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Course planner

Delivery of the GCSE specification will vary from one centre to the next. The following is one possible route through the course. However, this example course plan should be tailored to meet individual circumstances. There are two different approaches that can be adapted from the following course outline and this might be governed by the structure of the weekly music curriculum, ie:

- teaching the three elements of listening, composing and performing as separate activities, or
- teaching with an integrated approach combining two (or three) of these elements in each lesson or lessons.

From summer 2014 onwards students will be required to sit all of their examinations at the end of the course. Students may complete the controlled assessment task at any point during the course and controlled assessment work must be submitted for moderation at the end of the course.

Delivery in two years

Year one	
Term 1 Weeks	Content
1-3	Listening: Introduction to the main periods covered by Area of Study 1 – Baroque, Classical and Romantic. Picking out the salient features of each musical style.
1-3	Composing: Introduction to the basics of notation including note names, note values, time and key signatures.
1-3	Performing: Students to bring in instruments and play to each other. This doesn't have to be a completed piece, but could be some 'work in progress'.
4-6	Listening: Area of Study 1 – Western classical music 1600–1899. Begin work on <i>Handel: Chorus: And the glory of The Lord from Messiah</i> . Relate study of Baroque musical features to this work. This study should also include a brief look at the composer, a basic analysis of the set piece and the key points of the genre, placing the music in an historical context and, if time, a look at other works by Handel.
4-6	Composing: Chords and cadences, and musical structures found in the set works from Area of Study 1.
4-6	Performing: Set individual goals for a performance in week 12.
7-9	Listening: <i>Mozart: 1st Movement from Symphony No. 40 in G minor</i> . This is a large-scale sonata form movement and will take a few weeks of lesson time to cover in detail. Study should include a look at what constitutes the form of a classical symphony, the structure of sonata form, the classical orchestra, and the set movement itself.
7-9	Composing: Simple melodic construction. This ties in neatly with the study of classical music and the importance of balanced four bar phrases. Students write their own melodies using a simple eight bar (4+4) phrase structure.
7-9	Performing: Individual work continues.
10-12	Listening: Romantic piano music and the set work of <i>Chopin: Prelude No 15 in D flat major</i> . The background study should include work on Romanticism in music generally, the development of the piano in the Romantic period and a basic analysis of the set piece.

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10-12	Composing: Writing a romantic melody. Students choose an emotion or idea, eg love, and write an expressive melody.
10-12	Performance: Practise leading up to class performance at end of term. Aim for each student to perform one piece.
Term 2 Weeks	Content
1-4	Listening: Area of Study 2 – Music in the 20th century. Begin work on <i>Bernstein: Something's Coming</i> from <i>West Side Story</i> . This four weeks of study needs to cover the origins of the musical genre, the background and story of <i>West Side Story</i> , the composer Leonard Bernstein and the different song forms found in the work. Central to this work are the musical features of jazz that permeate the music.
1-4	Composing: Setting words to music and simple song writing exercises.
1-4	Performing: This term should include organising potential class ensembles, as students who have no experience of group music making will need several weeks of practise.
5-8	Listening: <i>Schoenberg: Peripetie</i> from <i>Five Orchestral Pieces, Op. 16</i> . Again, some work on the composer and this genre of music needs to be covered in addition to a basic analysis of the set work.
5-8	Composing: Using simple chords to harmonise melodies. Students can use their song pieces from weeks 1-4 and write simple accompaniments/chords for their songs.
5-11	Performing: Continue solo and ensemble work. Aim for a solo performance from each student in the last week of term.
9-11	Listening: <i>Reich: 3rd Movement (fast)</i> from <i>Electric Counterpoint</i> . Work to include a study of minimalism and the associated techniques and features. Analyse the set work and study the composer.
9-11	Composing: Writing a short minimalist piece from a given opening. Using just two melodic lines (given by the teacher), students try out some of the techniques inherent in the minimalist style, such as note addition (subtraction), phasing, counterpoint and cross rhythms.
Term 3 Weeks	Content
1-4	Listening: Area of Study 3 – Popular music in context. <i>Miles Davis: All Blues</i> from the album <i>Kind of Blue</i> . Work should include a general study of the main landmarks in jazz, including, trad/Dixieland jazz, big band and swing, bop and free jazz. Look at the other music by Miles Davis and analyse the set work.
1-4	Composing: This term is the time to start <i>Composition 1</i> . Having covered seven different set works so far, students can choose one as the stimulus for their own composition or compose in a style that falls under the broad headings of the Areas of Study covered so far.
1-4	Performing: Preparation for end-of-year assessment. One solo piece and one ensemble piece.
5-8	Listening: <i>Moby: Why Does My Heart Feel So Bad?</i> from the album <i>Play</i> . The work should include an analysis of the song and a look at how Moby uses technology.
5-8	Composing: Work on <i>Composition 1</i> .
5-11	Performing: Continue both solo and ensemble work. Assist as necessary.
9-11	Mock exam.
9-11	Composing: Work on <i>Composition 1</i> .

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Year two	
Term 4 Weeks	Content
1-4	Listening: Area of Study 4 – World music. The featured work is <i>Capercaillie: Skye Waulking Song</i> from the album <i>Nàdurra</i> . Study the background to this folk song and work through a basic analysis of the music.
1-4	Composing: Aim to complete Composition 1 by half-term. Composition 2 (based on a topic from a different Area of Study) will be started after half-term.
1-4	Performing: This term the emphasis will be on selecting the actual GCSE solo and ensemble performance pieces that will be recorded and assessed.
5-8	Listening: A study of the Indian raga <i>Rag Desh</i> . In addition to the analysis of performances of the rag, students should study the Indian instruments and elements of a raga performance (alap, jor, jhalla and gat and listen to the suggested listening in the specification).
5-8	Composing: Start work on Composition 2.
5-11	Performing: Continue solo and ensemble work. Assist as necessary.
9-11	Listening: Revision weeks on Areas of Study 3 and 4 for an end-of-term mock Listening and Appraising examination. This might be next term depending on centre practice for mock GCSE examinations.
9-11	Composing: Work on Composition 2.
Term 5 Weeks	Content
1-4	Listening: Having now completed the prescribed Unit 3 set works, this term is ideal for practice questions to improve examination technique.
1-4	Composing: This term is the time to complete Composition 2. The set deadline should be the end of term.
1-4	Performing: Preparation for internal assessment. One solo piece and one ensemble piece to be recorded in the last two weeks of this term.
5-8	Listening: Attention should now be focused on the Section B extended-writing task from the Listening and Appraising paper.
5-8	Composing: Work on Composition 2.
5-11	Performing: Continue both solo and ensemble work. Assist as necessary. In final two weeks of term, record solo and ensemble pieces.
9-11	Listening: Revision weeks on all four Areas of Study. Draw up key fact cards on each of the set works.
9-11	Composing: Completion of Composition 2.
Term 6 Weeks	Content
1-6	Listening: Intensive revision period for Unit 3.
1-6	Composing: The final touches to both compositions can be made in the first three weeks of term or so. Recordings of the compositions and the accompanying scores or written commentaries should be finalised. All students should be assessed by the teacher-examiner. Aim to send off the requested sample of students' compositions to the moderator by May 1st.
1-6	Performing: Complete recordings of all performances. All students should be assessed by the teacher-examiner. Aim to send off the requested sample of students' compositions to the moderator by May 1st.
6-10	GCSE examination period.

Content exemplification

Unit 1 – Performing Music

By the end of the course each student is expected to have completed:

- one solo performance
- one ensemble performance.

Solo and ensemble performing

A solo performance is one in which the student plays a significant or leading role.

A solo performance can be accompanied or unaccompanied, as appropriate to the piece.

An accompaniment should be provided if it is normally expected for the chosen piece.

A performance will not receive a fixed penalty if an accompaniment is not provided, but the student may be disadvantaged under the interpretation criterion. A backing track is an acceptable accompaniment to a solo performance.

The accompaniment may occasionally double the solo line and, where excessive doubling occurs, the Level of Difficulty will be reduced (you should refer to the Levels of Difficulty grids in the specification to ensure that a suitable performance piece has been chosen).

Where a backing track has been used as an accompaniment, it is important to ensure that the part to be assessed (for example the vocal line) is not audible in the accompaniment itself or it will be penalised for excessive doubling of the lead part. An example of this is where a student chooses to sing over the original CD when the original vocal line is still audible.

Students who play instruments for which traditional solo music is difficult to obtain, may play as part of a group provided they clearly play a leading or significant role within the group. However, a group performance cannot be submitted as a solo if the student to be assessed cannot easily be shown to have taken a lead role. For example, it would be acceptable for a drummer to submit a group performance if the piece contained a drum solo, many drum fills or a particularly dominant drum part which is clearly leading the rest of the group, but it would not be acceptable if the drummer is playing a straightforward rock beat without complex fills or a solo. Similarly, it may be more appropriate for a beginner level bass player to find a backing track to play along to as it would be unlikely that a predominately root-note oriented bass line could be argued to be playing a leading or significant role. Students in a steel pan ensemble would be able to submit only the melody part as a solo (or a particularly dominant counter-melody part), unless one of the other parts is a particular feature in the arrangement.

An ensemble performance must consist of two or more people performing undoubled, simultaneously sounding, independent parts with or without additional backing or accompaniment as appropriate. An ensemble performance can be a reduction of a larger-scale ensemble, for example reducing a concert band to one instrument playing each part to avoid doubling. Excessive doubling of parts is penalised in the same way for ensembles as for solo performances. Presenting an orchestral recording where the part to be assessed is one of eight violinists in a section would be unacceptable.

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Solo plus accompaniment submissions are acceptable as ensemble performances for the accompanist only. The solo part will always be considered as a solo performance. If two solo performances are submitted (ie no ensemble performance is submitted) only the highest scoring performance will be credited; the second solo will attract no marks.

Ensemble performances may use backing tracks, in addition to the two or more live performers, as long as the backing does not double the parts to be assessed.

Choice of instrument

Solo and ensemble performances may be submitted on any instrument. It is not necessary to present both performances on the same instrument. It is also possible to submit either performance using music technology. A combination of traditional performing for either the solo or ensemble and a music technology performance for the other is permissible.

Choice of pieces

The choice of piece is probably the most important factor in determining the success of a performance. The three most significant factors to consider are: the difficulty of the piece relative to the student's ability, the length of the piece and the genre.

Students should avoid selecting pieces which are at the limit of their technical ability. If they need to channel considerable effort into ensuring they are playing the correct notes then it is unlikely that they will be able to give enough attention to the interpretative detail required in the piece. However, if the student is selecting a piece at the beginning of the first year of the course they will need to pick something which will stimulate and challenge them. A balance needs to be struck between a piece being motivating and challenging whilst also being achievable in the time available to the student.

There is no minimum time limit for either a solo or ensemble performance. Some very short pieces will give a student ample opportunity to show their ability, but others will not. Professional judgement needs to be applied to ensure that the student can access the full range of marks, especially in the interpretation criteria.

Each performance should not exceed five minutes. There is no fixed penalty for exceeding the time limit, but a student may be disadvantaged by having to maintain concentration for an unnecessarily extended duration.

Ideally, pieces should not be truncated, but it could be appropriate in cases where this may actually improve the sense of proportion. For example when a guitarist is performing a song to a backing track but without the vocal part it may be appropriate to leave out a repeat of a verse and chorus. It is not necessary for an accompanist to play the first 32 bars of an orchestral reduction when a student is being assessed for performing the solo line in a concerto.

Students may choose to perform a piece in any genre or style. The piece should be suitable for submission to the moderator, so should not include any obscenities or other inappropriate language.

Different genres allow for different levels of dynamic contrast, variety of articulation etc, so, for certain genres, care should be taken when selecting pieces that the full range of marks can be accessed in the interpretation criteria.

Areas of Study

There is no longer a requirement for either performance piece to link to the compositions submitted for Unit 2.

Scores

All pieces submitted for moderation must be accompanied by a score containing all the pitch and rhythm detail necessary to assess the accuracy of the performance. A commentary can be submitted in lieu of a score, but it must contain enough performance information to allow the accuracy of the performance to be assessed. Lyric sheets, screenshots or vague commentaries describing the story behind the piece are unacceptable as scores because they do not contain enough performance detail to allow accurate assessment. Guitar TAB is acceptable as long as it contains rhythmic detail in addition to pitch information. Any tablature appropriate to instruments from different cultures is acceptable as long as it is accompanied by a clear key.

Where a student has deliberately performed elements of the piece differently from what is written on the score, the teacher-examiner must annotate the score or make sufficiently detailed comments to highlight any discrepancies. Failure to do so may disadvantage the student.

Often it is more appropriate for students to submit a copy of the professional recording in lieu of a score. Where students have learned a track from the original recording they should probably submit the original recording as the stimulus instead of the piano/vocal score as the score will often be simplified by necessity.

In some styles there is a significant element of improvisation. In such cases the original stimulus should be presented and the piece marked as solo improvisation or ensemble improvisation. If the original stimulus is provided, or if it is via the oral tradition, then a recording of the stimulus should be presented (and the performance assessed as a realisation).

DJ mixes and electro-acoustic diffusions must be accompanied by a detailed commentary written by the student, highlighting their intentions and detailing any stimulus material used, for example the original tracks used in a mix.

Levels of Difficulty

All performances must be assessed using the assessment grids in the specification in order to arrive at a raw mark, irrespective of the difficulty of the piece. Teacher-examiners must then make a judgement on the Level of Difficulty (LoD) of the piece using the Level of Difficulty grids in the specification. Where a LoD grid does not exist for an instrument, teacher-examiners should use the grids which are best suited to the instrument to be assessed, justifying their decision in the submission paperwork.

Options

Students must submit one solo and one ensemble performance, but there are several options within each.

Solo performing	Ensemble performing
Traditional solo performance	Traditional ensemble performance
Solo improvisation	Ensemble improvisation
Sequenced performance	Multi-track recording
Realisation	Rehearsing and directing

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Any combination of one solo performing option with one ensemble performing option is acceptable.

When assessing performances, care must be taken to ensure that the correct mark scheme is used. Some performances may fall into more than one performing option (for example those which contain an element of improvisation), in which case the mark scheme giving the student the highest mark should be used and a comment justifying the choice of mark scheme should be made on the submission paperwork.

Any students taking the Rehearsing and Directing option must submit a DVD, along with the score, to show them directing the ensemble.

When submitting a solo performance as a realisation, students must provide a written commentary, in lieu of a score or professional recording, outlining performance detail and intentions. They should include as much detail as possible to allow the teacher-examiner and moderator to make a fair and accurate judgement on the quality of the performance. Pieces submitted without written commentaries will not be assessed. Teacher-examiners should make more detailed comments justifying their marking than would normally be expected when a score or professional recording is available.

DJ performers and those undertaking a live sound diffusion should include a list of the original material they have used in their commentary. Credit will be given for smooth mixing between tracks/sound sources and for selection of the original sounds.

Use of music technology

All elements of Units 1 and 2 may be completed using music technology. A student may present a sequence as a solo performance, a multi-track recording as an ensemble performance and both compositions may be written and recorded using music technology. It is not compulsory for students to submit any elements of their practical work using music technology, but all students should be given an opportunity to use it during the course so that they can make informed decisions on whether it will be a useful tool to help them complete their practical work.

Sequencing is considered to be a piece which has been input into a MIDI/audio sequencing package, such as Cubase, Logic or Sonar, using a MIDI input device such as a keyboard, MIDI drums, MIDI guitar or step-input using a computer keyboard and mouse. All the musical information such as pitch, duration, dynamics etc, will be adjustable after input and the data will be represented as blocks on a piano roll, staff notation or as a list of numerical data representing each editable parameter of the MIDI information.

Notation packages such as Sibelius or Finale are acceptable for use as sequencers for the purpose of GCSE Music, but they are primarily desktop publishing packages so will not contain as many MIDI editing features as a dedicated sequencing package. Any software which allows the student to input and subsequently edit MIDI data is valid as a sequencing package.

A performance entirely input as MIDI is considered a sequence (and therefore a solo performance), irrespective of the number of tracks the student has input.

If a track is recorded as **audio** then the individual parameters of each note in the performance will not be readily editable and the information will probably be represented in the software package as a waveform. If any audio is recorded then the performance is considered a multi-track recording not a sequence.

For the purpose of this specification sequences are considered as solo performances and multi-track recordings are considered as ensemble performances. Any performances containing significant amounts of pre-recorded material or loops should be submitted as a realisation.

Any Unit 1 submissions containing an element of music technology should be presented as befits a music technology performance. The quality of the recording should allow for an accurate assessment of the work.

Centres should be aware of the minimum equipment requirements for any performing option they offer to students, whether music technology, rehearsing and directing, or realisation. Any specific concerns regarding minimum equipment specifications can be directed to our subject experts at gcsemusic@edexcelexperts.com

Unit 2 – Composing Music

Overview

By the end of the course each student is expected to have completed:

- two original compositions, or
- one original composition and one arrangement, or
- two arrangements.

Each piece of work **must** come from a *different* Area of Study and can either be based on a prescribed set work, for example a minimalist composition based on the study of *Electric Counterpoint* by Steve Reich, or a composition based on Area of Study 2 as a whole. This could be in *any* style of music in existence during that period, for example an experimental composition.

This specification encourages free choice of composition style. Area of Study 1: *Western classical music 1600–1899* and Area of Study 2: *Music in the 20th century* encompass the last 400 years of music. Area of Study 3: *Popular music in context* covers all forms of popular music and Area of Study 4 takes in forms of world music.

Preparatory work

The study of music at Key Stage 3 will be good preparation for embarking on composition. However, it might be useful to spend time at the outset of the course covering the basics of musical rudiments to provide a solid foundation for free composition.

Teaching the basics

At the beginning of the course, it would be useful to ensure that the basics of staff notation are understood. Whilst it is impossible to give a definitive and prescriptive course outline, the following could provide a useful guide to topics that could be covered during the two-year course.

- Note names (treble and bass clefs)
- Note values
- Time signatures and key signatures
- Common terms, signs and expression marks
- Chords and cadences (basic harmonisation)
- Melody writing (how to develop a simple melody)
- Writing accompaniments
- Setting words to music
- Musical structures (binary, ternary, ground bass, variations, rondo, sonata form)
- Musical devices (drones, sequences, pedals)
- Musical textures (homophony/polyphony/monophony)

In addition to these generic musical skills and knowledge, there is also the opportunity to look at techniques used in the set works, such as minimalism in Area of Study 2, song structure and 12 bar blues in Area of Study 3 and raga in Area of Study 4.

It might be a good idea to give students a short compositional exercise to complete following the study of a set work. This will give students the opportunity to try out some of

the techniques studied in the listening and appraising part of the course, and will assist in reinforcing learning.

The compositions/arrangements

The combined length of the two compositions should be between two and four minutes. However, the following should be noted:

- compositions/arrangements that are very short will not often secure high marks as students are unable to demonstrate adequate development of musical ideas. It is important, therefore, that compositions should be long enough for judgements to be made in terms of melodic development, use of structure, exploitation of the chosen medium, etc
- compositions/arrangements that are too long can also be disadvantaged. A three-minute piece of a high standard can often lose impact after eight minutes or more!

As to the style and form of each piece, this is very much up to the individual student. The only restriction is that each piece must come from a different Area of Study.

A note about arrangements

Arrangements are an alternative to creating original compositions.

If this is chosen as an option, it is important that the student is clear about how an arrangement differs significantly from a transcription. Transcriptions are to be avoided; they will secure only modest marks as they require a low level of original input and creativity.

A transcription is, in effect, a simple re-scoring of an existing piece for a different selection of instruments and/or voices. This may include a change of key but in essence there are no new parts added to the original.

An arrangement is just that – it is essentially the creation of a new piece based on an original source. A good arrangement includes new parts, new melodies (counter melodies), new harmonies and new textures. The arrangement will often be for a new set of instrumental and/or vocal forces too.

What must be produced for each composition or arrangement?

Each completed piece will comprise:

- a notated score (either handwritten or printed) or a written commentary which must contain sufficient performance directions to allow for a realisation of the piece
- a recording (on CD/MD/MP3). Recordings taken directly from notation software packages such as Sibelius are acceptable.

How are the submissions assessed?

Although you may consider the assessment only at the end of the two-year GCSE course, it might be useful at the outset to think about what is looked for when assessing compositions and arrangements. This can help you to advise your students wisely as they work on their pieces.

Each piece of coursework is marked out of 30, broken up into six criteria, each worth five marks. The first three (Criteria A-C) are compulsory but the other three can be chosen by you and the student from a list of six (Criteria D-I).

Compulsory criteria – A B C

Both compositions and arrangements must be assessed using the following three criteria.

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1) For compositions

A. Use and development of ideas. In this criterion, the emphasis is on how well the student can develop their ideas throughout the piece of music using conventions from their chosen Area of Study. Sometimes, students have too many ideas which fail to develop and are simply repeated excessively.

B. Exploitation of the medium. This looks at how well the resources are deployed and how their potential is realised through the music.

C. Structure and form. This is an important element in any composition and examines how the piece is constructed and does it have both elements of repetition and contrast. Some weak pieces are often meandering and aimless because there is little or no recognisable structure to the music.

2) For arrangements

A. Use and development of ideas. In this criterion, the emphasis is on how well the student can develop their ideas throughout the piece of music using conventions from their chosen Area of Study. Sometimes, students have too many ideas which fail to develop and are simply repeated excessively.

B. Exploitation of the medium. This looks at how well the resources are deployed and how their potential is realised through the music.

C. Choice of material/extent of change/impact: As the title suggests, this criterion looks at the original music and how appropriate it is for arranging, how well the piece works in its new medium and how imaginative the material is in relation to the overall effect of the music.

Optional criteria – D E F G H I (and J for arrangements)

Both **compositions and arrangements** have a number of optional criteria and you and your student need to choose the three most appropriate to the specific composition. For example, in the case of an African drumming piece it would be wise to use the optional criteria texture, tempo/rhythm and dynamics rather than melody and harmony.

The optional criteria for **compositions and arrangements**.

D. Melody (and part writing for arrangements). The quality of melody lines is assessed looking particularly at their style and character.

E. Harmony/accompaniment. The range of chords used and/or the effectiveness of the accompaniment are assessed.

F. Texture. The use of differing textures is important in any genre of music and a good composition or arrangement will display an awareness of this aspect of music.

G. Tempo/rhythm. Pieces with interesting and adventurous rhythms should achieve high marks here. A serial piece, using complex, irregular rhythmic patterns could also use this as an optional criteria.

H. Dynamic contrasts. This examines how the sensitive use of dynamics can enhance a composition or arrangement.

I. Use of technology. This will be the obvious choice for music technology pieces, where the technological resources and processes are paramount to the creation of the music.

J. Technical problems (arrangements only). This deals with the handling of technical problems encountered when arranging music for a new medium.

End note

At the start of the course it might be useful to explain to students how their controlled assessment will be assessed, so that they can focus on these musical elements as they progress and start to develop their own compositional skills.

Unit 3: Music – Listening and Appraising

This unit encourages students to develop their listening and appraising skills through the study of music across a variety of styles and genres.

The unit content is divided into four Areas of Study, each of which contains three set works.

Unit 3 is assessed through a 1-hour and 30-minute written examination and is divided into Sections A and B.

Section A

Section A lasts approximately 65 minutes. It has eight questions which are divided into several parts, and it is worth 68 marks.

It is very similar to the previous Listening and Appraising paper. An examination CD is provided and students identify musical features from the extracts they listen to. The number of times the extracts will be heard is announced on the CD and printed on the examination paper.

Students will be given one minute's reading time at the start of each question and three minutes to complete their answers at the end of each question.

The key difference with the new Section A is that students listen to *familiar* music, as each of the eight questions is based on an extract from a set work that they have studied. It is hoped that this new development will enable teachers to plan this part of the course more easily and that students will have a clearer idea of what to learn and how to prepare for this section of the examination. It will also mean that when questions are written, examiners can be sure that all students will have had access to broadly the same repertoire and questioning can focus more directly on this learning.

Students will still be expected to have some broad knowledge of the Areas of Study as a whole and may be asked questions about the wider musical, social, cultural and historical context of both the Areas of Study and the set works as appropriate. There will also be a small number of marks allocated to questions where students have to express and justify their musical opinions.

Teachers should also bear in mind that the subject criteria for music state that all students must gain an understanding of staff notation. Dictation exercises and other questions that test knowledge and understanding in this area will also form part of Section A.

Examples of the types of questions asked in the Unit 3 examination can be found in *Examination questions* on page 30.

Section B

In Section B, students choose to answer one of two given questions, with each question divided into three parts.

Parts (a) and (b) will prompt students to place the set work in a wider context through two structured questions.

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In part (c) students have the opportunity to write in more detail about the set works that they have studied and these extended responses will be assessed for Quality of Written Communication (QWC) as well as the quality of the musical information conveyed. Details of how QWC will be assessed can be found in the sample assessment materials mark scheme.

Part (c) questions may concentrate on one or more set works and could ask for a comparison between two works (within the same Area of Study or from two different Areas of Study). Whatever the focus of the question, students should be prepared to demonstrate that they are able to write about:

- how musical elements such as pitch, duration, dynamics, tempo, timbre, texture and structure have been used by the composer
- how the instruments and groups of instruments are used
- how any other key musical features have been used in a set work.

They could also be asked to:

- place the music in its musical, social and historical context
- express and justify opinions on the set work(s).

Students should be encouraged to express their ideas about the set works using correct musical vocabulary, as this is a key element of the grade descriptions in the specification. This is also reflected in one of the descriptors in the mark scheme for Section B.

It is important to remember that detailed analysis is not required at this level. As a guide to the level of response expected, some sample answers for Questions 9 (c) and 10 (c) are provided in *Examination questions* on page 30.

Set works

The following Areas of Study and set works provide the focus for study in Unit 3.

Area of Study 1 – Western classical music 1600-1899

G F Handel: Chorus: And the Glory of the Lord from *Messiah*, HWV 56

W A Mozart: 1st Movement from *Symphony No. 40 in G minor*, K 550

F Chopin: Prelude No 15 in D flat major, Op. 28

Area of Study 2 – Music in the 20th century

A Schoenberg: *Peripetie* from *Five Orchestral Pieces*, Op. 16

L Bernstein: *Something's Coming* from *West Side Story*

S Reich: 3rd Movement (fast) from *Electric Counterpoint*

Area of Study 3 – Popular music in context

M Davis: *All Blues* from the album *Kind of Blue*

J Buckley: *Grace* from the album *Grace*

Moby: *Why Does My Heart Feel So Bad?* From the album *Play*

Area of Study 4 – World music

Capercaillie: *Chuir M'Àthair Mise Dhan Taigh Charraideach* (*Skye Waulking Song*) from the album *Nàdurra*

Rag Desh suggested listening:

- *A Shankar*: Rag Desh from the album Live at Carnegie Hall
- *SD & H Dhandhada*: Rag Desh from the album Mewar Re Mira
- *B Wertheimer & S Gorn*: Rag Desh Parts 1-3 from the album Priyagitah: The Nightingale

Koko: Yiri

As these works will be assessed through a listening examination, it is recommended that students experience the set works primarily from an aural perspective. You may wish to use scores as an additional aid to learning, where appropriate.

Students could listen to individual set works and discuss the key musical features that they have heard, aiming to express themselves using correct musical vocabulary even at this early stage. Discussions could focus on the following.

- Resources

What instruments, voice samples and sounds are used, and in what combinations, throughout the piece?

Is there an accepted name for this group of instruments, for example orchestra/rock band?

- Musical elements
 - How has the composer/artist used the musical elements of pitch, duration, dynamics, tempo, timbre, texture and structure throughout the piece?
- Have any rhythmic and melodic devices been used?
- What are the **main** tonal and harmonic features of the music?
- Do you like/dislike the piece and why?

Where possible, students should be encouraged to engage with the set works on a practical level. For example singing a melody from a song or learning a chord progression on a keyboard would be very useful.

Most importantly, the aim of this unit is to raise student awareness of the range of compositional approaches adopted across these set works and, as such, practical application of the methods used could cross over into Unit 2.

Teaching ideas

Integrating the different Assessment Objectives, where appropriate, is a great way of contextualising learning, transforming theoretical concepts into music that is alive and real. Including short composing tasks to back up teaching of the set works will be more appropriate to some pieces than to others. The following ideas are a starting point, but are not intended to be prescriptive.

Area of Study 1: 'Raindrop' Prelude for piano by Chopin

Integrating composing and listening in the study of one of the set works *F Chopin: Prelude No 15 in D flat major, Op. 28*

This lesson will be a springboard for further lessons in composing based on two of the ideas contained within the study of the set work, the ternary form structure and programmatic idea.

Introduction

Students will have already studied programme music in Key Stages 1–3, so the concept of descriptive music will be familiar.

The aim of the lesson is to listen to pieces using the simple idea of rainfall and for students create a composition to depict a storm. The idea at this stage is not to analyse the prescribed work in detail but for students to pick out its simple ternary structure and use this as the structure in their own composition. The use of ternary form will emphasise the importance of repetition and contrast in composition.

Content

Play an excerpt from the 'Largo' movement of 'Winter' from *The Four Seasons* by Antonio Vivaldi. The poetry ascribed to the music describes being inside by a warm fire whilst looking out as rain soaks everyone. Students should consider how this is achieved in the music focusing on the simple quaver 'pizzicato' effect in the strings which depicts the rainfall.

Then listen to the Chopin prelude. The rainfall here is represented by the constant A flat/G sharp quavers in the middle of the texture.

Both are simple, yet effective, ideas. In the Chopin prelude there is contrast between the A and B sections in terms of key – D flat major in the first and last sections and C sharp minor in the middle section. The melodies are different too, as are the musical textures. There is a higher pitched melody and simple left-hand accompaniment in the A sections, contrasted with a much more dense and dark bass melody and chordal sequence in B.

Task

Over the next few lessons, students take on this idea of contrast and compose (either on their own or in groups) a piece in ternary form depicting a storm sequence: calm before the storm – the storm – calm after the storm. This could be done with tuned or untuned percussion or other instruments as appropriate.

Further listening

Other pieces that depict a storm scene are:

Beethoven's *Pastoral Symphony* (Movement 4) and 'Storm' from *Sea Interludes* from Peter Grimes by Benjamin Britten.

Area of Study 2: Electric Counterpoint (3rd Movement) Steve Reich

Some ideas for practical work based on the minimalist set work – S Reich: 3rd Movement (fast) from *Electric Counterpoint*. The teaching ideas can be adapted to either percussion, acoustic or electronic instruments.

Introduction

As an introduction to this topic on minimalism and the set work, the following ideas are designed to approach some of the features found in minimalist music in a practical way.

Play an extract from *Electric Counterpoint* and identify some of the minimalist features in the music, for example:

- hypnotic repeated rhythms
- the gradual adding and taking away of instruments
- the gradual adding and subtracting of melody notes
- the layering of simple melodic ideas (motifs).

Once some of these basic ideas have been established, students can work on the following practical task in order to try out some of these ideas for themselves.

Practical task: improvising in a group

Give each group of students a simple melodic motif to use (for example C, D, E, A, Bb) which will form the basis of the melodic material. They need to think of an exciting rhythm for the given notes and then develop the melody through note addition and subtraction. As an accompaniment, keep it simple with one chord of C throughout.

Each group composition should have:

- repetition and gradual development of melody
- contrasts in instrumental textures
- dynamic and expressive contrasts.

Further listening

In C by Terry Riley.

Further work

The technique of phasing needs to be explained. *Time Becomes* by Orbital is an ideal piece to use.

Student guide

Is this the right subject for me?

If you enjoy performing music in your own time and are learning an instrument, having singing lessons or enjoy creating music on computers or in a recording studio, then this is a good subject to choose! If you would like to create music of your own, then composing will give you the opportunity. If you want to broaden your knowledge of all types of music, including classical, popular and world, then this exciting course will give you an appreciation of the diversity of musical styles that exist today!

What will I learn?

You will learn how to improve your performing skills and through your work in composing you will gain an insight into how music is constructed from initial ideas through to the finished product. You will also learn how to analyse music in a variety of styles and discover the social and historical context in which music has been composed over the last 400 years or so.

How will I be assessed?

- **Performing:** you will need to play one solo piece and one ensemble piece.
- **Composing:** you will need to compose two pieces.
- The **listening and appraising** component is assessed through a 90-minute written paper with questions on your prescribed set works.
- You will be asked to, for example:
'Name the instrument playing the solo.'
'Give two musical reasons why you like or dislike this piece of music.'
'What style is this piece of music written in?'

What do I need to know, or be able to do, before taking this course?

You have already gained many of the basic skills needed for this course in your music lessons over the last three years at secondary school.

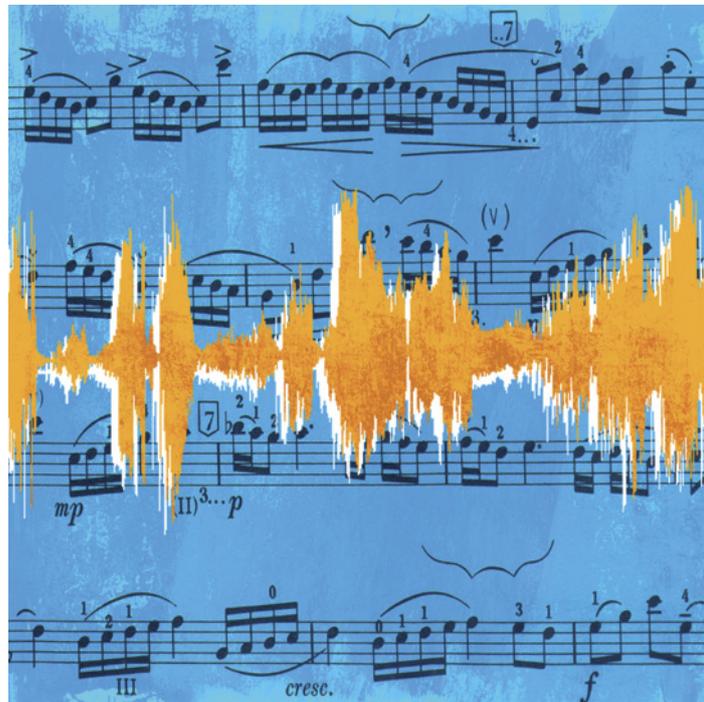
- You have been introduced to **creating music of your own** in class and this is developed on the GCSE course as you choose two topics for composition. For example, this could be a popular song and a dance track, a classical piece or some world music. There is a wide choice and it can be tailored to your own musical interests and strengths.
- You have already **listened to a variety of music** in class and these skills are developed as you study some set pieces taken from the classical, 20th century, popular and world music Areas of Study.
- You enjoy **making music**, either as a soloist or in a group. The GCSE course encourages you to perform music of your own choosing and in any style, as a soloist and also in a group. To take this course, you must be able to offer just one instrument/or voice.

What can I do after I've completed the course?

If you enjoyed the GCSE Music course then you can consider pursuing this subject at AS and A2 Level. Your listening skills will enhance the aural perception needed in language examinations. Your performing skills will give you confidence in playing to an audience – useful if you intend to pursue, for example, drama or law. In addition, you might wish to study A Level Performing Arts or Music Technology.

Next steps!

For further information on GCSE Music, look at the Edexcel website where you will find the complete specification.



Section B: Assessment guide

This section provides all the information you need to understand the assessment requirements and help your students achieve their best possible results.

Assessment overview

The following grid gives you an overview of the assessment for this course.

We recommend that you make this information available to students to help ensure they are fully prepared and know exactly what to expect in each assessment.

From summer 2014 onwards students will be required to sit all of their examinations at the end of the course. Students may complete the controlled assessment task at any point during the course and controlled assessment work must be submitted for moderation at the end of the course.

Unit 1	Percentage	Marks	Assessment	Availability
Performing	30%	60 AO1	One solo and one ensemble performance Internally assessed under controlled conditions/externally moderated	June
Unit 2	Percentage	Marks	Assessment	Availability
Composing	30%	60 AO2	Two compositions and/or arrangements or one of each Internally assessed under controlled conditions/externally moderated	June
Unit 3	Percentage	Marks	Assessment	Availability
Listening and Appraising	40%	80 AO3	Written paper 1 hour 30 minutes Externally set and assessed	June

Section B: Assessment guide

Description	Knowledge and skills
<ul style="list-style-type: none"> • One solo performance • One ensemble performance 	<p>This unit requires students to develop their skills in performing both as a soloist and as part of an ensemble.</p> <p>Solo Performance Options</p> <ul style="list-style-type: none"> • Traditional performance • Solo improvisation • Sequenced performance • Realisation <p>Ensemble Performance Options</p> <ul style="list-style-type: none"> • Traditional performance • Ensemble improvisation • Rehearsing and directing • Multi-track recording
Description	Knowledge and skills
<ul style="list-style-type: none"> • Two compositions, or • Two arrangements, or • One arrangement and one composition. • The combined length of the two pieces should be between two and four minutes. <p>Each composition must be accompanied by a score in a suitable format or written commentary.</p>	<p>This unit requires students to develop their skills in composing and/or arranging.</p> <p>NB: Each composition or arrangement must be based on a different Area of Study.</p>
Description	Knowledge and skills
<ul style="list-style-type: none"> • 1-hour 30-minute examination externally set and marked by Edexcel. 	<p>In Section A students will be expected to:</p> <ul style="list-style-type: none"> • answer eight short questions identifying musical features from the extracts they listen to • demonstrate knowledge and understanding of the musical, social and historical context within which the music was written • express and justify opinions on the music heard • complete short musical dictation and staff notation questions. <p>In Section B, students answer one set work question in more depth. Students will be expected to use correct musical vocabulary when completing this section.</p>

Examination questions

Unit 3: Music – Listening and Appraising

This unit encourages students to develop their listening and appraising skills through the study of music across a variety of styles and genres.

The content for the unit is divided into four Areas of Study, each of which contains three set works, which are listed on page 22.

Unit 3 is assessed through a 1-hour and 30-minute written examination and is divided into Sections A and B.

Section A

The types of questions can be divided broadly into the following four categories and each paper will be made up of a combination of these types of questions in varying proportions year on year. Throughout the course you should give students opportunities to practise demonstrating their skills, knowledge and understanding through these four different question types.

1. Questions that ask students to identify key musical features

Examples from the sample assessment materials include:

1 (a) Is the music **in this extract** in a major or minor key? **(1 mark)**

3 (a) How many main beats are there in each bar? **(1 mark)**

6 (a) Write numbers in the boxes to indicate the order in which the following sounds enter.

Piano	<input type="checkbox"/>
Rhythm track	<input type="checkbox"/>
Synth strings	<input type="checkbox"/>
Vocal sample	<input type="checkbox"/>

(4 marks)

7 (b) On what scale is the vocal melody based?

Major
Minor
Modal
Pentatonic

(1 mark)

8 (c) Apart from the instruments playing, state two other differences between the two extracts.

(2 marks)

Answers

- 1 (a) minor or C# minor
- 3 (a) 3 or 6
- 6 (a) Piano [1]
Rhythm track [3]
Synth strings [4]
Vocal sample [2]
- 7 (b) pentatonic
- 8 (c) Any **two** of:
- slow v faster tempo
 - free v more rhythmic
 - improvised v fixed composition
 - no pulse v steady pulse

Examiner comments



These questions assess the student's ability to listen to an extract from a set work and comment on the key musical feature(s) heard. Styles for this type of question vary from those that require one- or two-word answers to the ordering of information, comparisons of extracts and multiple choice. Answers are short and generally 'right or wrong' with some using a tick box approach.

The questions will be based around these areas within each set work:

- the musical elements (pitch, duration, dynamics, tempo, timbre, texture, structure)
- identifying how resources are used in different combinations (identifying instruments and groups of instruments)
- identifying key musical features
- identifying musical and melodic devices (ornamentation, ostinati, riffs, use of imitation, pedal point and sequence)
- identifying rhythmic devices (syncopation, swung rhythms, dotted rhythms and triplets)
- identifying and discriminating between major, minor, modal, pentatonic, chromatic and atonal tonalities.

Above all, these questions are primarily about testing students' ability to listen perceptively and, although knowing the works will take some of the anxiety out of the experience, it will always be possible to answer questions of this type by just listening to the examination extract.

Ensuring that students become aurally familiar with the set works will encourage success in this area. Listening to the music and discussing what is heard using the above bullets as a

Section B: Assessment guide

checklist, would be a good starting point. It may even be possible for students to perform extracts and/or arrangements of the set works to cement their aural knowledge and understanding in a practical way.



2. Questions that ask students to place music in a wider context.

Examples from the sample assessment materials include:

1. Placing the extract in the context of the set work as a whole

- 2 (c) The first main section in a sonata form movement is the exposition. Name the other two main sections.

(2 marks)

- 5 (e) 'All Blues' was recorded in one take, with no score or rehearsal. What **musical** information would the soloist have needed before starting to play?

(2 marks)

2. Wider musical, social and historical context

- 1 (d) This prelude was composed in the Romantic period of Western Classical Music. State **four** key features of Romantic music.

(4 marks)

- 4 (c) In which decade was this music composed?

(1 mark)

- 7 (c) (i) This piece is based on a traditional folk song. **Who** would have originally performed the folk song and **what** would they have been doing?

(2 marks)

Answers

- 2 (c) Development

Recapitulation

- 5 (e) Any two of:

- chord sequence
- which modes to play
- where to improvise his solo/how long to improvise for
- number of solos
- basic structure of the piece.

- 1 (d) Any four of:
- more intense expression of emotion (than Classical era)
 - expressive melodic lines
 - richer/chromatic harmonies
 - more use of discords.

(See the sample assessment materials mark scheme for further details on acceptable answers.)

4 (c) 1950s

7 (c) Women (or workers) (1) completing the waulking process/working.

Examiner comments



These questions assess the student's ability to put the set work extracts into an appropriate context and require knowledge beyond what is heard on the examination CD. The answers required are short or in response to multiple-choice prompts. They may include recalling knowledge about how the extract relates to the set work as a whole (for example Q2(c)) or other information about the context surrounding the work's composition and/or performance (for example Q5(e)).

Students should also be prepared to comment more broadly on the wider musical (for example Q1(d)), social (for example Q7(c)) and historical (for example Q4(c)) context that the piece was composed within, understanding how different conventions are used at different times and in different places. This area of the examination can be supported by wider listening within the broader parameters of the Areas of Study as a whole.



3. Questions that ask students to express and justify opinions.

Examples from the sample assessment materials include.

3 (f) Give **two musical** reasons why you like or dislike this piece of music. **(2 marks)**

4 (b) How does the composer create a mood of excitement and anticipation in the music? **(2 marks)**

Answers

3 (f) Any two reasonable musical responses.

- 4 (b) Any **two** of:
- Lombardic/scotch snap rhythm (1)
 - half singing/half whispering/talking (1)
 - choice of tempo
 - off beat.

Or any sensible suggestion that is linked to the music of the extract.

Section B: Assessment guide

Examiner comments

“ These questions assess the student’s ability to express and justify opinions on the musical extract that they have heard, using musical vocabulary where appropriate. A very wide range of answers is expected for these questions. Those that will be awarded marks, though, are clearly linked to the music heard.

Q3 (f) gives students free reign to express their opinions on the extract. However, they will get the full two marks only if each of the reasons given is rooted in the music they have heard.

For example, an answer such as *‘I dislike this music because it is boring and all the same’* would not be awarded a mark. However, *‘I dislike the music because the repetitive rhythms make it boring’* would be awarded a mark.

The same principle applies to Q4 (b) and credit will be given only to those answers that give musical reasons that can be clearly linked to the extract. ”

4. Musical dictation and staff notation questions.

Examiner comments

“ Dictation questions assess the student’s ability to complete short musical dictation exercises by adding missing notes (pitch and/or rhythm) or chord symbols to a given short skeleton score. These questions will always be based on a clearly audible part of the set work extract. Examples from the sample assessment materials include Q2 (b), Q3 (b) and Q5 (a).

Musical dictation is a skill that needs to be taught and practised throughout the two-year course. Questions 6 (b) and 8 (d) in the sample assessment materials are examples of questions that assess students’ knowledge and understanding of staff notation. This type of question will always be linked to the set work and often the musical extract heard.

Preparation for this type of question should arise naturally out of work covered in Units 1 and 2, although it would be wise at the beginning of the course to ensure that all students are familiar with the rudiments of staff notation. ”

Section B

In Section B, students choose to answer one of two given questions, with each question divided into three parts.

Parts (a) and (b) will prompt students to place the set work in a wider context through two structured questions. In part (c) students have the opportunity to demonstrate more in-depth knowledge and understanding of one of the set works.

The following are examples of student responses to the part (c) questions in the sample assessment materials.

Questions 9(c)

9 (c) *Comment on how Moby uses the following musical elements in **Why does my heart feel so bad?**

- Structure
- Harmony
- Texture
- Samples
- Technology

Remember to use correct **musical vocabulary** where appropriate.

(10 marks)

Sample answer 1

The song by Moby has a beginning then a verse and chorus and then is followed by another chorus and verse and they come again at the end. It has harmony and is easy to play on the piano. The chords are different in the chorus and the verse. C and A minor are used and others. The texture is thin at the beginning and then more instruments join in and it is thick then thin again with just the singer and keyboard and nothing else at the end for 32 bars. There are samples of people singing in a gospel choir and a drum from hip hop. There is also technology with a delay and EQ but Moby did not use many effects but he did use reverb on the vocals. He just uses technology to create the track himself in his studio.

Examiner comments

“ This response has the characteristics of a Level 3 response, which falls around the middle of the 10-mark range. It is competent and the information given is relevant. The structure of the piece is mostly conveyed correctly, as is the idea of simple harmony that changes for the verse and chorus with some correct chords quoted. The student clearly knows some of the chords used in the chorus but only named them, missing the opportunity to say where in the song they were used. The description of the texture possibly slips into a more basic description but is redeemed by the comment about the final 32 bars. More detail could have been given on how Moby changes the texture throughout the piece and perhaps where these changes take place. The comments around the samples and technology are all broadly correct if lacking a little detail. In general the use of music vocabulary is quite broad and apart from some clumsy expression around the term ‘harmony’ and the use of ‘beginning’ instead of ‘introduction’, it is generally used correctly. ”

Sample answer 2

The structure of the Moby track is intro/verse/chorus/verse/chorus/verse. The piece is built up of repeated 32 bar chunks. The verse uses Am/Em/G/D and the chorus C/Am/F/C. The simple chord sequences are repeated again and again in the track. The texture gets thicker and more instruments or samples are added after each 32 bars. Some of the texture drops out at the beginning of the second chorus but all the sounds come back in again. There is only the voice and synth at the end. There are two samples used from a 1950s gospel choir and there is lots of noise on them and they sound old and crackly. The break beat sample from a hip-hop record was used and the tempo made to fit at the speed that Moby liked. Moby worked on the whole of the track himself using drum machines and a sequencer. He used reverb on the piano and voices and delay and EQ in the verse.

Section B: Assessment guide

Examiner comments

“ This response has the characteristics of a Level 5 response, which is at the top of the 10-mark range. There is excellent knowledge of the set work in question and the response is comprehensive in the range and depth that is displayed. The student has a very wide music vocabulary and there are no significant errors in how this vocabulary is used. ”

Question 10(c)

10 (c) *Comment on how Schoenberg uses the following musical elements in *Peripetie*.

- Tonality and harmony
- Instruments and texture
- Melody
- Dynamics and tempo
- Structure

Remember to use correct **musical vocabulary** where appropriate.

(10 marks)

Sample answer 1

At the beginning of the 20th century, lots of things were changing in classical music. Schoenberg was fed up with all the old fashioned ways of composing music. He wanted to make his own rules up. In normal music you usually have a key that you play in like C or G but instead he didn't and all notes became as important as one another. There was no harmony and sounds clashed.

He used a big orchestra much bigger than Mozart as there are more instruments like clarinets, which is more romantic. The texture is very complicated. There are no melodies that sound like tunes and the music is broken up. It has lots of very loud sounds and very quiet sounds and the tempo changes from fast to slow very suddenly and keeps you interested. Structure is not really there and it does not have traditional parts to it like a piece of sonata form.

Examiner comments

This response has the characteristics of a Level 3 response, which falls around the middle of the 10-mark range. The question is answered to a competent level and almost all of the information given is relevant. Although it is rather long winded, the description of atonality works. The comparison to Mozart's use of the orchestra demonstrates some good understanding of how orchestral forces developed over time but does not refer to the larger brass or give more details about the woodwind and percussion sections. The idea of extreme contrast is covered but could have been expanded to include some reference to the colours of instruments. This answer generally displays a lack of sophistication with regards to how the musical ideas are expressed. There is also key music vocabulary missing such as atonality, dynamics, timbre and melodic fragmentation, which are so central to this set work.

Sample answer 2

Schoenberg's Peripetie is atonal. He uses hexachords to create dissonant sounds. The orchestra that he uses is large like other composers in the last part of the romantic period. Schoenberg does not compose tuneful melodies so the different timbres of the instruments are more important. He

uses extra woodwind instruments like a cor anglais, piccolo and bass clarinet and lots of brass instrument, for example six horns and four trombones with cymbals, gong and bass drum as percussion. To add more colour he often writes music for the instruments that makes them play very high or very low.

The texture of the music is contrapuntal and he fragments the melodies and passes them around the different instruments. The tempo changes frequently and there are lots of very extreme dynamics. These contrasts are very interesting for the listener. The structure is not really like anything else I know and is very free.

Examiner comments

“ This response has the characteristics of a Level 5 response, which is at the top of the 10-mark range. It is certainly in line with the A grade descriptor found in the specification regarding ‘using an accurate and extensive music vocabulary’. This is an excellent response.

”

Controlled assessment

About controlled assessment for Unit 1

Controlled assessment is similar to coursework except that controls have been added to ensure that all of the work is the student's own.

The level of control for each activity in each subject is specified by QCA. This section explains the level required for each activity and what it means for you and your students, and the frequency of change.

Task setting – limited control

You will set the tasks for each student performance by choosing the piece of music to be played. This ensures that the tasks set are best suited to your specific circumstances and students, including the availability of and access to resources.

Task taking

Students must be supervised regularly when preparing their performances. In Unit 1, the controlled assessment applies to the recording of performances. Each student has a maximum of 10 hours in which to complete each recording to be submitted for Unit 1.

Where students complete the music technology options for Unit 1, teachers should follow the guidance given for Unit 2 regarding controlled conditions and supervision of students.

Recording performances – high control

You must be present for the recording of student performances so that you can authenticate the recording as being the students' own.

Task marking – medium control

This is similar to the arrangements for previous specifications – performances are internally assessed and externally moderated.

You will mark all the performances. You then fill in a form to show all the marks achieved. Edexcel will ask for samples to moderate, including student work with high and low scores. Edexcel will moderate the work and you will receive a summary report on results day. Edexcel training courses will include guidance on how to mark performances.

About controlled assessment for Unit 2

Controlled assessment is similar to coursework except that controls have been added to ensure that all of the work is the student's own.

The level of control for each activity in each subject is specified by QCA. This section explains the level required for each activity and what it means for teachers and students, and the frequency of change.

Task setting – limited control

You will set the tasks for each student composition. This ensures that the tasks set are best suited to your specific circumstances and students, including the availability of and access to resources.

Task taking

The controls for taking the task have been designed to ensure that the task is carried out by the student and that all work is their own.

The task is split into two parts:

- **Research:** limited
- **Write up and recording:** high

The requirement for controlled assessment does not mean that a composition submission has to be carried out, start to finish, under close supervision in the centre's music department. Composition can be divided broadly into two processes, 'research' and 'write up and recording', with only the time spent on the write up and recording part of the process counting towards the maximum 10 hours per composition stated in the specification.

What do the controls mean?

Research

This includes any work carried out before the writing down of the final version of the composition as a score or commentary. This may involve listening to other music, mulling over a brief, experimenting with suitable melodies or rhythmic ideas on guitar or piano, working out rough drafts, and so on.

Research can be carried out outside the centre. There is no time limit to it. The results can be recorded in writing or electronically, and can be taken in and out of the centre and referred to during controlled write-up time. However, you must inspect them, and be satisfied that they are the students' own work benchmarking them against previous work and expectations.

Task taking (continued)

Write up and recording

This is when the final recording and score or commentary of the piece is produced (either in handwritten form or via a score-writing package).

Writing and recording time is limited, as indicated in the specification.

Students have a maximum of 10 hours' writing and recording time. You must keep a written record to ensure that each student's 'time' has not been exceeded.

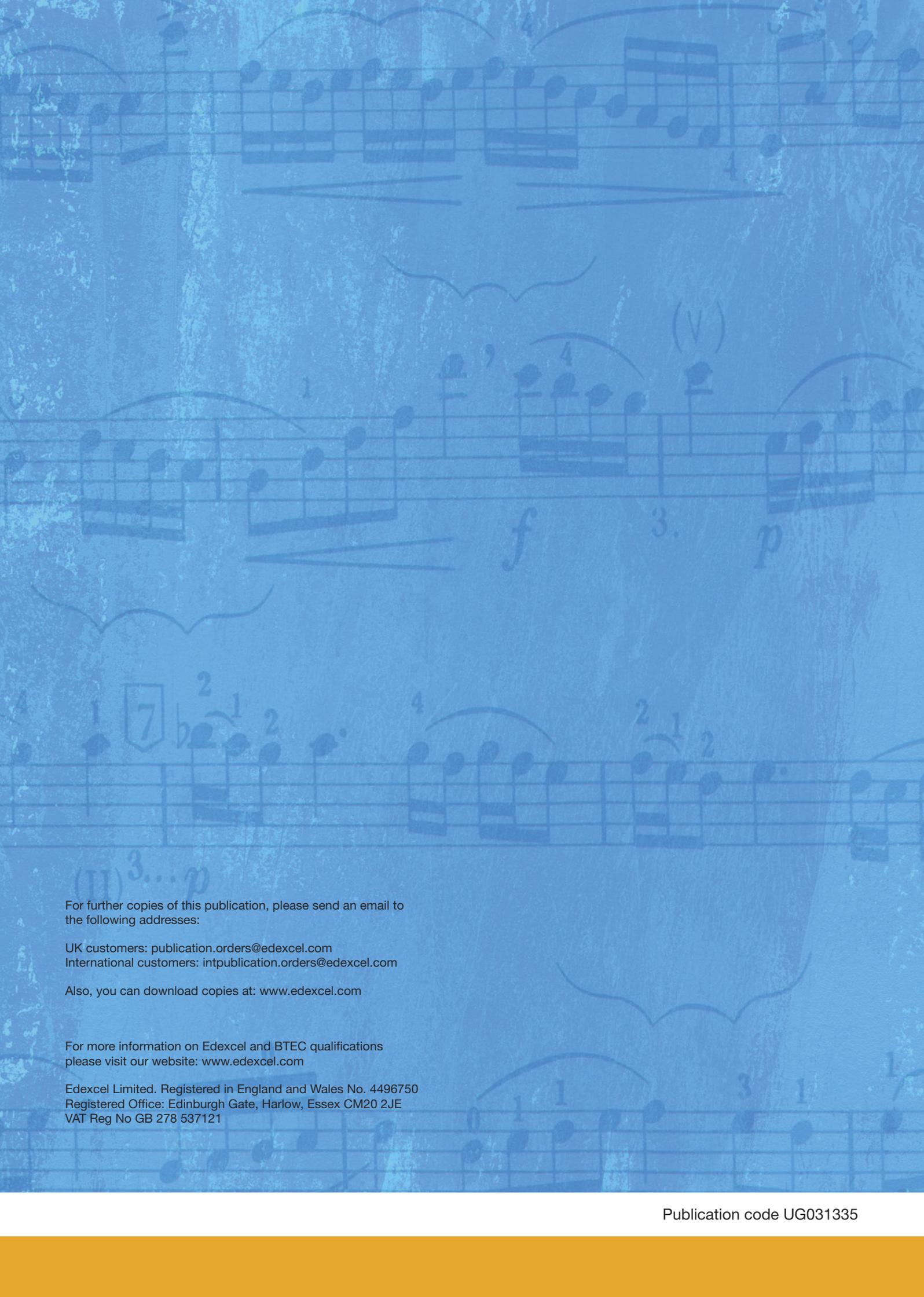
Writing and recording time will take place inside the centre. It must be supervised by you or a member of the support staff. Students can bring in any notes they have made during the research phase. You will need to monitor the student in the classroom to ensure the whole of the task is the student's own work. You can answer questions but cannot guide students along a particular path or advise on how to approach the task.

This stage is not an exam and requires supervision rather than invigilation. There is no need to set up the room like an exam or for the room to be silent. The key requirement is that students are supervised at all times. The task must be taken during curriculum time.

Task marking – medium control

This is similar to the arrangements for previous specifications – compositions are internally assessed and externally moderated.

You will mark all the compositions. You then fill in a form to show all the marks achieved. Edexcel will ask for a sample of the work to moderate, including student work with high and low scores. Edexcel will moderate the work and you will receive a summary report on results day. Edexcel training courses will include guidance on how to mark compositions.



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