reconcile the totals arrived at by these different routes.

### 3 Compulsory and optional assessment criteria for Composition

The five detailed assessment criteria will consist of **three** compulsory plus **two** optional criteria.

#### Compulsory assessment criteria:

1. Quality of ideas and outcome
2. Coherence
3. Forces and textures.

#### Optional assessment criteria (two are selected from the following three):

4. Harmony
5. Melody
6. Rhythm.

The examiner will choose the optional assessment criteria that work to the students best advantage.



**4 Assessment criteria for technical study**

Five detailed assessment criteria will be applied:

**Baroque counterpoint**

1. Chords and keys (Topics 1, 2 (first part) and 3)
2. Chords and keys (Topic 2, second part)
3. Realisation and additional figuring and chord symbols
4. Sense of line
5. Part writing
6. Style.

**Chorale**

1. Chords and keys (first part)
2. Chords and keys (second part)
4. Sense of line
5. Part writing
6. Style.

**Popular song**

1. Chords and keys
3. Realisation and additional figuring and chord symbols
4. Sense of line
5. Part writing
6. Style.

## 5.6 Assessment criteria for composition

### Holistic assessment criterion

| Holistic (AO2) |   |   |
|----------------|---|---|
| 36–40          | Outstanding                                     | <b>Impressive and imaginative</b> in style, ideas and development.<br>Complete (or almost complete) control of compositional methods and techniques used.<br>Sense of musical wholeness with no passage sub-standard.   |
| 31–35          | Excellent                                       | <b>Convincing throughout</b> in style, ideas and development.<br>Good control of compositional methods and techniques used.<br>Any errors and/or misjudgements are marginal.  |
| 26–30          | Confident                                       | <b>Convincing for most of the time</b> in style, ideas and development.<br>Some control of (perhaps a narrow range) compositional methods and techniques.<br>Some errors and/or misjudgements, but too few to have a big impact.  |
| 21–25          | Competent                                       | <b>Generally secure</b> in style and ideas, but development may be limited.<br>Some effective control of (probably a narrow range) compositional methods and techniques.<br>Some errors and misjudgements, but the piece still has some direction and flow.   |
| 16–20          | Adequate  | <b>A serious attempt</b> but probably some inconsistent/immature handling of style and ideas.<br>Some effective use of (probably a narrow range) compositional methods and techniques.<br>Errors, misjudgements and technical problems begin to be obtrusive, but much of the piece still holds together.                     |
| 11–15          | Basic   | <b>Positive features are fairly few</b> with inconsistent/immature handling of style and ideas.<br>Basic use of (perhaps just a few) compositional methods and techniques.<br>Errors, misjudgements and technical problems are obtrusive.   |
| 6–10           | Limited   | <b>Positive features are few.</b><br>A few encouraging signs, but considerable difficulties with a weak end product in most areas. Perhaps under the required length.   |
| 1–5            | Poor  | <b>Positive features are very few</b> , being heavily outweighed by errors, misjudgements and technical problems. In practice, a mark in the 1–5 band is appropriate only for work which is seriously under the required length and/or difficulty or too incomplete to be marked the using five detailed assessment criteria. |
| 0              | No positive features can be clearly identified. |   |

## Detailed assessment criteria

**Criterion 1:** Overall security and effectiveness of materials and the technical processes used to develop them. Extent to which the piece meets the specification in terms of duration.

**Quality of ideas and outcome**  
(compulsory for composing and technical study)

| Criterion 1: Quality of ideas and outcome (compulsory for Section A and B) (AO2) |             |   |
|--|-------------|---|
| 8  | Outstanding | Mature and exciting ideas.<br>Ambitious and highly creative realisation of ideas throughout – highly imaginative.                       |
| 7  | Excellent   | Very convincing ideas.<br>Ambitious and creative realisation of ideas throughout.   |
| 6  | Confident   | Generally convincing ideas.<br>Ambitious and creative realisation of ideas, with only occasional weaknesses.                            |
| 5  | Competent   | Broadly satisfying ideas.<br>Broadly satisfying end product with a few weaknesses not seriously detracting from the overall impression. |
| 4  | Adequate    | Some useful ideas.<br>Serious attempt, despite some obvious technical weaknesses, or mechanical end product.                            |
| 3  | Basic       | A few workable ideas.<br>Reasonable attempt to use and develop ideas, but marred by technical problems or brevity.                      |
| 2  | Limited     | Ideas limited and/or very few.<br>Limited sense of assurance and seriously compromised by lack of sophistication and/or brevity.        |
| 1  | Poor        | Very little evidence of competence. Seriously under-length.   |
| 0  |             | No positive features can be clearly identified.   |

### Criterion 2: Coherence (compulsory)

Structure: sense of wholeness (including relationship between component parts and the whole), and structure of individual sections. Balance of unity and variety.

| Criterion 2: Coherence (compulsory) (A02) |   |   |
|---|---|---|
| 8   | Outstanding                                     | Imaginative, with sophisticated and/or complex structure.<br>Completely convincing balance between unity and variety.   |
| 7   | Excellent                                       | A sense of wholeness, with sophisticated and/or complex structure.<br>Convincing balance between unity and variety.   |
| 6   | Confident                                       | Some feeling of wholeness, with sophisticated and/or complex structure.<br>Generally convincing balance between unity and variety, despite a few minor misjudgements.                     |
| 5   | Competent                                       | Satisfactory use of basic, balanced structures.<br>Some balance between unity and variety, despite minor misjudgements.   |
| 4   | Adequate  | Serious attempt at using basic, balanced structures, but perhaps repetitive, predictable or formulaic.<br>Serious attempt to create variety, but repetitive or lacking contrast in parts. |
| 3   | Basic   | Basic sense of structure, but repetitive, predictable and/or formulaic.<br>Some attempt to create variety.  |
| 2   | Limited   | A limited sense of structure, design and balance, lacking flow and contrast.  |
| 1   | Poor  | Very little evidence of structure, design or balance.   |
| 0   | No positive features can be clearly identified. |   |

**Criterion 3: Forces and Textures (compulsory)**

Handling of forces (ie the chosen voice(s) and/or instrument(s)) and timbres – including use of ICT where appropriate; Handling of ensemble (where candidate uses more than one voice or instrument). Choice and management of textures.

| <b>Criterion 3: Forces and textures (compulsory) (A02)</b> |   |  |
|--|---|--|
| 8  | Outstanding                                     | Imaginative with full understanding and thoughtful exploitation of chosen forces.<br>Imaginative use of an appropriate range of textures.          |
| 7  | Excellent                                       | Very good understanding and exploitation of chosen forces.<br>A range of appropriate textures handled very successfully.                           |
| 6  | Confident                                       | Generally effective writing with some attempt to exploit chosen forces.<br>Range of textures handled securely with only a few minor misjudgements. |
| 5  | Competent                                       | Broadly satisfying writing, although not much attempt to extend chosen forces.<br>Textures generally well handled, but perhaps lacking in variety. |
| 4  | Adequate  | Rather functional treatment of chosen forces.<br>Textures reasonably well handled, but probably lacking in variety.                                |
| 3  | Basic   | Some basic ability to write for chosen forces, but perhaps with some unidiomatic writing.<br>Textures sometimes misjudged and/or unvaried.         |
| 2  | Limited   | Limited awareness of vocal and/or instrumental idiom or texture (probably with some unsingable/unplayable material).                               |
| 1  | Poor  | Very little evidence of good judgement in handling forces and textures.  |
| 0  | No positive features can be clearly identified. |  |

**Criterion 4:  
Harmony  
(optional)**

Choice of chords and chord progressions and dissonance treatment. In tonal music, choice and handling of modulations.

| <b>Criterion 4: Harmony (optional) (AO2)</b> |   |  |
|--|---|--|
| 8  | Outstanding                                     | Mature and sophisticated use of appropriate harmonic progressions.<br>Enterprising use of tonality and modulation.   |
| 7  | Excellent                                       | Very convincing use of appropriate harmonic progressions.<br>Effective use of tonality and modulation.   |
| 6  | Confident                                       | Convincing use of appropriate harmonic progressions, despite one or two misjudgements or limitations.<br>Sound use of tonality and modulation, but perhaps unenterprising.   |
| 5  | Competent                                       | Competent control of harmonic progressions for the most part, despite some technical weaknesses or eccentricities.<br>Sound, or generally sound, use of tonality and modulation, but probably a little unenterprising. |
| 4  | Adequate  | Some reasonable understanding of the more elementary harmonic progressions, but technical weaknesses are sometimes obtrusive.<br>Some understanding of tonality and modulation, but little enterprise.                 |
| 3  | Basic   | Some understanding of basic harmonic progressions some of the time, but compromised by fairly frequent uncomfortable moments and misjudgements.<br>Probably little success with tonality and modulation.               |
| 2  | Limited   | Limited understanding and control of harmony and tonality, with many uncomfortable moments and misjudgements.  |
| 1  | Poor  | Very little evidence of harmony and tonal understanding and control.   |
| 0  | No positive features can be clearly identified. |  |

**Criterion 5: Melody (optional)** The horizontal organisation of the music: the melodic construction (including any motivic working) and shape, and the security of the part writing.

| <b>Criterion 5: Melody (optional) (AO2)</b> |   |  |
|---|---|--|
| 8   | Outstanding                                     | Distinctive and well-shaped melodic lines throughout.<br>Part-writing elegant and flowing throughout.  |
| 7   | Excellent                                       | Convincing and well-shaped melodic lines throughout.<br>Part writing efficient and successful apart from marginal error(s).  |
| 6   | Confident                                       | Generally convincing and well-shaped melodic lines.<br>Part writing successful apart from some minor errors.   |
| 5   | Competent                                       | Generally successful melodic lines, but sometimes lacking in shape and/or contrast.<br>Part writing generally successful, but with a small number of obvious errors. |
| 4   | Adequate  | Reasonably successful melodic lines, but at times stiff or formulaic.<br>Part writing broadly successful, but with some significant errors.                          |
| 3   | Basic   | Some awareness of how to build melodic lines, but generally stiff and/or formulaic.<br>Part writing compromised by many errors.                                      |
| 2   | Limited   | Melodic lines seriously restricted by lack of shape and/or direction.<br>Part writing seriously compromised by many errors.  |
| 1   | Poor  | Very little evidence of competence in melodic construction and part-writing.   |
| 0   | No positive features can be clearly identified. |  |

**Criterion 6:  
Rhythm (optional)**

Interest, effectiveness and variety of rhythmic elements (which *may* include syncopation and such devices as cross-rhythm). In a popular song, criterion 6 may apply to rhythmic articulation of chord progressions and/or riffs and to management of backing tracks, particularly drums and percussion.

| Criterion 6: Rhythm (optional) (AO2) |   |   |
|--------------------------------------|---|---|
| 8                                    | Outstanding                                     | Distinctive and creative use of rhythm throughout, providing a sense of vitality. Rhythms are imaginatively varied and always well controlled.                              |
| 7                                    | Excellent                                       | Very convincing use of rhythm throughout, providing a sense of vitality. Rhythms well varied and always well controlled.  |
| 6                                    | Confident                                       | Generally very convincing use of rhythm, with some sense of vitality, but occasional weaknesses or misjudgements. Rhythms appropriately varied and usually well controlled. |
| 5                                    | Competent                                       | Rhythmic interest is sustained for the most part, but some inconsistency or insecurity is apparent. Some rhythmic variety appropriate to the style.                         |
| 4                                    | Adequate  | Some rhythmic interest and development, but often unsubtle and perhaps repetitive and lacking in variety.   |
| 3                                    | Basic   | Some basic rhythmic interest, but many passages dull and/or unvaried.   |
| 2                                    | Limited   | Some limited rhythmic interest, but mostly dull and/or unvaried and/or lacking control.   |
| 1                                    | Poor  | Very little evidence of rhythmic interest, coherence or competence.   |
| 0                                    | No positive features can be clearly identified. |   |



## 5.7 Assessment criteria for technical study

### Holistic assessment criterion

| Holistic (AO2) |   |   |
|----------------|---|---|
| 36–40          | Outstanding                                     | <p><b>Impressive and imaginative</b> in style, ideas and development.</p> <p>Complete (or almost complete) control of compositional methods and techniques used.</p> <p>Sense of musical wholeness — no passage sub-standard.</p>   |
| 31–35          | Excellent                                       | <p><b>Convincing throughout</b> in style, ideas and development.</p> <p>Good control of compositional methods and techniques used.</p> <p>Any errors and/or misjudgements are marginal.</p>   |
| 26–30          | Confident                                       | <p><b>Convincing for most of the time</b> in style, ideas and development.</p> <p>Some control of (perhaps a rather narrow range of) compositional methods and techniques.</p> <p>Some errors and/or misjudgements, but too few to have a big impact.</p>   |
| 21–25          | Competent                                       | <p><b>Generally secure</b> in style and ideas, but development may be limited.</p> <p>Some effective control of (probably a narrow range of) compositional methods and techniques.</p> <p>Some errors and misjudgements, but the piece still has some direction and flow.</p>   |
| 16–20          | Adequate  | <p><b>A serious attempt</b> but probably some inconsistent/immature handling of style and ideas.</p> <p>Some effective use of (probably a narrow range of) compositional methods and techniques.</p> <p>Errors, misjudgements and technical problems begin to be obtrusive, but much of the piece still holds together.</p> |
| 11–15          | Basic   | <p><b>Positive features are fairly few</b> with rather inconsistent/immature handling of style and ideas.</p> <p>Basic use of (perhaps just a few) compositional methods and techniques.</p> <p>Errors, misjudgements and technical problems are obtrusive.</p>   |
| 6–10           | Limited   | <p><b>Positive features are few.</b></p> <p>A few encouraging signs, but considerable difficulties — a weak end product in most areas. Perhaps under the required length.</p>   |
| 1–5            | Poor  | <p><b>Positive features are very few indeed</b>, being heavily outweighed by errors, misjudgements and technical problems. In practice, a mark in the 1–5 band is appropriate only for work which is seriously under the required length or too incomplete to be marked using five detailed criteria.</p>                   |
| 0              | No positive features can be clearly identified. |   |

**Criterion 1: Chords and keys (Topics 1, 2 (first part)\* and 3)**

Choice of chords and chord progressions, dissonance treatment, handling of key and modulation(s).

\*Criterion 1 will be applied to the first part only of each year's Topic 2 exercise. The extent of the first part will be indicated in the instructions to examiners.

| Criterion 1: Chords and keys (Topics 1, 2 (first part) and 3) (AO2) |   |   |
|---|---|---|
| 8   | Outstanding                                     | Mature and sophisticated use of appropriate harmonic progressions.<br>Very effective handling of key and modulation.  |
| 7   | Excellent                                       | Very convincing use of appropriate harmonic progressions.<br>Effective use of tonality and modulation.  |
| 6   | Confident                                       | Convincing use of appropriate harmonic progressions, despite one or two misjudgements or limitations.<br>Generally effective use of tonality and modulation, but with a few minor misjudgements or missed opportunities.          |
| 5   | Competent                                       | Competent control of harmonic progressions for the most part, despite some technical weaknesses or eccentricities.<br>Sound or generally sound use of tonality and modulation, but with a few errors and/or missed opportunities. |
| 4   | Adequate  | Some reasonable understanding of the more elementary harmonic progressions, but technical weaknesses are sometimes obtrusive.<br>Some understanding of tonality and modulation, but with errors and missed opportunities.         |
| 3   | Basic   | Some understanding of basic harmonic progressions some of the time, but compromised by fairly frequent uncomfortable moments and misjudgements.<br>Probably little success with tonality and modulation.                          |
| 2   | Limited   | Limited understanding and control of harmony and tonality, with many uncomfortable moments and misjudgements.   |
| 1   | Poor  | Very little evidence of harmonic and tonal understanding.   |
| 0   | No positive features can be clearly identified. |   |

**Criterion 2: Chords and keys (Topic 2, second part\*)**

Choice of chords and chord progressions, dissonance treatment, handling of key and modulation(s).

\*Criterion 2 will be applied to the second part only of each year's Topic 2 exercise. The extent of the second part will be indicated in the instructions to examiners.

| Criterion 2: Chords and keys (Topics 1, 2 (second part) and 3) (AO2) |   |   |
|--|---|---|
| 8  | Outstanding                                     | Mature and sophisticated use of appropriate harmonic progressions.<br>Very effective handling of key and modulation.  |
| 7  | Excellent                                       | Very convincing use of appropriate harmonic progressions.<br>Effective use of tonality and modulation.  |
| 6  | Confident                                       | Convincing use of appropriate harmonic progressions, despite one or two misjudgements or limitations.<br>Generally effective use of tonality and modulation, but with a few minor misjudgements or missed opportunities.          |
| 5  | Competent                                       | Competent control of harmonic progressions for the most part, despite some technical weaknesses or eccentricities.<br>Sound or generally sound use of tonality and modulation, but with a few errors and/or missed opportunities. |
| 4  | Adequate  | Some reasonable understanding of the more elementary harmonic progressions, but technical weaknesses are sometimes obtrusive.<br>Some understanding of tonality and modulation, but with errors and missed opportunities.         |
| 3  | Basic   | Some understanding of basic harmonic progressions some of the time, but compromised by fairly frequent uncomfortable moments and misjudgements.<br>Probably little success with tonality and modulation.                          |
| 2  | Limited   | Limited understanding and control of harmony and tonality, with many uncomfortable moments and misjudgements.   |
| 1  | Poor  | Very little evidence of harmonic and tonal understanding.   |
| 0  | No positive features can be clearly identified. |   |

**Criterion 3:  
Realisation and  
addition of figuring  
or chord symbols  
(Topics 1 and 3)**

The harmonic and melodic implications of figuring or chord symbols, where given, figuring or chord symbols are realised, and where figuring or chord symbols have to be added.

| <b>Criterion 3: Realisation and addition of figuring or chord symbols (Topics 1 and 3) (AO2)</b> |   |  |
|--|---|--|
| 8  | Outstanding                                     | Assured handling throughout of figuring/chord symbols, both where realised and where added.  |
| 7  | Excellent                                       | Generally very accurate handling of figuring/chord symbols, both where realised and where added.   |
| 6  | Confident                                       | Generally accurate handling of figuring/chord symbols, both where realised and where added, but with a few minor mistakes and/or one or two misjudgements. |
| 5  | Competent                                       | Competent handling of figuring/chord symbols for the most part, despite a few weaknesses or eccentricities.  |
| 4  | Adequate  | Some understanding of figuring/chord symbols most of the time, but with significant weaknesses, and/or omissions.  |
| 3  | Basic   | Some understanding of figuring/chord symbols some of the time, but with fairly frequent uncomfortable moments and misjudgements and/or omissions.          |
| 2  | Limited   | Limited understanding of figuring/chord symbols, but with many uncomfortable moments and misjudgements and with some omissions.                            |
| 1  | Poor  | Very little evidence of understanding of figuring/chord symbols.   |
| 0  | No positive features can be clearly identified. |  |

**Criterion 4: Sense of line (Topics 1, 2 and 3)**

The horizontal organisation of the music: the melodic construction (including any motivic working) and shape.

| <b>Criterion 4: Sense of line (Topics 1, 2 and 3)</b> |   |   |
|---|---|---|
| 8   | Outstanding                                     | Distinctive and well-shaped added melodic line(s) throughout.                         |
| 7   | Excellent                                       | Convincing and well-shaped melodic line(s) throughout.                                |
| 6   | Confident                                       | Generally convincing and well-shaped melodic line(s).                                 |
| 5   | Competent                                       | Generally successful melodic line(s), but sometimes lacking in shape and/or contrast. |
| 4   | Adequate  | Reasonably successful melodic line(s), but at times stiff or formulaic.               |
| 3   | Basic   | Some awareness of how to build melodic line(s), but generally stiff and/or formulaic. |
| 2   | Limited   | Melodic line(s) seriously restricted by lack of shape and/or direction.               |
| 1   | Poor  | Very little evidence of competence in melodic construction.                           |
| 0   | No positive features can be clearly identified. |   |

**Criterion 5: Part-writing (Topics 1, 2 and 3)**      The horizontal organisation of the music: the security of the part writing.

| <b>Criterion 5: Part-writing (Topics 1, 2 and 3)</b> |   |   |
|--|---|---|
| 8  | Outstanding                                     | Part-writing efficient and successful throughout.                             |
| 7  | Excellent                                       | Part-writing efficient and successful apart from marginal error(s).           |
| 6  | Confident                                       | Part-writing successful apart from some minor errors.                         |
| 5  | Competent                                       | Part-writing generally successful, but with a small number of obvious errors. |
| 4  | Adequate  | Part-writing broadly successful, but with some significant errors.            |
| 3  | Basic   | Part-writing compromised by many errors.                                      |
| 2  | Limited   | Part-writing seriously compromised by many errors.                            |
| 1  | Poor  | Very little evidence of competence in part-writing.                           |
| 0  | No positive features can be clearly identified. |   |

**Criterion 6: Style  
(Topics 1, 2 and 3)**

Stylistic characteristics, idioms, conventions and procedures: use of devices such as imitation and suspensions.

| Criterion 6: Style (Topics 1, 2 and 3) |   |   |
|--|---|---|
| 8                                      | Outstanding                                     | Thorough understanding of style, applied creatively and imaginatively.        |
| 7                                      | Excellent                                       | Secure and convincing sense of style, applied successfully throughout.        |
| 6                                      | Confident                                       | Generally a good sense of style, but a few minor misjudgements.               |
| 5                                      | Competent                                       | Reasonable sense of style, but some misjudgements.                            |
| 4                                      | Adequate  | Some sense of style, but treatment inconsistent or sometimes mismanaged.      |
| 3                                      | Basic   | Stylistic features fairly few and/or often compromised by technical weakness. |
| 2                                      | Limited   | Stylistic features few and/or seriously compromised by technical weakness.    |
| 1                                      | Poor  | Very little evidence of stylistic features.                                   |
| 0                                      | No positive features can be clearly identified. |   |





## 6.1 Unit description

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This unit focuses on listening to music, familiar and unfamiliar, and understanding how it works.

Set works from the anthology — different selections from those in Unit 3, provide the focus for much of the unit through both listening and detailed study of scores. It is recommended that students familiarise themselves with each work as a whole, before identifying important musical features, context and/or elements of continuity and change between works.

Students should also listen to a wide range of unfamiliar music which relates to the two compulsory areas of study. They should learn how to compare and contrast pairs of excerpts, contextualise music and identify harmonic and tonal features.

## 6.2 What students need to learn

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### 1 Overview

Students study selections of set works from the areas of study Instrumental music and Applied music. Details of the set works can be found in *Section 6.3*.

Students must also listen extensively to unfamiliar music related to the areas of study.

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### 2 Set works

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

Important musical features include: resources, form, texture, tonality, harmony, melody and rhythm and metre. These help identify social and historical context, and illuminate elements of continuity and change between works.

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

**3 Unfamiliar music** Students need to learn how to listen perceptively to unfamiliar music, developing their skills of aural analysis. In particular, they should be able to place the music in context (which could include identifying the genre, composer and date of composition), recognise chords and keys and complete simple aural dictation tasks.

**4 Harmonic and tonal vocabulary for Unit 6** Student should learn how to identify modulations to related keys, chords and chord progressions (including cadences and other standard progressions such as the circle of fifths). Chords may include all diatonic chords in root position and inversion, standard chromatic chords, including diminished sevenths, augmented sixths and Neapolitan sixths.

### 6.3 Details of Unit 6 set works

**Set works** Set works for Unit 6 are from the areas of study Instrumental Music and Applied music.

These set works will be taken from the anthology and the numbering system below refers to the number in that publication.

#### Applied Music 2010 and 2015

7. Stravinsky — Pulcinella Suite: Sinfonia, Gavotta and Vivo

14. G. Gabrieli — Sonata pian' e forte

36. Purcell — 'Thy hand, Belinda' and 'When I am laid in earth' from Dido and Aeneas

44. Jerry Goldsmith — Planet of the Apes: The Hunt (opening)

59. Gong Kebyar de Sabtu (Bali) — Baris Melampahan

**Instrumental  
Music 2010  
and 2015**

6. Tippett — Concerto for Double String Orchestra: movement I
10. Cage — Sonatas and Interludes for Prepared Piano: Sonatas I–III
15. Corelli — Trio Sonata in D, Op. 3 No. 2: movement IV
- 16 Haydn — String Quartet in E flat, Op. 33 No. 2, 'The Joke': movement IV
17. Beethoven — Septet in E flat, Op. 20: movement I
23. Schumann — Kinderscenen, Op. 15: Nos. 1, 3 and 11
48. Louis Armstrong and his Hot Five — West End Blues

**Applied Music 2011  
and 2016**

28. J. S. Bach — Cantata No. 48, 'Ich elender Mensch': movements I–IV
40. Schoenberg — 'Der kranke Mond' from Pierrot Lunaire
43. Leonard Bernstein — On the Waterfront: Symphonic Suite (opening)
45. John Williams — ET: Flying Theme
61. Niall Keegan (Ireland) — Tom McElvogue's (jig) and New Irish Barndance (reel)

**Instrumental  
Music 2011  
and 2016**

2. Haydn — Symphony No. 26 in D minor, 'Lamentatione': movement I
13. Holborne — Pavane 'The image of melancholy' and Galliard 'Ecce quam bonum'
18. Brahms — Piano Quintet in F minor, Op. 34: movement III
21. J. S. Bach — Partita No. 4 in D, BWV 828: Sarabande and Gigue
25. Shostakovich — Prelude and Fugue in A, Op. 87 No. 7
49. Duke Ellington and his Orchestra — Black and Tan Fantasy
50. Miles Davis Quintet — Four (opening)

### Applied Music 2012 and 2017

- 7. Stravinsky — Pulcinella Suite: Sinfonia, Gavotta and Vivo
- 27. G. Gabrieli — In ecclesiis
- 42. Georges Auric — Passport to Pimlico: The Siege of Burgundy
- 46. Barrington Pheloung — Morse on the Case
- 62. Mustapha Tettey Addy (Ghana) — Agbekor Dance

### Instrumental Music 2012 and 2017

- 3. Berlioz — Harold in Italy: movement III
- 9. Shostakovich — String Quartet No. 8, Op. 110: movement I
- 10. Cage — Sonatas and Interludes for Prepared Piano: Sonatas I–III
- 15. Corelli — Trio Sonata in D, Op. 3 No. 2: movement IV
- 20. Sweelinck — Pavana Lachrimae
- 22. Mozart — Piano Sonata in B flat, K.333: movement I
- 58. Ram Narayan (India) — Rag Bhairav

### Applied Music 2013 and 2018

- 14. G. Gabrieli — Sonata pian' e forte
- 28. J. S. Bach — Cantata No. 48, 'Ich elender Mensch': movements I–IV
- 43. Leonard Bernstein — On the Waterfront: Symphonic Suite (opening)
- 44. Jerry Goldsmith — Planet of the Apes: The Hunt (opening)
- 59. Gong Kebyar de Sebatu (Bali) — Baris Melampahan

**Instrumental  
Music 2013  
and 2018**

5. Debussy — Prélude à l'après-midi d'un faune
12. Reich — New York Counterpoint: movement II
13. Holborne — Pavane 'The image of melancholy' and Galliard 'Ecce quam bonum'
16. Haydn — String Quartet in E flat, Op. 33 No. 2, 'The Joke': movement IV
18. Brahms — Piano Quintet in F minor, Op. 34: movement III
19. Poulenc — Sonata for Horn, Trumpet and Trombone: movement I
50. Miles Davis Quintet — Four (opening)

**Applied Music  
2014 and 2019**

4. Wagner — Prelude to Tristan und Isolde
26. Taverner — O Wilhelme, pastor bone
29. Haydn — 'Quoniam tu solus' from The Nelson Mass
47. James Horner — Titanic: 'Take her to sea, Mr Murdoch'
60. Red Stripe Ebony Steelband (Trinidad) — Yellow Bird

**Instrumental  
Music 2014  
and 2019**

1. J. S. Bach — Brandenburg Concerto No. 4 in G: movement I
8. Webern — Quartet Op. 22: movement I
17. Beethoven — Septet in E flat, Op. 20: movement I
20. Sweelinck — Pavana Lachrimae
23. Schumann — Kinderscenen, Op. 15: Nos. 1, 3 and 11
24. Debussy — Pour le piano: Sarabande
49. Duke Ellington and his Orchestra — Black and Tan Fantasy

**6.4 Assessment information****1 Examination overview**

The assessment of this unit is through a 2 hour examination paper set and marked by Edexcel.

There are three sections in the examination paper: Section A: Aural Analysis; Section B: Music in Context, and Section C: Continuity and Change in Instrumental Music. Section A requires candidates to listen to extracts of music and one CD\* per examination centre will be provided by Edexcel. A skeleton score is provided for use in Section A.

Candidates are given five minutes' reading time at the start of the examination.

Each candidate should have access to an unmarked copy of the anthology during the examination.

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**2 Section A:  
Aural Analysis  
(28 marks)**

In this section, candidates listen to excerpts of unfamiliar music which are related to the two compulsory areas of study, *Instrumental Music* and *Applied music*.

Question 1 (10 marks) requires candidates to compare and contrast two excerpts of music. Candidates demonstrate their skills of aural analysis by comparing the musical features of the excerpts and placing the music in context (which could include identifying the genre, composer and date of composition). Each excerpt will be played three times each, in the order A, B; A, B; A, B. No score will be provided.

Question 2 (18 marks) requires candidates to listen to a single excerpt of music. Students demonstrate their skills of aural analysis by recognising chords and keys (as outlined in the harmonic and tonal vocabulary in *Section 6.2*), placing the music in context (which could include identifying the genre, composer, and date of composition) and completing simple aural dictation tasks. The excerpt for Question 2 will be played five times and a single- or two-stave skeleton score will be provided.

The excerpts of music will be punctuated by pauses, enabling candidates to complete their answers. The length of all pauses will be announced on the CD so that candidates can plan their time effectively.

\*(plus a spare copy)

**3 Section B: Music in Context****(26 marks)**

Questions in this section relate to the set works in Area of study 3: *Applied music*.

Candidates answer two questions (13 marks each) from a choice of three.

The questions prompt candidates to identify given musical features from selected set works and comment on how these features help to place the work in a social and historical context.

Answers may be in note form or continuous prose.

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**4 Section C: Continuity and change in instrumental music****(36 marks)**

Questions in this section relate to the Area of study 1: Instrumental music and assess candidates understanding of continuity and change within the group of set works studied. Candidates will answer one essay question (36 marks) from a choice of two.

Questions focus on one or more musical feature(s) (such as resources, form, texture, tonality, harmony, melody and rhythm and metre), and prompt candidates to demonstrate how these musical features illuminate continuity and change between works.

Questions require candidates to demonstrate their knowledge and understanding in a variety of ways including comparing, contrasting, assessing, evaluating and commenting on set works as appropriate.

In Section C, answers must be written in continuous prose. Quality of written communication (clarity of expression, structure and presentation of ideas, grammar, punctuation and spelling) will be taken into account when examiners mark Section C.





# D Assessment and additional information

## Assessment information

|   |  |
|---|--|
| <b>Assessment requirements</b>                  | For a summary of assessment requirements and assessment objectives. Please see Section B, <i>Specification Overview</i> .  |
| <b>Entering students for this qualification</b> | Details of how to enter students for the examinations for this qualification can be found in Edexcel's Information Manual, copies of which are sent to all examinations officers. The Information Manual can also be found on Edexcel's website ( <a href="http://www.edexcel.com">www.edexcel.com</a> ).  |
| <b>Resitting of units</b>                       | <p>There is no limit to the number of times that a student may retake a unit prior to claiming certification for the qualification. The best available result for each contributing unit will count towards the final grade.</p> <p>After certification all unit results may be reused to count towards a new award. Students may re-enter for certification only if they have retaken at least one unit.</p> <p>Results of units held in the Edexcel unit bank have a shelf life limited only by the shelf life of this specification.</p>  |
| <b>Awarding and reporting</b>                   | <p>The grading, awarding and certification of this qualification will comply with the requirements of the current GCSE/GCE Code of Practice, which is published by the Office of Qualifications and Examinations Regulation (Ofqual). The AS qualification will be graded and certificated on a five-grade scale from A to E. The full GCE Advanced level will be graded on a six-point scale A* to E. Individual unit results will be reported.</p> <p>A pass in an Advanced Subsidiary subject is indicated by one of the five grades A, B, C, D, E of which Grade A is the highest and Grade E the lowest. A pass in an Advanced Level GCE subject is indicated by one of the six grades A*, A, B, C, D, E of which Grade A* is the highest and Grade E the lowest. To be awarded an A* students will need to achieve an A on the full GCE Advanced level qualification and an A* aggregate of the A2 units. Students whose level of achievement is below the minimum judged by Edexcel to be of sufficient standard to be recorded on a certificate will receive an unclassified U result.</p> |

### Performance descriptions

Performance descriptions give the minimum acceptable level for a grade. See *Appendix 1* for the performance descriptions for this subject.

### Unit results

The minimum uniform marks required for each grade for each unit:

#### Unit 1

| Unit grade                | A         | B         | C         | D         | E         |
|---------------------------|-----------|-----------|-----------|-----------|-----------|
| Maximum uniform mark = 90 | <b>72</b> | <b>63</b> | <b>54</b> | <b>45</b> | <b>36</b> |

Students who do not achieve the standard required for a Grade E will receive a uniform mark in the range 0–35.

#### Unit 2

| Unit grade                | A         | B         | C         | D         | E         |
|---------------------------|-----------|-----------|-----------|-----------|-----------|
| Maximum uniform mark = 90 | <b>72</b> | <b>63</b> | <b>54</b> | <b>45</b> | <b>36</b> |

Students who do not achieve the standard required for a Grade E will receive a uniform mark in the range 0–35.

#### Unit 3

| Unit grade                 | A         | B         | C         | D         | E         |
|----------------------------|-----------|-----------|-----------|-----------|-----------|
| Maximum uniform mark = 120 | <b>96</b> | <b>84</b> | <b>72</b> | <b>60</b> | <b>48</b> |

Students who do not achieve the standard required for a Grade E will receive a uniform mark in the range 0–47.

#### Unit 4

| Unit grade                | A         | B         | C         | D         | E         |
|---------------------------|-----------|-----------|-----------|-----------|-----------|
| Maximum uniform mark = 90 | <b>72</b> | <b>63</b> | <b>54</b> | <b>45</b> | <b>36</b> |

Students who do not achieve the standard required for a Grade E will receive a uniform mark in the range 0–35.

**Unit 5**

| Unit grade                | <b>A</b>  | <b>B</b>  | <b>C</b>  | <b>D</b>  | <b>E</b>  |
|---------------------------|-----------|-----------|-----------|-----------|-----------|
| Maximum uniform mark = 90 | <b>72</b> | <b>63</b> | <b>54</b> | <b>45</b> | <b>36</b> |

Students who do not achieve the standard required for a Grade E will receive a uniform mark in the range 0–35.

**Unit 6**

| Unit grade                 | <b>A</b>  | <b>B</b>  | <b>C</b>  | <b>D</b>  | <b>E</b>  |
|----------------------------|-----------|-----------|-----------|-----------|-----------|
| Maximum uniform mark = 120 | <b>96</b> | <b>84</b> | <b>72</b> | <b>60</b> | <b>48</b> |

Students who do not achieve the standard required for a Grade E will receive a uniform mark in the range 0–47.

**Qualification results**

The minimum uniform marks required for each grade:

**Advanced Subsidiary GCE Cash-in code 8MU01**

| Qualification grade        | <b>A</b>   | <b>B</b>   | <b>C</b>   | <b>D</b>   | <b>E</b>   |
|----------------------------|------------|------------|------------|------------|------------|
| Maximum uniform mark = 300 | <b>240</b> | <b>210</b> | <b>180</b> | <b>150</b> | <b>120</b> |

Students who do not achieve the standard required for a Grade E will receive a uniform mark in the range 0–119.

**Advanced Level GCE Cash-in code 9MU01**

| Qualification grade        | <b>A</b>   | <b>B</b>   | <b>C</b>   | <b>D</b>   | <b>E</b>   |
|----------------------------|------------|------------|------------|------------|------------|
| Maximum uniform mark = 600 | <b>480</b> | <b>420</b> | <b>360</b> | <b>300</b> | <b>240</b> |

Students who do not achieve the standard required for a Grade E will receive a uniform mark in the range 0–239

**Language of assessment**

Assessment of this specification will be available in English only. Assessment materials will be published in English only and all work submitted for examination and moderation must be produced in English.

### Quality of written communication

Students will be assessed on their ability to:

- write legibly, with accurate use of spelling, grammar and punctuation in order to make their meaning clear
- select and use a form and style of writing appropriate to purpose and to complex subject matter
- organise relevant information clearly and coherently, using specialist vocabulary when appropriate.

Students will be given the opportunity to demonstrate quality of written communication in Units 2 and 6.

### Assessment objectives and weighting

|              |  | % in AS | % in A2 | % in GCE |
|--------------|--|---------|---------|----------|
| <b>AO1</b>   | Interpret musical ideas with technical and expressive control and a sense of style and awareness of occasion and/or ensemble (performing/realising).                 | 30%     | 30%     | 30%      |
| <b>AO2</b>   | Create and develop musical ideas with technical control and expressive understanding making use of musical devices, conventions and resources (composing/arranging). | 30%     | 30%     | 30%      |
| <b>AO3</b>   | Demonstrate understanding of and comment perceptively on, the structural expressive and contextual aspects of music (appraising).                                    | 40%     | 40%     | 40%      |
| <b>TOTAL</b> |  | 100%    | 100%    | 100%     |

### Synoptic assessment

In synoptic assessment focus should be on the quality of assessment to ensure that it encourages the development of an holistic understanding of the subject.

Synopticity requires students to connect knowledge, understanding and skills acquired in different parts of the Advanced GCE course.

Synoptic assessment in the context of music requires students to make links between the performance, composition and historical aspects of music.

### Stretch and challenge

Students can be stretched and challenged in A2 units through the use of different assessment strategies, for example:

- having a variety of stems in the questions used — for example analyse, evaluate, discuss, compare
- having a requirement for extended writing
- in Units 4 and 5 students can perform or compose to an outstanding level which is reflected in the top mark descriptor
- in Unit 6, students will need to show deeper knowledge of the historical and contextual aspects of music
- improvement of synoptic assessment.

## Additional information

### Malpractice and plagiarism

For up-to-date advice on malpractice and plagiarism, please refer to the latest *Joint Council for Qualifications (JCQ) Instructions for Conducting Coursework* document. This document is available on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk).

For additional information on malpractice, please refer to the latest *Joint Council for Qualifications (JCQ) Suspected Malpractice in Examinations And Assessments: Policies and Procedures* document, available on the JCQ website.

### Access arrangements and special requirements

Edexcel's policy on access arrangements and special considerations for GCE, GCSE, and Entry Level is designed to ensure equal access to qualifications for all students (in compliance with the Equality Act 2010) without compromising the assessment of skills, knowledge, understanding or competence.

Please see the Joint Council for Qualifications (JCQ) website ([www.jcq.org.uk](http://www.jcq.org.uk)) for their policy on access arrangements, reasonable adjustments and special considerations.

Please see our website ([www.edexcel.com](http://www.edexcel.com)) for:

- the forms to submit for requests for access arrangements and special considerations
- dates to submit the forms.

Requests for access arrangements and special considerations must be addressed to:

Special Requirements  
Edexcel  
One90 High Holborn  
London WC1V 7BH

### Equality Act 2010

Please see our website ([www.edexcel.com](http://www.edexcel.com)) for information on the Equality Act 2010.

### Prior learning and progression

#### Prior learning

Students who would benefit most from studying a GCE in Music are likely to have a Level 2 qualification such as a GCSE in Music at grades A\*C or a BTEC First Certificate or First Diploma in Music.

#### Progression

This qualification supports progression into further education, training or employment, such as a degree in music or vocational courses such as a BTEC HND or HNC in Music.

### Combinations of entry

There are no forbidden combinations.

**Student recruitment**

Edexcel's access policy concerning recruitment to our qualifications is that:

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

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**The wider curriculum**

This qualification provides opportunities for developing an understanding of spiritual, moral, ethical, social and cultural issues, together with an awareness of citizenship, environmental issues, health and safety considerations, and European developments consistent with relevant international agreements relevant to music. *Appendix 2* maps the opportunities available.





# E Resources, support and training

## Resources to support the specification

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In support of this specification a 'Getting Started' guide is available.

## Edexcel publications

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You can order further copies of the specification and SAMs documents from:

Edexcel Publications  
Adamsway  
Mansfield  
Notts NG18 4FN

Telephone: 01623 467467  
Fax: 01623 450481  
Email: [publication.orders@edexcel.com](mailto:publication.orders@edexcel.com)  
Website: [www.edexcel.com](http://www.edexcel.com)

## Additional resources endorsed by Edexcel

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Edexcel also endorses additional materials written to support this qualification.

Any resources bearing the Endorsed by, Edexcel logo have been through a rigorous quality assurance process to ensure complete and accurate support for the specification. For up-to-date information about endorsed resources, please visit [www.edexcel.com/resources](http://www.edexcel.com/resources).

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

The resources listed are intended to be a guide for teachers and not a comprehensive list. Further suggestions can be found in *Appendix 4*.

Please see [www.edexcel.com/quals/gce/gce08](http://www.edexcel.com/quals/gce/gce08) for up-to-date information.

## Edexcel support services

### Edexcel support services

Edexcel has a wide range of support services to help you implement this qualification successfully.

**ResultsPlus** – ResultsPlus is an application launched by Edexcel to help subject teachers, senior management teams, and students by providing detailed analysis of examination performance. Reports that compare performance between subjects, classes, your centre and similar centres can be generated in 'one-click'. Skills maps that show performance according to the specification topic being tested are available for some subjects. For further information about which subjects will be analysed through ResultsPlus, and for information on how to access and use the service, please visit [www.edexcel.com/resultsplus](http://www.edexcel.com/resultsplus)

**Ask the Expert** – to make it easier for our teachers to ask us subject specific questions we have provided the **Ask the Expert** Service. This easy-to-use web query form will allow you to ask any question about the delivery or teaching of Edexcel qualifications. You'll get a personal response, from one of our administrative or teaching experts, sent to the email address you provide. You can access this service at [www.edexcel.com/ask](http://www.edexcel.com/ask)

### Support for Students

Learning flourishes when students take an active interest in their education; when they have all the information they need to make the right decisions about their futures. With the help of feedback from students and their teachers, we've developed a website for students that will help them:

- understand subject specifications
- access past papers and mark schemes
- learn about other students' experiences at university, on their travels and when entering the workplace.

We're committed to regularly updating and improving our online services for students. The most valuable service we can provide is helping schools and colleges unlock the potential of their learners. [www.edexcel.com/students](http://www.edexcel.com/students)

## Training

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A programme of professional development and training courses, covering various aspects of the specification and examination, will be arranged by Edexcel each year on a regional basis. Full details can be obtained from:

Training from Edexcel  
Edexcel  
One90 High Holborn  
London WC1V 7BH

Email: [trainingbookings@pearson.com](mailto:trainingbookings@pearson.com)  
Website: [www.edexcel.com/training](http://www.edexcel.com/training)



# F Appendices

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## Introduction

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Performance descriptions have been created for all GCE subjects. They describe the learning outcomes and levels of attainment likely to be demonstrated by a representative candidate performing at the A/B and E/U boundaries for AS and A2.

In practice most candidates will show uneven profiles across the attainments listed, with strengths in some areas compensating in the award process for weaknesses or omissions elsewhere. Performance descriptions illustrate expectations at the A/B and E/U boundaries of the AS and A2 as a whole; they have not been written at unit level.

Grade A/B and E/U boundaries should be set using professional judgement. The judgement should reflect the quality of candidates' work, informed by the available technical and statistical evidence. Performance descriptions are designed to assist examiners in exercising their professional judgement. They should be interpreted and applied in the context of individual specifications and their associated units. However, performance descriptions are not designed to define the content of specifications and units.

The requirement for all AS and A level specifications to assess candidates' quality of written communication will be met through one or more of the assessment objectives.

The performance descriptions have been produced by the regulatory authorities in collaboration with the awarding bodies.

## AS performance descriptions for Music

| Assessment objectives                           | Assessment objective 1   | Assessment objective 2   | Assessment objective 3   |
|---|--|--|--|
| <b>A/B</b><br>boundary performance descriptions | <p>Candidates should be able to:</p> <ul style="list-style-type: none"> <li>■ interpret musical ideas with technical and expressive control and a sense of style and awareness of occasion and/or ensemble.</li> </ul> <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a present musically convincing and generally fluent performances that show musical understanding.</li> </ul> | <p>Candidates should be able to:</p> <ul style="list-style-type: none"> <li>■ develop musical ideas with technical and expressive control making creative use of musical devices and conventions.</li> </ul> <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a produce coherent compositions that show an ability to manipulate musical ideas, and make use of musical devices and conventions in relation to the chosen genre, style and tradition.</li> </ul> | <p>Candidates should be able to:</p> <ul style="list-style-type: none"> <li>■ demonstrate understanding of, and comment perceptively on, the structural, expressive and contextual aspects of music.</li> </ul> <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a make critical judgements about music heard and show a breadth of understanding across the genres, styles and traditions studied.</li> </ul> |
| <b>E/U</b><br>boundary performance descriptions | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a perform with a sense of continuity using appropriate tempi and showing some understanding of the music chosen.</li> </ul>   | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a produce compositions that make some use of musical ideas and show some understanding of musical devices and conventions in relation to the chosen genre, style and tradition.</li> </ul>  | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a comment on music heard showing some understanding across the genres, styles and traditions studied.</li> </ul>  |



## A2 performance descriptions for Music

|                                       | Assessment objective 1  | Assessment objective 2  | Assessment objective 3   |
|---------------------------------------|---|---|--|
| Assessment objectives                 | <p>Candidates should be able to:</p> <ul style="list-style-type: none"> <li>■ interpret musical ideas with technical and expressive control and a sense of style and awareness of occasion and/or ensemble.</li> </ul>    | <p>Candidates should be able to:</p> <ul style="list-style-type: none"> <li>■ develop musical ideas with technical and expressive control making creative use of musical devices and conventions.</li> </ul>  | <p>Candidates should be able to:</p> <ul style="list-style-type: none"> <li>■ demonstrate understanding of, and comment perceptively on, the structural, expressive and contextual aspects of music.</li> </ul>  |
| A/B boundary performance descriptions | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a present musically convincing and fluent performances that show musical understanding and personal interpretation.</li> </ul>               | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a produce musically convincing compositions that show musical imagination, and make effective use of musical devices and conventions in relation to the chosen genre, style and tradition</li> </ul> | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a make and justify personal judgements on music heard and show some depth of understanding within the genres, styles and traditions studied making connections between the structural, expressive and contextual aspects of music.</li> </ul> |
| E/U boundary performance descriptions | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a present generally fluent performances showing some understanding of the overall shape, direction and style of the music chosen.</li> </ul> | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a produce compositions that make creative use of musical ideas and show understanding of musical devices and conventions in relation to the chosen genre, style and tradition.</li> </ul>            | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a comment in some detail on music heard, showing some understanding across the genres, styles and traditions studied.</li> </ul>  |



## Signposting

| Issue                | Unit 1 | Unit 2 | Unit 3 | Unit 4 | Unit 5 | Unit 6 |
|----------------------|--------|--------|--------|--------|--------|--------|
| Spiritual            | ✓      | ✓      | ✓      | ✓      | ✓      | ✓      |
| Moral                |        | ✓      |        |        | ✓      |        |
| Ethical              |        | ✓      |        |        | ✓      | ✓      |
| Social               | ✓      | ✓      |        | ✓      | ✓      | ✓      |
| Cultural             | ✓      | ✓      | ✓      | ✓      | ✓      | ✓      |
| Citizenship          | ✓      |        |        | ✓      |        |        |
| Environmental        |        | ✓      |        |        | ✓      |        |
| European initiatives | ✓      |        |        | ✓      |        |        |
| Health and safety    | ✓      | ✓      |        | ✓      | ✓      |        |

## Development suggestions

| Issue                | AS/A2 units      | Opportunities for development or internal assessment  |
|----------------------|------------------|---|
| Spiritual            | 1, 2, 3, 4, 5, 6 | <ul style="list-style-type: none"> <li>■ Spiritual issues are prevalent throughout the entire specification as music is an expressive art and expression is a part of an individual's spirituality.</li> </ul>  |
| Moral                | 2, 5             | <ul style="list-style-type: none"> <li>■ A discussion on issues of copyright in music and especially composition could be used to discuss moral issues.</li> </ul>  |
| Ethical              | 2, 5, 6          | <ul style="list-style-type: none"> <li>■ As above, copyright issues could lead to ethical discussions.</li> </ul>   |
| Social               | 1, 2, 4, 5, 6    | <ul style="list-style-type: none"> <li>■ All musical activities can have social implications.</li> <li>■ Ensemble performances for Unit 4 and performing compositions from Units 2 and 5 both provide social opportunities.</li> <li>■ When looking at the context of music for Unit 6, students could investigate social aspects.</li> </ul>               |
| Cultural             | 1, 2, 3, 4, 5, 6 | <ul style="list-style-type: none"> <li>■ When performing music, students could investigate the culture and context.</li> <li>■ When composing music.</li> <li>■ Examples of music from non-western cultures appear in Area of study 3 that is assessed in unit.</li> </ul>  |
| Citizenship          | 1, 4             | <ul style="list-style-type: none"> <li>■ Working with others to perform in an ensemble will help to make students more rounded citizens.</li> <li>■ The performance for Units 1 and 4 could perhaps take place in a public forum, therefore creating a positive event for the community.</li> </ul>   |
| Environmental        | 2, 5             | <ul style="list-style-type: none"> <li>■ Students might wish to pursue experimental compositions which could be created using the outside environment as a stimulus.</li> </ul>   |
| European initiatives | 1, 4             | <ul style="list-style-type: none"> <li>■ Students could compare music from Europe with that from the US and non-western cultures.</li> </ul>  |
| Health and safety    | 1, 2, 4, 5       | <ul style="list-style-type: none"> <li>■ Students who perform or compose using music technology will learn the health and safety requirements for working with electricity.</li> <li>■ Students preparing for their performances could investigate why it is important to perform with correct posture and technique in order to avoid injuries.</li> </ul> |

| Type of code                                  | Use of code  | Code number   |
|---|--|---|
| National classification codes                 | Every qualification is assigned to a national classification code indicating the subject area to which it belongs. Centres should be aware that students who enter for more than one GCE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the school and college performance tables.  | 7010  |
| National Qualifications Framework (NQF) codes | Each qualification title is allocated a National Qualifications Framework (NQF) code.<br>The National Qualifications Framework (NQF) code is known as a Qualification Number (QN).<br>This is the code that features in the DfE Section 96, and on the LARA as being eligible for 16-18 and 19+ funding, and is to be used for all qualification funding purposes. The QN is the number that will appear on the student's final certification documentation. | The QNs for the qualifications in this publication are:<br>AS — 500/2348/2<br>Advanced GCE — 500/2273/8   |
| Unit codes                                    | Each unit is assigned a unit code. This unit code is used as an entry code to indicate that a student wishes to take the assessment for that unit. Centres will need to use the entry codes only when entering students for their examination.   | Unit 1 — 6MU01<br>Unit 2 — 6MU02<br>Unit 3 — 6MU03<br>Unit 4 — 6MU04<br>Unit 5 — 6MU05<br>Unit 6 — 6MU06  |
| Cash in codes                                 | The cash-in code is used as an entry code to aggregate the student's unit scores to obtain the overall grade for the qualification. Centres will only need to use the entry codes when entering students for their qualification.  | AS — 8MU01<br>Advanced GCE — 9MU01  |
| Entry codes                                   | The entry codes are used to:<br>1 enter a student for the assessment of a unit<br>2 aggregate the student's unit scores to obtain the overall grade for the qualification.   | Please refer to the Edexcel Information Manual available on the Edexcel website<br><a href="http://www.edexcel.com/quals/gce/gce08">www.edexcel.com/quals/gce/gce08</a> |



Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change at any time.

## Books

Benham H and Wightman A — *Listening Tests for Students: Edexcel A2 Music Specification* (Rhinegold, 2004) ISBN 9781904226420

Benham H — *A Student's Guide to Harmony and Counterpoint* (Rhinegold, 2006) ISBN 0904226310

Benham H and Wightman A — *Listening Tests for Students: Edexcel A2 Music Specification, Book 1* (Rhinegold, 2004) ISBN 1904226469

Benham H and Wightman A — *Listening Tests for Students: Edexcel A2 Music Listening Tests, Second Edition* (Rhinegold, 2010) ISBN 9781906178932

Bowman D and Jenkins — *Dictionary of Music in Sound* (Rhinegold, 2002) ISBN 9780946890873

Cole B — *The Composer's Handbook* (Schott, 1996) ISBN 0946535809

Cole B — *The Pop Composer's Handbook* (Schott, 2006) ISBN 1902455606

### The New Anthology of Music

Winterson, J — *New Anthology of Music* (Peters, 2003) ISBN 1901507033





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This specification is Issue 5. Key changes are sidelined. We will inform centres of any changes to this issue. The latest issue can be found on the Edexcel website: [www.edexcel.com](http://www.edexcel.com)

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