

# GCSE 2016 Music

Launch event



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# Agenda

- Introducing our specification
- GCSE reforms and new requirements
- Our research and approach
- Our Specification
  - Performing – Content and Assessment
  - Composing – Content and Assessment
  - Appraising – Content and Assessment
- Support and resources
- Next steps



# Inspiring the next generation of musicians

- Engaging range of set works to nurture in-depth musical understanding
- Wider listening to build transferable appraising skills
- Clear performance and composition grids to help you understand the standard
- Supports progression for all



# The GCSE reforms

- Updated content and assessment requirements from DfE and Ofqual
- Fully linear structure
- New 9-1 grading scale, with 9 the top level
- Tiering only in certain subjects such as Maths (no tiering in Music)
- External examinations only, unless coursework or controlled assessment is the only valid option – there is 60% coursework/40% exam for music
- No change to guided learning hours



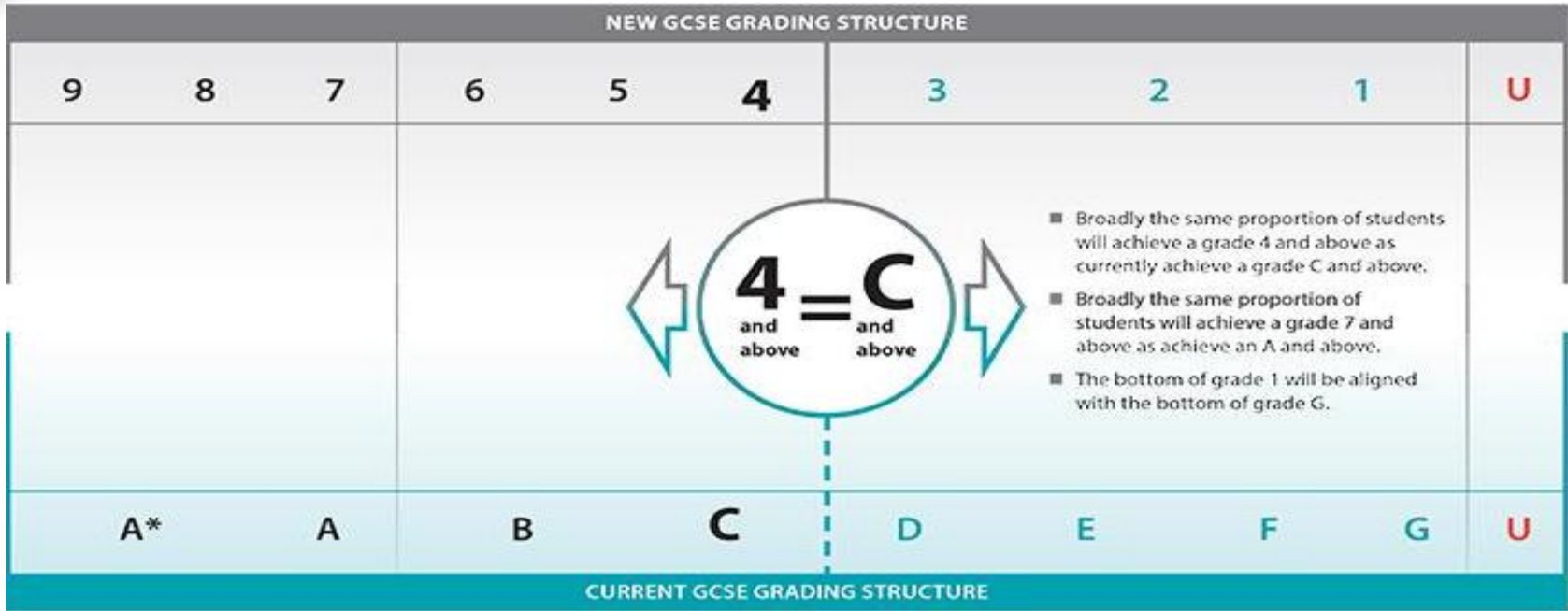
# Timeline

	2015	2016	2017	2018
Current specification	Summer assessment	Summer series as normal	Final assessment	
New 2016 specification		First teaching of two-year GCSE		First assessment

- The last available assessment for the current GCSEs will be June 2017
- The reformed GCSEs will be reported in the 2018 performance tables



# 9-1 Grading



- Broadly the same proportion of students will achieve a **grade 4** and above as currently achieve a **grade C** and above.
- Broadly the same proportion of students will achieve a **grade 7** and above as currently achieve an **A** and above.
- The bottom of **grade 1** will be aligned with the bottom of **grade G**.



# Key requirements for Music from 2016

## Students are required:

- to develop and demonstrate their musicianship skills through performing, composing and appraising
- to perform as part of an ensemble
- to compose freely and to a set brief
- to demonstrate knowledge and understanding of musical elements, musical contexts and musical language
- study a minimum of 4 areas of study (WCM and non WCM)



# Ofqual Requirements Performance

- Must perform at least 2 pieces
  - 1 piece must be as part of an ensemble and be at least 1 minute in length
  - Second piece can be either as a soloist or as part of an ensemble
  - Performances must be completed in the academic year the student completes the qualification
- Minimum total performing time (both pieces combined) is 4 minutes
  - Total performances under 4 minutes will be awarded 0 marks



# Ofqual Requirements Composition

- Must compose at least 2 pieces
  - 1 piece must respond to an awarding body set brief
  - 1 piece must be free composition
- Minimum total composition time (both pieces combined) is 3 minutes
  - Total performances under 3 minutes will be awarded 0 marks



# Ofqual Requirements Appraising

- Defined list of musical elements, contexts and language that must be included
- Students are required to study a minimum of 4 Areas of Study:
  - at least one area of study must be drawn from music composed in the Western Classical Tradition with all or the majority being composed between 1650 and 1910
  - at least one other area of study must not be drawn from the Western Classical Tradition



# Ofqual Requirements Assessment Objectives

	Assessment Objective	Weighting
AO1	Perform with technical control, expression and interpretation	30%
AO2	Compose and develop musical ideas with technical control and coherence	30%
AO3	Demonstrate and apply musical knowledge	20%
AO4	Use appraising skills to make evaluative and critical judgements about music	20%



# Our research

Research carried out since 2012 with:

- Teachers from schools across the country in face-to-face interviews, phone interviews, focus groups and surveys
- Subject advisory group, including representatives from the teaching community and universities
- Interviews with members of the ISM, MEC, NAMHE and Arts Council



# Research Key findings

- Performance should include solo and ensemble performances and should be equally weighted
- Performance and composition should allow students to use any instrument(s) including voice and the use of technology
- Composition should include a free choice and a set brief and be equally weighted
- Students should have the opportunity to study a wide range of music and be able to apply their appraising skills to contrasting styles of music via set works



# Our approach

- Equally balanced performances (at least 1 solo and at least 1 ensemble)
- Equally balanced compositions (1 to a brief and 1 free)
- Musical elements, contexts and language are taught through Areas of Study and **set works** to show **real examples** of how these are used within different types of music.
- **Diverse** and **engaging** musical content to allow students to have the confidence to perform, compose and appreciate different types of music



# Our design principles

- Clear structure; no forbidden combinations or complex rules
- Three components
  - Performing 30% NEA (coursework)
  - Composing 30% NEA (coursework)
  - Appraising 40% exam
- Flexibility and choice of instrument(s), style and genre in performance and composition
- Clear and easily applied mark schemes
- Holistic approach to performing, composing and appraising



# Overview of new specification

Component	Overview	Assessment
Component 1 <b>Performing</b> 30% NEA	2 performances at least 1 solo piece – min 1 min at least 1 ensemble piece – min 1 min Together total min of 4 minutes	30 marks solo and 30 marks ensemble Total of 60 marks
Component 2 <b>Composing</b> 30% NEA	2 compositions 1 to set brief – min 1 min 1 free composition – min 1 min Together total min of 3 minutes	2 pieces – 30 marks each Total of 60 marks
Component 3 <b>Appraising</b> 40% exam	4 Areas of Study with 2 set works <ul style="list-style-type: none"><li>• Instrumental Music 1700–1820</li><li>• Vocal Music</li><li>• Music for Stage and Screen</li><li>• Fusions</li></ul>	Exam 1hr 45mins Total 80 marks



# Performing - Overview

- Students perform at least 2 pieces, combined time minimum of four minutes
- One solo performance, of at least one minute in duration and may comprise one or more pieces
- One ensemble performance, of at least one minute in duration and may comprise one or more pieces
- Each performance will be out of 30 marks – 6 are available for the difficulty of the piece
- Internally marked and externally moderated
- Performances with a combined duration of less than four minutes will receive 0 marks



# Performing - Solo

- A solo performance is a piece in which the student's part plays a significant/leading role
- The performance may be on any instrument or voice in any style or genre
- Music written with an accompaniment must be performed with that accompaniment
- Accompaniment would usually be one other performer on a contrasting instrument but students are able to perform with a larger ensemble where there is a clear solo part
- Performances with backing tracks are acceptable



# Performing - ensemble

- An ensemble performance must consist of two or more people performing undoubled, simultaneously sounding, independent parts, with or without additional backing or accompaniment
- When performing, students should pay attention to balance and the demands of the other parts as well as accuracy and other effective performance elements
- A solo with accompaniment is not acceptable as an ensemble unless the student being assessed is the accompanist
- Performances with backing tracks are acceptable



# Performing approaches

## **There are a number of differing approaches to performance**

- Performance using a score
- Improvisation
- Performing live over a sequenced backing
- Rapping or beat boxing
- Performance passed on by oral tradition
- Own composition



# Performing – Assessment

- **First assessment: Summer 2018.**
- This component consists of **60 marks**
  - **30 marks** for each performance
  - 6 marks of the 30 are available for the difficulty level
- Students must perform at least two pieces of music
  - All performances must be a **different piece** of music
  - Each performance must be a minimum of 1 minute
  - The combined performance time must be a **minimum of 4 minutes**
- More than one student may be assessed in the course of a single ensemble performance.



# Performing - Assessment

- Performance recordings must be completed in the academic year of certification
- Performances can be worked on at any point in the student's course, but must be submitted at the end of the course
- Centres must ensure that the performances submitted are valid for the series in which they are submitted
- Internally marked and externally moderated
- Centres must submit:
  - Recording of performances (solo and ensemble)
  - Score for each performance (solo and ensemble)
  - Authentication form



# Composing - Overview

- Students compose 2 pieces, combined time minimum of three minutes
  - One in response to a set brief, of at least one minute in duration.
  - One free composition, of at least one minute in duration.
- 5 hours of work (across both) including the final write up and recording of the compositions must be in the centre under the teacher's supervision.
- Each composition will be out of 30 marks.
- Internally marked and externally moderated.
- Compositions with a combined duration of less than three minutes will receive 0 marks



# Composing Response to a set brief

- Composition briefs will be released via the Pearson website on 1st September each year
- Students must respond to the brief released in September of the academic year of certification (yr 11)
- There will be four set briefs released:
  - Each brief will contain details of the audience or occasion
  - The format of the briefs is listed in the specification, but the content/context will change each year
- Students can compose for any instrument(s) or voice, in any style, subject to the requirements of the selected composition



# Composing Response to a set brief

- The four briefs will link to the 4 Areas of Study
- Students can choose one of the following:
  - Instrumental music 1700-1820
  - Vocal music
  - Music for stage and screen
  - Fusions
- The composition must be a minimum of 1 minute in duration
- Final write up and recording of the composition must be in the centre under the teacher's supervision



# Composing Free Composition

- Students produce one composition that is free i.e. not related to a set brief
- Students can draw inspiration or starting points from the set works, wider listening, or their own interests
- The piece can be composed for any instrument or voice, or combination of instruments and/or voices, and in any style
- The composition must be a minimum of 1 minute in duration
- Final write up and recording of the composition must be in the centre under the teacher's supervision



# Composing - Scores

- Students must submit a score or a written account for both of their compositions
- The score can be:
  - conventional staff notation
  - a lead sheet or chord chart
  - track sheets
  - written account
  - tables and diagrams
- A written account must contain similar information to a score, with appropriate music vocabulary
- Scores and written accounts must be clearly presented.



# Composing - Assessment

- **First assessment: Summer 2018.**
- This component consists of **60 marks**
  - **30 marks** for each piece
- Set briefs will be:
  - Released on the first of September for use in the following summer series
  - The first briefs will be released in September 2017 for assessment in 2018
- Centres must ensure that the compositions submitted are valid for the series in which they are submitted.



# Composing - Assessment

- Composing may take place over multiple sessions.
- Students must complete a minimum of 5 hours composing (across both pieces) including the final write up and recording of the compositions in the centre under the teacher's supervision
- Internally marked and externally moderated
- Centres must submit:
  - Recording of compositions (set brief and free)
  - Score for each composition (set brief and free)
  - Authentication form



# Appraising - Overview

- Students will develop knowledge and understanding of:
  - Musical elements - organisation of pitch, tonality, structure, sonority, texture, tempo, metre and rhythm and dynamics
  - Musical contexts - the effect of purpose and intention and the effect of audience, time and place
  - Musical language - major and minor chords, reading and writing of staff notation, using appropriate musical vocabulary



# Appraising - Overview

- Students need to learn about the following in order to critically appraise pieces of music
  - Form and structure of the music
  - How and which musical elements are used within the piece
  - Appropriate musical vocabulary for each work
  - Stylistic features of 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, contexts and language in relation to music they have studied



# Appraising Areas of study

- There are four Areas of Study, and 2 set works within each
- The Areas of Study are:
  - Instrumental music 1700-1820
  - Vocal music
  - Music for stage and screen
  - Fusions



# Appraising - Set works

Area of study	Set works
Instrumental music 1700-1820	<b>J S Bach:</b> 3 <sup>rd</sup> movement from Brandenburg Concerto no.5 in D Major <b>L van Beethoven:</b> 1 <sup>st</sup> movement from Piano Sonata no.8 in C minor 'Pathetique'
Vocal Music	<b>H Purcell:</b> Music for a While <b>Queen:</b> Killer Queen (from the album 'Sheer Heart Attack')
Music for Stage and Screen	<b>S Schwartz:</b> Defying Gravity from 'Wicked' <b>J Williams:</b> Star Wars Episode IV: A New Hope - Main Title/Rebel blockade runner
Fusions	<b>Afro Celt Sound System:</b> Release (from the album 'Volume 2: Release') <b>Esperanza Spalding:</b> Samba Em Preludio (from the album 'Esperanza')



# Appraising - Unfamiliar music and wider listening

- Students must use knowledge and understanding of musical elements, musical contexts and musical language to analyse unfamiliar music (i.e. individual pieces of music that have not been stipulated within the specification)
- We have given details of wider listening for each AoS, these:
  - Allow students to analyse unfamiliar music
  - Show the common features of the set works in other music and further examples of music from the AoS
  - Provide a useful framework for wider study
  - These pieces will not be examined



# Appraising - Assessment

- This is an externally set and assessed examination.
- First assessment: May/June 2018
- The exam is 1 hour and 45 minutes
- The exam is out of 80 marks
- Students must answer all questions
- The paper will include multiple choice, short open and extended writing questions
- The extracts of the pieces of music will be played on CD to all candidates taking the exam paper. The number of times they will be played will be stated at the start of each question on the examination paper



# Appraising - Assessment

There are two sections in the examination

- Section A - 68 marks
- Total of 8 questions, broken into smaller parts
  - 6 questions based on extracts from the set works
  - 1 question on dictation
  - 1 question on piece of unfamiliar music
- Section B - 12 marks
  - 1 essay comparison question on 1 set work and 1 unfamiliar piece of music



# Support

- Getting started guide
- Exemplars
  - Performing and composing with commentaries to show how to apply the assessment grids
  - Appraising – responses to questions
- Course planners
- Schemes of Work
- Training – how to mark performance and composition



# ResultsPlus

- ResultsPlus provides the most detailed analysis available of your students' exam performance.
- This free online service helps you identify topics and skills where students could benefit from further learning, helping them gain a deeper understanding of Music.
- This is only available on the Appraising element



# Pearson's Published Resources

- We are committed to helping teachers deliver our Edexcel qualifications and students to achieve their full potential.
- Pearson's published resources will provide comprehensive support for the **Edexcel GCSE and A level** specifications. As well as providing engaging materials, the resources will help your students tackle the new assessment tasks.
- Our new GCSE resources\* include:
  - **Anthology and CD\*\*** (containing all the sheet music and audio for the new set works in one place)
  - **Student Book** (print and digital version)
  - **Active Learn Digital Service: Teacher Guidance including:**
    - Scheme of Work
    - Activity sheets to support listening and appraising skills
    - Support for composition briefs
    - Revision glossary
- \*You do not have to purchase any resources to deliver our qualification
- \*\**Published in partnership with Edition Peters and Faber Music.*



# Endorsed Resources\*

We are working with a range of publishers who are looking towards getting their resources endorsed:

- **Rhinegold** - Rhinegold Education's team of examiners and teachers is producing study guides, online listening tests, and teacher resources
- **ZigZag** - ZigZag Education's new-specification GCE range will include support for set works, wider listening and unheard music
- You do not have to purchase any resources to deliver our qualification.

\*These resources have not yet been endorsed. This information is correct as of 4<sup>th</sup> January 2016, but may be subject to change.



# Contact Details

Contact the Music team:

- e-mail: [TeachingMusic@pearson.com](mailto:TeachingMusic@pearson.com)
- phone: 0844 463 2935
  
- webpage: [www.edexcel.com/music](http://www.edexcel.com/music)
- Sign up for Music e-mails to get the latest news
- AS and A level Music are also being redeveloped for 2016



# Pearson is recruiting

- Pearson is recruiting for GCSE and GCE Music
- We have exciting opportunities to become an examiner for Music:
  - get closer to the qualification you are teaching
  - gain insight on National Standards
  - grow your career
  - apply via the Pearson website



## Next steps

- Please complete your evaluation form for today's event – in your pack
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email - [teachingmusic@pearson.com](mailto:teachingmusic@pearson.com)
- Visit the website to download further copies of the specification and support materials:  
[www.edexcel.com/gcsemusic16](http://www.edexcel.com/gcsemusic16)
- Sign up for one of our free Getting Ready to Teach events starting in March
- Would you like to help produce exemplars – please note on the evaluation form



# Questions?