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# Getting Started: GCSE Music 2016

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# 1. Introduction

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This *Getting Started* guide gives an overview of the new GCSE specification to help you get to grips with the changes to content and assessment and to help you understand what these mean for you and your students.

## Key features of our GCSE Music:

### Inspiring the next generation of musicians

- Our qualifications will support students in forming personal and meaningful relationships with music through the development of musical knowledge, understanding and skills.

### Engaging range of set works to nurture in-depth musical understanding

- Designed to allow you to teach engaging content through the context of our new areas of study and set works.

### Wider listening to build transferable appraising skills

- Includes wider listening that relates to the areas of study, helping you to prepare students for appraising unfamiliar music in the exam, and understanding the wider context of pieces.

### Clear performance and composition grids to help you understand the standard

- Our straightforward assessment grids enable you to understand what students need to achieve in their performance and compositions, ensure you can apply the grids accurately, and will help you to track student progress throughout the course.

### Supports progression for all

- Helps students develop their knowledge and skills of music, enabling them to progress from GCSE onto AS and A level Music and then onto undergraduate music or music-related degree courses.

We will be giving a package of support to help you plan and implement the new specification. These support documents will be available on the GCSE 2016 Music pages.

- **Planning:** In addition to the section in this guide, we will be giving a course planner and schemes of work that you can adapt to suit your department.
- **Understanding the standard:** We will be supplying exemplars, which have been produced by students and marked by our examiners.
- **Tracking student progress:** Our well-established ResultsPlus service will help you track student progress.
- **Personal support:** Our subject advisor is always on hand to help you. They can be contacted at [teachingmusic@pearson.com](mailto:teachingmusic@pearson.com)

## 2. What's changed?

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### 2.1 What are the changes to the GCSE qualification?

- Updated content and assessment requirements from DfE and Ofqual
- Fully linear structure
- New 9–1 grading scale, with 9 the top level
- No tiering
- 60% coursework/40% external examination for music
- No change to guided learning hours

### Changes to GCSE Music content requirements

The content requirements for GCSE Music have been revised. All awarding organisations' specifications for GCSE Music must meet these criteria.

#### Performance:

- **Must perform at least two pieces.**
  - 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
  - Performances must be completed in the academic year the student completes the qualification.
- **Minimum total performing time (both performances combined) is 4 minutes.**
  - Total performances under 4 minutes will be awarded 0 marks.

#### Composition:

- **Must compose at least two pieces.**
  - One piece must respond to an awarding body set brief.
  - One 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.

#### Appraisal:

- **Defined list of musical elements, musical contexts and musical language that must be included.**
- **Students are required to study a minimum of four 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.

## 2. What's changed?

### Changes to assessment objectives

The GCSE Music assessment objectives have been revised.

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

## 2.2 Changes to the specification

### Specification overview

The tables below give an overview of the GCSE Music specification.

<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 4 minutes' combined duration</li> <li>• Solo performance: this must be of at least 1 minute in duration, and may comprise one or more pieces</li> <li>• Ensemble performance: this must be of at least 1 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 3 minutes' combined duration</li> <li>• One composition to a brief set by Pearson, of at least 1 minute in duration.</li> <li>• One free composition set by the student, of at least 1 minute in duration.</li> <li>• Each composition will be out of 30 marks.</li> <li>• Internally marked and externally moderated.</li> </ul>

<b>Component 3: Appraising (*Paper code: 1MU0/03)</b>
<b><i>Written examination: 1 hour and 45 minutes</i></b> <b><i>40% of the qualification</i></b> <b><i>80 marks</i></b>
<b>Content overview</b> <ul style="list-style-type: none"> <li>• Musical elements, musical contexts and musical language</li> <li>• Areas of study: <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> </li> </ul>

## 2. What's changed?

### 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 given) 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.

## Set works

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 <i>Sheer Heart Attack</i>)</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 <i>Wicked</i>)</li> <li>• J. Williams: 'Main title/rebel blockade runner' (from the soundtrack to <i>Star Wars Episode IV: A New Hope</i>)</li> </ul>
<b>Fusions</b>	<ul style="list-style-type: none"> <li>• Afro Celt Sound System: 'Release' (from the album <i>Volume 2: Release</i>)</li> <li>• Esperanza Spalding: 'Samba em Preludio' (from the album <i>Esperanza</i>)</li> </ul>

## Wider listening

The following pieces of suggested wider listening music give 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	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 <i>Messiah</i></li> </ul>

## 2. What's changed?

	<ul style="list-style-type: none"> <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>



## 3. Planning

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### 3.1 Planning and delivering a linear course

The GCSE in Music is linear with all assessments sat and submitted at the end of the course.

There are a number of possible routes through the two-year course and centres will need to decide on a delivery model which suits their teaching methods, school timetables and students. The section below offers a brief overview of the course. Full course planners and schemes of work can be found on the Pearson website.

### 3.2 Delivery models

#### a) 2 year course planner

##### Year One

<b>Autumn 1</b>	<ul style="list-style-type: none"> <li>• Introduction to GCSE</li> <li>• Instrumental Music 1700–1820 set works</li> <li>• Performing</li> </ul>
<b>Autumn 2</b>	<ul style="list-style-type: none"> <li>• Instrumental Music 1700–1820 wider listening</li> <li>• Vocal Music set works</li> <li>• Performing</li> </ul>
<b>Spring 1</b>	<ul style="list-style-type: none"> <li>• Vocal Music set works</li> <li>• Vocal Music wider listening</li> <li>• Performing</li> </ul>
<b>Spring 2</b>	<ul style="list-style-type: none"> <li>• Music for Stage and Screen set works</li> <li>• Free composition</li> <li>• Performing</li> </ul>
<b>Summer 1</b>	<ul style="list-style-type: none"> <li>• Music for Stage and Screen set works</li> <li>• Music for Stage and Screen wider listening</li> <li>• Free composition</li> <li>• Performing</li> </ul>
<b>Summer 2</b>	<ul style="list-style-type: none"> <li>• Music for Stage and Screen wider listening</li> <li>• Free composition</li> <li>• Performing</li> </ul>

##### Year Two

<b>Autumn 1</b>	<ul style="list-style-type: none"> <li>• Revision of Year One areas of study</li> <li>• Fusions set works</li> <li>• Performing</li> </ul>
<b>Autumn 2</b>	<ul style="list-style-type: none"> <li>• Fusions wider listening</li> <li>• Composing to a brief</li> <li>• Performing</li> </ul>
<b>Spring 1</b>	<ul style="list-style-type: none"> <li>• Composing to a brief</li> <li>• Performing</li> </ul>
<b>Spring 2</b>	<ul style="list-style-type: none"> <li>• Revision of all set works</li> <li>• Complete composition to a brief</li> <li>• Record performances</li> </ul>
<b>Summer 1</b>	<ul style="list-style-type: none"> <li>• Revision of all set works</li> <li>• Practice wider listening</li> <li>• Submission of Performing and Composing coursework for moderation (by 15 May)</li> </ul>
<b>Summer 2</b>	<ul style="list-style-type: none"> <li>• Written examination</li> </ul>

## b) 3 year course planner

## Year One

<b>Autumn 1</b>	<ul style="list-style-type: none"> <li>• Introduction to GCSE</li> <li>• Performing</li> </ul>
<b>Autumn 2</b>	<ul style="list-style-type: none"> <li>• Instrumental Music 1700–1820 set works</li> <li>• Performing</li> </ul>
<b>Spring 1</b>	<ul style="list-style-type: none"> <li>• Instrumental Music 1700–1820 set works and wider listening</li> <li>• Free composition</li> <li>• Performing</li> </ul>
<b>Spring 2</b>	<ul style="list-style-type: none"> <li>• Instrumental Music 1700–1820 wider listening</li> <li>• Free composition</li> <li>• Performing</li> </ul>
<b>Summer 1</b>	<ul style="list-style-type: none"> <li>• Instrumental Music 1700–1820 wider listening</li> <li>• Vocal Music set works</li> <li>• Free composition</li> <li>• Performing</li> </ul>
<b>Summer 2</b>	<ul style="list-style-type: none"> <li>• Vocal Music set works</li> <li>• Free composition</li> <li>• Performing</li> </ul>

## Year Two

<b>Autumn 1</b>	<ul style="list-style-type: none"> <li>• Vocal Music wider listening</li> <li>• Free composition</li> <li>• Performing</li> </ul>
<b>Autumn 2</b>	<ul style="list-style-type: none"> <li>• Vocal Music wider listening</li> <li>• Music for Stage and Screen set works</li> <li>• Free composition</li> <li>• Performing</li> </ul>
<b>Spring 1</b>	<ul style="list-style-type: none"> <li>• Music for Stage and Screen set works</li> <li>• Free composition</li> <li>• Performing</li> </ul>
<b>Spring 2</b>	<ul style="list-style-type: none"> <li>• Music for Stage and Screen wider listening</li> <li>• Free composition</li> </ul>
<b>Summer 1</b>	<ul style="list-style-type: none"> <li>• Music for Stage and Screen wider listening</li> <li>• Complete free composition</li> </ul>
<b>Summer 2</b>	<ul style="list-style-type: none"> <li>• Preparing to compose to a brief</li> </ul>

## Year Three

<b>Autumn 1</b>	<ul style="list-style-type: none"> <li>• Fusions set works</li> <li>• Composing to a brief</li> <li>• Performing</li> </ul>
<b>Autumn 2</b>	<ul style="list-style-type: none"> <li>• Fusions set works</li> <li>• Composing to a brief</li> <li>• Performing</li> </ul>
<b>Spring 1</b>	<ul style="list-style-type: none"> <li>• Fusions wider listening</li> <li>• Composing to a brief</li> <li>• Performing</li> </ul>
<b>Spring 2</b>	<ul style="list-style-type: none"> <li>• Fusions wider listening</li> <li>• Composing to a brief</li> </ul>
<b>Summer 1</b>	<ul style="list-style-type: none"> <li>• Fusions wider listening</li> <li>• Complete composition to a brief</li> <li>• Record performances</li> </ul>
<b>Summer 2</b>	<ul style="list-style-type: none"> <li>• Written examination</li> </ul>

## 4. Content and assessment guidance

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### 4.1 Component 1: Performing

#### Overview

Each student must submit:

- a solo performance, at least 1 minute in duration, consisting of one or more pieces
- an ensemble performance, at least 1 minute in duration, consisting of one or more pieces

**The total performance time for both performances together must be a minimum of 4 minutes. If less than 4 minutes' performance work is submitted, no marks will be awarded (Ofqual requirement).**

It is useful to add here some comments about the GCSE Music tutor's role in Component 1, which is to:

- ensure that students know the specification requirements and submit work accordingly
- monitor students' work, for example, to avoid:
  - short submissions which, in line with Ofqual requirements, will receive no marks
  - selection of over-ambitious repertoire
- be prepared, where appropriate, to liaise with students' instrumental or vocal tutors
- ensure that there are suitable opportunities for students to play or sing, so that all are as comfortable as possible with musical performance.

The place of Performing within a timetabled course is not always obvious, especially when instrumental or vocal teaching takes place outside the student's school or college.

Although it may not be possible for all students to practise during timetabled lessons because of shortage of practice spaces, any supervised sessions that can be arranged will give tutors opportunities to monitor progress, advise on repertoire or instruct those who do not have tuition outside the classroom.

#### Content

The aim of the specification is that students will perform with understanding as well as with technical and expressive control.

The content section of the specification underlines some key points, notably:

- the necessity for live, unedited and uninterrupted performances in the end-of-course assessments
- the availability of Component 1 to players of all instruments, including those which involve music technology such as electric guitar (singing is also permitted in Component 1)
- the solo performance and the ensemble performance may be given on different instruments/voices
- if a solo or an ensemble performance consists of two or more short pieces, both or all need not be on the same instrument/voice.

### Solo performances

A 'solo performance' is defined in general terms in the specification as:

A solo performance is considered to be a piece in which the student's part plays a significant or leading role, its contribution is distinctive and clearly recognisable in its individuality.

Therefore, a solo performance could be:

- a piece for just a single performer/instrument/voice (where the composer did not intend there to be any accompaniment)
- a piece in which one undoubled instrument or voice has an accompaniment for instrument(s) and/or voice(s).

If the composer intended there to be an accompaniment, this must be included in any performance submitted for assessment. Performances may be accompanied by backing tracks, but note the requirement in the specification is that 'the part to be assessed must not be audible as part of the backing track'.

An accompanied soloist does not necessarily sing or play right through a performance. There may well be an introduction and/or interludes. There is nothing in the GCSE specification to say that such passages do not count towards the timing of the performance. It is not recommended that such passages be omitted, as this would seriously detract from the composer's intention for the piece.

All pieces (or any movement from a composite work such as a sonata, sonatina or suite) should therefore be played in full. It is not expected that a few variations will be extracted from a set of variations, for example, or that a middle section is omitted from a song.

Repetitions indicated by the composer should, generally speaking, be observed. For instance, the repeats of both sections in a Baroque dance in binary form should normally be played (although students can be guided here by the practice of established artists in published recorded performances). The time taken to play such repeats counts toward the performance time of the submission.

It is not appropriate to make repeats that are not indicated by the composer.

### Ensemble performances

An ensemble is defined as consisting of 'two or more people'.

There is no upper limit, although the requirement for parts to be 'undoubled, simultaneously sounding [and] independent' makes it likely that few ensembles will have many more performers than four or five.

Ensemble performances are the natural choice for many rock and jazz musicians but it is vital that the student's part can be heard on the recording submitted. A classical instrumentalist or singer who lacks confidence may feel more comfortable performing with others than on their own as soloists.

A backing track may be used as part of the accompaniment but it does not count as one of the 'two or more people' required for an ensemble. As in solo performances, 'the part to be assessed must not be audible as part of the backing track'.

## 4. Content and assessment guidance

### Approaches to performing

For many people, performing involves:

- playing or singing music from scores in which most details of pitch, rhythm and character are communicated through staff notation, or
- playing or singing from memory based on prior learning of such scores.

It is generally expected that the authority of the score will be fully respected but:

- in some forms of non-classical music (e.g. 'show songs') it is customary – and idiomatic – to take a few liberties, notably with rhythm. In student performances such liberties may be based on previously heard professional performances. Where this happens it is good to add a short note to the score explaining generally the *kinds* of deviations made (there is no need to account for every single change)
- in some Baroque music the performer may introduce ornamentation not notated by the composer.

Legitimate liberties must not be confused with actual inaccuracy or mismanagement (e.g. where an unrealistic tempo is set or faulty intonation is confused with the calculated bending of pitch).

There is further information on 'scores' and their possible substitutes below, under 'Items for submission for assessment'.

Improvisation combines the activities of composing and performing in a unique way. It comes naturally to some musicians, but always requires development and practice. In particular, appropriate methods of extending and developing given material must be mastered.

The tutor and student must together agree on a 'stimulus' – a starting point for the improvisation. A stimulus could be, for example, a:

- melody (original or borrowed, e.g. a folk song)
- rhythmic pattern
- chord scheme
- jazz 'standard'.

A student may improvise as a soloist or as a member of an ensemble (in which, as with every ensemble performance, the part to be assessed must be clearly identifiable from the recording).

Performance of a live part over a pre-recorded/sequenced backing track is permitted. The wording of the specification states that

it is only this live part that will be assessed... This final part must be performed in real time. Students are not permitted to edit their sequenced recordings after their live performance.

It is important to think of such performance as a performance of a live part over a pre-recorded/sequenced backing track rather than as 'sequenced performance'. The latter could imply that all parts were sequenced; whereas the point of the task is that the student being assessed **performs live**.

Rehearsing and directing is no longer an option even though this was included in the previous specification (2MU01).

Students are permitted to perform using music technology and this is clarified in the specification.

The following opportunities for performing exist in addition to performance with a score, improvisation and performance of a live part over a pre-recorded/sequenced backing track:

- rapping or beatboxing
- music from the 'oral tradition' (i.e. music transmitted over long periods of time by sound rather than via notation which cannot be categorised either as improvisation or as performance from a score)
- students performing their own compositions.

The specification assumes that there will be 'no score with sufficient performance detail to assess accuracy of pitch and rhythm', although in some cases fully notated staff-notation scores with full directions for performance may be available and will be acceptable. Where such scores are not available, other form(s) of written evidence to support the performance are admissible (see 'Items for submission for moderation' below).

### **Musical elements, musical contexts and musical language**

Musical elements, musical contexts and musical language stand at the heart of the new GCSE music specification, in line with the following requirement from the *Music GCSE Subject Content*:

GCSE specifications in music must require students to demonstrate knowledge and understanding of... musical elements, musical contexts and musical language, and allow students, where appropriate, to apply these to their own work in performance and composition.

The nature of this thought and reflection will differ according to repertoire and individual performer. But all performers should, when choosing what to play, consider the suitability of the music in question. How best can the performer's technical strengths be exploited, and how best can limitations be minimised?

### **Assessment information**

Students are permitted to perform more than one piece for their solo and ensemble performance submission. However, it is still necessary to perform solo *and* in an ensemble – it is *not* permissible to perform, for example, just two solo pieces or just two ensemble pieces.

The requirement that the solo performance lasts for at least 1 minute can be satisfied by playing or singing two or more pieces that together achieve this minimum duration. Likewise, the same minimum requirement for ensemble performance can be satisfied by playing or singing two or more pieces that together last for 1 minute.

### **Performance task setting**

Each student chooses their own programme in collaboration with their GCSE Music course tutor(s) who, as the specification says, 'should ensure that the performances are relevant and appropriate to the student's course of learning'.

In particular, careful thought must be given to appropriate levels of technical and expressive challenge. Performances of pieces that are too hard to be played comfortably

#### 4. Content and assessment guidance

may be awarded a few additional marks on grounds of difficulty, but more marks will almost certainly be lost for deficiencies of technical and expressive control.

Strict adherence to the minimum performance time (4 minutes) is required with no marks to be awarded for less than this. Tutors must therefore ensure that each student's submission does not fall short.

Choices of repertoire may be made at any time during the course. If early choices turn out to be impractical, new selections may be made. It remains the course tutor's responsibility to be aware of, and to approve, any such changes.

An external instrumental or vocal tutor may be involved in choosing repertoire. However, course tutors are best placed to advise on the requirements of Component 1 and the student's overall needs in terms of their course of learning.

The specification refers to a student accompanying themselves by singing and playing an instrument. Such a student may be assessed as a singer (solo performance) or as singer and player together (which is also solo performance, as an ensemble must have two or more people). It is not allowable to assess only the playing in a case such as this.

### Performance task taking

The final recorded performance must be made in the centre in the final year of the course (normally in Year 11). This stipulation results from the fact that the course is linear, which means that all assessments must take place towards the end.

Work must be submitted for moderation by 15 May.

It is wise to avoid delaying the final recorded performances until the last few days (or hours) before the coursework submission date. Such last-minute working leads to additional pressure and anxiety for all concerned, and leaves little room for manoeuvre if, for example, a performer falls ill just before the deadline, or if a performance needs to be re-run (as explained below).

The whole of the submission must be performed on the same occasion, continuously, and not therefore compiled from various performances done over a period of time.

This means, strictly speaking, that the recording equipment must be started at the beginning of the performance and stopped at the end, with no intermediate pauses.

If there is a problem during the performance (perhaps the recording equipment has failed or the student has fallen markedly short of their normal standard) *all the solo music to be recorded* or *all the ensemble music* can be repeated and re-recorded.

There is no requirement in the specification for a live audience during the recording of a performance, but in the interests of safeguarding and security it is wise to have at least one or two people in the room in addition to candidate and tutor. The tutor has to be present to supervise the event (and assess the work – on which subject see the section below entitled 'Marking, standardisation and moderation'), but can ask for assistance with the actual recording process from suitably qualified person(s).

Several performances might together form a lunchtime concert (or part of an evening concert) in the centre if that is convenient for all concerned.

Some students may also be open to the idea of a 'dress rehearsal'. In other words they may welcome the opportunity to perform their pieces to an audience some time before

the official recording is due to be made. Such a dress rehearsal could help build confidence in those who are shy of microphones or of performing in front of others.

Care must be taken to ensure that the minimum time requirement is met (4 minutes). As previously indicated, students may perform more than two pieces to achieve this minimum time requirement (so long as solo and ensemble pieces are both represented).

Performance time begins from the first note of the first piece (that is, it does not include any announcements or tuning up). It ends with the final note of the last piece (that is, it does not include any final applause). It *excludes* pauses between pieces.

A submission for Component 1 may exceed the minimum time requirement. There are no upper limits, but there is a 'guided maximum' of 6 minutes. Exceeding a guided maximum is allowed, but everything will be assessed, even if (as may well happen) a student lacks the stamina to sustain a high standard in the later parts of an overlong programme.

### Performance preparation

'Research and performance practice' can take place 'outside the classroom'. By implication, private instrumental and vocal lessons can also take place outside the classroom (and presumably outside the school or college). On the other hand, final assessments must take place within the centre.

### Feedback

Explanatory 'feedback' by the tutor to the student is allowed, notably of:

- 'rubrics', i.e. specification requirements, such as the necessity for both solo and ensemble work
- the assessment process, especially the published criteria and the operation of difficulty levels
- 'controls' – this must include the necessity for the work to be recorded in the centre, and the rules about re-recording a whole solo or ensemble performance if the first take is not satisfactory
- 'additional feedback' (to be logged on the *Performance authentication sheet, Specification, Appendix 1* [although there is no particular space on the sheet for this]) is not defined in the specification, but it could be in the form of advice on broad performance issues given to a student individually rather than to a complete teaching group.

### Resources

The specification requires equal access to IT resources for all students.

Equal access will mean first and foremost that each student's submission must be recorded to the same (high) standard. All submissions for Component 1 in a particular year must have been recorded using equipment of a similar standard. Equal access would be compromised if one student had access privately to specialised recording equipment that another attempting the same task did not have (*not least because all performances must take place within the centre* and not in other venues, private or public). For more information about recording equipment, see the section 'Recording' below.

Equal access may sometimes be an issue with tasks involving music technology. Apart from the need to ensure equal availability, centres are free to use whatever equipment is appropriate. No resources are recommended by Pearson in preference to others, but in



## 4. Content and assessment guidance

cases of doubt about the suitability of particular equipment, please contact [TeachingMusic@pearson.com](mailto:TeachingMusic@pearson.com).

## Performance marking

### Authenticity

The *Performance Authentication Sheet (Specification, Appendix 1)* requires authenticating signatures from the course tutor and the student because it is vital that Pearson's moderators are confident about the identity of each student, in particular that each student's work is their own.

It is for this reason that the recording of each student's work must be introduced *by the student* (not by the tutor, who must nevertheless be present). The introduction must begin with the student's name and number, and must then state the 'instrument [or voice] and role in the... music'. For example:

- Elinor Dashwood, centre number 00000, candidate number 1811: solo performance – (1) piano, (2) flute; ensemble – soprano in vocal quartet
- Jimmy Porter, centre number 00000, candidate number 1956: solo performance – bass guitar; ensemble – bass guitar in rock band, with lead guitar, rhythm guitar and drums
- Mary Poppins, centre number 00000, candidate number 2004: solo performance – soprano; ensemble – (1) piano, accompanying violinist, (2) organ, accompanying trumpet
- James Bond, centre number 00000, candidate number 0007: solo performance – tenor saxophone; ensemble: alto saxophone, with tenor and baritone (saxophone trio)

The examples above remind us that:

- the solo performance and the ensemble performance may be given on different instruments/voices
- if a solo or an ensemble performance consists of two or more short pieces, both or all need not be on the same instrument/voice.

A student's introductory statement need not include more detail than in the examples above because the titles of individual pieces will be given on the *Performance Authentication Sheet*. However, later in the recording, students are free to introduce each piece if they wish, given that they are aware that such announcements will not count towards the total performance time.

The specification requires that 'performances must be recorded live, unedited, without interruptions and without the tutor giving guidance'.

## Items for submission for moderation

As with the previous specification (2MU01), the examiner is the tutor. Samples of work are submitted to Pearson's moderators.

### 1. Recording

The key points set out in the specification are repeated and expanded on below, as they are vital for the smooth running of the examination.

- The recording of each student's work must be a complete and unedited recording of a live performance.
- The recording must be on an audio CD ('finalised and playable on standard domestic equipment') or on a USB stick – not on MiniDisc or DVD.
- The work of every student from a centre must be submitted on one CD or USB stick (not with each student's work on a separate CD or USB stick). The same format (CD or USB stick) therefore will be used for the whole centre.
- The work of each student must be immediately identifiable. It must be on a separate track. The student (as indicated above, under 'Authenticity') must have introduced their work.
- Each CD or USB stick must have on it, or securely attached to it, the centre number and all the relevant candidate numbers. It must be accompanied by a written list of the tracks.

Before dispatching work, tutors must double-check that the CD or USB stick is correctly labelled, and not blank, incomplete or otherwise problematic.

The recording quality of each track must be good enough to reflect the student's true performance.

While highly sophisticated recording equipment is unnecessary, it is important to use good-quality microphones. Condenser microphones are ideal, as they are sensitive and have a wide dynamic range. Care should be taken when positioning the microphones: if they are too close, they will pick up breaths/key tapping, etc.; if they are too distant, the sound will lack definition. It is wise to experiment with the equipment and test the recording quality before making final recordings.

Microphones can be positioned as a crossed pair (XY figuration) to capture sound in stereo.

For performances with piano, it is important to use the best quality instrument available and to ensure that it is in tune.

Careful thought should be given to the venue for the recording. Dry acoustics can be unforgiving, particularly for singers. Some of the most unlikely places can give the best acoustics for certain instruments. A school or college dining hall may give just the right amount of reverb for a trumpet player. Rock groups are likely to be better off performing in a large venue such as the school hall, rather than in a classroom.

## 2. Score

For each student's work there must be, in addition to the recording, what the specification terms 'a score, stimulus, or professional reference recording'. A 'score' can mean:

- a full score using staff notation
- a lead sheet
- a chord chart
- tablature
- track sheets
- a written account
- tables or diagrams.

For many pieces, full staff notation is appropriate. Here is some additional information and some examples.

#### 4. Content and assessment guidance

- Do not send original scores with work that will be moderated; send photocopies. This is allowable for assessment purposes. Pearson will destroy all such photocopies after use.
- Where possible, send only the part played or sung by the student
  - For a clarinet piece with piano accompaniment, the clarinet part only is needed. Do not send the accompaniment.
  - For an instrumental ensemble, send only the part played by the student, not the full score (e.g. just the violin part from a duo for violin and cello).
  - For a solo piano piece, send a photocopy of the complete score.
  - For songs, the vocal part is not normally supplied separately, so send the full song complete with accompaniment.
  - For choral music used in ensemble performance, send the full score as individual parts of choral music are not printed separately.

A lead sheet may be submitted in the case of any 'popular' music for which this form of notation is appropriate. If a chord chart or tablature is submitted, this must give 'all the information necessary to assess the accuracy of the performance'. The specification points out the inadequacy of guitar tablature with 'no indication of rhythm'.

For an improvisation, the 'stimulus' must be given in place of a score. A short written description of the student's working methods, perhaps including a grid outlining the form of the improvisation is not required by the specification, but is likely to be helpful in the process of assessment and should be included wherever possible.

The specification suggests a 'detailed commentary' as one form of evidence for other types of performance for which notation cannot be given (particularly those involving music technology, some world music and folk music).

A 'professional reference recording' may be supplied as well as or instead of the type of detailed commentary referred to above. Such a recording is usually one to which the student's performance is indebted as examiners can compare the original performance with the one submitted for assessment. Please note that reference recordings must be professionally performed and recorded, which nearly always will mean that they are, or have been, available commercially. Only the live track (which must be identified) will be assessed in performances with a sequenced backing track, but a complete recording must be submitted.

Since the aim must always be to assist the process of assessment, centres must give as much detail as possible in any scores, lead sheets or written commentaries. Where the specification says 'and/or', there is obviously a choice between submitting one form of evidence or another, or both, but it is often best in such cases to be generous with supporting evidence rather than risk under-provision or an unhelpful lack of detail.

Where scores or other forms of evidence are inadequate for assessment purposes, the work submitted cannot be marked.

### 3. Performance authentication sheet

The *Performance authentication sheet* is available as *Appendix 1* in the specification, and separately on the Pearson GCE Music page.

## Marking, standardisation and moderation

Tutors do the marking for Component 1 using the three assessment grids in the specification and applying the difficulty levels as explained in connection with the grid. There are spaces on the *Performance authentication sheet* for brief comments to justify the marks awarded.

Remember that each performance (solo and ensemble) must last for a minimum of 1 minute.

If more than one tutor in a centre marks students' work (as may well happen in large schools or colleges with big classes) there must be internal standardisation to make sure that marking is consistent throughout the centre.

Pearson will give training for tutor-examiners. Visit <http://qualifications.pearson.com/en/support/training-from-pearson-uk.html> for details.

Not all students' work will be moderated. Centres will be informed about the nature and size of the required sample in advance of the submission date. The process of moderation is designed to ensure that the same standards apply universally. Adjustments to tutors' marking are made where necessary.

### Performance assessment criteria

Tutors should be familiar with the assessment criteria as soon as possible in the course, as they will have to operate them in their students' final assessments. Students should be informed about them too so that they can be clear about what will be rewarded at various levels of achievement. It is good practice for tutors to use the assessment criteria during the course (in mock exams, for instance) to accustom students to their demands.

There are three main assessment grids, each with marks out of 8. From these, therefore, a maximum raw mark of 24 is available for each student's solo performance and for each student's ensemble performance. Marks out of 6 are added where the difficulty level is Standard or More Difficult (see Difficulty levels below).

Where a solo performance (or an ensemble performance) consists of two or more pieces, these are marked together. In other words a separate mark is not awarded for each piece. This may mean in effect that tutors may have to arrive at an average mark, for example, two short pieces worth 14 and 20 raw marks will receive 17 overall.

The three grids are as follows:

- Performance assessment grid 1: Technical control
- Performance assessment grid 2: Expression and interpretation
- Performance assessment grid 3: Technical control (accuracy), and expression and interpretation (fluency)

Each grid identifies four levels of achievement from low to high, each with 2 marks, and with appropriately graded descriptors.

### Difficulty levels

The total mark for Component 1 is 60. The solo performance and the ensemble performance will each attract a maximum of 30 marks.

The difficulty levels grid shows clearly how raw marks are in many cases scaled up for difficulty.

- Performances that are assessed as Standard level (except any that have been awarded 1 out of 24) gain additional credit, the amount of such additional credit increasing the higher the raw mark. A raw mark of 24 out of 24 will be converted to a final mark of 30 out of 30.

#### 4. Content and assessment guidance

- Performances that are assessed as More Difficult will gain additional credit, the amount of such additional credit increasing the higher the raw mark (more rapidly than for Standard pieces). All raw marks of 20 out of 24 and above will be converted to marks of 30 out of 30.
- Performances that are assessed as Less Difficult retain their mark out of 24 without penalty or additional credit.

The specification explains how tutor-examiners will arrive at the difficulty level of each submission. When determining difficulty levels, there will be equivalence between:

- Less Difficult and work which on average is judged to match the demands of the graded awarding bodies' Grades 1–3
- Standard level and work which on average is judged to correspond to Grade 4
- More Difficult and work which on average is judged to correspond to Grade 5 or above.

The *Pearson Difficulty Levels* book referred to in the specification can be accessed online and used as an aid in the selection of suitable repertoire. For example, if a performance (solo or ensemble) consisting of a single piece is categorised as Grade 5 in the *Pearson Difficulty Levels* book it will be deemed to be More Difficult. If a performance (solo or ensemble) consists of more than one piece, the tutor-examiner must estimate the difficulty level as an approximate average. Where one piece is Grade 4 and another is Grade 6, the average is clearly Grade 5. If one piece is Grade 4 and another is Grade 5, the tutor-examiner will need to form a judgement based on the relative lengths of the items as to whether this merits an overall difficulty level of Standard or More Difficult.

Where a piece does not appear in the *Pearson Difficulty Levels* book its difficulty level can be estimated by comparison with pieces that are included there.

It can sometimes be useful to consult specialist instrumental or vocal tutors when dealing with repertoire for an unfamiliar instrument or voice.

### Security and backups

This section of the specification outlines the centre's responsibilities for:

- storing the composition briefs securely until they are due for release to students
- keeping work submitted for assessment secure until dispatch. This is partly to avoid its being lost, but also to emphasise that it has not been altered or adjusted between the time that it is signed for authentication and the time of actual submission to Pearson.

The specification gives practical recommendations for the storage of hard copy and of electronic data.

## 4.2 Component 2: Composing

### Overview

Each student must submit:

- two compositions together lasting at least 3 minutes. Failure to meet this minimum duration will result in a mark of 0 for Component 2.
  - One composition is to be written in response to a brief set by Pearson. This composition must last for at least 1 minute.
  - The other composition must be 'free' (i.e. independent of a set brief) and must likewise last for at least 1 minute.

Students 'do not have to perform the music that they have composed'. However, the music does have to be performed by someone – or 'performed' electronically – because a recording must be submitted along with the score or other written evidence for each piece.

The GCSE Music tutor's role in Component 2 is to:

- ensure that students know the specification requirements and submit work accordingly
- ensure that there is development of students' compositional skills through appropriate teaching and guidance
- ensure that there are opportunities for their work to be performed where possible and recorded as necessary, so that all students are as comfortable as possible with the process of musical composition
- monitor students' work, for example:
  - to avoid short submissions which, in line with Ofqual requirements, will receive no marks
  - to ensure that each student's work is their own, so that the *Composing authentication sheet* may be conscientiously signed by both tutor and student.

It is always worth remembering that composing does not come naturally to everyone. In particular it can be very daunting if students undertake ambitious tasks without sufficient preparation and support.

The place of Composing within a timetabled GCSE course is not always entirely obvious given that much work is usually done on an individual basis outside the student's school or college.

Some supervised sessions are however required under the controlled conditions for Component 2 (see below under 'Assessment information'). Such sessions give tutors opportunities to monitor progress and to give any kinds of individual advice and teaching that are permissible under the scheme of assessment.

Composing work (whether free or to a brief) is likely to be most enjoyable and fruitful if it is integrated with Performing and Appraising work where possible. For instance, students can be encouraged to:

- listen as widely as possible to existing music that is relevant to a set brief or to their own ideas for free composition
- analyse aurally aspects of their own and other students' compositions, for example, by listening for common compositional devices, textures or structural outlines
- perform, where this is practical, their own and other students' compositions.

## 4. Content and assessment guidance

### Content

The specification lists the following as composition skills to study.

- Developing musical ideas
- Compositional techniques and strategies
- Ensuring technical control and coherence
- Methods of notating composition scores

The material that enlarges on each of the above bullet points deserves careful study.

It can be useful to begin the course with a range of short, simple tasks appropriate to each student's requirements, some of them involving listening or very simple analysis. None of these tasks needs to be long or time-consuming. Some could be improvised rather than precisely notated.

Students might, for example, try some of the following (not necessarily in the given order). Each has a brief indication of its purpose.

- Briefly creating different single moods in music, such as peace, anger or mystery (awareness of the expressive and emotional power of music)
- Creating two different moods and linking one with the other (contrast and variety managed to maintain an essential unity)
- Composing melodic passages such as balanced 4-, 8- or 16-bar units (melodic shape and construction)
- Composing a short two-part passage in any style (rhythmic interplay of parts, simple part-writing procedures, etc.)
- 'Playing about' with chords in more or less any shape or form, for example, creating short harmonic progressions. Any tuition in basic traditional harmony can be very helpful (harmonic skills)

Students will not necessarily need knowledge of all the different ways of notating compositions (the specification gives 'staff notation, graphic notation, written accounts'). Rather it is important for everyone to be aware that such alternatives exist, and that each composition should use the form of notation most suited to it. In compositions for acoustic instruments (piano, violin, etc.), staff notation is normally what the performer would expect but for examination purposes a written account might sometimes be offered instead. Further, see 'Items for submission for assessment' below.

It is not necessary to let students embark on terminal examination tasks at the earliest opportunity. The free composition could be started right at the beginning of the course in Year 10 and the brief-based piece at the start of Year 11 but, while it is vital not to leave coursework too late, an over-prompt start will reduce the time in which the student can develop composing skills.

### Composing using music technology

Students may use music technology in their composing. A wide range of possibilities is presented in the specification. Although equal access to IT resources is not referred to in the specification at this point, any issues of this kind must be considered. Students must be encouraged to acknowledge in their work the sources of any borrowed audio samples. Pearson does not recommend particular items of music technology, makes or brands. If however there is doubt about the appropriateness of any equipment in relation to examination requirements, please contact [TeachingMusic@Pearson.com](mailto:TeachingMusic@Pearson.com).



## Musical elements, musical contexts and musical language

In the specification the first of these short sections notes that the musical elements used in a composition will depend on circumstances (for instance, a piece for solo drum kit will not involve tonality).

There is a reminder under 'Musical contexts' that for any composition, purpose, intention and potential audience must be considered. While in examination terms the audience for a piece may just be the tutor-examiner, it is still important to think in terms of its possible reception by a 'real' wider audience.

The third section lists 'the [three] different types of musical language', from which students can select as most appropriate for their compositions:

- staff notation
- the use of chord symbols, as in lead sheets and chord charts. But note that students need not limit themselves to 'major and minor chords' if they wish to explore a wider harmonic vocabulary
- written accounts, in which 'appropriate musical vocabulary and terminology' can be exploited (see further below, under '1. Score/written account').

## The composition briefs

New composition briefs will be published on 1 September at the beginning of each year of certification. They will be released only on the Pearson website, not in hard copy.

The first composition briefs will be released on 1 September 2017 in advance of the first GCSE examinations in summer 2018.

Each academic year, the brief chosen must come from the list published at the beginning of that year. It is not permissible to use a brief from a previous year.

Every set of composition briefs will allow students 'the freedom to work in any style or genre or for any instrument'. Individual briefs may be more restrictive.

Four composition briefs will be published each year: one for each area of study. Students (with appropriate advice from their tutors) can choose any one of these regardless of choices of repertoire in Component 1. The resulting composition must be of at least 1 minute's duration.

The specification gives information on the focus of the brief for each area of study. Specimen compositional briefs are published in the *Sample assessment materials*, which are available online from the Pearson Edexcel GCSE Music page.

Some tutors may wish all members of a group to work on the same brief, but it is valid and perhaps preferable to negotiate with each student separately so that everyone can compose to their own strengths.

Regarding choice of instrumental and vocal forces, there is a general instruction in the specification as follows:

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.



#### 4. Content and assessment guidance

At first sight the above instruction appears to permit any scoring in any piece, but the final phrase means that some briefs will have specific requirements that must be observed.

For instance, Brief 1 in *Sample assessment materials* asks for ‘... a piece for a solo instrument and accompaniment...’, while Brief 2 requires ‘voice [singular] and accompaniment’. A distinction is made here to show that the word ‘instrument’ does not cover voices.

It is possible that an initial choice of scoring will turn out to be unworkable or unsatisfactory. Students may, in such circumstances, modify their choices of instruments or voices. However if changes are made, tutors, as overseers of the work, must make sure that the revised forces are still allowable in terms of the chosen brief.

Tutors and students should take note of **all** the instructions in each brief when considering whether or not to select it as the basis for a composition.

Let us look at Brief 1 from the *Sample assessment materials* in this way.

- ‘Extend and develop’: i.e. build on something, making it not only longer but more varied and musically interesting. Melodic sequence is a useful device for extending and developing a melodic idea. An idea might also be developed by changing the sizes or directions of intervals.
- ‘a melodic phrase’: not a whole musical texture complete with its harmony, but just a single strand. The length of the phrase is not specified, but the implication is a few bars rather than an extended passage or just a few notes.
- ‘of your own choice’: the student’s choice, although the tutor could advise
- ‘from an instrumental piece by Bach’ – not a vocal one, and not a piece by Mozart
- ‘to create a piece for a solo instrument and accompaniment’: see comment above on scoring.
- ‘to be performed as part of an audition’: this is the intention of the piece and its ‘occasion’. At an audition the player typically seeks to win a place at a school, college or university, or to enter for a major musical competition. They wish to impress the audience, or a panel of judges, with their technique and interpretative skill. A composition written in response to Brief 1 could balance quick and showy sections with slower and more expressive ones.

The bullet points that follow the main part of the brief must be studied carefully as well. The first is encouraging students to write music that is challenging enough to make an impact at an audition. The last point – ‘the music may be in any style’ – makes it clear in particular that the chosen melody from Bach need not be extended in the style of Bach.

#### Free composition

A free composition, like a composition based on a brief, must be of at least 1 minute in duration.

There are no restrictions on the instrumental and/or vocal forces that can be used in free compositions and any style is permissible.

The specification says that set works or suggested wider listening works are possible starting points or sources of inspiration for free compositions. It does not specify how different a student’s free composition must be from their composition based on a brief (e.g. in terms of instrumental and vocal forces). However, it may be most interesting for the student if there are some clearly identifiable differences in style, scoring or intention between the free composition and the brief-based piece.

The free composition can be started in Year 10 if desired, whereas the other composition cannot be started until the briefs are published 1 September in Year 11.

### Assessment information

In the specification a brief bulleted summary precedes the more detailed information in the following sections.

### Composition task setting

Group compositions are not permitted.

### Guided maximum composition times

The *suggested maximum duration for both compositions together* is 5 minutes.

This is to discourage the kind of excessive length associated with diffuseness, lack of focus and/or excessive repetition. All work will be examined in full, which means that pieces that seem unduly long will be marked in their entirety.

### Composition task taking

#### Collaboration

While group compositions are not allowed, it is permissible for students to collaborate on research.

#### Controlled conditions

Research and development for compositions being prepared for submission, and all work connected with practice exercises and practice compositions, can be carried out either in or out of the centre.

There is an instruction in the specification (second paragraph of 'Collaboration') that 'the final composition and score or account must be completed in the centre under 'tutor supervision'. The word 'completed' means that final compositions may be begun and much may be done on them *without* the supervision of a tutor.

In the specification the principal reference to controlled conditions for Component 2 is as follows:

Students must work on their compositions under controlled conditions for at least 5 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.

In practice the final write-up will sometimes mean little more than putting the final touches to a musical score that has been gradually built up over weeks or months, for example, via a programme such as Sibelius. But, if that is not the case, the whole of even an extended write-up (done, no doubt, in multiple sessions) will have to be supervised. (The term 'score' is re-defined in the section on 'Items for submission for assessment' below, where there is reference to 'written accounts', which are clearly to be understood as synonymous with 'commentaries'.)

## 4. Content and assessment guidance

The final recording of the composition must be supervised by the tutor in the centre.

Tutors must monitor and authenticate preparatory work. A common-sense approach is recommended as it is sometimes difficult to say exactly when preparatory work ends and the main composition process begins. The specification gives some valuable guidance in defining what is understood by preparatory work.

The real point is that each composition submitted must be authenticated by the tutor, and this may require careful observation and occasionally the asking of probing questions. Deliberate plagiarism is rarely a problem, but tutors should still be wary of the sudden appearance of ideas, or even complete sections or pieces, that seem just too good to be true. Illicit 'borrowings' may originate from online sources or via direct human contacts.

It is wise to keep a detailed record of the progress of each student's compositions (including dates) so that final statements of authenticity could be verified and supported if they should ever need to be. Few, if any, tutors will leave even apparently reliable students to their own devices for too long without proper oversight.

Tutors can give guidance to students on the use of suitable sources of information, as well as on such matters as the prevention of plagiarism. Tutors can legitimately refer to particular pieces of music (which could mean pointing out particular devices or sections from such pieces) or they could suggest recordings, scores, or books and articles about appropriate repertoire.

Tutors are not at liberty to revise or refine specific aspects of students' compositions, for example, by suggesting changes of harmony, texture or instrumentation.

### Feedback

Explanatory 'feedback' by the tutor to the student is allowed in terms of:

- rubrics, including discussion and explanation of the meaning and requirements of published composition briefs
- the assessment process, including the published criteria.

Tutors may not 'give... solutions'. Any additional feedback must be recorded on the *Composition authentication sheet (Specification, Appendix 2)*. Additional feedback is not defined in the specification, but could be in the form of advice on broad compositional issues given to a student individually rather than to a complete teaching group, for instance, 'Your middle section seems unduly short – why not add to it?' (without specifying how).

### Resources

'Equal access to IT resources' could mean, for example, that access to professional recording facilities (over and above what are necessary at this level) must not be given for some students in a centre unless these facilities are available to all.

### Recording the compositions

Some students will be able to record compositions for voice(s) and/or acoustic instruments from live performances given by themselves or by others. While it is good for compositions to be performed in this way, it is not a requirement. Performances created via music technology (including those generated by a score-writing package such

as Sibelius) are equally acceptable for Component 2. It is the composition only that is assessed, not the performance.

In that case, why is a performance required? A performance can sometimes *facilitate* assessment, for instance where the submitted score is very complex or somewhat sketchy and inadequate. Moreover, the performance is some kind of proof of practicality; it is essentially futile to compose music without having some regard to it being capable of performance.

## Composition marking

### Authenticity

The *Composition Authentication Sheet (Specification, Appendix 2)* requires authenticating signatures from the tutor and the student because it is vital that Pearson's moderators are confident about the identity of each student and, in particular, that each student is submitting work that is her or his own.

## Items for submission (for assessment)

### 1. Score/written account of the composition

As the specification indicates, a score for each composition must be submitted; the term 'score' covering various types of written evidence (as explained in the fourth paragraph below). The purpose of the score (together with the recording) is to assist the examiner in assessing the music by indicating as clearly as possible the composer's intentions.

The presentation of the score will not be assessed, but it is very much in everyone's interests for the student to present work neatly and clearly so that the tutor-examiner and moderator can arrive as easily as possible at a fully informed judgement. Students should bear in mind, for example, that the inclusion in the score of such indications as phrasing, articulation, bowing marks and pedalling can demonstrate knowledge of the idiomatic characteristics of the instruments used. The tutor-examiner and moderator are likely to find such markings particularly helpful in assessing the student's intentions if the realisation on the recording is a fairly basic MIDI 'mock-up'. It is important to make it clear in the score whether the forces being composed for are acoustic/orchestral or synthesised/electronic.

Students may prepare and print their scores using computer software (now the preferred method for many composers) or they may give a handwritten copy on manuscript paper.

The score may take a form appropriate to the style of music. This may be a full score in conventional staff notation for classical styles or in the case of popular music (despite the fact that the specification is silent on this point) a lead sheet or chord chart based on the conventions of songbooks, buskers' books and 'real' books. A useful guidebook is *Rock, Jazz and Pop Arranging* by Daryl Runswick (Faber, 1993). If guitar tablature is used, it should indicate rhythm as well as pitch.

A track sheet, or a printed screen dump of a computer window, is acceptable for electronic pop music, for example, urban, rap and club dance. However it should contain sufficient annotations for the examiner to assess the student's technological input including details and any appropriate acknowledgements of samples used and any effects and processes employed. Tables and diagrams should normally be submitted only in cases where no other notation is appropriate, for example, graphically notated contemporary music and electronic compositions.

#### 4. Content and assessment guidance

A written account of a composition (not more than 500 words) may be presented in place of any of the above types of score. It may be written in continuous prose or with bullet points, as the student wishes. It must include appropriate musical vocabulary rather than being, for example, just a description of programmatic content. Like any other form of score it will not be assessed.

A written account should map out the structure of the composition, using timings where possible (e.g. 'the middle section begins at 0 minutes 55 seconds'), and should attempt to describe the melodic, harmonic, rhythmic and textural character of the music, with indications of important changes of tempo, dynamics and instrumentation. For vocal pieces the full text must be included, but this will not count towards the 500-word count. The aim should be, as far as possible, to present, in the words of the specification, 'sufficient information for a realisation [i.e. understanding] of the composer's intentions'. Clearly, however, performers could not recreate from a written account every note of a piece as they might from a score in conventional staff notation.

## 2. Recording

A recording of both compositions is required for each student. This may be made live or it may employ computer software using general MIDI sounds, virtual instruments or samples. Some compositions will be conceived and recorded entirely at the computer while others, for which live performance is possible, may be recorded as MIDI 'mock-ups'.

As in the case of a score, a recording will not be assessed but it is important to produce it in as clear and balanced a form as possible because it will aid the tutor-examiner and moderator in arriving at an assessment.

There are some brief notes on the process of recording above (Component 1, 'Recording'). In addition, please note the following.

- The recording must be on an audio CD finalised and playable on standard domestic equipment or on a USB stick – not on MiniDisc or DVD.
- The work of every student from a centre must be submitted on one CD or USB stick (not with each student's work on a separate CD or USB stick). The same format therefore will be used for the whole centre.
- The work of each student must be immediately identifiable. Each composition by each student must be on a separate track. The student must have introduced their work by stating their name, student number and the name of the brief(s) chosen and the titles of the compositions.
- Each centre's CD or USB stick must have on it, or securely attached to it, the centre number and all the relevant student numbers. It must be accompanied by a written list of the tracks.

Before submitting work, ensure that the CD or USB stick is correctly labelled, and not blank, incomplete or otherwise problematic.

## 3. Composition authentication sheet

A *Composition authentication sheet* (Specification, Appendix 2) is to be completed for each student. As well as containing authenticating signatures, it has spaces for tutors to indicate the titles of the pieces submitted, their durations, the brief used (where applicable) and the marks awarded, with space for any *brief* comments to support these marks where these might be helpful to the moderator.

For a free composition, the student's intended purpose or style should be briefly indicated and also the intended audience and/or occasion for performance. This is to emphasise the importance of musical context in the specification.

### Submissions not meeting minimum time requirement

The section under this heading stresses the fact that each student's two compositions must together last for at least 3 minutes. Submissions that last for less than 3 minutes will receive no marks (Ofqual requirement).

Remember that each composition must last for a minimum of 1 minute.

Durations are equivalent to 'performance time' and do not include gaps between pieces, announcements, or any other preliminaries that happen to be recorded, such as tuning up. So a recording that lasts 3 minutes 0 seconds from start to finish (including preliminaries and gaps) will not meet the minimum duration.

The final paragraph of the 'minimum time' section of the specification refers to 're-record[ing] a composition before submission'. A recording that is unsatisfactory for whatever reason (including poor performance or poor microphone placement) can be freely re-recorded, given that the tutor is present and that the new recording (like the original one) is made in the centre. There is no necessity to re-record both compositions; it is permissible to re-record one piece only if that is what is needed.

### Marking, standardisation and moderation

Tutors do the marking for Component 2, using the three assessment grids in the specification. There is some space on the *Composition authentication sheet* for brief comments to justify the marks awarded.

If more than one tutor in a centre marks students' work (as may well happen in large schools or colleges with big classes) there must be internal standardisation to make sure that marking is consistent throughout the centre.

Pearson will give training for tutor-examiners. Visit <http://qualifications.pearson.com/en/support/training-from-pearson-uk.html> for details.

Not all students' work will be moderated. Centres will be informed about the nature and size of the required sample in advance of the submission date. The process of moderation is designed to ensure that the same standards apply universally. Adjustments to tutors' marking are made where necessary.

### Composition assessment criteria

Tutors should be familiar with the assessment criteria as soon as possible in the course, as they will have to operate them in their students' final assessments. Students should be informed about them too, so that they can be clear what will be rewarded at various levels of achievement. It is good practice for tutors to use the assessment criteria during the course (in mock exams, for instance) to accustom students to their demands.

Each assessment grid has marks out of 10. From all three together a maximum mark of 30 is available for each composition.

The two compositions are equally weighted, even where they differ considerably in length. For example, marks will be awarded in the same manner for both pieces if a submission contains one piece lasting 1 minute 15 seconds and another lasting 3 minutes 15 seconds.

The phrase 'in the same manner' means that the method of marking will be the same in each case but not that the marks will necessarily be the identical or even similar. It does

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not follow, of course, that the longer composition will automatically receive a higher mark.

The marks for the two pieces (each out of 30) must be added together to arrive at the total mark for Component 2.

The three grids are as follows:

- Composition assessment grid 1: Developing musical ideas
- Composition assessment grid 2: Demonstrating technical control
- Composition assessment grid 3: Composing with musical coherence

Each grid identifies five levels of achievement from low to high, each with 2 marks, and with appropriately graded descriptors.

### **Security and backups**

This section of the specification outlines the centre's responsibilities for:

- storing the composition briefs securely until they are due for release to students
- keeping work submitted for assessment secure until dispatch. This is partly to avoid its being lost, but also to emphasise that it has not been altered or adjusted between the time that it is signed for authentication and the time of actual submission to Pearson.

The specification gives practical recommendations for the storage of hard copy and of electronic data.



## 4.3 Component 3: Appraising

### Overview

The main requirements for Component 3 are set out in the specification in the 'Overview' section and under 'Content'. They must be studied with care, most of all by those who have been teaching the previous specification, as there are important changes.

Central to the content and construction of GCSE Music courses are the 'musical elements, context and language' laid down in the government's document *Music GCSE Subject Content*.

The set works chosen by Pearson are the principal means of enabling students to explore these through the medium of living sound. The specification suggests other 'wider listening' works to support students in their preparation for appraising unfamiliar pieces of music.

In short, the Appraising component gives students great opportunities for close encounters with important music in a wide variety of styles through the study of set works from each of four areas of study. Such study should be enjoyable for all, but for those who intend to pursue their musical studies at AS and/or A level it will give good preparation.

Finally, it is worth remembering that more music is *heard* by more people today than at any previous time in human history, through broadcasts, recordings of various types and live performances. Hearing is not, however, the same as 'attentive listening', which is what the specification expects and encourages. In fact, such 'attentive listening' is essential whenever you want to 'analyse and evaluate music' and 'make critical judgements' or to develop and exercise 'aural perception'.

### Content

#### Knowledge and understanding

This section begins with six aspects that students 'need to learn about in order to critically appraise... music'.

These overlap substantially with the musical elements, musical contexts and musical language referred to in the specification's 'Overview', in its concluding paragraph under 'Knowledge and understanding', and in the three sections after that.

The third item ('stylistic features of the music'), for example, expects reference to appropriate *musical elements and contexts*. For example, the *sonority* of the third movement of Bach's Brandenburg Concerto No. 5 (a set work) is characteristically Baroque.

The final item ('how to express and justify... opinions and preferences') depends also on an appropriate use of *musical language*.

#### Musical elements

For a long time, Music specifications have expected students to be able to identify and comment on features such as melody, rhythm, harmony, tonality and texture. These features are now referred to as 'elements', and the scope of each is defined in the specification.



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The elements are:

- organisation of pitch (melodically and harmonically)
- tonality
- structure (or form)
- sonority (broadly synonymous with timbre)
- texture
- tempo, metre and rhythm
- dynamics.

Examples of each element (at a level appropriate for GCSE Music) are given in the specification. Further, it will be useful to consult the *Music vocabulary list (Specification, Appendix 3)* in conjunction with the list of musical elements.

### Musical contexts

Study of musical contexts concerns the purpose and intention of the music, and historical, social and cultural circumstances, not least from the viewpoints of the people who create or recreate it.

These people include, in chronological order of their involvement in the musical process:

- the commissioner, the person or organisation who requests, and perhaps pays for, a new work
- the composer, who 'writes' or otherwise devises the music
- the performer(s), who turn it into sound. Sometimes the same person is both composer and performer.

Students should be aware in particular of:

- the circumstances in which music is heard. Different types of music are performed in different types of venue (e.g. concert hall, church, or outdoor rock festival) to different types of audience
- musical style and content in terms of time and place. For instance, Beethoven's 'Pathétique' sonata was a product of the last decade of 18th century at a time when the transition from the Classical style to the Romantic had begun.

### Musical language

Over many years, musicians have created special methods of communication between composers and performers, and a distinctive vocabulary with which to express musical insights in words.

Staff notation has long been the principal method by which composers have passed on their music to performers. It therefore has a privileged position, which is recognised by the reference to it right at the start of the 'Musical language' section in the specification. The requirement is both for reading and writing staff notation 'including... simple time [i.e. not compound time] [and] key signatures to four sharps and four flats'.

This statement must not be taken as restricting the key signatures or time signatures that students may use in Components 1 and 2. If they wish to use compound time or should want to explore signatures with more than four sharps or flats in these components they may do so.

Music can be transmitted from creator to performer by other means than staff notation, notably by chord symbols of the kinds used in much popular music (e.g. Cm, F7, E/A). The second bullet point in the specification has no exhaustive list of what symbols might

be expected in study for this Component, but gives 'IV' and 'G7' as examples of 'traditional' and 'contemporary' notation.

The ability to recognise and to use appropriate musical vocabulary is vital.

Recognising and understanding it in examination questions can make the difference between being able to answer a question relevantly and not being able to do so.

The importance of employing appropriate music vocabulary in examination answers is clear, for example, from the levels-based mark scheme for Question 9 in the *Sample assessment materials* for GCSE Music. Here 'extensive and sophisticated use of musical vocabulary' contributes to the awarding of a very high mark and 'limited or no musical vocabulary' contributes to a very low mark.

Appropriateness of vocabulary can depend on genre or style. As an example, the specification refers to the words 'ostinato' (generally used when dealing with 'a classical piece') and 'riff' (the term in 'a piece of popular music').

There is also a matter of precision. When referring to texture, the adjectives 'thick' and 'thin' are better avoided. A 'thick' texture might be better described in terms of its many parts, heavy orchestration with much writing in low registers (i.e. pitch areas), etc. A 'thin' texture might be described in terms of (for example) its having just two lines widely separated in register, or the presence of many rests or much use of staccato. There is no need to avoid non-technical adjectives entirely – note, for example, the word 'heavy' above – but these need, where possible, to be supported with more specific information.

The *Music vocabulary list* printed as *Appendix 3* gives brief definitions of a number of important terms. The preamble must be noted, in particular the point that the list is 'not exhaustive' and the reference to sources of more extended information.

### Areas of study

The subject criteria for GCSE Music demand that 'specifications must require students to demonstrate knowledge, understanding and skills... through four areas of study'.

The following remarks in the specification on areas of study are vital to an understanding of Component 3:

Students will learn the musical elements, musical contexts and musical language in depth through four compulsory areas of study... [each of which] includes two set works that should be studied in detail.

The subject criteria requires that one area of study at least is based on music in the Western Classical Tradition, with all or most of the content composed between 1700 and 1900, while at least one other area must involve contrasting musical content.

The Instrumental Music 1700–1820 area of study satisfies the first part of the above requirement.

#### Area of study 1 – Instrumental Music 1700–1820

The specification has brief comments on the rationale behind the choice of set works for this (and each other) area of study.

The paragraph on the wider listening pieces explains their purpose of giving 'background and context' to the set works. Here it is necessary to emphasise only that these wider

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listening works are suggestions – some tutors may decide to choose other suitable repertoire.

##### Area of study 2 – Vocal Music

This area includes music from the Western Classical Tradition (by Purcell, late 17th century) and a 20th-century song by Queen. This is just a small indication of the variety typical of vocal music.

##### Area of study 3 – Music for Stage and Screen

There is one piece for the stage; 'Defying Gravity' by Schwartz's *Wicked*, and one for the screen; part of Williams's music for *Star Wars Episode IV: A New Hope*.

##### Area of study 4 – Fusions

Especially since the early 20th century, some highly original music has resulted from the 'fusing' of styles from very different cultures. Area of study 4 introduces students to two examples of such fusion, the first of which, 'Release' involves the blending of African and Celtic features.

#### Set works

All eight set works must be studied.

Support from Pearson and other publishers will be available in the form of teaching notes and resources designed for students (although these are not *required* reading).

The following bullet points suggest some approaches to the set works.

- The specification recommends that students first 'familiarise themselves with each work as a whole', which suggests listening to it right through more than once. Some of this familiarisation could be done outside of timetabled lessons, if appropriate listening facilities are available to all students.
  - It might be wise to concentrate on one or two areas of study at a time rather than try to tackle all of them at once.
- Each work must be studied in terms of the prescribed musical elements, contexts and language.
- Context may be a good starting point, with concise information being supplied by tutors (and/or researched by students) on the:
  - composer
  - date
  - broad historical, social and cultural context
  - circumstances of first and later performances (venue, occasion, etc.).
- At this point some wider listening may be appropriate so that students can begin to put each set work into perspective.
- Thereafter work can focus on elements hand-in-hand with musical language, for example, study of texture will be linked with learning or revision of appropriate vocabulary.
- Study of harmony and tonality in set works can sometimes help or be helped by work for Component 2.
- With structure, identify general formal outlines (e.g. sonata form, or a verse and chorus structure) then look for somewhat greater detail. However, as with every element, students should be encouraged to **apply general principles** rather than attempt to memorise bar-by-bar analyses of every piece.
- Carefully study the *Sample assessment materials* to see the kinds of questions that will be asked in the Component 3 examination.

- Identify, and if desired, buy published practice materials (specimen listening tests, for instance) to help give students with experience in working the types of questions set in Section A.
- Ensure that students 'learn how to write perceptively about music, in particular comparing, contrasting, assessing, evaluating and commenting as appropriate'. Here it will be useful to consult the *Command word taxonomy (Specification, Appendix 5)*.

### Suggested wider listening and unfamiliar pieces

Much study for Component 3 concerns the set works, which should be very familiar by the time of the examination.

It is important also for students to be able to respond to **unfamiliar** music – music that they have not previously heard, but which is connected in clear ways to music that they do know.

In order to facilitate the appraising of unfamiliar music, work on each area of study must involve 'wider listening' as well as investigation of the set works. See *Suggested wider reading (Specification, Appendix 4)* for suggested wider listening repertoire, but remember that the pieces listed there *are* 'suggested', and therefore other wider listening works may be chosen instead (or as well).

### Assessment information

The first examination for Component 3 will be in summer 2018. It will be externally set and externally marked. The examination will last for 1 hour 45 minutes and will be marked out of 80.

The specification indicates the structure of the examination and the types of questions to be set. It is useful here to emphasise several key points about the 2018 and later examinations.

- Materials needed in the exam, and supplied by Pearson:
  - the question paper/answer booklet, which will contain a skeleton score for Question 8
  - source booklet containing scores for Question 9 (Section B). Students do not take an anthology or other scores into the exam room. They do not need notation when answering Questions 1–6
  - a single CD with the recorded extracts needed for the exam, to be played to all students at once. The CD will have repetitions of each piece of music and timed pauses between playings, so that it will need only to be started at the beginning of the exam and then left to run until the final playing of the last excerpt.
- Materials needed in the examination which must be supplied by the centre:
  - a single good-quality CD player.

### Section A

Section A (68 marks) contains eight questions.

- Each of Questions 1–6 is based on an extract from a different set work, and is divided into short parts worth one or a few marks each and requiring short answers (which need not be in continuous prose). A recorded extract is played but no skeleton score is given.

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- Question 7 is a simple dictation question based on one of the set works (and so the music will be familiar). The question in the *Sample assessment materials* has two parts: one involving addition of a missing rhythm, the other involving addition of missing pitches.
- Question 8 is similar to each of Questions 1–6 except that it is based on unfamiliar music and has a skeleton score given.

### Section B

Section B (12 marks) has a single question, Question 9, which requires the use of continuous prose.

A passage from one of the set works has to be compared and contrasted in detail with a piece of related but unfamiliar music. The question in the *Sample assessment materials* is based on part of Purcell's song 'Music for a while' (a set work) and on part of Vaughan Williams's song 'Linden Lea'. The question asks students to 'evaluate how effectively Purcell and Vaughan Williams set the texts to music'.

The former (being familiar) will be played only once, but the (unfamiliar) Vaughan Williams excerpt will be played three times. The texts of both excerpts and scores are given in the source booklet.

The *Sample assessment materials* include the levels-based mark scheme, which will be used to mark Question 9. There is no precise counting up of points made (as in some types of mark schemes), for the emphasis throughout is on quality of information as well as quantity. The mark scheme must be studied with care, and it is recommended that it is implemented in mock exams and in marking other student assignments.

### Sample assessment materials

Use of these materials (available online) cannot be too strongly recommended.