

# GCSE (9-1) Music



## Specification

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Pearson Edexcel Level 1/Level 2 GCSE (9-1) in Music (1MU0)

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*First teaching from September 2016*

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*First certification from 2018*

Issue 1



# Contents

<b>1 Introduction</b>	<b>2</b>
Why choose the Edexcel GCSE in Music?	2
Supporting you in planning and implementing this qualification	3
Qualification at a glance	4
<b>2 Subject content and assessment information</b>	<b>7</b>
Component 1: Performing	8
Component 2: Composing	22
Component 3: Appraising	34
Assessment Objectives	42
<b>3 Administration and general information</b>	<b>43</b>
Entries	43
Access arrangements, reasonable adjustments, special consideration and malpractice	43
Student recruitment and progression	46
<b>Appendix 1: Performance authentication sheet</b>	<b>49</b>
<b>Appendix 2: Composition authentication sheet</b>	<b>51</b>
<b>Appendix 3: Music vocabulary list</b>	<b>53</b>
<b>Appendix 4: Suggested wider listening</b>	<b>61</b>
<b>Appendix 5: Command word taxonomy</b>	<b>62</b>
<b>Appendix 6: The context for the development of this qualification</b>	<b>63</b>
<b>Appendix 7: Transferable skills</b>	<b>64</b>
<b>Appendix 8: Codes</b>	<b>66</b>

# 1 Introduction

## Why choose the Edexcel GCSE in Music?

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

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

**Provides a real music focus** – the key content of musical elements, musical contexts and musical language are taught through the areas of study and set works to show real examples of how these are used within different types of music.

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

**Breadth and depth** – the set works enable students to conduct in-depth studies into different musical styles and genres, and put them in a wider context.

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

**Continuous progression** – the content builds on the understanding developed at Key Stage 3, avoiding unnecessary repetition while also ensuring that students new to the subject are appropriately supported.

**Progression to AS and A Level** – the content allows students to develop their knowledge and skills of music, enabling them to progress into the AS and A Level qualifications in Music

# Supporting you in planning and implementing this qualification

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## Planning

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

## Teaching and learning

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

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

## Preparing for exams

We will also provide a range of resources to help you prepare your students for the assessments, including marked exemplars of student work with examiner commentaries.

## ResultsPlus

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

## Get help and support

Our subject support line and Ask the Expert will ensure you receive help and guidance from us and that you can share ideas and information with other teachers.

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

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

## Qualification at a glance

### Content and assessment overview

The Pearson Edexcel Level 1/Level 2 GCSE (9–1) in Music consists of one externally examined paper and two non-examined assessments (NEA).

Students must submit their non-examined assessments and complete the exam in May/June in any single year. The first assessments for this qualification will be in 2018.

<b>Component 1: Performing (*Paper code: 1MU0/01)</b>
<b><i>Non-examined assessment: internally marked and externally moderated</i></b> <b><i>30% of the qualification</i></b> <b><i>60 marks</i></b>
<b>Content overview</b> <ul style="list-style-type: none"><li>• Solo performing</li><li>• Ensemble performing</li><li>• Approaches to performing</li></ul>
<b>Assessment overview</b> <ul style="list-style-type: none"><li>• Students perform for at least four minutes' combined duration</li><li>• Solo performance: this must be of at least one minute in duration, and may comprise one or more pieces</li><li>• Ensemble performance: this must be of at least one minute in duration, and may comprise one or more pieces</li><li>• Each performance will be out of 30 marks.</li><li>• Internally marked and externally moderated.</li></ul>

<b>Component 2: Composing (*Paper code: 1MU0/02)</b>
<b><i>Non-examined assessment: internally marked and externally moderated</i></b> <b><i>30% of the qualification</i></b> <b><i>60 marks</i></b>
<b>Content overview</b> <ul style="list-style-type: none"><li>• Developing musical ideas</li><li>• Compositional techniques and strategies</li><li>• Ensuring technical control and coherence</li><li>• Methods of notating composition scores</li></ul>
<b>Assessment overview</b> <ul style="list-style-type: none"><li>• Students compose two compositions, of at least three minutes' combined duration</li><li>• One composition to a brief set by Pearson, of at least one minute in duration.</li><li>• One free composition set by the student, of at least one minute in duration.</li><li>• Each composition will be out of 30 marks.</li><li>• Internally marked and externally moderated.</li></ul>

\*See *Appendix 8: Codes* for a description of this code and all other codes relevant to this qualification.

**Component 3: Appraising (\*Paper code: 1MU0/03)**

**Written examination: 1 hour and 45 minutes**

**40% of the qualification**

**80 marks**

**Content overview**

- Musical elements, musical contexts and musical language
- Areas of study:
  - Instrumental Music 1700–1820
  - Vocal Music
  - Music for Stage and Screen
  - Fusions.
- Full details of the areas of study can be found on pages 36-38.

**Assessment overview**

The paper is made up of two sections and is out of a total of 80 marks.

**Section A – Areas of study, dictation, and unfamiliar pieces (68 marks)**

- Six questions related to six of the eight set works.
- One short melody/rhythm completion exercise.
- One question on an unfamiliar piece (skeleton score provided) with questions on its musical elements, musical contexts and musical language.

**Section B – Extended response comparison between a set work and one unfamiliar piece (12 marks)**

- One question that asks students to compare and/or evaluate the musical elements, musical contexts and musical language of one set work with one unfamiliar piece of music.
- A CD with the music extracts will be played to all students at the same time and will repeat the extracts a set number of times.

\*See *Appendix 8: Codes* for a description of this code and all other codes relevant to this qualification.

## Areas of study and set works

GCSE Music contains four areas of study, with two set works in each.

Area of study	Set works
<b>Instrumental Music 1700–1820</b>	<ul style="list-style-type: none"><li>• J S Bach: 3rd Movement from Brandenburg Concerto no. 5 in D major</li><li>• L van Beethoven: 1st Movement from Piano Sonata no. 8 in C minor 'Pathétique'</li></ul>
<b>Vocal Music</b>	<ul style="list-style-type: none"><li>• H Purcell: Music for a While</li><li>• Queen: Killer Queen (from the album 'Sheer Heart Attack')</li></ul>
<b>Music for Stage and Screen</b>	<ul style="list-style-type: none"><li>• S Schwartz: Defying Gravity (from the album of the cast recording of Wicked)</li><li>• J Williams: Main title/rebel blockade runner (from the soundtrack to Star Wars Episode IV: A New Hope)</li></ul>
<b>Fusions</b>	<ul style="list-style-type: none"><li>• Afro Celt Sound System: Release (from the album 'Volume 2: Release')</li><li>• Esperanza Spalding: Samba Em Preludio (from the album 'Esperanza')</li></ul>

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



## 2 Subject content and assessment information

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

This qualification also supports the development of musical fluency and provides access to further study of music at AS and A Level.

### Qualification aims and objectives

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

- engage actively in the process of music study
- develop performing skills individually and in groups to communicate musically with fluency and control of the resources used
- develop composing skills to organise musical ideas and make use of appropriate resources
- recognise links between the integrated activities of performing, composing and appraising and how this informs the development of music
- broaden musical experience and interests, develop imagination and foster creativity
- develop knowledge, understanding and skills needed to communicate effectively as musicians
- develop awareness of a variety of instruments, styles and approaches to performing and composing
- develop awareness of music technologies and their use in the creation and presentation of music
- recognise contrasting genres, styles and traditions of music, and develop some awareness of musical chronology
- develop as effective and independent learners with enquiring minds
- reflect on and evaluate their own and others' music
- engage with and appreciate the diverse heritage of music, in order to promote personal, social, intellectual and cultural development.

# Component 1: Performing

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## Overview

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

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

The areas of content covered are:

- solo performing
- ensemble performing
- approaches to performing.

Students must perform:

- solo performance: this must be of at least one minute in duration, and may comprise one or more pieces
- ensemble performance: this must be of at least one minute in duration, and may comprise one or more pieces
- total performance time across both pieces must be a minimum of four minutes of music.

If the combined performance time is less than four minutes then it will receive 0 marks.

## Content

Students will have to perform a solo and an ensemble performance. These must be different pieces of music for each performance. The following content explains what must be learned for each type of performance. It explains the possible approaches that can be applied to each student's performance as is desired and appropriate.

The music vocabulary list in *Appendix 3* details the musical elements, musical contexts and musical language that students should know and use as appropriate depending on the choice of instrument and piece in their performances.

Students will be required to demonstrate the ability to:

- make use of musical elements, techniques and resources to interpret and communicate musical ideas with technical control and expression. This must be achieved by one or more of the following means: playing or singing music, improvising, or realising music using music technology.
- perform music with control, making expressive use of phrasing and dynamics appropriate to the style and mood of the music.
- students will be assessed on their skills demonstrated during a live, unedited, uninterrupted performance. Recordings of performances (using any instruments and/or technology) may not be edited afterwards.
- for this component, students can use any instrument for their solo and/or ensemble pieces, including those that make use of music technology (e.g. electric guitar).

## Solo performances

A solo performance is considered to be a piece in which the student's part plays a significant or leading role, its contribution to the music is distinctive and clearly recognisable in its individuality. The performance may be on any instrument or voice in any style or genre.

Music that was written with an accompaniment must be performed with that accompaniment. The accompaniment should not be altered to double the solo line. The usual accompaniment for a solo performance will be by one other performer on a contrasting instrument. For instance, a singer, flautist or trombonist may be accompanied by a pianist, 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 where the music was originally written for these instrumental and/or vocal forces.

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

## Ensemble performances

An ensemble performance must consist of two or more performers, playing undoubled and simultaneously sounding, independent parts (for the majority), with or without additional backing or accompaniment as appropriate.

When performing their ensemble students should, in addition to accuracy and other essentials of effective performance described above, pay attention to balance and the reaction and adjustment to other parts. These are specifically assessed in assessment grids 2 and 3.

A solo with accompaniment is not acceptable as an ensemble unless the student being assessed is the accompanist.

Performance accompanied by backing tracks are acceptable but the part to be assessed must include elements of ensemble performance that could include, but is not limited to, accompaniment of other parts. The part to be assessed must not be audible as part of the backing track.

## Approaches to performing

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

For both their solo and ensemble performances, students will need to understand the following as appropriate for their chosen performance.

- Performing from a score. A score can mean staff notation or written instructions for the playing of a piece of music. Students should learn the importance of attention to intonation, tuning, and accuracy of pitch and rhythm when performing from a score. They should work on their instrumental tone and technique, and ensure that they observe all performance directions for phrasing, articulation, dynamics and tempo. They should also recognise the importance of fluency and ensure that the overall outcome is effective in terms of communication, interpretation and style.
- When performing from a score, students should understand the contextual influences affecting the composition of the pieces they are performing, including the composer's intentions regarding the venue and nature of the performance, and any important cultural influences relating to the composition of the piece.

- Students who choose to improvise should learn to play the music accurately and go on to exploit and develop its potential. They should pay attention to intonation, tuning, coherence and to structure generally. They should work on their instrumental tone and technique and demonstrate their ability to shape the music effectively. They should also recognise the importance of fluency and ensure that the overall outcome is effective in terms of communication, interpretation and style, for example with jazz music.
- Performance of a live part over a pre-recorded/sequenced backing track. If choosing this approach, students must play the live part, and it is only this live part that will be assessed during their performance. This final part must be performed in real time. Students are not permitted to edit their sequenced recordings after their live performances.
- For rapping (similar to vocal performances) students should demonstrate clarity of diction, secure breath control, tonal contrast and some extended vocal techniques. Students choosing to beatbox should create a variety of contrasting timbres and demonstrate effective control of rhythm.
- Students may choose to perform by the oral tradition that does not fall under solo improvisation or traditional performances. In this context, oral tradition means material and tradition transmitted orally from one generation to another, often taking the form of folktales, ballads, songs, or chants.
- Students may perform their own compositions when supported by a score with sufficient performance detail to assess the accuracy of pitch and rhythm.

## Musical elements

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

The musical elements are listed below:

- organisation of pitch
- tonality
- structure
- sonority
- texture
- tempo, metre and rhythm
- dynamics.

## Musical contexts

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

## Musical language

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

Different types of musical language are listed below:

- reading and writing of staff notation
- major and minor chords and associated chord symbols
- recognising and accurately using appropriate musical vocabulary and terminology related to the areas of study.

## Performing using music technology

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

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

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

## Assessment information

- First assessment: 2018.
- This component consists of 60 marks.
- Students must perform as a soloist and as part of an ensemble. Each performance must last a minimum of one minute, with a combined duration of at least four minutes. Each performance can consist of one or more pieces.
- The final performances will be carried out under controlled conditions.
- Performance recordings must be submitted at the end of the course by 15 May.
- Centres must ensure that the performances submitted are valid for the series in which they are submitted.

Students will perform as a soloist and as part of an ensemble:

- Solo performance: students will perform a minimum of one solo piece (of at least one minute) of their own choice in any style or genre, with or without accompaniment as appropriate to the style of the music
- Ensemble performance: students will perform a minimum of one piece as part of an ensemble (of at least one minute) in any style or genre. The student's part must not be doubled by any other member of the ensemble.

The same music may not be used for solo performance and ensemble performance. The combined duration of the two performances must be at least four minutes.

More than one student may be assessed in the course of a single ensemble performance.

## Performance task setting, taking and marking

### Performance task setting

Students should choose the performances they want to perform with the support of their teacher.

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

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

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

## Task taking

Students must perform a minimum of one solo piece (of at least one minute) and a minimum of one ensemble piece (of at least one minute). The combined duration of the two performances must be at least four minutes in length.

If centres submit a combined performance of less than four minutes then it will receive 0 marks.

Performances can be worked on at any point but must be recorded and assessed in the academic year in which the student expects to be awarded the qualification.

## Guided maximum performance times

There is no maximum time limit to students' combined performance. Excessively long submissions may be self-penalising.

The guided maximum time for the combined performance (both solo and ensemble) is six minutes. Performances exceeding the maximum time will still be marked.

## Performance preparation

Students can undertake preparatory work outside the classroom, for example research and performance practice.

## Feedback

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

## Resources

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

## Performance assessment

### Authenticity

Students' performances must be recorded live, unedited, without interruptions and without the teacher giving guidance. If students wish to re-record a performance, they must re-record the whole performance (either solo or ensemble), and not just part of it. The teacher must be present during the recordings. Recordings of performances (using any instruments and/or technology) must not be edited afterwards.

If performing more than one piece of music as part of their solo and/or ensemble performances, the pieces of music must be performed and recorded together.

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

## Items for submission for moderation

### 1. Recording

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

### 2. Score

A score, stimulus, or professional reference recording of each performance piece must be submitted with the recording. This must be produced by the student. Performances that are not accompanied by acceptable scores or recordings cannot be assessed. 'Score' refers to any of the following: a full score in conventional staff notation; a lead sheet or chord chart; track sheets; written account, tables or diagrams.

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

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

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

For realisations, a detailed commentary and/or a professional reference recording must be submitted in lieu of a score. For sequenced performances, only the recording of the live track will be assessed. This track must be indicated when submitting.

These scores and/or written commentaries should include as much detail as possible to allow the teacher and moderator to make a fair and accurate judgement on the quality and accuracy of the performance. The scores and/or written commentaries are not assessed and receive no marks.

### 3. Performance authentication sheet

This must be completed by the teacher, and signed by the student and teacher, authenticating that the work is the student's own. It also includes space to record the teacher/assessor's marks and any comments on each of the performances. The *Performance authentication sheet* is found in *Appendix 1*.

### Submissions not meeting minimum time requirement

The performance total of both performances must be at least four minutes. Students submitting combined performances of less than four minutes in length will receive 0 marks.

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

If students wish to re-record a performance before submission, they must re-record the whole performance (either solo or ensemble), and not just part of it. The teacher must be present during the recordings.

## Marking, standardisation and moderation

Teachers should mark the performances using the assessment criteria on the following pages. Teachers may annotate students' work but should also include any comments on the *Performance authentication sheet* to justify the marks awarded. Only the pieces performed are to be assessed. The score and/or written commentaries are not assessed and receive no marks.

Additional marks will also be applied to each performance based on the difficulty of the piece performed. Teachers should decide on the difficulty of the piece played and follow the instructions on page 19 for applying the difficulty levels grid to each solo and ensemble performance.

Where marking has been carried out by more than one teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the assessment criteria.

Marks awarded by the centre will be subject to external moderation by Pearson. Moderation will ensure consistency with national standards. Pearson will notify centres of the students whose work has been selected for moderation. This sample will take cohort size into account.

If the moderation indicates that centre assessment does not reflect national standards, an adjustment will be made to students' final marks to compensate.

For further information please refer to the Joint Council for Qualifications (JCQ) *Instructions for Conducting Coursework* on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk). The assessment of this qualification must comply with these instructions.



## Performance assessment criteria

Teachers must mark students' performances using the three assessment criteria grids on the following pages to give a mark out of 24, and there are also a further six marks available for the difficulty of the piece (totalling 30 marks per piece).

For the performing component, students can use any instrument for their solo and ensemble performances, including those that make use of music technology (e.g. electric guitar).

Performance is assessed against AO1: Perform with technical control, expression and interpretation.

Performance assessment grid 1: Technical control – Technique assesses the students' technical control of the instrument.

Performance assessment grid 2: Expression and interpretation assesses the students' ability to communicate a musically convincing performance.

Performance assessment grid 3: Technical control (accuracy) and expression and interpretation (fluency) assesses the students' ability to use technical control to play the piece accurately, and their ability to use expression and interpretation to play the piece fluently.

These criteria have been developed to assess students' skills in technical control, expression, and interpretation. They are to be used to assess both their solo and ensemble performances. All performances are able to be assessed using the criteria on the following pages, including realising music using technology. For ensemble performances, students are to be assessed on their role throughout the performance and grids 2 and 3 have criteria in *italics* on which ensemble performances must be assessed.

Where the word 'instrument' is mentioned this includes voice.

For the performance being assessed, teachers should use their professional judgement to establish in which level of quality of the music performed is. Where instruments other than those listed in the *Pearson Edexcel Level 1/Level 2 GCSE (9–1) in Music Difficulty levels booklet* are presented (such as non-GME instruments, e.g. sitar) the performance assessment criteria should be applied at a comparable level of demand with GME instruments.

The marks for each performance will be out a total of 30 marks and will carry equal weighting as part of this component, even if they are of different lengths.

Teachers should decide on the difficulty of the pieces performed and follow the instructions on page 19 for applying the difficulty levels grid to each solo and ensemble performance.

Teachers should mark the performance against each of the three grids and then apply the difficulty levels grid in order to get a total mark out of 30 for each performance (solo and ensemble). The totals from each (solo out of 30) and (ensemble out of 30) should be added together to give the total marks for this component out of 60.

## Performance assessment grid 1: Technical control - Technique

In this grid, marks are awarded for the technical control of the instrument, for example, coordination between the hands, or of the bow/fingers; breath control; diction, pedalling; registration; intonation; tone quality; use of filters and effects and control of musical sources.

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

For performances up to difficulty level 2 please see the wording in italics in the grid below.

Level	Mark	Technique
	0	No rewardable material
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>The performance overall demonstrates poor technical control, as heard in poor coordination, breath control, diction, and/or pedalling.</li> <li>The demands of the music are beyond the current ability of the performer.</li> <li>The handling of sonority is poor, as heard in a dull, thin, coarse tone quality across the range and/or poor intonation throughout and/or poor use of filters and effects.</li> </ul> <p><i>If the difficulty of the music performed is pre-difficulty level 1 the mark awarded in this grid cannot exceed this level.</i></p>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>The performance demonstrates limited technical control, as heard in limited coordination, breath control, diction, and/or pedalling.</li> <li>There are a few places where the demands of the music are beyond the current ability of the performer.</li> <li>The handling of sonority is limited, as heard in a dull, thin, coarse tone quality in places and/or limited intonation in places and/or limited use of filters and effects.</li> </ul> <p><i>If the difficulty of the music performed is at difficulty level 1 the mark awarded in this grid cannot exceed this level.</i></p>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>The performance demonstrates basic technical control, as heard in basic coordination, breath control, diction, and/or pedalling.</li> <li>There are one or two moments where the demands of the piece are beyond the current ability of the performer.</li> <li>The handling of sonority is good, as heard in consistently good tone quality except at the extremities of the pitch range or at moments of technical difficulty and/or good intonation and/or good use of filters and effects.</li> </ul> <p><i>If the difficulty of the music performed is at difficulty level 2 the mark awarded in this grid cannot exceed this level.</i></p>
<b>Level 4</b>	7–8	<ul style="list-style-type: none"> <li>The performance demonstrates convincing technical control, as heard in convincing coordination, breath control, diction, and/or pedalling.</li> <li>The demands of the music are within the ability of the performer.</li> <li>The handling of sonority is convincing, as heard in very good tone quality across the pitch range (satisfying, interesting and even as the music demands), including, where appropriate, very good and sensitive tonal contrast throughout and/or very good intonation and/or very good use of filters and effects.</li> </ul>

## Performance assessment grid 2: Expression and interpretation

In this grid, marks are awarded for communicating a musically convincing performance through the use of musical elements as appropriate to the piece performed. The text in italics is to be applied to ensemble performances.

Level	Mark	Expression and interpretation
	0	No rewardable material
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>• Inappropriate or inconsistent tempo throughout.</li> <li>• Little or no appropriate dynamic contrast, and little or no attention given to phrasing and articulation.</li> <li>• The performance communicates poorly.</li> <li>• <i>In ensemble performances there is little awareness of balance.</i></li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>• An unsuitable or inconsistent tempo in places.</li> <li>• Limited use of dynamics, phrasing and articulation to shape the performance.</li> <li>• The performance struggles to communicate and may sound mechanical.</li> <li>• <i>In ensemble performances there is occasional awareness of balance.</i></li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>• The use of tempo is usually appropriate and consistent</li> <li>• Some use of dynamics, phrasing and articulation to shape the performance, but several opportunities, notated or otherwise, are missed</li> <li>• The performance demonstrates some involvement with the music.</li> <li>• <i>In ensemble performances there is a good awareness of balance throughout</i></li> </ul>
<b>Level 4</b>	7–8	<ul style="list-style-type: none"> <li>• The use of tempo is appropriate and consistent throughout.</li> <li>• Appropriate use of dynamics, phrasing and articulation to shape the performance.</li> <li>• The performance communicates very well, with no more than one or two less successful moments.</li> <li>• <i>In ensemble performances there is excellent awareness of balance throughout.</i></li> </ul>

### Performance assessment grid 3: Technical control (accuracy) and expression and interpretation (fluency)

In this grid, marks are awarded for the technical control (accuracy), and the expression and interpretation (fluency) of the performance, as appropriate to the chosen instrument(s) and piece, including making use of musical elements as appropriate. The text in italics is to be applied to improvised and/or ensemble performances as appropriate.

Level	Mark	Accuracy and fluency
	0	No rewardable material.
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>The performance has several noticeable/obtrusive errors in pitch and/or rhythm that impact on its success overall.</li> <li>Coherence and fluency are frequently compromised by breakdowns and/or omissions.</li> <li><i>Improvised performances demonstrate little accuracy when performing the stimulus and little development of this material. The improvisation will lack coherence and contrast.</i></li> <li><i>In ensemble performances there is evidence of difficulty in reacting and adjusting to other parts.</i></li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>The performance has noticeable/obtrusive errors or omissions in pitch and/or rhythm, that have little or no impact on its success overall.</li> <li>There are moments where coherence is lost, with some hesitation and/or omission, but the performance is still reasonably fluent for the majority of piece.</li> <li><i>Improvised performances demonstrate some accuracy when performing the stimulus, with limited development of the stimulus. The improvisation sounds repetitive, predictable and/or formulaic.</i></li> <li><i>In ensemble performances there is occasional difficulty in reacting and adjusting to other parts.</i></li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>The performance has no more than one or two noticeable/obtrusive errors or omissions in pitch and/or rhythm, that have minimal impact on its success overall.</li> <li>The performance is mostly coherent and fluent despite the occasional hesitation and/or omission.</li> <li><i>Improvised performances demonstrate a mostly accurate performance and show some development of the stimulus. The improvisation attempts to create variety but may rely heavily on repetition, and be predictable and/or formulaic in places.</i></li> <li><i>In ensemble performances there is generally good reaction and, where appropriate, adjustment to other parts.</i></li> </ul>
<b>Level 4</b>	7–8	<ul style="list-style-type: none"> <li>The performance is largely accurate with no more than one or two minor errors in pitch and/or rhythm. These errors have no impact on its success overall.</li> <li>The performance is coherent and fluent despite the occasional slight hesitation and/or omission</li> <li><i>Improvised performances demonstrate an accurate performance of the stimulus, and produce an interesting realisation of the stimulus. The improvisation is coherent, well balanced and effective throughout.</i></li> <li><i>In ensemble performances a consistently responsive reaction, and where appropriate, adjustment to other parts is evident.</i></li> </ul>

## Difficulty levels grid

Depending on how difficult the piece of music performed is, the marks for its difficulty should be applied using this grid. The difficulty level of selected pieces of music can be found in the *Pearson Edexcel Level 1/Level 2 GCSE (9–1) in Music Difficulty levels booklet*, on the Pearson website. These can be used as indicators of the demand of pieces of music and should inform the teacher's judgement in assessing how difficult the pieces performed by the students are. This booklet shows how levels of difficulty can be applied to all instruments for all performances in an accurate and consistent way.

For this GCSE Music qualification, pieces identified as level 4 are identified as 'standard'; above this (level 5 and above) pieces are 'more difficult' and below this (levels 1–3) they are 'less difficult'. Students selecting pieces of music up to difficulty level 2, should be advised that to do so will mean that they are only able to access specific levels and marks in assessment grid 1 (Technique). Pieces at pre-difficulty level 1 are restricted to level 1 of the assessment grid. Pieces at difficulty level 1 are restricted to level 2 of the assessment grid and pieces at difficulty level 2 are restricted to level 3 of the assessment grid. Pieces at difficulty level 3 and above can access the complete grid.

Specific examples of difficulty levels for ensemble performances are not provided in the booklet. In all cases the difficulty level for ensemble performances must be decided by directly comparing the student's part with the examples for solo performance provided and looking for an equivalent level.

Where instruments other than those listed in the *Pearson Edexcel Level 1/Level 2 GCSE (9–1) in Music Difficulty levels booklet* are presented (such as non-GME instruments, e.g. sitar) its difficulty level should be assessed at a comparable level of demand with GME instruments.

Where there is no tradition of graded examinations for the instrument presented the difficulty level should be assessed at a comparable demand. For example:

**Beatboxing** will be less difficult if it involves a simple rhythmic idea maintained with basic drum-kit sounds at a steady beat. To achieve standard level it would need two or more of the following:

- Fills with alternative sounds
- Syncopated rhythmic ideas
- Dynamic contrasts
- A fast tempo
- A piece with contrasting sections.

More difficult pieces will be fast, include syncopation, make use of effects such as echo or reverb, and include a wide range of imaginative sounds, including mimicry of standard instruments and scratching effects.

**Rapping** will be less difficult if it has a single simple rhythmic idea, a steady beat and simple rhymes. To achieve standard level it would need two or more of the following:

- A sung hook
- Syncopated rhythms, including breaks
- Dynamic contrasts
- A fast tempo making greater demands of articulation
- A piece with contrasting sections.

More difficult pieces will always be fast, requiring control of articulation, and make use of syncopation. They will always have a sung hook.

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

When assessing students' performances, teachers must take the raw mark (the total from the three performance assessment grids out of 24 marks) and decide which level of difficulty the piece performed was. The number in the corresponding difficulty level column will provide the total mark (out of 30) for the performance.

This approach should be used to obtain the marks for both students' solo and ensemble performances. These marks will be combined to produce a final total mark out of 60 for this component.

If a student has chosen to perform more than one piece of music for either their solo or ensemble performance, the teacher assessing must apply a difficulty level to the whole performance based on an average, although taking into consideration the relative length of pieces where these lengths are unbalanced.

Raw mark	Less difficult	Standard	More difficult
1	1	1	2
2	2	3	3
3	3	4	5
4	4	5	6
5	5	6	8
6	6	8	9
7	7	9	11
8	8	10	12
9	9	11	14
10	10	13	15
11	11	14	17
12	12	15	18
13	13	16	20
14	14	18	21
15	15	19	23
16	16	20	24
17	17	21	26
18	18	23	27
19	19	24	29
20	20	25	30
21	21	26	30
22	22	28	30
23	23	29	30
24	24	30	30

## Security and backups

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

Secure storage is defined as a securely-locked cabinet or cupboard. Where students are producing work, secure storage is defined as a classroom studio or workshop that is locked or supervised from the end of one session to the start of the next.

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

## Further information

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

## Component 2: Composing

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### Overview

The purpose of this component is to assess students' skills in composing music and enables them to appreciate the process of creating music. Students will be introduced to the technical and creative skills required by a composer.

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

Students can also explore the skills needed to compose music for different instrumental and/or vocal forces.

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

- one in response to a brief set by Pearson, of at least one minute in duration
- one free composition set by the student, of at least one minute in duration
- a total composition submitted that is less than three minutes will receive 0 marks.
- students do not have to perform the music that they have composed.

### Content

Students should be given a wide range of opportunities to develop their composition skills. Students should take into account the effect of the purpose and intention of their pieces of music, and the effect of audience, time and place when composing their pieces.

Students will be required to demonstrate the ability to:

- make use of musical elements, techniques and resources to create and develop musical ideas with technical control and coherence; freely as the composer chooses, and responding to a brief or commission supplied by others
- compose music that develops musical ideas, uses conventions, and explores the potential of musical structures and resources.

The composition skills to study include:

- Developing musical ideas:
  - developing musical ideas in the form of compositions and/or arrangements
- Compositional techniques and strategies:
  - how to write for instrument(s) and/or voice(s) and/or technology: efficient, sensitive and idiomatic handling of appropriate timbres and textures
  - 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
- Ensuring technical control and coherence:
  - working to a set brief: developing the necessary technical skills to meet the requirements of the brief and relating it to its intended audience and occasion.
- Methods of notating composition scores, including:
  - staff notation
  - graphic notation
  - written accounts.



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

## **Composing using music technology**

Students may compose their pieces of music using music technology. This may involve the use of a Digital Audio Workstation (DAW) to compose, edit and process sequenced compositions using live recordings, audio samples and MIDI materials. It may also involve the use of synthesisers, virtual instruments and amplified instruments, such as guitars using pedals (including loop pedals) and other processors.

## **Musical elements**

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

The musical elements are listed below:

- organisation of pitch
- tonality
- structure
- sonority
- texture
- tempo, metre and rhythm
- dynamics.

## **Musical contexts**

Students should take into account the effect of the purpose and intention of their composition, and the effect of audience, time and place when composing their pieces. Students should compose their music with control, expressing the music as appropriate to its style and mood.

## **Musical language**

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

The different types of musical language are listed below:

- reading and writing of staff notation
- major and minor chords and associated chord symbols
- recognising and accurately using appropriate musical vocabulary and terminology related to the areas of study.

## **The composition briefs**

Briefs will be released on the 1st of September for assessment in the following exam series. The briefs will relate to each of the areas of study. The general themes of the briefs are listed below. Each brief will relate to a specific audience and/or occasion. Students must compose to their chosen brief based on one of the areas of study.

The composition 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.

### **Brief 1 – Instrumental Music 1700-1820**

Students should study instrumental forms which facilitate the development and extension of an opening melody such as binary form, ternary, rondo, theme and variations and fantasia. They should practise harmonising and developing given melodies using the techniques of repetition, variation, extension and motivic working to sustain a piece with a varied and creative musical outcome.

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

Students will be required to develop a given melodic phrase into a piece for one instrument and accompaniment.

### **Brief 2 – Vocal Music**

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

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

Students will be required to set words to music for voice and accompaniment.

### **Brief 3 – Music for Stage and Screen**

Students should study the techniques of underscoring moving images and composing incidental music for the stage to produce a satisfying and flowing succession of musical moods and atmospheres. They should learn how to enhance visual or dramatic action in which the narrative and sequencing may not follow conventional forms and structures. If they choose to compose a show song they should learn how music, lyrics, and if appropriate, dance, combine to produce a theatrical result.

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

Students will be required to compose a musical soundtrack in response to a given scenario.

### **Brief 4 – Fusions**

Students should learn how harmony, melody, rhythm and instrumentation combine to create a characteristic stylistic 'feel' in the music. They should gain practice in the handling of these elements to create music in a range of styles and stylistic influences.

Students will be required to compose a piece based on two set musical styles or traditions.

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

Students should be aware of the specific assessment criteria against which the compositions will be marked.

## Free composition

Students will produce one composition that is free, i.e. not related to a set brief. They should use their imagination and skills to compose a piece of music. They can draw inspiration or starting points from the set works and suggested wider listening, as well as their own interests and the world around them. They should consider the role of the audience and/or occasion in their composition.

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

## Assessment information

- First assessment: 2018.
- This component consists of 60 marks.
- Four briefs will be published on the Pearson website on the 1st September each year, from September 2017.
- The composing may take place over multiple sessions.
- Compositions must be submitted at the end of the course by 15 May.
- Centres must ensure that compositions submitted are valid for the series in which they are submitted.
- Students must complete a minimum of five hours of their composing, including the final write up and recording, in a classroom setting under teacher supervision
- Students do not have to perform the pieces of music that they have composed.

## Composition task setting, taking and marking

### Task setting

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

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

Each composition must be at least one minute in duration. The two compositions combined should be a minimum of at least three minutes in duration.

Set brief compositions must be worked on and assessed in the academic year in which the student expects to be awarded the qualification. The free composition may be worked on and assessed at any time in the student's course.

### Guided maximum composition times

There is no maximum time limit to students' combined composition. Excessively long submissions may be self-penalising.

The guided maximum time for the combined composition (both set brief and free composition) is five minutes. Compositions exceeding the maximum time will still be marked.

## Task taking

### Collaboration

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

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

### Controlled conditions

Students must work on their compositions under controlled conditions for at least five hours. This must include the final write up of their compositions, and can include any research and development time. The final write up is defined as the time when the final recording and score or commentary of the piece is produced.

As composition is a creative process that cannot be confined to the classroom, students will be allowed to research and generate initial ideas outside of the classroom and teacher supervision. However to ensure the composition is the student's own unaided, personal and independent work, teachers must monitor and authenticate preparatory work (development of composition ideas, for example 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) prior to the commencement of the composition recording period. Students will be allowed to bring in stimulus and ideas but need to develop ideas within a classroom setting and complete the final recording and write up under controlled conditions.

Teachers should inspect the preparatory material, and be satisfied that they are the student's own work, checking them against the student's previous work and expectations of them.

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

### Feedback

Teachers may help students to understand rubrics, assessment criteria and controls.

Teachers must not provide students with solutions. Any additional feedback must be recorded on the *Composition authentication sheet*, please see *Appendix 2*.

## Resources

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

## Composition recording

### Recording the composition

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

### Authenticity

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

## Items for submission for moderation

### 1. Score/written account

A detailed notated score appropriate to the style of music must be submitted for each composition. This can be submitted on manuscript paper or as a printout. The score may be handwritten or printed. This must be produced by the student.

'Score' refers to any of the following: a full score in conventional staff notation; a lead sheet or chord chart; track sheets; written account, tables or diagrams.

The purpose of the score is to justify the intentions of the piece of music that has been composed, so that it may be easily replicated by another performer. It should include all necessary and appropriate musical vocabulary.

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

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

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

The recording and the score will be used together to assess the composition. The presentation of the score will not carry marks, but students should ensure that it is of sufficient clarity to be read and understood by a third party.

### 2. Recording

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

### 3. Composition authentication sheet

Both the teacher and the student must sign the *Composition authentication sheet* to verify that the submission is the student's own unaided work. It also includes space to record the assessor/teacher's marks and any comments on the compositions. The *Composition authentication sheet* is found in *Appendix 2*.

### Submissions not meeting minimum time requirement

The total of both compositions must last a minimum duration of three minutes. Students submitting compositions less than three minutes in length will receive 0 marks.

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

If students wish to re-record a composition before submission, they must re-record the whole composition (either set brief or free composition), and not just part of it. The teacher must be present during the recordings.

### Marking, standardisation and moderation

Teachers should mark the assignment using the assessment criteria on the following pages. Teachers may annotate students' work but should also include any comments on the *Composition authentication sheet* to justify the marks awarded.

Where marking has been carried out by more than one teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the assessment criteria.

Marks awarded by the centre will be subject to external moderation by Pearson. Moderation will ensure consistency with national standards. Pearson will notify centres of the students whose work has been selected for moderation. This sample will take cohort size into account.

If the moderation indicates that centre assessment does not reflect national standards, an adjustment will be made to students' final marks to compensate.

For further information please refer to the Joint Council for Qualifications (JCQ) *Instructions for conducting non-examination assessments* on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk). The assessment of this qualification must comply with these instructions.

## Composition assessment criteria

Teachers must mark students' compositions using the three assessment criteria grids on the following pages to give a mark out of 30.

These criteria have been developed to assess students' skills in developing musical ideas, demonstrating technical control and composing with musical coherence. They are to be used to assess both the Pearson set brief and free composition.

Where the word 'instrument' is mentioned this includes voice.

For the composition being assessed, teachers should use their professional judgement to establish in which level of quality of the music composed is.

The compositions are equally weighted and will be marked equally, even if the two compositions are of significantly different lengths.

Teachers should mark the performance against each grid in order to get a total mark out of 30 for each composition (Pearson set brief and free composition). The totals from each composition piece should be added together to give the total marks for this component out of 60.

## Composition assessment grid 1: Developing musical ideas

These marks are awarded for the development of musical ideas and use of musical elements as appropriate, the management of stylistic characteristics and conventions, and the response to the brief if appropriate, and the effectiveness with which the piece meets its intended purpose and/or audience.

Level	Mark	Developing musical ideas
	0	No rewardable material
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>• Musical ideas are limited, undeveloped and have little relevance to the intended purpose and/or audience.</li> <li>• Characteristics and conventions for the chosen genre/style have not been observed or are seriously misjudged.</li> <li>• For brief-set composition only: unimaginative and inappropriate response to the brief.</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>• Musical ideas are somewhat developed, with some relevance to the intended purpose and/or audience, but with some obtrusive misjudgements that compromise the effectiveness of the piece.</li> <li>• There is an attempt to develop and manage appropriate stylistic characteristics and conventions for the chosen genre/style but these are unconvincing for the most part and maintained inconsistently.</li> <li>• For brief-set composition only: the piece meets the brief in some respects but lacks sophistication and/or detail.</li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>• Musical ideas are developed and extended, with relevance to the intended purpose and/or audience but there are one or two obvious misjudgements and/or inconsistencies.</li> <li>• Stylistic characteristics and conventions for the chosen genre/style have been selected appropriately and are maintained inconsistently in parts but misjudgements do not detract seriously from the overall impression.</li> <li>• For brief-set composition only: the piece meets the brief and its intended audience and occasion although the approach is perhaps a little functional.</li> </ul>
<b>Level 4</b>	7–8	<ul style="list-style-type: none"> <li>• Musical ideas are developed and extended effectively, with good relevance to the intended purpose and/or audience for the most part.</li> <li>• Stylistic characteristics and conventions for the chosen genre/style have been selected appropriately and maintained convincingly for some of the piece despite one or two minor misjudgements.</li> <li>• For brief-set composition only: creative response to the brief with some sense of audience and occasion.</li> </ul>
<b>Level 5</b>	9–10	<ul style="list-style-type: none"> <li>• Musical ideas are developed and extended successfully and with assurance, meeting the intended purpose and/or audience appropriately.</li> <li>• Stylistic characteristics and conventions for the chosen genre/style have been selected appropriately and handled convincingly throughout.</li> <li>• For brief-set composition only: imaginative response to the brief with a well-developed sense of audience and occasion.</li> </ul>



## Composition assessment grid 2: Demonstrating technical control

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

Level	Mark	Demonstrating technical control
	0	No rewardable material
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>The control of appropriate musical elements is insecure, with many obtrusive misjudgements that seriously compromise the effectiveness of the piece.</li> <li>The instrumental and/or vocal forces are handled un-idiomatically, possibly with passages that cannot be played/sung.</li> <li>Textures are narrow in scope and unvaried.</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>The control of appropriate musical elements is insecure and marred by obvious and/or frequent misjudgements.</li> <li>The handling of instrumental and/or vocal forces is functional and basic although the parts are mainly playable/singable.</li> <li>The handling of textures may be misjudged and/or unvaried.</li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>The control of appropriate musical elements is mostly secure although there may be some obvious inconsistencies and/or misjudgements.</li> <li>There is some attempt to write idiomatically for the instrumental and/or vocal forces but they may lack exploitation in parts.</li> <li>There are no serious misjudgements in the handling of textures but they may lack variety.</li> </ul>
<b>Level 4</b>	7–8	<ul style="list-style-type: none"> <li>The control of appropriate musical elements is secure, and any misjudgements are not enough to have a serious impact on the success of the piece.</li> <li>The instrumental and/or vocal forces show some contrast and exploitation.</li> <li>Textures are varied and clear as appropriate to the style.</li> </ul>
<b>Level 5</b>	9–10	<ul style="list-style-type: none"> <li>The control of appropriate musical elements is secure throughout, and any misjudgements are marginal and few, if any.</li> <li>The instrumental and/or vocal forces are handled idiomatically and exploited imaginatively.</li> <li>Textures are varied, complex, and/or clear as appropriate to the style.</li> </ul>

### Composition assessment grid 3: Composing with musical coherence

These marks are awarded for the use and combination of appropriate musical elements to achieve musical coherence and fluency.

Level	Mark	Composing with musical coherence
	0	No rewardable material
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>• Little sense of structure, design or balance between the sections.</li> <li>• Limited sense of fluency or contrast in the piece.</li> <li>• The piece may be incomplete or missing significant passages.</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>• An attempt at basic, balanced structures but perhaps repetitive, predictable or showing too great a diversity of ideas.</li> <li>• Fluency and contrast will be attempted but unconvincing in parts.</li> <li>• There are attempts made at achieving a sense of direction in the piece.</li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>• The piece demonstrates a satisfactory use of basic structures but these may be formulaic or standard forms.</li> <li>• Fluency and contrast will be maintained for the most part.</li> <li>• There is a sense of direction in the piece.</li> </ul>
<b>Level 4</b>	7–8	<ul style="list-style-type: none"> <li>• The piece demonstrates some sense of wholeness and balance between the sections.</li> <li>• There is good sense of fluency and contrast.</li> <li>• There is a good sense of direction overall.</li> </ul>
<b>Level 5</b>	9–10	<ul style="list-style-type: none"> <li>• A sense of coherence and wholeness is achieved throughout.</li> <li>• There is a consistent sense of fluency and contrast throughout.</li> <li>• There is a convincing sense of direction overall.</li> </ul>

## Security and backups

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

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

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

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

## Further information

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

## Component 3: Appraising

### Overview

The purpose of this component is to assess students' listening and appraising skills through the study of music across a variety of styles and genres. The content is grouped into four areas of study, each of which contains two set works.

This component gives students the opportunity to reflect on, analyse and evaluate music in aural and/or written form. To achieve these objectives students need to use their knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the repertoire and context of music within the areas of study. These critical judgements will require the use of attentive listening, aural perception and specific music vocabulary associated with a particular style or genre. These areas of study also provide opportunities for students to demonstrate their contextual understanding of music when performing and composing.

Students will learn the content of musical elements, musical contexts and musical language through four compulsory areas of study. The areas of study and set works are:

Area of study	Set works
<b>Instrumental Music 1700–1820</b>	<ul style="list-style-type: none"><li>• J S Bach: 3rd Movement from Brandenburg Concerto no. 5 in D major</li><li>• L van Beethoven: 1st Movement from Piano Sonata no. 8 in C minor 'Pathétique'</li></ul>
<b>Vocal Music</b>	<ul style="list-style-type: none"><li>• H Purcell: Music for a While</li><li>• Queen: Killer Queen (from the album 'Sheer Heart Attack')</li></ul>
<b>Music for Stage and Screen</b>	<ul style="list-style-type: none"><li>• S Schwartz: Defying Gravity (from the album of the cast recording of Wicked)</li><li>• J Williams: Main title/rebel blockade runner (from the soundtrack to Star Wars Episode IV: A New Hope)</li></ul>
<b>Fusions</b>	<ul style="list-style-type: none"><li>• Afro Celt Sound System: Release (from the album 'Volume 2: Release')</li><li>• Esperanza Spalding: Samba Em Preludio (from the album 'Esperanza')</li></ul>

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

## Content

### Knowledge and understanding

Students need to learn about the following in order to critically appraise pieces of music through the contexts of areas of study:

- form and structure of the music
- appropriate musical vocabulary for each work
- stylistic features of the music, for example the Baroque features to be found in the music
- conventions used in different times and places
- how music relates to the context in which it was created
- how to express and justify their opinions and preferences.

Students need to demonstrate their knowledge and understanding of musical elements, musical contexts and musical language in relation to music that they have studied and to unfamiliar music for each of the areas of study.

### Musical elements

This includes:

- organisation of pitch (melodically and harmonically), including simple chord progressions, for example perfect and imperfect cadences, and basic melodic devices
- tonality, including major, minor and basic modulations within the music, for example tonic, dominant
- structure; organisation of musical material, including simple structure, for example verse and chorus, call and response, binary and theme and variations
- sonority, including recognition of a range of instrumental and vocal timbres and articulation, for example legato and staccato
- texture, how musical lines (parts) fit together, including simple textural combinations, for example unison, chordal and solo
- tempo, metre and rhythm, including pulse, simple time, compound time, and basic rhythmic devices, for example dotted rhythms
- dynamics; basic dynamic devices, for example crescendo and diminuendo.

These musical elements can be applied to many different types of music but may not be applicable to every single area of study or set work to the same degree or extent.

The use of the musical elements above should be used to understand how, as appropriate to each area of study and set work:

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

- harmony and chord patterns are used in the music
- the effects of music (e.g wah wah, flanger, continuo – see Appendix 3 for more examples).

## Musical contexts

This includes:

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

## Musical language

This includes:

- reading and writing of staff notation, including treble-clef and bass-clef note names, rhythmic notation in simple time, key signatures to four sharps and four flats
- major and minor chords and associated chord symbols, including traditional and contemporary notation as appropriate, for example IV or G7
- recognising and accurately using appropriate musical vocabulary and terminology related to the areas of study, for example slide, repeats and stepwise
- recognising and accurately using appropriate terminology related to scores (e.g. continuo)

Students should have an understanding of key stylistic features and be able to use appropriate music language and terminology in their answers. For example, students should be able to describe a repetitive melody in a classical piece as an 'ostinato' but also to use the correct term of 'riff' when describing the same feature in a piece of popular music. When describing musical textures, the description of 'thick' or 'thin' is not appropriate in the description of a homophonic or polyphonic passage. Students should understand the appropriate and correct musical vocabulary to use when appraising each of the set works.

The Music vocabulary list in *Appendix 3* lists vocabulary and terminology that supports the learning of musical elements, musical contexts and musical language. The list indicates the level and scope of technical language expected from students at this level. The list is not exhaustive. The words listed may appear in the examination paper and should be used in students' answers where appropriate.

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

## Areas of study

Students will learn the musical elements, musical contexts and musical language in depth through four compulsory areas of study.

The areas of study are:

- Instrumental Music 1700–1820
- Vocal Music
- Music for Stage and Screen
- Fusions.

These areas of study enable students' listening and appraising to understand music across a variety of styles and genres. Each area of study includes two set works that should be studied in detail.

These set works will enable students to develop their knowledge and understanding of musical elements, musical contexts and musical language in depth, and within the context of the area of study. Teachers should enable students to draw connections and links between the set works within each area of study and also explore the connections with the other areas of study.

For each area of study, students are expected to use appropriate terminology and vocabulary associated with the genres, styles and features of the area of study. Examples of the words expected to be known and understood by students for use in the examination are found in *Appendix 3: Music Vocabulary List* on page 53.

### **Area of Study 1 – Instrumental Music 1700-1820**

The pieces selected as set works provide a good representation of instrumental music from the period 1700–1820. The Bach Brandenburg Concerto no. 5, 3rd movement includes a study of fugue in a Gigue dance movement. General features of Baroque music can be analysed in this piece. The Beethoven Piano Sonata no. 8 in C minor is chosen as an example of solo instrumental music. It is a dramatic romantic work in sonata form.

The suggested wider listening works provide a good background and context to the set pieces. The Handel Concerto Grosso complements the Bach work and the Vivaldi Winter from the Four Seasons provides further study of the solo concerto form. The Classical piano sonata movements by Mozart and Haydn provide a good historical introduction to the piano sonata as a genre and prepare for the extended Beethoven sonata movement.

### **Area of Study 2 – Vocal Music**

This is a large topic area and the set works represent both ends of the time frame from the Baroque setting by Purcell of 'Music for a While' to the twentieth-century Queen song 'Killer Queen'. However, the principle remains the same: they are both settings of words for solo voice with an accompaniment.

This diversity of musical styles is present too in the selection of suggested wider listening pieces. Some Handel and Bach solo arias are juxtaposed with Beach Boys and ABBA songs. There are opportunities to widen the selection to include solo songs from the Classical and Romantic eras too.

### **Area of Study 3 – Music for Stage and Screen**

This is a varied topic and the two set works are representative works from the musical and film music genres. The song 'Defying Gravity' from Wicked presents opportunities to study this popular piece of West End musical theatre. The Star Wars films are well known and the study of the main theme from Star Wars Episode IV: A New Hope will give an understanding of how film music is composed as sound to picture.

The four pieces of suggested wider listening provide further examples of both the musical and film music. These pieces provide more background to the topic and enhance the study of the set works.

## Area of Study 4 – Fusion

The emphasis here is on how two or more musical cultures are combined to create a fusion. Some fusions have become genres in their own right such as Bhangra and Salsa. The core understanding is for students to examine how the separate musical elements are treated in a fusion work. The two set works provide contrast. The Afro Celt Sound System: 'Release' and 'Samba Em Preludio' by Esperanza Spalding are designed to explore how fusions create new, popular styles.

The suggested wider listening pieces cover African, Celtic, Afro-Cuban Jazz and Latin American styles, showcasing the variety and uniqueness of different fusion styles.

## Set works

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

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

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

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

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

The areas of study and set works are:

Area of study	Set works
<b>Instrumental Music 1700–1820</b>	<ul style="list-style-type: none"><li>• J S Bach: 3rd Movement from Brandenburg Concerto no. 5 in D major</li><li>• L van Beethoven: 1st Movement from Piano Sonata no. 8 in C minor 'Pathétique'</li></ul>
<b>Vocal Music</b>	<ul style="list-style-type: none"><li>• H Purcell: Music for a While</li><li>• Queen: Killer Queen (from the album 'Sheer Heart Attack')</li></ul>
<b>Music for Stage and Screen</b>	<ul style="list-style-type: none"><li>• S Schwartz: Defying Gravity (from the album of the cast recording of Wicked)</li><li>• J Williams: Main title/rebel blockade runner (from the soundtrack to Star Wars Episode IV: A New Hope)</li></ul>
<b>Fusions</b>	<ul style="list-style-type: none"><li>• Afro Celt Sound System: Release (from the album 'Volume 2: Release')</li><li>• Esperanza Spalding: Samba Em Preludio (from the album 'Esperanza')</li></ul>



## Suggested wider listening and unfamiliar pieces

Students should listen to and be able to appraise unfamiliar pieces of music as part of this component. The examples of suggested wider listening in *Appendix 4: Suggested wider listening* (and other pieces) are provided to support students' preparation for appraising unfamiliar pieces of music.

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

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

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

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

## Assessment information

- This is an externally set and assessed examination
- First assessment: May/June 2018.
- This component consists of 80 marks.
- The assessment is 1 hour and 45 minutes.
- The assessment consists of nine questions.
- Students must answer all questions.
- The paper will include multiple-choice, short open, and extended writing questions.
- There are two sections in the examination:
  - Section A: 68 marks
  - Section B: 12 marks
- The extracts of the pieces of music will be played on CD to all students taking the examination paper.

### Section A

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

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

Further details for Section A include:

- eight questions requiring students to respond to extracts of music on CD, of which:
  - six questions will be based on extracts of the set works
  - one question will be on musical dictation. This will be worth 6–10 marks
  - one question will be on an unfamiliar piece (closely related to a set work) with an accompanying skeleton score. This will be worth 8 marks
- the exact number of times the extracts will be heard is announced on the CD and printed on the examination paper
- students will be given reading time at the start of each question and time to complete their answers at the end of each question
- a range of question types, including multiple choice, melody/rhythm completion, grid completion, one-word response, short response and free response questions will be used as appropriate to the extracts
- the 68-mark total for this section will be divided as appropriate between the eight questions: the questions will not necessarily be of equal weighting.
- The question on an unfamiliar piece of music will relate to one of the set works (but not a set work). Its purpose is for students to draw links from their study of the set works to the music heard as an unfamiliar extract. For example, it might be that following the study of the Star Wars music, another extract in a similar style will be used, although not necessarily by the same composer or from the same film track. A short skeleton score will be provided to help the student follow the music and provide reference points.

## Section B

In Section B, students will be asked to compare in detail an extract of one of the set works with an extract from an unfamiliar listening piece (related to one of the set works). Students will hear the pieces and see the scores. This question will be worth 12 marks.

The question will be an extended response assessed for the quality of musical knowledge and understanding demonstrated as well as the quality of the evaluation and conclusion. This question will focus on the stylistic features of the music and will draw on the students' knowledge from the study of the set works. Students should be prepared to demonstrate that they are able to demonstrate their knowledge and understanding of, and evaluate, musical elements, musical contexts and musical language. Questions may include any of the following:

- how the musical elements (pitch, tonality, structure, sonority, texture, tempo, metre, rhythm, and dynamics) have been used by the composer/performer
- how the instruments and groups of instruments are used
- how any other key musical elements have been used in the pieces
- how the two pieces compare together to meet a purpose, audience or other factor
- placing the music in its musical, historical, social and cultural context
- expressing and justifying opinions on the pieces in question.

The essay question will involve comparing one of the set works with an unfamiliar piece. There will be scores accompanying this question for both extracts of music. The question will be focused on an evaluation of certain stylistic aspects of the music. This will be extended writing in which the student will show how they can apply their knowledge in a comparison exercise. This may include making evaluative and critical judgements on the pieces as well as making stylistic connections between the two pieces.

Credit will be given if other music is referred to in students' answers – this could be from the suggested wider listening pieces or any other relevant works studied by the student.

Students will need to know how the works fit within the context of other pieces written in similar genres around the same time.

Students should be encouraged to express their ideas about music using accurate musical vocabulary.

Students must not bring any materials into the examination.

### **Sample Assessment Materials**

A sample paper and mark scheme for this component can be found in the *Pearson Edexcel Level 1/Level 2 GCSE (9–1) in Music* Sample Assessment Materials (SAMs) document.

## Assessment Objectives

Students must:		% in GCSE
<b>AO1</b>	Perform with technical control, expression and interpretation	30
<b>AO2</b>	Compose and develop musical ideas with technical control and coherence	30
<b>AO3</b>	Demonstrate and apply musical knowledge	20
<b>AO4</b>	Use appraising skills to make evaluative and critical judgements about music	20
<b>Total</b>		<b>100%</b>

## Breakdown of Assessment Objectives

Component	Assessment Objectives				Total for all Assessment Objectives
	AO1 %	AO2 %	AO3 %	AO4 %	
Component 1: Performing	30	0	0	0	30
Component 2: Composing	0	30	0	0	30
Component 3: Appraising	0	0	20	20	40
<b>Total for GCSE</b>	<b>30</b>	<b>30</b>	<b>20</b>	<b>20</b>	<b>100%</b>

## 3 Administration and general information

### Entries

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

### Forbidden combinations and discount code

Centres should be aware that students who enter for more than one GCSE, or other Level 2 qualifications with the same discount code, will have only the grade for their 'first entry' counted for the purpose of the School and College Performance Tables (please see *Appendix 8: Codes*). For further information about what constitutes 'first entry' and full details of how this policy is applied, please refer to the DfE website: [www.education.gov.uk](http://www.education.gov.uk)

Students should be advised that, if they take two GCSEs with the same discount code, schools and colleges to which they wish to progress are very likely to take the view that they have achieved only one of the two GCSEs. The same view may be taken if students take two GCSE or other Level 2 qualifications that have different discount codes but which have significant overlap of content. Students or their advisers who have any doubts about their subject combinations should check with the institution to which they wish to progress before embarking on their programmes.

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

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

We are committed to making sure that:

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

### Language of assessment

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

## Access arrangements

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

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

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

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

## Reasonable adjustments

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

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

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

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

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

## Special consideration

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

## Further information

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

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

## Malpractice

### Candidate malpractice

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

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

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

Failure to report candidate malpractice constitutes staff or centre malpractice.

### Staff/centre malpractice

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

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

Failure to report malpractice itself constitutes malpractice.

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

### Awarding and reporting

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

This GCSE qualification will be graded and certificated on a nine-grade scale from 9 to 1 using the total subject mark where 9 is the highest grade. Individual components are not graded.

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

The first certification opportunity for this qualification will be 2018.

## Student recruitment and progression

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

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

## Prior learning and other requirements

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

## Progression

Students can progress from this qualification to:

- further study of music at AS and A Level and to study of AS and A Level Music Technology
- vocational courses such as the Pearson BTEC National in Music and Music Technology
- apprenticeships or other training
- employment in a related sector.



# Appendices

Appendix 1: Performance authentication sheet	49
Appendix 2: Composition authentication sheet	51
Appendix 3: Music vocabulary list	53
Appendix 4: Suggested wider listening	61
Appendix 5: Command word taxonomy	62
Appendix 6: The context for the development of this qualification	63
Appendix 7: Transferable skills	65
Appendix 8: Codes	66



## Appendix 1: Performance authentication sheet

Pearson Edexcel Level 1/Level 2 GCSE (9-1) in Music		1MU0/01
Centre name:		Centre number:
Candidate name:		Candidate number:
Component code:		Year of submission:
Assessment	Mark awarded	Assessor's comments
Solo title:		
Duration:		
Difficulty level:		
Ensemble title:		
Duration:		
Difficulty level:		
<b>TOTAL</b>	<b>/60</b>	

### Teacher declaration

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

Assessor name:			
Assessor signed:		Date:	

### Candidate declaration

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

Candidate signed:		Date:	
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**Additional candidate declaration**

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

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

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

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

## Appendix 2: Composition authentication sheet

Pearson Edexcel Level 1/Level 2 GCSE (9-1) in Music		1MU0/02
Centre name:		Centre number:
Candidate name:		Candidate number:
Component code:		Year of submission:
Assessment	Mark awarded	Assessor's comments
Set brief:		
Title of chosen set brief:		
Duration:		
	<b>/30</b>	
Free piece:		
Title of free piece:		
Candidate's intended purpose/style:		
Audience and/or occasion:		
Duration:		
	<b>/30</b>	
<b>TOTAL</b>	<b>/60</b>	

### Teacher declaration

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

Assessor name:			
Assessor signed:		Date:	

**Candidate declaration**

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work. I certify that I have spent a minimum of five hours in a classroom setting to compose my pieces, including the final write up and recording.

I understand that false declaration is a form of malpractice.

Candidate signed:		Date:	
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**Additional candidate declaration**

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

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

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

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

## Appendix 3: Music vocabulary list

This music vocabulary list gives the vocabulary and terminology that support the learning of musical elements, context and language. These words define the musical elements, musical contexts and musical language that students will require to know and understand when performing, composing and appraising pieces of music.

The list indicates the level and scope of technical language expected from students at this level. The list is not exhaustive. The words listed may appear in the examination paper and students should therefore know and understand them. The musical elements are in bold.

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

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

Students will be expected to recognise the sounds of all commonly-used orchestral, keyboard and 'popular' instruments (such as electric guitar), and types of voice. Most of these may be heard in the eight set works.

Word	Definition
<b>Musical elements</b>	
<b>Organisation of pitch (melodically and harmonically)</b>	'Pitch' refers to how high or low sounds are
Arpeggio	An arpeggio has the notes of a chord played in succession rather than together, strictly in continuously ascending or descending order. The term 'broken chord' is sometimes used as a synonym (the notes of the chord thus broken often occurring in any order)
Cadence	The chords that conclude a musical phrase. Cadences are of four main types: perfect, with chords V–I; imperfect, with I (or other non-dominant chord) and V; plagal, with chords IV–I; interrupted, usually with V–VI. (See 'Roman numerals' below)
Bass (line)	The lowest part in the musical texture, which often determines or generates the harmony. A Baroque 'figured bass' has numerals underneath to indicate the chords to be 'realised' by the continuo keyboard player. A 'murky' bass has a pattern of broken octaves (as in parts of Beethoven's <i>Pathétique</i> sonata)
Chord	The simultaneous sounding together of two or more notes. Often used to refer to the triads in major and minor keys.
Conjunct	Synonym for 'stepwise' (see below)
Disjunct	Opposite of conjunct (or its synonym 'stepwise')
Dissonance	In traditional harmony a dissonance is a note that does not belong to a common chord or triad – strict rules usually govern its approach and its resolution back to a non-dissonant note (i.e. a 'consonance')
Chord sequence	A series of chords, usually repeated (e.g. in a 12-bar blues)

Word	Definition
Drone	Especially in non-classical genres, the extended sustaining or repeating of a note or a harmonic interval (notably a perfect 5th)
Fanfare	A flourish for brass instruments (frequently with percussion) for ceremonial or celebratory effect, <i>or</i> simply any short passage for brass in an orchestral work
Ground bass	A repeating phrase in the bass (a type of 'ostinato'), especially in some Baroque pieces, notably by Purcell
Harmony	Successions of chords (or sometimes refers to single chords)
Interval	The distance between two neighbouring notes or two heard simultaneously. Most intervals are stated as ordinal numbers (2nds, 3rds, etc.) with an adjective expressing their major, minor, diminished or augmented character
Leap	A melodic movement to a note further than a tone or semitone away from the previous note. Opposite of 'step'
Melody	A melody (or 'melodic line') is a succession of single sounds – most frequently an individual strand or part within a fuller musical texture. A melody is usually 'tuneful' or otherwise prominent or memorable
Melodic device	A compositional method applying to a single melodic line rather than to the complete texture (for example melodic sequence)
Monotone	Use of the same pitch repeatedly in a melodic part
Ornamentation	The process of elaborating or decorating musical material (particularly a melody). Includes conventional ornaments such as trills and turns
Ostinato	A short musical pattern repeated throughout a section or complete piece
Pedal (or pedal point)	A note (usually in the bass, and generally either the tonic or dominant of the key) which is sustained or repeated while chords change, often resulting in dissonance
Riff	Similar to ostinato, but applied to popular styles of music
Roman numerals	Roman numerals (from I to VII) are used to label chords in traditional harmony according to which degree of the scale is used as the root. Thus in C major, the chord D F A (with root D) is II
Scale	A succession of pitches in stepwise order usually extending for an octave (e.g. C D E F G A B C is a (major) scale)
Sequence	Repetition of a melody (or an harmonic progression) but at different pitch level(s) rather than at the same pitch
Stepwise	Where a melody moves by steps (by tones and/or semitones) and not by leaps (of a 3rd or more)



Word	Definition
Theme	A melody (or occasionally some other form of musical material) on which part or all of a piece is based
<b>Tonality</b>	The relationship of notes within a scale or mode to a principal note (the tonic or final). A wider term than key but often used synonymously with it
Atonal	Absence of tonality or key
Chromatic	Chromatic notes are those progressing by semitones, especially to a tone having the same letter name, eg C to C sharp
Dominant (key)	The key a perfect 5th higher than the tonic ('home') key of a piece (e.g. D major in a G major piece)
Key	A form of tonality based on major and minor scales
Major	Based on major scales, with a major 3rd between scale degrees 1 and 3.
Minor	Based on minor scales, with a minor 3rd between scale degrees 1 and 3
Modal	Tonality based on modes (precursors of modern scales – of several types, each with a different series of tones and semitones)
Modulation	Change of key
Pentatonic	Based on a five-note scale (often equivalent to scale degrees 1, 2, 3, 5, 6 of a major scale, or 1, 3, 4, 5, (flat)7 of a minor scale)
Relative minor/major	Major keys and their relative minors have the same key signature (e.g. F major and D minor). Minor keys and their relative majors have the same key signature (e.g. E minor and G major)
<b>Form, structure</b>	The overall shape of a composition (e.g. binary. ternary, rondo). 'Form' and 'structure' are largely synonymous
Binary	A form with two sections (often referred to as A and B), each usually repeated. The A section usually modulates from the tonic to dominant or relative major. The B section returns to the tonic, usually via other keys
Introduction	An opening passage or section which clearly prepares for (or introduces) the first main idea (e.g. in a song where the piano has an introduction before the singer begins)
Phrase	A short passage of music to some extent comparable to a phrase in speaking or writing. Many phrases are two or four bars long
Rondo	A form comprising several statements of a main section interspersed with contrasting episodes. The simplest rondo structure was ABACA, where A is the recurring section, and B and C are the episodes
Sonata form	A large-scale form which evolved in the Classical period. It combines elements of binary form, and ternary form (in having exposition, development and recapitulation)
Ternary	A form with three sections (often referred to as A B A). The opening section is repeated (exactly or varied), section B providing pronounced contrast

Word	Definition
Strophic	A strophic song has the same (or similar) music for each stanza of the poem being set. (A song in which some or all stanzas are set differently is 'through-composed')
<b>Sonority</b>	The nature and quality of musical sounds
Articulation	The degree to which a note is separated from the note that follows it (ranging from minimal (legato) to much greater (staccato or staccatissimo)
Timbre	The particular tone colour of an instrument or voice
<b>Texture</b>	The number of parts in a piece of music and how they relate to one another. Several types of texture are listed below
Accompaniment	Musical background to a principal part or parts (e.g. piano accompanying a solo singer)
Continuo ( <i>or</i> Basso continuo)	The bass line in many Baroque orchestral, choral and chamber works. Most commonly played by low string instruments (with or without bassoons) and with a chord-playing instrument (notably harpsichord, organ or lute) to complete the harmony by realising the figured bass
Heterophony	Where two or more parts play the same melodic line simultaneously, but there are small variations between them. The adjective is 'heterophonic'
Homophony	A widely-used type of texture consisting of a melody part and other subsidiary (accompanying) parts. The adjective is 'homophonic'
Monophony	Music in which only one note is heard at a time – a single melodic line. The adjective is 'monophonic'
Polyphony	In one sense any texture with two or more parts, but commonly used as a synonym for 'counterpoint' where there are two or more simultaneous and largely independent melody lines. The adjective is 'polyphonic'
Two-part	Music for two 'parts' (i.e. for two melodic lines, and therefore with two notes sounding simultaneously except where one or both rest). 'Three-part' and 'four-part' music have three and four parts respectively
Imitation	Two or more parts share the same melodic idea (not necessarily in full, exactly or at the same pitch). Each new part enters separately, the preceding one continuing with shared or new material
<b>Tempo, metre and rhythm</b>	'Tempo' is the speed of the music, (which may be, for example, slow, quick, or lively). 'Metre', often indicated by a time signature, concerns the pattern and number of strong and weak beats (e.g. 2/4 metre has two crotchets per bar, the first 'strong', the second 'weak'). 'Rhythm' refers more broadly to the relationship between sounds and the passage of time, and often concerns conventional groupings (e.g. 'dotted rhythms', as defined below).

Word	Definition
Beat	Most music has a regular beat rather as most people have a regular pulse. Small numbers of beats are generally grouped into bars. Some beats, notably the first of a bar, are 'strong' or 'accented', others, notably the last, are 'weak' or 'unaccented'. Some rhythms come 'off the beat': further, see 'syncopation'
Dotted rhythm	The term 'dotted rhythm' is usually applied to a pair of notes consisting of a dotted note and a shorter note (the two making up a complete beat or number of beats), or to several successive such pairs of notes
Duration	In rhythmic terms, the length of a note
Shuffle	A rhythm based on the shuffle dance step, characteristically featuring alternately long and short notes (within triplet groupings)
Swing	A jazz style that incorporates swung rhythms
Swung rhythm	Two notes of the same value (usually quavers) are played with the first lengthened and the second correspondingly shortened (as often in jazz)
Syncopation	A 'strong' or stressed note occurs on a part of a bar or beat that would normally be 'weak' or unstressed
Triplets	Three notes of equal value taking the time normally occupied by two notes of the same written value (or by one undotted note of the next highest value)
<b>Dynamics</b>	The volume of musical sound(s), and also the symbols used in a score to indicate volume (e.g. <b><i>f</i></b> and <b><i>p</i></b> )
Accent	Notes may be given special prominence by the addition of accent marks (e.g. > )
<b>Performance matters</b>	
Solo	A complete piece (or a section) for one player or singer with no accompaniment, or for one player or singer with accompaniment
Tone (quality)	The quality of a performer's sound (which may be termed rich, rounded, thin, etc.)
Forces	The instrument(s) and/or voice(s) that perform the music
Ensemble	Defined, for purposes of GCSE performance, in the 'Content' section of Component 1: Performing
Double (verb)	Doubling occurs where one performer consistently plays or sings the same notes as another – strictly speaking at the same octave, but duplication at the octave may be involved
Double stopping	Where two (or more) notes are played together on an orchestral string instrument (two or more strings being 'stopped' simultaneously).
Glissando	A slide between adjacent notes of a chromatic or diatonic scale. The terms glissando and portamento are to some extent interchangeable, but a portamento involves movements smaller than a semitone (such as a singer can achieve but a pianist cannot)

Word	Definition
Hammer on	A guitar technique used to facilitate fast playing by avoiding the need to pick every note
Harmonics	Each sound combines a fundamental and a series of much less clearly heard higher pitches called harmonics. With stringed instruments these can be sounded by lightly touching a string at particular points (rather than by normal 'stopping')
Improvisation	A piece composed as it is performed, although frequently based on a pre-conceived 'stimulus' such as a melodic theme or chord scheme
Melisma(tic)	A melisma is a group of notes used to set just one syllable of text. The adjective is 'melismatic'. Where each syllable has one note, the style is 'syllabic'
Pull off	A guitar technique: a string is plucked by 'pulling' the string off the fingerboard with a finger used to fret the note
Range	The distance between the lowest and highest notes in a single melodic part. (A soprano part working between middle C and the C above has a range – or 'compass' – of an octave)
Tessitura	The most widely used part of a vocal or instrumental part's range
Wah wah	The Wah wah (or Harmon) mute, as used with trumpets and trombones. The name is onomatopoeic – the resulting sound can be rather like 'wah wah'. The same result can be obtained via music technology as a studio effect
Phrasing	The correct observance of divisions between whole phrases and sometimes shorter groups of notes (often to accord with a composer's phrase markings)
Pizzicato	Where the string(s) of a stringed instrument are plucked rather than bowed. The direction 'pizzicato' in the score is cancelled by 'arco', meaning '[with] the bow'
Professional reference recording	A recording of a piece submitted for Component 1 in lieu of a score – with the performance and the recording of professional standard
Realisation	Defined in specification under Component 1, Content
Sequenced compositions	Compositions produced mainly or entirely via electronic sequencing software
Skeleton score	A kind of notational summary – a visual aid for students in appraising examinations. It usually shows most or all of a single leading part rather than the complete texture
Tablature	Notation other than staff notation with letters, numbers or other conventional signs – today used particularly by guitarists
Tremolo (tremolando)	Rapid repetition of a single note or of notes a 3rd or more apart
Lyrics	Words to which a song is set (applies to music in popular styles)

Word	Definition
'Words', 'Text' or 'Poem'	Words to which a song is set (applies to music in Western Classical styles)
Word painting	Word painting occurs when a composer deliberately illustrates a word or phrase with a matching musical image (e.g. by having rising notes for 'ascending')
<b>Historical periods, styles and genres</b>	
Baroque	Music in the Western Classical Tradition from c1600–c1750.
Cantata	A work (sacred or secular, and particularly associated with the Baroque period) in several movements for singer(s) and instruments
classical (with lower-case c)	Describes music from the Western Classical Tradition generally (Baroque, Classical, Romantic, etc.). 'Classical' with upper-case C can refer to Music in the Western Classical Tradition from c1750–c1820
(Solo) concerto	A work for soloist and orchestra, usually in three movements
Concerto grosso	A type of concerto favoured in the Baroque period, commonly with three soloists and orchestra
Fusion	The blending of more than one musical style or culture to create a new 'fused' sound (e.g. Afro-Cuban)
Genre	A type of piece (e.g. opera, rock, concerto)
Gigue	The term covers both a fast Baroque dance and pieces suggestive of that dance (rather than necessarily intended for use in the dance). A gigue is normally in compound metre (such as 12/8)
Jazz	Originally a fusion of African and North American styles. A number of varieties of jazz have developed over time, including New Orleans, swing, bebop
March	Originally a march was for soldiers to march to – usually in 4/4 time, with regular and often repetitive rhythms. Now used for any piece of similar character designed, for example, for ceremonial or processional use
Musical theatre	<i>Musical theatre integrates</i> songs, spoken dialogue, acting, and dance, within a popular idiom. 'Musicals' are extended pieces of musical theatre from which favourite songs are often performed separately
Oral tradition	Music learnt by listening and repeating, and passed on orally
Prelude	Especially in the Baroque period, an 'introductory' piece preceding (an)other piece(s). Later preludes are often just short stand-alone pieces
Rock	Emerged in the 1950s as ' <i>rock and roll</i> ', and subsequently developed into a range of different popular styles
Samba	A dance characteristic of Brazil, but with its roots in Africa. Usually quick, with frequent use of the syncopated rhythm semiquaver-quaver-semiquaver.

Word	Definition
Sonata	A fairly extended composition, usually in three or four movements, with one or more (particularly the first) in sonata form. Many sonatas are for solo piano
Suite	A group of pieces, all or some of which are usually in Baroque or Classical dance styles
<b>Terms for music technology</b>	
Chorus effect	An effect used to simulate the small variations of pitch and timing experienced when several performers play or sing the same part
Flanger	A flanger is an effects unit that creates 'flanging', an audio effect which involves mixing together two identical signals, one of them delayed by a small, gradually changing amount
Multi-track recording	Recording different audio channels to separate 'tracks' (one by one or simultaneously) for greater ease and effectiveness of processing than when all information is stored on a single track
Over-dubbing	Adding more recorded sounds to a previously-made recording, with the intention of enhancing it
Pitch shift	Where the original pitch of a sound is raised or lowered, often by means of an effects unit called a 'pitch shifter'
Re-take	A new recording of a section or piece intended to replace a previous unsatisfactory one
(Studio) effects	Methods of artificially creating sounds, or of modifying or enhancing recorded sounds, through use of music technology
Track	(1) An individual song, piece or movement on a recording (e.g. on a CD). (2) A path on a magnetic recording tape (or a computerised recording system) that receives or contains information from a single audio channel

## Appendix 4: Suggested wider listening

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

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

Area of study	Suggested wider listening
<b>Instrumental Music 1700–1820</b>	<ul style="list-style-type: none"> <li>• G F Handel: Concerto Grosso op 6 no. 5, second movement</li> <li>• A Vivaldi: 'Winter' from the Four Seasons concerti</li> <li>• W A Mozart: Piano Sonata in C major K.545, first movement</li> <li>• F J Haydn: Piano sonata in C major 'English Sonata' Hob 50, third movement</li> </ul>
<b>Vocal Music</b>	<ul style="list-style-type: none"> <li>• G F Handel: 'The Trumpet Shall Sound' (bass), 'Rejoice Greatly' (soprano) and 'Every Valley' (tenor) from Messiah</li> <li>• J S Bach: 'Weichet nur, betrübte Schatten' and 'Sehet in Zufriedenheit' from wedding Cantata</li> <li>• Beach Boys: 'God only Knows' from Pet Sounds</li> <li>• Alicia Keys: 'If I ain't got you' and 'Dragon Days' from The Diary of Alicia Keys</li> </ul>
<b>Music for Stage and Screen</b>	<ul style="list-style-type: none"> <li>• Tim Minchin: 'Naughty' from Matilda</li> <li>• Marc Shaiman: 'Mama, I'm a Big Girl Now' from Hairspray</li> <li>• Deborah Lurie: 'The Pier', 'Walk on the Beach' and 'Dear John Letter', from Dear John</li> <li>• Howard Shore: 'The Prophecy', 'Concerning Hobbits', 'The Bridge of Khazad-dum' and 'The Breaking of the Fellowship' from The Lord of the Rings the Fellowship of the Ring</li> </ul>
<b>Fusions</b>	<ul style="list-style-type: none"> <li>• Capercaillie: Beautiful Wasteland</li> <li>• Demet Akalin: 'Pirlanta' and 'Ders Olsun' from Pirlanta</li> <li>• Buena Vista Social Club: Buena Vista Social Club</li> <li>• Dizzy Gillespie y Machito: Afro-Cuban Jazz Moods</li> </ul>

## Appendix 5: Command word taxonomy

The following words are the command words that will appear in examination papers, and their definitions.

Command word	Definition
<b>State, give, name, identify, list</b>	Give one or more points. Recall or find factual information
<b>Complete</b>	Dictation questions, for example, to fill in blanks on a score
<b>Describe</b>	Give points which may or may not be linked When linked there will be a correct order
<b>Explain</b>	Give points that are linked to a justification or extension
<b>Compare</b>	Make points about the similarities and differences Make relative judgements
<b>Analyse</b>	Examine, dissect musical elements in detail Focus on individual musical elements and how they combine to create an effect/achieve a purpose
<b>Evaluate</b>	Make judgements against parameters Draw conclusions



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

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

We have developed and designed this qualification by:

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

This qualification has also been developed to meet criteria stipulated by Ofqual in their documents: *GCSE (9 to 1)/GCE Qualification Level Conditions and Requirements*, *GCSE Subject Level Conditions and Requirements for Music*, published in March 2015, and *GCSE Subject Level Guidance for Music*, published in March 2015.

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

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

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

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

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

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

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

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

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

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

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

Chief Education Advisor, Pearson plc

### **Professor Sing Kong Lee**

Director, National Institute of Education, Singapore

### **Bahram Bekhradnia**

President, Higher Education Policy Institute

### **Professor Jonathan Osborne**

Stanford University

### **Dame Sally Coates**

Principal, Burlington Danes Academy

### **Professor Dr Ursula Renold**

Federal Institute of Technology, Switzerland

### **Professor Robin Coningham**

Pro-Vice Chancellor, University of Durham

### **Professor Bob Schwartz**

Harvard Graduate School of Education

### **Dr Peter Hill**

Former Chief Executive ACARA

# Appendix 7: Transferable skills

## The need for transferable skills

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

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

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

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

## Cognitive skills

- **Non-routine problem solving** – expert thinking, metacognition, creativity.
- **Systems thinking** – decision making and reasoning.
- **Critical thinking** – definitions of critical thinking are broad and usually involve general cognitive skills such as analysing, synthesising and reasoning skills.

**ICT literacy** – access, manage, integrate, evaluate, construct and communicate.<sup>[3]</sup>

## Interpersonal skills

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

## Intrapersonal skills

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

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

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

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

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

## Appendix 8: Codes

Type of code	Use of code	Code
Discount codes	Every qualification is assigned to a discount code indicating the subject area to which it belongs. This code may change. See our website ( <a href="http://qualifications.pearson.com">qualifications.pearson.com</a> ) for details of any changes.	LF1
National Qualifications Framework (NQF) codes	Each qualification title is allocated an Ofqual National Qualifications Framework (NQF) code.  The NQF code is known as a Qualification Number (QN). This is the code that features in the DfE Section 96 and on the LARA as being eligible for 16–18 and 19+ funding, and is to be used for all qualification funding purposes. The QN will appear on students' final certification documentation.	The QN for this qualification is:  601/8204/0
Subject codes	The subject code is used by centres to enter students for a qualification. Centres will need to use the entry codes only when claiming students' qualifications.	GCSE – 1MU0
Component codes	These codes are provided for reference purposes. Students do not need to be entered for individual components.	Component 1: 1MU0/01 Component 2: 1MU0/02 Component 3: 1MU0/03

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

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