

# Component 1: Performing

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## Overview

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

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

The areas of content covered are:

- solo performing
- ensemble performing
- approaches to performing.

Students must perform:

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

## Content

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

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

Students will be required to demonstrate the ability to:

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

## Solo performances

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

Music that was written with an accompaniment must be performed with that accompaniment. The accompaniment should not be altered to double the solo line. The usual accompaniment for a solo performance will be by one other performer on a contrasting instrument. For instance, a singer, flautist or trombonist may be accompanied by a pianist, a jazz saxophonist may be accompanied by a double bass player. However, students are able to perform with a larger ensemble where there is a clear solo part throughout and where the music was originally written for these instrumental and/or vocal forces.

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

## Ensemble performances

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

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

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

Backing tracks may be used to accompany an ensemble performance but would not count towards a live instrumental part. The part to be assessed must not be audible as part of the backing track.

## Approaches to performing

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

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

- Performing from a score. A score can mean staff notation or written instructions for the playing of a piece of music. Students should learn the importance of attention to intonation, tuning, and accuracy of pitch and rhythm when performing from a score. They should work on their instrumental tone and technique, and ensure that they observe all performance directions for phrasing, articulation, dynamics and tempo. They should also recognise the importance of fluency and ensure that the overall outcome is effective in terms of communication, interpretation and style.
- When performing from a score, students should understand the contextual influences affecting the composition of the pieces they are performing, including the composer's intentions regarding the venue and nature of the performance, and any important cultural influences relating to the composition of the piece.
- Students who choose to improvise should learn to play the music accurately and go on to exploit and develop its potential. They should pay attention to intonation, tuning, coherence and to structure generally. They should work on their instrumental tone and technique and demonstrate their ability to shape the music effectively. They should also recognise the importance of fluency and ensure that the overall outcome is effective in terms of communication, interpretation and style, for example with jazz music.
- Performance of a live part over a pre-recorded/sequenced backing track. If choosing this approach, students must play the live part, and it is only this live part that will be assessed during their performance. This final part must be performed in real time. Students are not permitted to edit their sequenced recordings after their live performances.
- For rapping (similar to vocal performances) students should demonstrate clarity of diction, secure breath control, tonal contrast and some extended vocal techniques. Students choosing to beatbox should create a variety of contrasting timbres and demonstrate effective control of rhythm.

- Students may choose to perform by the oral tradition that does not fall under solo improvisation or traditional performances. In this context, oral tradition means material and tradition transmitted orally from one generation to another, often taking the form of folktales, ballads, songs, or chants.
- Students may perform their own compositions when supported by a score with sufficient performance detail to assess the accuracy of pitch and rhythm.

## Musical elements

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

The musical elements are listed below:

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

## Musical contexts

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

## Musical language

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

Different types of musical language are listed below:

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

## Performing using music technology

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

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

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

## Assessment information

- First assessment: 2018.
- This component consists of 60 marks.
- Students must perform as a soloist and as part of an ensemble. Each performance must last a minimum of one minute, with a combined duration of at least four minutes. Each performance can consist of one or more pieces.
- 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. This will be applied by Pearson during the moderation process. Please see *Appendix 9: Mark penalty tables for submissions not meeting the minimum assessment time*.
- The final performances will be carried out under controlled conditions.
- Performance recordings must be submitted at the end of the course by 15 May.
- Centres must ensure that the performances submitted are valid for the series in which they are submitted.

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

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

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

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

## Performance task setting, taking and assessment

### Task setting

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

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

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

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

### Task taking

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

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

### Guided maximum performance times

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

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

### Performance preparation

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

### Feedback

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

## Resources

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

## Performance assessment

### Authenticity

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

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

## Items for submission for moderation

### 1. Recording

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

### 2. Score

Where a written score or lead sheet exists, this must be submitted with the recording of the performance. If a piece has been learnt aurally, a professional reference recording may be submitted in addition.

If a written 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).

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

For performances from a score/lead sheet, photocopies of the music must be submitted with the recording. Only the part performed needs to be submitted, for example just the clarinet part in a piece for clarinet with piano accompaniment.

Original copies should not be supplied. Photocopies will be destroyed by Pearson at the end of the examination period.

For realising music using music technology, a detailed commentary and/or a professional reference recording must be submitted alongside a written score/lead sheet (if one exists). For sequenced performances, only the recording of the live track will be assessed. This track must be indicated when submitting.

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

Performances that are not accompanied by acceptable scores/lead sheets/reference materials cannot be assessed.

### 3. Performance Authentication Sheet

The Performance Authentication Sheet (PAS) must be completed by the teacher, and signed by the student and teacher, authenticating that the work is the student's own. Please see *Appendix 1*.

### 4. Submissions not meeting minimum time requirement

The combined performance time of both performances must be at least four minutes.

Students submitting combined performances of less than four minutes in length should be marked against the assessment criteria on the following pages.

Centres will be required to notify us of any students who do not meet the minimum time requirement of four minutes.

For performances that do not meet the minimum time requirement, the total performance mark will be reduced proportionally according to how many seconds the combined performance time is less than four minutes. This will be applied by Pearson during the moderation process. Please see *Appendix 9: Mark penalty tables for assessments that do not meet the minimum assessment time*.

If during the moderation process inaccuracies in the performance times are discovered, the moderator may request the rest of the cohort to verify the correct timings.

Failure to accurately record the performance times may result in staff/centre malpractice. For further information about this, please see the *Administration and general information* section in this specification.

Gaps between pieces and tuning **do not** count towards the performance time.

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



## Marking, standardisation and moderation

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

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

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

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

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

For up-to-date advice on teacher involvement and administration of non-examination assessments, please refer to the Joint Council for Qualifications (JCQ) document *Instructions for conducting non-examination assessments (new GCE and GCSE specifications)* available on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk)

## Performance assessment criteria

Teachers must mark students' performances using the three assessment criteria grids on the following pages to give a mark out of 24, and there are also a further 6 marks available for the difficulty of the piece (totalling 30 marks per piece).

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

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

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

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

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

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

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

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

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

Teachers should decide on the difficulty of the pieces performed and follow the instructions on pages 24–26 for applying the difficulty levels grid to each solo and ensemble performance.

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

## Performance assessment grid 1: Technical control – Technique

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

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

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

Level	Mark	Technique
	0	No rewardable material
<b>Level 1</b>	1–2	<ul style="list-style-type: none"><li>• The performance overall demonstrates poor technical control, as heard in poor coordination, breath control, diction, and/or pedalling.</li><li>• The demands of the music are beyond the current ability of the performer.</li><li>• The handling of sonority is poor, as heard in a dull, thin, coarse tone quality across the range and/or poor intonation throughout and/or poor use of filters and effects.</li></ul> <p>If the difficulty of the music performed is pre-difficulty level 1 the mark awarded in this grid cannot exceed this level.</p>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"><li>• The performance demonstrates limited technical control, as heard in limited coordination, breath control, diction, and/or pedalling.</li><li>• There are a few places where the demands of the music are beyond the current ability of the performer.</li><li>• The handling of sonority is limited, as heard in a dull, thin, coarse tone quality in places and/or limited intonation in places and/or limited use of filters and effects.</li></ul> <p>If the difficulty of the music performed is at difficulty level 1 the mark awarded in this grid cannot exceed this level.</p>

Level	Mark	Technique
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>• The performance demonstrates basic technical control, as heard in basic coordination, breath control, diction, and/or pedalling.</li> <li>• There are one or two moments where the demands of the piece are beyond the current ability of the performer.</li> <li>• The handling of sonority is good, as heard in consistently good tone quality except at the extremities of the pitch range or at moments of technical difficulty and/or good intonation and/or good use of filters and effects.</li> </ul> <p>If the difficulty of the music performed is at difficulty level 2 the mark awarded in this grid cannot exceed this level.</p>
<b>Level 4</b>	7–8	<ul style="list-style-type: none"> <li>• The performance demonstrates convincing technical control, as heard in convincing coordination, breath control, diction, and/or pedalling.</li> <li>• The demands of the music are within the ability of the performer.</li> <li>• The handling of sonority is convincing, as heard in very good tone quality across the pitch range (satisfying, interesting and even as the music demands), including, where appropriate, very good and sensitive tonal contrast throughout and/or very good intonation and/or very good use of filters and effects.</li> </ul>

## Performance assessment grid 2: Expression and interpretation

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

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

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

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

Level	Mark	Accuracy and fluency
	0	No rewardable material.
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>The performance has several noticeable/obtrusive errors in pitch and/or rhythm that impact on its success overall.</li> <li>Coherence and fluency are frequently compromised by breakdowns and/or omissions.</li> <li>Improvised performances demonstrate little accuracy when performing the stimulus and little development of this material. The improvisation will lack coherence and contrast.</li> <li>In ensemble performances there is evidence of difficulty in reacting and adjusting to other parts.</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>The performance has noticeable/obtrusive errors or omissions in pitch and/or rhythm, that have little or no impact on its success overall.</li> <li>There are moments where coherence is lost, with some hesitation and/or omission, but the performance is still reasonably fluent for the majority of piece.</li> <li>Improvised performances demonstrate some accuracy when performing the stimulus, with limited development of the stimulus. The improvisation sounds repetitive, predictable and/or formulaic.</li> <li>In ensemble performances there is occasional difficulty in reacting and adjusting to other parts.</li> </ul>

Level	Mark	Accuracy and fluency
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>• The performance has no more than one or two noticeable/obtrusive errors or omissions in pitch and/or rhythm, that have minimal impact on its success overall.</li> <li>• The performance is mostly coherent and fluent despite the occasional hesitation and/or omission.</li> <li>• Improvised performances demonstrate a mostly accurate performance and show some development of the stimulus. The improvisation attempts to create variety but may rely heavily on repetition, and be predictable and/or formulaic in places.</li> <li>• In ensemble performances there is generally good reaction and, where appropriate, adjustment to other parts.</li> </ul>
<b>Level 4</b>	7–8	<ul style="list-style-type: none"> <li>• The performance is largely accurate with no more than one or two minor errors in pitch and/or rhythm. These errors have no impact on its success overall.</li> <li>• The performance is coherent and fluent despite the occasional slight hesitation and/or omission</li> <li>• Improvised performances demonstrate an accurate performance of the stimulus, and produce an interesting realisation of the stimulus. The improvisation is coherent, well balanced and effective throughout.</li> <li>• In ensemble performances a consistently responsive reaction, and where appropriate, adjustment to other parts is evident.</li> </ul>

## Difficulty levels grid

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

Raw mark	Less difficult	Standard	More difficult
1	1	1	2
2	2	3	3
3	3	4	5
4	4	5	6
5	5	6	8
6	6	8	9
7	7	9	11
8	8	10	12
9	9	11	14
10	10	13	15

Raw mark	Less difficult	Standard	More difficult
11	11	14	17
12	12	15	18
13	13	16	20
14	14	18	21
15	15	19	23
16	16	20	24
17	17	21	26
18	18	23	27
19	19	24	29
20	20	25	30
21	21	26	30
22	22	28	30
23	23	29	30
24	24	30	30

## Security and backups

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

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

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

## Further information

For up-to-date advice on teacher involvement and administration of non-examination assessments, please refer to the Joint Council for Qualifications (JCQ) document *Instructions for conducting non-examination assessments (new GCE and GCSE specifications)* available on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk)

## Appendix 9: Mark penalty tables for submissions not meeting the minimum assessment time

### Component 1: Performance

The minimum assessment time is four minutes. The following table will be applied by Pearson during the moderation period for any work that is below the minimum assessment time.

***For Pearson use only.***

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%