

GCSE (9-1)

Music

Coursework Marking Training
- Component 1

1MU0/19P1





Aims and objectives

This online event is designed for teachers who are delivering our Edexcel GCSE (9-1) Music specification component 1 and preparing for June 2020.

This session will cover:

- Explore the assessment criteria for component 1
- Look at examples of assessment materials
- Look at some marking on exemplar materials
- Address common issues and FAQs



Materials

To complete this training, the following materials are required:

- Revised Specification (Performing section)
- PAS Forms booklet
- Scores Booklet
- Recordings of Performances 1-4
- Difficulty Levels Booklet or Spreadsheet
- Further Guidance for Ensemble Performance document
- A good quality amplifier and speakers

Introduction to Assessment





Reflection on 2019

- Thank you and congratulations
- Much care and attention was paid to submissions. Detailed comments supporting marks awarded, referencing sections and bar numbers, and good recordings made the process straightforward
- There were many outstanding performances which were a joy to moderate



Specification Overview

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



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%

Revised Specification





Revised Specification

- **Combined time:**
 - Total performance time across both performances must be a minimum of **four minutes** of music (p9)
 - For performances that **do not** meet the total minimum time requirement, the total performance mark will be reduced proportionally according to how many seconds the combined performance is less than four minutes (p13/16)
 - Combined performances of less than four minutes should be marked against the assessment criteria on the following pages (p16)
 - The mark reduction will be applied by Pearson during the moderation process (p13)



Revised Specification

- **Combined time:**
 - Centres will be required to inform Pearson of any students who do not meet the minimum time requirement of **four minutes** (p16)



Revised Specification

- **Mark reduction table (Appendix 9)**
 - This table is applied by Pearson during moderation

Total time of the performances (minutes and seconds)	Percentage applied to final mark
3:45 to 3:59	93.75%
3:30 to 3:44	87.50%
3:15 to 3:29	81.25%
3:00 to 3:14	75.00%
2:45 to 2:59	68.75%
2:30 to 2:44	62.50%
2:15 to 2:29	56.25%
2:00 to 2:14	50.00%
1:45 to 1:59	43.75%
1:30 to 1:44	37.50%
1:15 to 1:29	31.25%
1:00 to 1:14	25.00%
0:45 to 0:59	18.75%
0:30 to 0:44	12.50%
0:15 to 0:29	6.25%
0:00 to 0:14	0.00%



Revised Specification

- **Announcements:**
 - Statements made by students are no longer required
- **Ensemble Performance:**
 - An ensemble performance must consist of two or more performers, playing undoubled and simultaneously sounding, independent parts (for at least **one minute**) (p10)



Revised Specification

- **Scores:**
 - Where a written score or lead sheet exists, this must be submitted (p15)
 - If a piece has been learnt aurally, a professional reference recording may be submitted in addition to the score (p15)
 - Where a score or lead sheet does not exist, appropriate reference material must be submitted (a professional reference recording, written commentary, stimulus for improvised performances, track sheets, tables or diagrams) (p15)

Assessing Component 1





Performing Requirements

- **Types of Performance:**
 - From a score (traditional)
 - Improvisation
 - Realising music using music technology
 - Rapping
 - Beatboxing
 - Oral tradition
 - Own composition



Performing Requirements

- **Solo Performance**
 - The student's part plays a significant or leading role
 - The music is distinctive and clearly recognisable in its individuality
 - The performance may be on any instrument or voice in any style or genre
 - Must be of at least **one minute** in duration
 - May comprise one or more pieces



Performing Requirements

- **Ensemble Performance**
 - Must consist of two or more performers
 - Part must be undoubled, simultaneously sounding, and independent (for at least **one minute**)
 - Performed with or without additional backing or accompaniment as appropriate
 - A solo with an accompanist is not acceptable as an ensemble unless the student being assessed is the accompanist
 - Backing tracks do not count towards a live instrumental part



Performing Requirements

- **Ensemble Performance**
 - The performance may be on any instrument or voice in any style or genre
 - Must be of at least **one minute** in duration
 - May comprise one or more pieces

Activity 1: Performing Exemplar Materials





Difficulty Levels

- Difficulty levels are directly related to those set by the many bodies awarding practical grade examinations
- Less difficult (grade 3 and below), standard (grade 4), more difficult (grade 5 and above)
- Selected pieces can be found in the *GCSE, AS and A Level Music Difficulty Levels Booklet* (or spreadsheet)
- To award a difficulty level for an ensemble performance the part should be compared to solo pieces
- Criteria for standard difficulty levels for ensemble performances can be found in the document, *Difficulty levels: Further Guidance for Ensemble Performances*



Assessment Grids

Performances are assessed as AO1: Perform with technical control, expression and interpretation

- **Assessment Grids:**
 - Technical control - technique
 - Expression and interpretation
 - Technical control (accuracy) and expression and interpretation (fluency)



Levels-Based Mark Schemes

- First decide which level the response should be placed in. This may include a 'best fit' approach
- If the response meets the requirements fully, then award the upper mark
- If the response just meets the requirements, then award the lower mark
- Where some requirements are met at above or below the 'best fit' level, this will indicate the mark within the level



Performance 1a (Ensemble)

- Listen to Performance 1 'Caprice for Clarinets', 2nd Clarinet
- Mark against the score
- Assess the level for each assessment grid (p19-23)
- The squeaks are made by the performer assessed

Pause this presentation when indicated, resume once you have completed this assessment.



Answers to Performance 1a

Assessment grid 1 – Level 4

Assessment grid 2 – Level 4

Assessment grid 3 – Level 4



Performance 1b (ensemble)

- Listen to performance 1 'Caprice for Clarinets' a 2nd time
- Mark against the score
- Award the difficulty level (it is not published), use *Difficulty Levels: Further Guidance for Ensemble Performances* document
 - Majority beyond standard = more difficult (L5+)
 - Majority at standard = standard (L4)
 - Majority below standard = less difficult (Pre-L3)



Performance 1b (ensemble)

- Assess a mark for each assessment grid
- Calculate raw mark
- Scale raw mark using difficulty levels grid (p25-6)
- Time the length of the performance

Pause this presentation when indicated, resume once you have completed this assessment.



Answers to Performance 1b

Role in Ensemble	2 nd Clarinet	Other Ensemble Parts			1 st Clarinet 3 rd Clarinet 4 th Clarinet
Difficulty Level Teacher Assessor	<div>Less Difficult</div> <div>PRE <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/></div>	<div>Standard</div> <div>4 <input type="checkbox"/></div>	<div>More Difficult</div> <div>5+ <input checked="" type="checkbox"/></div>	MOD	CD Track Number (if applicable)

Teacher assessor justification for difficulty level awarded:

Using the Further Guidance for Ensemble Performances grid:

1 2 3 4 5 6

+ + = + =/+ + plus changes in and gradation of tempo = level 5+, more difficult



Answers to Performance 1b

Grid 1: Technical control - Technique	Convincing technical control despite two squeaks. The demands of the music are within the ability of the performer. Very good tone throughout the range with sensitive tonal contrast. Mostly very good intonation.	7	/8
Grid 2: Expression and interpretation	Appropriate and consistent tempi throughout. Appropriate use of dynamics, phrasing and articulation to shape the performance which communicates very well. Excellent awareness of balance throughout.	8	/8
Grid 3: Technical control (accuracy) and expression and interpretation (fluency)	An accurate performance. Coherent and fluent throughout. Consistent responsive reaction to other parts throughout.	8	/8
Raw Mark		23	/24
Total Mark (after scaling, page 25-6 of specification)		30	/30



Answers to Performance 1b

Performance Length			Min(s)			Sec(s)		
				2		2	7	



Performance 2 (solo)

- Listen at least twice to performance 2, 'High Wire & Mediterranean Breeze', keyboard
- Mark against the score
- Award the difficulty level, use the *Difficulty Levels Booklet/Spreadsheet*. Refer to guidance on p25 of the specification (bottom paragraph)
- Assess the mark for each assessment grid
- Calculate raw mark
- Scale raw mark using difficulty levels grid
- Time the length of the performance (gaps between pieces do not contribute to length)



Answers to Performance 2

Instrument	Keyboard					
Difficulty Level Teacher Assessor	Less Difficult			Standard	More Difficult	MOD
	PRE <input type="checkbox"/>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input checked="" type="checkbox"/>	5+ <input type="checkbox"/>

Teacher assessor justification for difficulty level awarded:

(1:48) High Wire - Difficulty Levels Booklet: p341, Spreadsheet: r170 = difficulty level 4

(1:40) Mediterranean Breeze - Difficulty Levels Booklet: = p338, Spreadsheet: r50 = difficulty level 3

Majority (1:48) is at difficulty level 4, therefore difficulty level 4, standard overall



Answers to Performance 2

Grid 1: Technical control - Technique	Basic technical control with basic coordination between hands. The demand of High Wire is beyond the ability of the performer in final few bars. The handling of sonority is convincing with contrast in patches. Best fit = top of L3.	6	/8
Grid 2: Expression and interpretation	Tempo is appropriate and consistent throughout. The performance is shaped well. Opportunities to shape through articulation and dynamics are sometimes missed. The performance demonstrates some involvement with the music. Best fit = top of L3.	6	/8
Grid 3: Technical control (accuracy) and expression and interpretation (fluency)	The performance has noticeable errors in pitch and rhythm. For example, F \sharp bar 30 of High Wire and lower pitches not sustained at bar 16 of Mediterranean Breeze. There is loss of coherence in the final two bars. Best fit = top of L2.	4	/8
Raw Mark		16	/24
Total Mark (after scaling, page 25-6 of specification)		20	/30



Answers to Performance 2

Performance Length		Min(s)		3	Sec(s)	2	8
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Performance 3 (ensemble)

- Listen at least twice to performance 3
‘Summertime’, trombone
- Mark against the score
- Award the difficulty level, it is published in a
graded exam syllabus
- Assess the mark for each assessment grid
- Calculate raw mark
- Scale raw mark using difficulty levels grid



Performance 3

- The difficulty level for 'Summertime' is level 5 (more difficult). It is published in the 2019 Trinity Brass syllabus:

Role in Ensemble	Trombone			Other Ensemble Parts			Piano Flute
Difficulty Level Teacher Assessor	Less Difficult PRE <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/>			Standard 4 <input type="checkbox"/>	More Difficult 5+ <input checked="" type="checkbox"/>	MOD	CD Track Number (if applicable)

Teacher assessor justification for difficulty level awarded:

Trinity Brass 2019-22 = Grade 5 (p184), more difficult



Answers to Performance 3

Grid 1: Technical control - Technique	Technical control is limited, breathing not controlled as is slide positioning. There are a few places, particularly in the upper range, where demands are beyond the performer. Tone is thin and intonation is poor at times. Best fit = bottom of L2.	3	/8
Grid 2: Expression and interpretation	Tempo is usually appropriate, for example allargando bar 34 is missed. Limited use of dynamics, phrasing and articulation are made to shape the music. For example, phrasing is broken in bar 34. There is good awareness of balance throughout. Best fit = top of L2.	4	/8
Grid 3: Technical control (accuracy) and expression and interpretation (fluency)	There are noticeable obtrusive errors in both pitch and rhythm that have little impact, for example rhythm at the end of bar 10. The performance is mostly coherent. Reaction to the ensemble is good, despite difficulty in bar 28-29. Best fit = top of L2.	4	/8
Raw Mark		11	/24
Total Mark (after scaling, page 25-6 of specification)		17	/30



Answers to Performance 3

Performance Length				Min(s)		2	Sec(s)	2	5
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Performance 4 (Solo)

- Now, listen at least twice to performance 4 ‘Noisy Neighbour’, drum kit
- Mark against the score
- Award the difficulty level, use the *Difficulty Levels Booklet/Spreadsheet*
- Assess the mark for each assessment grid
- Calculate raw mark
- Scale raw mark using difficulty levels grid



Performance 4

Instrument	Drum Kit						
Difficulty Level Teacher Assessor	Less Difficult			Standard	More Difficult	MOD	CD Track Number (if applic
	PRE <input type="checkbox"/>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input checked="" type="checkbox"/>	5+ <input type="checkbox"/>	

Teacher assessor justification for difficulty level awarded:

Difficulty Levels Booklet: p348, Spreadsheet: r200 = standard, difficulty level 4. (Grade 4 Rockschoo



Answers to Performance 4

Grid 1: Technical control - Technique	Basic technical control and coordination. There are one or two moments where demands are beyond the performer and control is lost, for example uneven semiquavers in bar 15. Overall, there is good tone quality. Best fit = top of L3.	6	/8
Grid 2: Expression and interpretation	Tempo is appropriate and consistent throughout. Phrasing and articulation shape the performance. However, contrast between dynamics are followed but could be wider. The performance demonstrates some involvement with the music. Best fit = top of L3.	6	/8
Grid 3: Technical control (accuracy) and expression and interpretation (fluency)	There are noticeable mistakes which have little impact on overall success, for example rhythm in bar 18, missed crash in bar 19, rhythm in bar 22. The performance remains fluent throughout. Best fit = top of L3.	6	/8
Raw Mark		18	/24
Total Mark (after scaling, page 25-6 of specification)		23	/30



Answers to Performance 4

Performance Length			Min(s)		1	Sec(s)	5	0
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Moderator's Report Principal Moderator Feedback





Performing Issues

DO:

- Award difficulty levels in this order:
 - Difficulty Levels Booklet / Spreadsheet, indicate page or row number on the PAS
 - Graded exam syllabuses, indicate board and year on the PAS
 - Difficulty levels: Further Guidance for Ensemble Performances document when comparing to other pieces, indicate criteria on the PAS met by the performance



Performing Issues

DO:

- Adhere to revised specification requirements for score submission, submit a score where one is available. Where a piece is learnt aurally, a professional reference recording may be submitted **in addition**
- Encourage students to select repertoire that is within ability
- Follow guided maximum time for combined performance of six minutes



Performing Issues

DO:

- Submit suitable scores that enable assessment of pitch and rhythm
- Ensure time for each performance and total time are accurately recorded on the PAS
(announcements, tuning up, pauses between pieces, lead-in and lead-out time do **not** count towards performance length)



Performing Issues

DO:

- Encourage students to select suitable ensemble pieces. Avoid pieces with few ensemble passages. Adding a made-up part to a solo with accompaniment, to fulfil ensemble requirements, often limits capacity to demonstrate potential in balance, reaction and adjustment
- Record and assess pieces together when more than one piece is performed for solo or ensemble performance



Performing Issues

DO:

- Assess intonation in assessment grid 1, not 3
- Comment on ensemble balance for assessment grid 2. This helps inform moderator decisions where other performers created imbalance, the microphone was incorrectly placed, or the recording was of poor quality



Performing Issues

DO:

- Assess errors in pitch and rhythm carefully, these are sometimes overlooked
- Reference bar numbers / sections when justifying marks awarded
- Award full marks for assessment grid 3 if accuracy, coherence (and reaction/adjustment) are sustained throughout.

Admin Issues

Support

Next Steps





Admin Issues

- Refer to the 2020 Administrative Support Guide
- Use revised 2020 Performance Authentication Sheet (PAS). Photocopy as a booklet onto a single A3 sheet which is folded. Scores for each candidate should be placed inside (A4 folders, poly-pockets and display books are unnecessary)
- Ensure time for each performance and total time are accurately recorded on the PAS (announcements, tuning up, pauses between pieces, lead-in and lead-out time do **not** count towards performance length)



Admin Issues

- Ensure CDs or USB sticks include both performances / compositions in candidate number order
- Check the work of the **highest** and **lowest** scoring candidate is included within the requested sample. If they are not, add these to the submission
- Include a track list for CD submissions and note track numbers on the PAS. Files on USB sticks should be labelled as indicated in the Administrative Support Guide



Admin Issues

- Ensure password for encrypted media is sent to the correct email address
- Student announcements are no longer required

[Forms and administration](#)



Support

For further support, contact the Music team:



Subject Advisor: Jeffery Hole
Subject Specialist: Merraf Shawul

Call us: 0344 463 2935

[Email and chat to us](#)

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Useful Links

- **[Grade Boundaries](#)**

This page shows the minimum marks needed to achieve a certain grade for all UK and international examinations. Also refer to the examiners report which is available for download with other documents.

- **[Examination Results Statistics](#)**

Results statistics summarise the overall grade outcomes of candidates sitting Edexcel examinations.

- **[Results Plus](#)**

- Edexcel's free online service giving instant and detailed analysis of your students' exam and mock performance.
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 - **Active Learn Digital Service: Teacher Guidance including:**
 - Scheme of Work
 - Activity sheets to support listening and appraising skills
 - Support for composition briefs
 - Revision glossary

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Thank you.

