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Specification

Edexcel GCSE in Music (2MU01)

Ofqual

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Welcome to the Edexcel GCSE in Music Specification

Issue 2
As a result of feedback from centres we have made changes.
This version is Issue 2 and key changes are indicated by a sideline.

This specification and the assessment have been written to help all your students succeed. It has been designed in sections to help you find your way around the content.

- The 'specification at a glance' pages give a clear and simple summary of the qualification, including the assessment arrangements, so you have all the important information in one handy place.

- Section A features the unit content. Written by our team of teachers and examiners, it is presented in a style that allows you to quickly and easily see what you need to teach and students need to learn.

- Section B provides clear and concise information about the assessment, including guidance about controlled assessment. You will also find all the practical information you need on making entries and assessing your students.

- Section C includes information on the full range of support, services and training available to help you plan and deliver the course. You will find information on the range of teaching and learning material that will help you implement the course effectively, and a summary of all our services designed to support you every step of the way.

However, that's not all.

The Edexcel GCSE in Music qualification will be supported better than ever before. Keep up to date with the latest news and services available by visiting our website:
www.edexcel.com/gcse2009

Introduction

The Edexcel GCSE in Music is designed for use in schools and colleges. It is part of a suite of GCSE qualifications offered by Edexcel.

About this specification

This new Edexcel GCSE in Music has been developed after considerable consultation with relevant stakeholders. Prominent among these are music teachers whose views and advice have, where possible, been acted on. The structure of the new qualification is largely unaltered.

The main features are:

■ it continues the philosophy of the current specification in music

■ it is flexible and encourages the use of a diversity of approaches when teaching music

■ it offers a broad range of Areas of Study

■ the Areas of Study now include set works that will remain in place throughout the life of the specification

■ it allows the use of music technology in performance and as a compositional tool

■ it is good preparation for further musical study and provides a foundation for Advanced Subsidiary and Advanced GCE in Music and Music Technology

■ it encourages students to evaluate their own and others' music

■ it encourages students to become effective and independent learners and critical and reflective thinkers.

Key subject aims

The Edexcel GCSE in Music specification should:

■ encourage students to be inspired, moved and changed by following a broad, coherent, satisfying and worthwhile course of study

■ develop broader life skills and attributes, including critical and creative thinking, aesthetic sensitivity, emotional awareness, cultural understanding, self-discipline, self-confidence and self-motivation

■ enable students to engage actively in the study of music

■ develop musical skills and interests, including the ability to make music individually and in groups

■ enable students to understand and appreciate a range of different kinds of music.

Contents

Contents

Specification at a glance

The Edexcel GCSE in Music comprises three units.

Unit 1: Performing Music   *Unit code: 5MU01

- Internally assessed
- Availability: June series
- First assessment: June 2011

30% of the total GCSE

Overview of content

- One solo performance
- One ensemble performance

Overview of assessment

- Recordings of both solo and ensemble performances (on CD/MD/MP3)
- Scores, professional recordings or written commentary (for Realisation) for both performances

Unit 2: Composing Music   *Unit code: 5MU02

- Internally assessed
- Availability: June series
- First assessment: June 2011

30% of the total GCSE

Overview of content

- Two compositions, or
- Two arrangements, or
- One composition and one arrangement

Overview of assessment

- Recordings of both compositions/arrangements (on CD/MD/MP3)
- Notated scores or written commentaries for both compositions/arrangements

*See *Appendix 3* for a description of this code and all other codes relevant to this qualification.

Unit 3:	Music – Listening and Appraising	*Unit code: 5MU03

- Externally assessed
- Availability: June series
- First assessment: June 2011

40% of the total GCSE

Overview of content

- Knowledge and study of set works in the Areas of Study

Overview of assessment

- A 1-hour and 30-minute written paper
- All questions relate to the set works
- The paper will be in two sections
- Section A: eight compulsory questions in response to extracts from the set works that will be played on a CD during the examination (68 marks)
- Section B: one question from two optional questions on the set works, requiring extended writing (12 marks)
- A total of 80 marks for the paper.

*See *Appendix 3* for a description of this code and all other codes relevant to this qualification.

The specification content is defined by four Areas of Study. Each Area of Study includes three set works that will be the subject of the examination in Unit 3. The compositions in Unit 2 will be defined by the following Areas of Study.

Area of Study 1	Area of Study 2	Area of Study 3	Area of Study 4
Western classical music 1600-1899	Music in the 20th century	Popular music in context	World music
Set works			
G F Handel: Chorus: And The Glory of The Lord from Messiah, HWV 56	*A Schoenberg*: Peripetie from Five Orchestral Pieces, Op. 16	*M Davis*: All Blues from the album Kind of Blue	*Capercaillie*: Chuir M'Athair Mise Dhan Taigh Charraideach (Skye Waulking Song) from the album Nàdurra
*W A Mozart:*1st Movement from Symphony No. 40 in G minor, K. 550	*L Bernstein*: Something's Coming from West Side Story	*J Buckley*: Grace from the album Grace	Rag Desh Suggested listening: • *A Shankar*: Rag Desh from the album Live at Carnegie Hall • *S D Dhandhada and H Dhandhada:* Rag Desh from the album Mewar Re Mira • *B Wertheimer and S Gorn*: Rag Desh Parts 1-3 from the album Priyagitah: The Nightingale
F Chopin: Prelude No 15 in D flat major, Op. 28	*S Reich*: 3rd Movement (fast) from Electric Counterpoint	*Moby*: Why Does My Heart Feel So Bad? from the album Play	*Koko*: Yiri

List of unit contents

Unit 1: Performing Music

Overview

Content overview

In this unit students develop their performing skills in both a solo and ensemble context. They should be given the opportunity to rehearse and refine performances in their chosen discipline or genre, developing technical control, expression and interpretative skills.

This unit will encourage students to develop creative thinking, aesthetic sensitivity, critical awareness, self-confidence, self-motivation and their own musical interests and skills, including the ability to make music individually and in groups.

Assessment overview

Students will perform/realise one solo performance of their own choice in any style or genre, with or without accompaniment as appropriate to the style of music. The performance may be:

- a solo performance on any instrument

- a solo improvisation on any instrument

- a sequenced performance

- a realisation such as a performance with DJ decks/turntables or a live sound diffusion of electro-acoustic music.

Students will perform a piece in any genre or style as part of an ensemble performance. The performance may be:

- performing an undoubled part within an ensemble

- improvising as part of an ensemble

- rehearsing and directing an ensemble

- presenting a multi-track recording.

The ensemble performance may be on a different instrument/voice or in a different discipline to that of the solo performance – any combination of the various solo and ensemble performance options is acceptable.

There is no minimum duration for either performance, but pieces should be of sufficient length and complexity to give the performer adequate opportunity to showcase their abilities. Neither performance should exceed five minutes.

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 should listen to how established performers communicate within their chosen style. They should appraise their own use of articulation, phrasing and dynamic contrast in the light of these performances and reflect this in the interpretation of their chosen performance pieces. This wider study will enable them to access the full range of marks within the interpretation assessment grids.

Students do not need to perform pieces from the same Area of Study as their compositions. However, they may choose to perform their own compositions.

Performances may be completed at any time during the course. At an appropriate point during the course, the performances will be recorded and assessed by the teacher-examiner. At the end of the course a sample of performances must be made available for moderation on CD/MD/MP3.

Scores, recordings and written commentaries

A score or professional recording of each performance piece must be made available to the moderator. Performances that are not accompanied by acceptable scores or recordings will not be assessed.

For solo improvisation and improvising as part of an ensemble, the stimulus must be submitted in lieu of a score. For realisation, students must submit a written commentary outlining performance detail and intentions in lieu of a score.

Where changes have been made to facilitate performance, scores should be annotated. If the student's performance differs from the professional recording, any changes should be documented and presented to the moderator along with the professional recording.

Controlled conditions

Students must be supervised regularly when preparing their performances. Students have a maximum of 10 hours to complete each recording under teacher supervision.

Reference should be made to page 66 for further guidance on the administration of controlled assessment.

A signed authentication statement must accompany all submissions.

Detailed unit content

Approaches to solo performing

Traditional performance

A solo performance is considered to be a piece in which the student's part is undoubled and plays a significant or leading role. It is acceptable for the accompaniment to occasionally double the solo line, but excessive doubling must be avoided. Backing tracks are acceptable but the part to be assessed must not be audible as part of the backing track.

The performance may be on any instrument or voice in any style or genre. Students who play instruments for which traditional solo music is difficult to obtain may play as part of a group provided they clearly play a leading or significant role within the group.

Solo improvisation

Students can present a performance which is an improvisation based on a stimulus. The stimulus can be from any style or genre and could be a melody, rhythm, chord sequence or a visual stimulus. It can be composed by the student or provided by the class or instrumental teacher. The improvisation can be in any style or genre and does not need to be in the same style or genre as the stimulus. Some improvisational styles of performance, including those involving the passing on of music through the aural tradition, will be more suited to this performance option.

Any piece presented for moderation as a solo improvisation must be accompanied by a copy of the stimulus (in lieu of a score) either in staff notation, any other suitable notation or as an audio recording.

A traditional performance piece involving a significant element of improvisation (for example a 12-bar blues with an extended guitar solo) may be best assessed using the criteria for solo improvisation rather than those for traditional performance.

Sequenced performance

A sequenced performance is considered to be a musical item composed by someone other than the student, which has been input into a MIDI sequencer. Students' own compositions, which have been sequenced, may be presented as performances, but are considered to be realisations (see below). Teachers can provide their own arrangement of a piece as a stimulus for this task. All data input and editing must be the student's own work. In cases where the student wishes to use pre-existing loops or audio samples the piece would be considered a realisation rather than a sequenced performance.

A sequence must contain at least three individual, simultaneously sounding, independent parts.

Any program capable of capturing and manipulating MIDI information can be used for this option. Teacher-examiners should provide details of the software used for the performance.

A score or professional recording must be provided for the moderator to assess the accuracy of the performance.

Realisation

A realisation is a performance where it is not appropriate to assess accuracy using the standard accuracy descriptors. Examples of realisations include:

- sequenced compositions

- DJ performances using decks/turntables

- live electro-acoustic sound diffusions

- performances passed on by the oral tradition which do not fall under the solo improvisation or traditional performance headings

- student performances of their own compositions where it has not been appropriate to produce a score with sufficient performance detail to assess accuracy of pitch and rhythm.

Students must provide a written commentary outlining performance details and intentions in lieu of a score or professional recording. They should include as much detail as possible to allow the teacher-examiner and moderator to make a fair and accurate judgement on the quality of the performance. Pieces submitted without written commentaries will not be assessed. Teacher-examiners should make more detailed comments justifying their marking than would normally be expected when a score or professional recording is available.

Approaches to ensemble performing

Traditional performance

An ensemble performance must consist of two or more people performing undoubled, simultaneously sounding, independent parts, with or without additional backing or accompaniment as appropriate.

Where a soloist is accompanied by another instrument, such as the piano, the accompanist may submit this performance as an ensemble but the soloist may not.

Performances with other players may take place in the classroom, in centre music groups or outside of the centre but they must all be in the presence of the teacher-examiner when recording the performance that will be assessed.

The teacher-examiner must clearly indicate which part of the ensemble is to be assessed.

Ensemble improvisation

When a piece fulfils the criteria for an ensemble performance and also includes a significant element of improvisation it is considered to be an ensemble improvisation. In this case the score would be submitted as for a traditional performance along with the stimulus for the improvised sections.

Where a performance involves a significant element of improvisation from most/all of the players involved, the improvisation stimulus can be submitted in lieu of a score.

Rehearsing and directing

Students can offer rehearsing and directing as an ensemble performance. They are expected to display thorough preparation of the score and communicate effectively with the ensemble in both the rehearsal and performance stages.

The ensemble must consist of three or more performers and should not include the student.

A score of the piece to be performed along with a DVD, including the full performance and 2-5 minutes of a rehearsal, must be made available for the moderator.

Multi-track recording

Multi-track recording is considered to be a piece in which the student has been in sole charge of the recording procedure from the placement of microphones and set-up of equipment through to the recording of the ensemble to mixdown and final production of a stereo mix. It must include at least one audio track captured by the student using a microphone.

The student may act solely as engineer and producer (where they do not perform any of the live tracks), or they may perform one or more of the live tracks. Students can include an element of sequencing in their multi-track recording but they must input all sequenced data themselves.

There must be a minimum of three independent, simultaneously sounding tracks in the recording (in which any number of sequenced parts count as up to two tracks in total).

Application of the assessment criteria grids

Assessment of this unit is divided into two areas: **solo performance** and **ensemble performance**. Each performance is marked out of 30. The total marks available for this unit is 60.

Within each of the performance requirements options are available and the relevant assessment criteria grids must be applied. The options are:

Solo performing

- traditional performance

- solo improvisation

- sequenced performance

- realisation

There are **two** assessment criteria grids available for each option. One grid has a raw mark of 12 and the other 18. These should be added together to arrive at a raw mark for the whole option.

Ensemble performing

- traditional ensemble performance

- ensemble improvisation

- rehearsing and directing

- multi-track recording

There are **two** assessment criteria grids available for each option. One grid has a raw mark of 12 and the other 18. These should be added together to arrive at a raw mark for the whole option. Where multi-track recording is offered for assessment one appropriate grid from A, B or C should be selected and the raw mark added to the mark for grid D.

Levels of Difficulty grid

Assess the student's performance using the appropriate assessment criteria grids from the solo and ensemble performing options to arrive at a mark out of 30 (the raw mark).

- Assess the Level of Difficulty of the music performed using the exemplar material on pages 29-43.

- Apply the level of difficulty to the raw mark using the grid below.

Raw mark	Easier	Standard	More difficult
0	0	0	0
1	1	1	1
2	1	2	2
3	1	3	3
4	1	4	4
5	1	5	5
6	2	6	6
7	3	7	8
8	4	8	9
9	5	9	11
10	6	10	12
11	7	11	14
12	8	12	15
13	9	13	17
14	10	14	18
15	11	15	19
16	12	16	20
17	13	17	21
18	14	18	22
19	15	19	23
20	16	20	24
21	17	21	25
22	18	22	26
23	19	23	27
24	20	24	28
25	21	25	29
26	22	26	30
27	23	27	30
28	23	28	30
29	23	29	30
30	23	30	30

Solo performing – traditional performance

Accuracy (of pitch and rhythm)

Assessment criteria		Level of response	Mark range
AO1	Excellent	The performance is accurate and fluent. Any slips are inconsequential. Intonation is secure.	11-12
	Good	The performance is mainly accurate and fluent. There are only occasional small slips. Intonation is mostly secure.	9-10
	Competent	The performance is broadly accurate and fluent although errors may interrupt the flow. Intonation is often secure.	6-8
	Basic	Accuracy is only achieved in the more straightforward passages. Fluency is repeatedly affected by errors. Intonation is insecure.	3-5
	Limited	Accuracy and fluency are only occasionally evident. Intonation is poor throughout.	1-2
	Unachieved	There is no rewardable material.	0

An appropriate stimulus must be supplied to allow assessment of accuracy for both pitch and rhythm.

Interpretation

Assessment criteria		Level of response	Mark range
AO1	Excellent	A convincing and stylish performance. A secure sense of style with detailed attention to articulation, phrasing and dynamic contrast.	15-18
	Good	A good performance which has a clear, but perhaps not always convincing, sense of style. The music is well conveyed and opportunities are taken to shape the music with articulation, phrasing and dynamic contrast.	11-14
	Competent	A generally successful performance – an awareness of style is displayed during some expressive passages. There is some shaping of the music through articulation, phrasing and dynamic contrast.	7-10
	Basic	An adequate performance demonstrating a basic awareness of style with few attempts to shape the music through articulation, phrasing and dynamic contrast.	4-6
	Limited	The performance demonstrates no conscious sense of style, displaying little understanding of how to shape the music through articulation, phrasing or dynamic contrast.	1-3
	Unachieved	There is no rewardable material.	0

Solo performing – solo improvisation

Use of the stimulus/fluency

Assessment criteria		Level of response	Mark range
AO1	Excellent	The stimulus is exploited with complete fluency and imagination showing contrast, development, a sound sense of structure and the potential of the instrument. Intonation is secure.	11-12
	Good	The stimulus is exploited with considerable fluency and imagination, showing contrast, development, sense of structure and awareness of the potential of the instrument. Intonation is mostly secure.	9-10
	Competent	Exploitation of the stimulus demonstrating some aspects of fluency and imagination, showing contrast, development, sense of structure and awareness of the potential of the instrument. Intonation is often secure.	6-8
	Basic	The response to the stimulus lacks any exploitation of the original idea. It is affected by excessive repetition, hesitancy and shows little sense of structure and minimal awareness of the potential of the instrument. Intonation is insecure.	3-5
	Limited	The stimulus is largely ignored. Intonation is poor throughout.	1-2
	Unachieved	There is no rewardable material.	0

The stimulus used for the improvisation (ie melodic or rhythmic motif or chord progression) must be supplied to allow assessment of its use in the improvisation.

Interpretation

Assessment criteria		Level of response	Mark range
AO1	Excellent	A convincing and stylish performance demonstrating a secure sense of style with detailed attention to articulation, phrasing and dynamic contrast.	15-18
	Good	A good performance which has a clear, but perhaps not always convincing, sense of style. The meaning of the music is adequately conveyed and most opportunities are taken to shape the music with articulation, phrasing and dynamic contrast.	11-14
	Competent	A generally successful performance. There is some awareness of style displayed during some expressive passages. There is some shaping of the music through articulation, phrasing and dynamic contrast.	7-10
	Basic	An adequate performance demonstrating a basic awareness of style with only a few attempts to shape the music through articulation, phrasing and dynamic contrast.	4-6
	Limited	The performance demonstrates no conscious sense of style and displays little understanding of how to shape the music through articulation, phrasing or dynamic contrast.	1-3
	Unachieved	There is no rewardable material.	0

Solo performing – sequenced performance

Accuracy (of pitch and rhythm)

Assessment criteria		Level of response	Mark range
AO1	Excellent	An excellent performance in which any slips are inconsequential.	11-12
	Good	The performance demonstrates only occasional, small slips which do not detract from the performance.	9-10
	Competent	The performance demonstrates some noticeable errors, which detract from the performance.	6-8
	Basic	The performance demonstrates significant, intrusive errors but accuracy is achieved in the more straightforward passages.	3-5
	Limited	The performance is accurate only occasionally and there is no attention to accuracy of note input.	1-2
	Unachieved	There is no rewardable material.	0

An appropriate stimulus must be supplied to allow assessment of accuracy for both pitch and rhythm. If the piece to be submitted is a sequenced performance of a student's own composition then the realisation marking grid should be used.

Interpretation — (1 Articulation and phrasing, 2 Dynamics, 3 Timbre, 4 Panning)

Assessment criteria		Level of response	Mark range
AO1	Excellent	A convincing and stylish performance demonstrating detailed attention to the four areas of interpretation. Dynamics have been shaped in addition to essential dynamic contrasts.	15-18
	Good	A good performance demonstrating that attention has been given to all four areas to produce a musically satisfying sequence with a sense of style.	11-14
	Competent	A generally successful performance demonstrating that some attention has been given to three of the four areas with some sense of style.	7-10
	Basic	An adequate performance demonstrating some attention has been given to two of the four areas with some sense of style.	4-6
	Limited	A performance demonstrating little evidence of attention to musical detail or style.	1-3
	Unachieved	There is no rewardable material.	0

Solo performing – realisation

Fluency and control of technical demands

Assessment criteria		Level of response	Mark range
AO1	Excellent	The performance is fluent throughout displaying excellent control of the technical demands of the style.	11-12
	Good	The performance is fluent displaying good control of the technical demands of the style.	9-10
	Competent	The performance displays some control of the technical demands of the style, although there may be some lack of fluency.	6-8
	Basic	Only the more straightforward elements of the performance are achieved with any degree of fluency. Few of the technical demands are met.	3-5
	Limited	None of the technical demands of the performance have been met with any degree of satisfaction.	1-2
	Unachieved	There is no rewardable material.	0

Interpretation

Assessment criteria		Level of response	Mark range
AO1	Excellent	A convincing and stylish performance that displays control of all aspects of interpretation appropriate to the style.	15-18
	Good	A good performance that displays control of most interpretative detail as appropriate to the style.	11-14
	Competent	A generally successful performance that displays control of some of the interpretative detail as appropriate to the style.	7-10
	Basic	An adequate performance that displays control of little of the interpretative detail as appropriate to the style.	4-6
	Limited	A performance displaying little or no control over any aspects of interpretative detail or any interpretative detail is inappropriate to the style.	1-3
	Unachieved	There is no rewardable material.	0

Refer to the *Realisation* section on page 11 for details on the written commentary to be submitted with this performance.

Ensemble performing – traditional ensemble performance

Accuracy (of pitch and rhythm)

Assessment criteria		Level of response	Mark range
AO1	Excellent	The performance is accurate and fluent. Any slips are inconsequential. Intonation is secure.	11-12
	Good	The performance is mainly accurate and fluent. There are only occasional small slips. Intonation is mostly secure.	9-10
	Competent	The performance is broadly accurate and fluent although errors may interrupt the flow. Intonation is often secure.	6-8
	Basic	Accuracy is only achieved in the more straightforward passages. Fluency is repeatedly affected by errors. Intonation is insecure.	3-5
	Limited	Accuracy and fluency are only occasionally evident. Intonation is poor throughout.	1-2
	Unachieved	There is no rewardable material.	0

An appropriate stimulus must be supplied to allow assessment of accuracy for both pitch and rhythm.

Interpretation and ensemble skill

Assessment criteria		Level of response	Mark range
AO1	Excellent	A convincing performance demonstrating a secure sense of style with detailed attention to articulation, phrasing and dynamic contrast. The performance demonstrates reaction and adjustment to other parts and displays an excellent awareness of balance throughout.	15-18
	Good	A performance which has a clear, but not always convincing sense of style. The music is well conveyed and opportunities are taken to shape the music with articulation, phrasing and dynamic contrast. There is generally good reaction and adjustment to other parts and the performance displays a good awareness of balance throughout.	11-14
	Competent	A generally successful performance demonstrating awareness of style during some expressive passages. There is some shaping of the music through articulation, phrasing and dynamic contrast. There is occasional difficulty in reacting and adjusting to other parts although there is some awareness of balance.	7-10
	Basic	An adequate performance demonstrating a basic awareness of style with few attempts to shape the music through articulation, phrasing and dynamic contrast. There is evidence of difficulty in reacting and adjusting to other parts and little awareness of balance throughout.	4-6
	Limited	The performance demonstrates no conscious sense of style and only scant understanding of how to shape the music through articulation, phrasing or dynamic contrast. The performance displays little or no understanding of the demands of an ensemble performance.	1-3
	Unachieved	There is no rewardable material.	0

Ensemble performing – ensemble improvisation

Use of the stimulus/fluency

Assessment criteria		Level of response	Mark range
AO1	Excellent	The stimulus is exploited with complete fluency and imagination showing contrast, development, a sound sense of structure and the potential of the instrument. Intonation is secure.	11-12
	Good	The stimulus is exploited with considerable fluency and imagination, showing contrast, development, sense of structure and awareness of the potential of the instrument. Intonation is mostly secure.	9-10
	Competent	Exploitation of the stimulus demonstrating some aspects of fluency and imagination, showing contrast, development, sense of structure and awareness of the potential of the instrument. Intonation is often secure.	6-8
	Basic	The response to the stimulus lacks exploitation of the original idea. It is affected by excessive repetition, hesitancy, little sense of structure and minimal awareness of the potential of the instrument. Intonation is insecure.	3-5
	Limited	The stimulus is largely ignored. Intonation is poor throughout.	1-2
	Unachieved	There is no rewardable material.	0

The stimulus used for the improvisation (ie melodic or rhythmic motif or chord progression) must be supplied to allow assessment of its use in the improvisation.

Interpretation and ensemble skill

Assessment criteria		Level of response	Mark range
AO1	Excellent	A convincing performance demonstrating a secure sense of style with detailed attention to articulation, phrasing and dynamic contrast. The performance demonstrates reaction and adjustment to other parts and displays an excellent awareness of balance throughout.	15-18
	Good	A performance which has a clear, but not always convincing sense of style. The music is well conveyed and opportunities are taken to shape the music with articulation, phrasing and dynamic contrast. There is generally good reaction and adjustment to other parts and the performance displays a good awareness of balance throughout.	11-14
	Competent	A generally successful performance demonstrating awareness of style during some expressive passages. There is some shaping of the music through articulation, phrasing and dynamic contrast. There is occasional difficulty in reacting and adjusting to other parts although there is some awareness of balance.	7-10
	Basic	An adequate performance demonstrating a basic awareness of style with few attempts to shape the music through articulation, phrasing and dynamic contrast. There is evidence of difficulty in reacting and adjusting to other parts and little awareness of balance throughout.	4-6
	Limited	The performance demonstrates no conscious sense of style and only scant understanding of how to shape the music through articulation, phrasing or dynamic contrast. The performance displays little or no understanding of the demands of an ensemble performance.	1-3
	Unachieved	There is no rewardable material.	0

Ensemble performing – rehearsing and directing

Preparation

Assessment criteria		Level of response	Mark range
AO1	Excellent	The performance is well rehearsed after thoughtful preparation, exhibiting detailed knowledge of the score.	11-12
	Good	The performance is well rehearsed, exhibiting reasonable preparation of the score.	9-10
	Competent	The performance demonstrates some evidence of rehearsal with some preparation of the score.	6-8
	Basic	The performance is poorly rehearsed with scant attention to preparation of the score.	3-5
	Limited	The performance demonstrates little or no evidence of any rehearsal or preparation of the score.	1-2
	Unachieved	There is no rewardable material.	0

An appropriate score must be provided for moderation purposes.

Interpretation and ensemble skill

Assessment criteria		Level of response	Mark range
AO1	Excellent	The performance displays an authoritative approach, eliciting an excellent response from the performers. The correct tempo is clearly indicated with a precise beat. There is positive and sensitive control of the entries and interplay between the parts and of all performance details. A secure, stylish and idiomatic performance is achieved with an excellent awareness of balance and tonal quality.	15-18
	Good	The performance displays a confident approach, eliciting an effective response from the performers. The correct tempo is indicated although the beat is not fully precise. The entries and interplay between the parts are well controlled and performance details generally well executed. The overall performance is generally stylish and reflects a good awareness of balance and tonal quality.	11-14
	Competent	The beat given is occasionally variable eliciting a less confident response from the performers. Control of the entries is present but not always decisive. Some of the performance details are observed. There is some awareness of balance and style.	7-10
	Basic	The beat given is often variable eliciting a less confident response from the performers. Control of the entries is present but rarely decisive. Some of the performance details are observed. There is scant awareness of balance and style.	4-6
	Limited	The beat given is significantly variable eliciting an unsure response from the performers. Control of entries is seldom displayed and few of the performance details are observed. There is little awareness of balance and style.	1-3
	Unachieved	There is no rewardable material.	0

Ensemble performing – multi-track recording

The assessment grid used to mark multi-track recording depends on the student's role in the recording. Choose grid A, B or C as appropriate. All multi-track recordings should be marked using grid D in addition to one of grids A, B or C.

A Multi-track recording where the student has performed one or more of the live tracks

Accuracy (mark the best live track performed by the student)

Assessment criteria		Level of response	Mark range
AO1	Excellent	The playing is accurate and fluent and any slips are inconsequential.	11-12
	Good	The playing is mainly accurate and fluent displaying only occasional small slips.	9-10
	Competent	The playing is broadly accurate but there are some small blemishes which interrupt the flow.	6-8
	Basic	The playing displays that accuracy is achieved in the more straightforward passages. At times the accuracy of the music may be achieved at the expense of fluency and tempo.	3-5
	Limited	The playing displays little accuracy.	1-2
	Unachieved	There is no rewardable material.	0

B Multi-track recording where the student has not performed any of the live tracks

Directing skills/unity of ensemble

Assessment criteria		Level of response	Mark range
AO1	Excellent	The recording displays an accurate, musical performance.	11-12
		All tracks are in time and complement each other well.	
	Good	The recording is mainly accurate with only occasional small slips.	9-10
		The ensemble between tracks is mainly successful.	
	Competent	The recording displays some blemishes which detract from the overall performance.	6-8
		There is occasional loss of ensemble between tracks.	
	Basic	The recording displays significant, intrusive errors in performance.	3-5
		The unity of ensemble is only evident in straightforward passages.	
	Limited	The recording displays accuracy in performance only occasionally.	1-2
		The tracks are out of time with each other.	
	Unachieved	There is no rewardable material.	0

C Multi-track recording which mixes sequencing and recording (all sequenced tracks must have been input by the student)

Accuracy (of pitch and rhythm in sequenced track(s))

Assessment criteria		Level of response	Mark range
AO1	Excellent	Excellent – any slips are inconsequential.	11-12
	Good	Occasional, small slips which do not detract from the performance.	9-10
	Competent	Some noticeable errors, which detract from the performance.	6-8
	Basic	Significant, intrusive errors evident, but accuracy is achieved in the more straightforward passages.	3-5
	Limited	Accuracy is only occasionally evident/no attention to accuracy of note input.	1-2
	Unachieved	There is no rewardable material.	0

D **Recording skills – all multi-track recordings must be assessed using this grid in addition to one of grids A, B or C**

Assessment criteria		Level of response	Mark range
AO1	Excellent	A convincing, musical recording. Balance/stereo: all tracks are well balanced and good use has been made of the stereo field. EQ: the full frequency range has been utilised through judicious use of EQ. Signal to noise: good signal to noise ratio. No distortion or other noise. FX: appropriate and well controlled – adds to the recording.	15-18
	Good	A good recording, but **one or two** of the following detract slightly from the overall quality. Balance/stereo: one of the tracks is overbearing or very quiet/restricted stereo width. EQ: one of the tracks is poorly EQed/slight overall problem (eg lack of brightness/too harsh or boomy). Signal to noise: some noticeable hiss or occasional noise/distortion, but not overly intrusive. FX: slightly overdone/some tracks too dry.	11-14
	Competent	A generally successful recording, but **three or four** of the following detract from the overall quality. Balance/stereo: one of the tracks is overbearing or very quiet/restricted stereo width. EQ: one of the tracks is poorly EQed/slight overall problem (eg lack of brightness/too harsh or boomy). Signal to noise: some noticeable hiss or occasional noise/distortion, but not overly intrusive. FX: slightly overdone/some tracks too dry.	7-10
	Basic	An adequate recording, but **one or two** of the following **significantly** detract from the overall quality. Balance/stereo: muddy mix/serious problems with two or more tracks/no use of panning. EQ: two or more tracks poorly EQed/serious overall restriction of frequency range (eg very bassy or trebly recording). Signal to noise: very hissy or occasional intrusive noise. FX: inappropriately overdone or none used at all.	4-6
	Limited	A basic recording – little attention has been given to any of the four areas. For example, all panned to one side/some instruments can't be heard at all/extremely quiet recording.	1-3
	Unachieved	There is no rewardable material.	0

Levels of Difficulty for instruments, voice and sequencing

It is not possible to provide examples for all instruments. The following pages should be used as general guidance.

A 'best fit' approach should be used when determining in which Level of Difficulty (LoD) a piece falls. A piece may be considered to be more difficult if it fulfills five or more of the more difficult criteria and the rest are standard. If one criterion is felt to be easier and another is more difficult they would average out as two standard criteria.

Voice

Easier	Standard	More difficult
Mainly conjunct melody	Some leaps	Some awkward intervals
Pitch range less than one octave	Pitch range between an octave and a 10th	Pitch range greater than a 10th
Restricted range of rhythmic patterns	Some variation in rhythmic patterns	Some complex rhythmic patterns
No long, sustained phrases. Regular phrasing throughout	Phrases not all the same length requiring some breath control	Some long, sustained phrases requiring good breath control
Syllabic throughout	Mainly syllabic with some simple melismas	Several melismatic sections and/or fast passages requiring clear enunciation
Limited opportunity for dynamic contrasts	Some general dynamic contrasts	General dynamic contrasts including some gradation of dynamics
Limited articulation required	Some variety of articulation including some slurs/staccato/accents	A range of articulation required
No modulations	Modulation to closely related key	More than one modulation or modulation to more distant key
Accompaniment supports voice throughout	Occasional exposed entries/some interplay with accompaniment	Solo line often exposed/much interplay between parts

Piano

Easier	Standard	More difficult
One hand only/hands in octaves throughout	Two hands with some independence	Both hands fairly independent
C major/A minor or simple pentatonic	Key signatures of one or two sharps/flats	Key signatures of three or more sharps/flats or modal/chromatic/atonal
No accidentals	Occasional, logical accidentals	Frequent accidentals
5-finger position	Some changes of hand position	Frequent changes of hand position
Restricted range of rhythmic patterns	Some variation in rhythmic patterns	Some complex rhythmic patterns
Slow/moderate tempo	Moderate/moderately fast tempo and/or some gradation of tempo	Fast tempo requiring some dexterity and/or occasional tempo changes
Limited opportunity for dynamic contrasts	Some general dynamic contrasts	General dynamic contrasts including some gradation of dynamics
Limited articulation required	Some variety of articulation including some slurs/staccato/accents	A range of articulation required
No modulations	Modulation to closely related key	More than one modulation or modulation to more distant key

Keyboard

Easier	Standard	More difficult
One hand only/hands in octaves throughout	Two hands with some independence	Both hands fairly independent
No chordal accompaniment	Simple fingered chords/single fingered chords	Wider range of chords (not single fingered)
C major/A minor or simple pentatonic	Key signatures of one or two sharps/flats	Key signatures of three or more sharps/flats or modal/chromatic/atonal
5-finger position	Some changes of hand position	Frequent changes of hand position
Restricted range of rhythmic patterns	Some variation in rhythmic patterns	Some complex rhythmic patterns
Slow/moderate tempo	Moderate/moderately fast tempo	Fast tempo requiring some dexterity and/or occasional tempo changes
Limited opportunity for dynamic contrasts/touch sensitivity function turned off	Some general dynamic contrasts	General dynamic contrasts including some gradation of dynamics
Limited articulation required or no registration changes	Some variety of articulation including some slurs/staccato/accents	A range of articulation required/use of appropriate registration changes
No modulations	Modulation to closely related key	More than one modulation or modulation to more distant key

Electric guitar

Easier	Standard	More difficult
Pitch range covers three strings	Pitch range covers four or more strings	Pitch range covers all six strings
All in one position	Includes infrequent position changes	Requires frequent position shifts/ covers range up to or above 12th fret
Restricted range of rhythmic patterns	Some variation in rhythmic patterns	Some complex rhythmic patterns
Slow/moderate tempo. No tempo changes	Moderate/moderately fast tempo	Fast tempo requiring some dexterity and/or occasional tempo changes
Limited opportunity for dynamic contrasts	Some general dynamic contrasts	General dynamic contrasts including some gradation of dynamics
Limited articulation required (no hammer-ons, pull-offs, slides or bends)	Some variety of articulation including some hammer-ons, pull-offs, slides or bends	A range of articulation required, possibly including some palm muting or use of tremolo arm
Easy key for the instrument	A key which allows less use of open strings	Harder key for the instrument
Simple picking throughout	A range of picking required, perhaps changing from chords to single notes	Some more intricate picking techniques required
Supported by accompaniment throughout	Occasional exposed entries/some interplay with accompaniment	Solo line often exposed/much interplay between parts

Acoustic guitar

Easier	Standard	More difficult
Easy chord shapes	Some barre chords	Frequent barre chords/some awkward chord changes/some altered or extended chords used
All in one position	Includes infrequent position changes	Requires frequent position shifts/ covers range up to or above 12th fret
Simple strumming pattern with little variety	Undemanding but varied strumming pattern/more complex but repetitive pattern	Challenging rhythmic accompaniment pattern
Regular, infrequent chord changes	Chord changes not always regular/more frequent chord changes	Irregular chord changes/some fast chord changes
Slow/moderate tempo. No tempo changes	Moderate/moderately fast tempo	Fast tempo requiring some dexterity and/or occasional tempo changes
Limited opportunity for dynamic contrasts	Some general dynamic contrasts	General dynamic contrasts including some gradation of dynamics
Limited articulation required	Some variety of articulation required	Some string dampening required/ a range of articulation
No modulations	Modulation to closely related key	More than one modulation or modulation to more distant key
Supported by other parts throughout	Occasional exposed entries/some interplay with other parts	Solo line often exposed/much interplay between parts

Classical guitar

Easier	Standard	More difficult
Monophonic melody	Bass notes (which could be open strings) sounding along with melody	Independent melody and bass parts
All in one position	Includes infrequent position changes	Requires frequent position shifts/ covers range up to or above 12th fret
Simple plucking techniques required	Some variety required in right-hand technique	Includes some more intricate right-hand techniques
Restricted range of rhythmic patterns	Some variation in rhythmic patterns	Some complex rhythmic patterns
Slow/moderate tempo. No tempo changes	Moderate/moderately fast tempo	Fast tempo requiring some dexterity and/or occasional tempo changes
Limited opportunity for dynamic contrasts	Some general dynamic contrasts	General dynamic contrasts including some gradation of dynamics
Limited articulation required (no hammer-ons, pull-offs, slides or bends)	Some variety of articulation including some hammer-ons, pull-offs, slides and possibly some string dampening	Some string dampening required/ a range of articulation
Easy key for the instrument	A key which allows less use of open strings	Harder key for the instrument
No chords used	Mostly simple chord shapes	Frequent barre chords/some awkward chord changes

Bass guitar

Easier	Standard	More difficult
Bass line made up mostly of root notes	Bass line contains a variety of chord tones	Bass line more complex
All in one position	Includes infrequent position changes	Requires frequent position shifts/ covers range up to or above 12th fret
Mostly crotchet movement	Some variation in rhythmic patterns	Some complex rhythmic patterns
Slow/moderate tempo. No tempo changes	Moderate/moderately fast tempo	Fast tempo requiring some dexterity and/or occasional tempo changes
Limited opportunity for dynamic contrasts	Some general dynamic contrasts	General dynamic contrasts including some gradation of dynamics
Limited articulation required (no hammer-ons, pull-offs, slides or bends)	Some variety of articulation including some hammer-ons, pull-offs, and slides	A range of articulation required
Easy key for the instrument	A key which allows less use of open strings	Harder key for the instrument
No modulations	Modulation to closely related key	More than one modulation or modulation to more distant key
Supported by other parts throughout	Occasional exposed entries/some interplay with other parts	Bass line often exposed/much interplay between parts

Drumkit

Easier	Standard	More difficult
Simple rhythmic patterns	Wider range of rhythmic patterns	More complex rhythmic patterns
Slow/moderate tempo. No tempo changes	Moderate/moderately fast tempo	Fast tempo requiring some dexterity and/or occasional tempo changes
Limited opportunity for dynamic contrasts	Some general dynamic contrasts	General dynamic contrasts including some gradation of dynamics
Limited articulation required	A variety of articulation and phrasing required	Detailed phrasing and articulation required
Includes few fills	Simple fills more frequent	Detailed fills required
Little left foot control required (hi-hat)	Some left foot control required	Good left foot control required
2/4, 4/4 metre	Compound time, 3/4 metre	Unusual metre/includes changes of metre
Requires co-ordination between hands and feet	Requires limited independence between limbs	Requires independence between limbs
Supported by other parts throughout	Occasional exposed entries/some interplay with other parts	Significant rhythmic independence within ensemble

Strings

Easier	Standard	More difficult
All in first position	Requires changes of position	Requires more frequent position shifts
Restricted range of rhythmic patterns	Some variation in rhythmic patterns	Some complex rhythmic patterns
Slow/moderate tempo. No tempo changes	Moderate/moderately fast tempo	Fast tempo requiring some dexterity and/or occasional tempo changes
Limited opportunity for dynamic contrasts	Some general dynamic contrasts	General dynamic contrasts including some gradation of dynamics
Limited articulation required	Some variety of articulation including some slurs/staccato/accents	A range of articulation required
Limited bowing technique required	More co-ordination required between left hand and bow	A range of bowing techniques required (possibly including quick changes between pizz. and arco)
Easy key for the instrument	A key which allows less use of open strings	Harder key for the instrument
No modulations	Modulation to closely related key	More than one modulation or modulation to more distant key
Supported by other parts throughout	Occasional exposed entries/some interplay with other parts	Solo line often exposed/much interplay between parts

Woodwind

Easier	Standard	More difficult
Pitch range of an octave or less	Pitch range of up to a 12th	Pitch range of more than a 12th
Mainly conjunct melody/in an easy register for the instrument	Some leaps, moving out of the easy register for the instrument	Some awkward intervals and use of the full register of the instrument
Restricted range of rhythmic patterns	Some variation in rhythmic patterns	Some complex rhythmic patterns
Slow/moderate tempo. No tempo changes	Moderate/moderately fast tempo	Fast tempo requiring some dexterity and/or occasional tempo changes
Limited opportunity for dynamic contrasts	Some general dynamic contrasts	General dynamic contrasts including some gradation of dynamics
Limited articulation required	Some variety of articulation including some slurs/staccato/accents	A range of articulation required
No long, sustained phrases. Regular phrasing throughout	Phrases not all the same length requiring some breath control	Some long, sustained phrases requiring good breath control
Easy key for the instrument	Slightly more difficult key for the instrument	Harder key for the instrument
Supported by other parts throughout	Occasional exposed entries/some interplay with other parts	Solo line often exposed/much interplay between parts

Brass

Easier	Standard	More difficult
Pitch range of an octave or less	Pitch range of up to a 12th	Pitch range of more than a 12th
Mainly conjunct melody/in an easy register for the instrument	Some leaps, moving out of the easy register for the instrument, includes several low notes	Some awkward intervals and use of the full register of the instrument
Restricted range of rhythmic patterns	Some variation in rhythmic patterns	Some complex rhythmic patterns
Limited opportunity for dynamic contrasts	Some general dynamic contrasts	General dynamic contrasts including some gradation of dynamics
Limited articulation required	Some variety of articulation including some slurs/staccato/accents	A range of articulation required
Frequent rests	Some thought required to ensure breathing is appropriate	Requires paced breathing to maintain control
No long, sustained phrases. Regular phrasing throughout	Phrases not all the same length requiring some breath control	Some long, sustained phrases requiring good breath control
Easy key for the instrument	Slightly more difficult key for the instrument, requiring more use of valves/slide positions	Harder key for the instrument, requiring more dexterity in use of valves/slide
Supported by other parts throughout	Occasional exposed entries/some interplay with other parts	Solo line often exposed/much interplay between parts

Melodic percussion (for example xylophone/marimba)

Easier	Standard	More difficult
No double strokes or damping required	Single stroke rolls/some damping required	Includes some chords/frequent damping required
Mainly conjunct melody	Some more awkward intervals	Frequent leaps and awkward intervals
Simple rhythmic patterns	Wider range of rhythmic patterns	More complex rhythmic patterns
Slow/moderate tempo. No tempo changes	Moderate/moderately fast tempo	Fast tempo requiring some dexterity and/or occasional tempo changes
Limited opportunity for dynamic contrasts	Some general dynamic contrasts	General dynamic contrasts including some gradation of dynamics
Limited articulation required	A variety of articulation and phrasing required	Detailed phrasing and articulation required
2/4, 4/4 metre	Compound time, 3/4 metre	Unusual metre/includes changes of metre
C major/A minor or simple pentatonic	Key signatures of one or two sharps/flats	Key signatures of three or more sharps/flats or modal/chromatic/atonal
Supported by other parts throughout	Occasional exposed entries/some interplay with other parts	Significant independence within ensemble/much interplay between parts

Snare drum

Easier	Standard	More difficult
Simple rhythmic patterns	Wider range of rhythmic patterns	More complex rhythmic patterns
Slow/moderate tempo. No tempo changes	Moderate/moderately fast tempo	Fast tempo requiring some dexterity and/or occasional tempo changes
Limited opportunity for dynamic contrasts	Some general dynamic contrasts	General dynamic contrasts including some gradation of dynamics
No dynamic variation	Limited range of dynamics	Wide range of dynamics
Limited articulation required	A variety of articulation and phrasing required	Detailed phrasing and articulation required
No rolls	Some straightforward rolls	Frequent rolls
No decorations	Flams and paradiddles required	Flams, paradiddles, drags and ruffs required
2/4, 4/4 metre	Compound time, 3/4 metre	Unusual metre/includes changes of metre
Supported by other parts throughout	Occasional exposed entries/some interplay with other parts	Significant rhythmic independence within ensemble

Sequencing

Easier	Standard	More difficult
Three independent parts	Four independent parts	Five or more independent parts
Treble or bass clef only	Treble and bass clef	Treble, bass clef and an additional clef (including octave transpositions of bass/treble clef eg double bass) or tablature
No accidentals	Key signatures with one sharp or flat	Key signatures with three or more sharps or flats
4/4 metre	2/4, 3/4 or 6/8 metre	An unusual metre or requiring changes of metre
Steady tempo throughout	Requires a change of tempo	More than one tempo change/ gradation of tempo
No dynamic variation	Some general dynamic contrasts	General dynamic contrasts including some gradation of dynamics
Much repetition and/or doubling	Some repetition and/or doubling	Little/no repetition and/or doubling
Up to 24 bars	25-32 bars	33 bars or more
Simple rhythms and note values throughout	Wider range of rhythmic patterns	More complex rhythmic patterns

Levels of Difficulty for other performing options

Improvisation

Improvisations should be awarded a Level of Difficulty (LoD) according to the outcome: the final recorded performance should be judged against the appropriate set of criteria for the instrument in question.

Realisation

Realisations will normally be standard difficulty level unless the student demonstrates a particularly basic example of the genre (in which case it will be judged as easier) or a particularly involved, complex performance (when it will be judged as more difficult).

Multi-track recording

A. Where the student has performed one or more of the live tracks, the whole performance should have the same LoD as that which would be applied to the part assessed for accuracy.

B. Where the student has not performed any of the live tracks, the recording should always be assessed as standard, unless there is clear evidence that the demands of the task were well beyond the minimum specification requirements (when it will be judged as more difficult).

C. If a recording mixes sequencing and recording, the whole performance will have the same LoD as that which would be applied to the sequencing element.

Rehearsing and directing

Rehearsing and directing performances should be assessed as standard.

Unit 2: Composing Music

Overview

Content overview

Composing music emphasises the creative aspect of music and allows students to appreciate the process of creating music. Students will be introduced to the technical and creative skills required by a composer. Students will be encouraged to explore a range of compositional starting points and investigate a range of techniques for developing and manipulating ideas, and turn them into completed pieces of music.

Students can also explore the skills needed to arrange music for different musical forces.

Assessment overview

In this unit students develop musical ideas in the form of compositions and/or arrangements.

They may choose to submit either:

- **two** compositions, or

- **two** arrangements, or

- **one** composition and **one** arrangement.

Each piece must be based on a different Area of Study.

The overall length of the submission, ie both pieces, should total between two and four minutes.

Group compositions are not acceptable.

Each student submission must comprise:

- **either** a notated score (either handwritten or printed) **or** a written commentary containing sufficient performance directions to allow for a realisation of the piece

- a recording (on CD/MD/MP3).

Students may compose for either conventional or electronic instruments. The use of technology may be assessed where appropriate using the optional criterion: Use of technology. This may include amplified instruments and their effects, electronic instruments (including MIDI workstations, samplers and record decks) and any technological procedures which are integral to the compositional process or musical idiom and style, for example sequencing, mixing, sound synthesis and processing. However, the use of technology to produce and print scores will not be assessed.

Compositions may be completed at any time during the course.

At an appropriate point during the course, the compositions will be recorded and assessed by the teacher-examiner.

At the end of the course a sample of compositions must be made available for moderation, recorded on CD/MD/MP3.

Controlled conditions

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

The centre supervised time allocation for this component is 10 hours for each of the two compositions.

Reference should be made to page 66 for further guidance on the administration of controlled assessment.

A signed authentication statement must accompany all submissions.

Detailed unit content

Skills, knowledge and understanding

In order to compose in a particular style or genre, it is useful to study examples of the music in some detail. Much of the listening and appraising work for Unit 3 will involve analysis of the set works and these could be used as models for composing in those particular forms and styles. However, under this specification, it is permissible to compose in any style or form within the bounds of the dates or subject of each Area of Study. For example, if a student wishes to compose a pastiche Baroque binary form dance, then they should study examples from the repertoire in this medium.

Each piece will be based on a different Area of Study but does not necessarily need to adopt the same structure and form as one of the prescribed set works studied in Unit 3: Music - Listening and Appraising. For example, in Area of Study 1, the piece could take on any structure found in music during the set period of 1600-1899, including sonata form and binary form. With Area of Study 2: music in the 20th century, Area of Study 3: popular music in context and Area of Study 4: world music, all genres and styles which fall under these broad headings will be acceptable.

Arrangements

Arrangement(s) may be submitted in lieu of composition(s). An arrangement is the creation of a new version of a piece of music, usually scored for different resources from the original. It may involve changes to several of the musical elements, but to score high marks an arrangement should be significantly different from the original, in effect creating a new work from the original source material. It should not be a transcription of the original for different forces. The original source material must be included in each student's submission of work to enable accurate evaluation of the extent of effective change.

Score/written commentary

The score may be handwritten or computer generated. Students must submit their work in a format appropriate to the style. This may be a fully notated score, a lead sheet or chord chart, or annotated track diagrams.

Students not enclosing a score must submit a written commentary instead. This piece of writing should give a detailed description of the composition (or arrangement) and the processes used in its development. It should refer to the musical content throughout. Commentaries must contain similar information to that found in a score; details of performance indications and the composer's intentions. A good commentary containing sufficient information for an acceptable realisation of the composer's intentions is acceptable for any style of music. Whatever format or combination of formats is chosen, the presentation must be sufficiently clear and detailed for the moderator to be able to assess the composition or arrangement.

Students must submit a score or written commentary to fulfil the requirements of the specification. Students' work will not be moderated if they do not meet this requirement

The recording

Compositions and arrangements may be realised through conventional instruments or music technology. The quality of recorded performances will not be assessed.

Application of the assessment criteria grids: Composing

Each composition is marked separately out of 30.

15 marks (3 x 5) are available for the compulsory core criteria.

15 marks (3 x 5) are available for criteria, which will be chosen by the teacher-examiner in relation to the nature of the composition.

Compulsory core criteria (3 x 5 =15 marks)

These criteria focus on the creative, imaginative and developmental aspects of composition.

Criterion A   Use and development of ideas

Criterion B   Exploitation of the medium

Criterion C   Structure and form

Optional criteria (3 x 5 =15 marks)

Criterion D   Melody

Criterion E   Harmony/accompaniment

Criterion F   Texture

Criterion G   Tempo/rhythm

Criterion H   Dynamic contrasts

Criterion I   Use of technology

Any **three** optional criteria may be chosen as appropriate to the composition.

Composing – compulsory core criteria

Criterion A: Use and development of ideas

Assessment criteria		Level of response	Mark
AO2	Excellent	Makes imaginative use of ideas and conventions in accordance with the chosen Area of Study.	5
	Good	Makes good use of standard conventions in accordance with the chosen Area of Study and ideas are developed	4
	Competent	Makes some use of standard conventions in accordance with the chosen Area of Study.	3
	Basic	Makes an adequate attempt to develop the musical ideas in accordance with the chosen Area of Study.	2
	Limited	Makes only a minimum attempt at realising and developing ideas in accordance with the chosen Area of Study.	1
	Unachieved	No evidence of any development of ideas in accordance with the chosen Area of Study.	0

Criterion B: Exploitation of the medium

Assessment criteria		Level of response	Mark
AO2	Excellent	Demonstrates excellent and effective selection and handling of resources and medium, exploiting their potential to the full.	5
	Good	There is a good use of the medium and resources.	4
	Competent	There is a satisfactory realisation of the resources and medium.	3
	Basic	The resources are used in a functional manner although there may be an adequate exploitation of the potential of the medium.	2
	Limited	There is a limited attempt to use the resources and medium.	1
	Unachieved	No real evidence of any understanding of the medium and resources.	0

Criterion C: Structure and form

The length of the composition should be consistent with the style to allow for appropriate development of the thematic material within the chosen genre.

Assessment criteria		Level of response	Mark
AO2	Excellent	The overall structure and form is interesting and shows imaginative use of structural devices.	5
	Good	The overall structure has a sense of proportion and development with a good use of structural devices.	4
	Competent	The structure is simple and clear, making use of appropriate structural devices revealing a recognisable form.	3
	Basic	There is an attempt to use and control structural devices most of the time. A sense of proportion and development may be compromised by brevity.	2
	Limited	There is minimal use of structural devices resulting in a confused structure.	1
	Unachieved	No sense of any form or structure evident.	0

Composing – optional criteria

Three to be selected. Criteria chosen should be appropriate to the composition concerned.

Criterion D: Melody

Assessment criteria		Level of response	Mark
AO2	Excellent	The melody lines display style and character.	5
	Good	Melody lines are well constructed.	4
	Competent	The melody lines have some sense of shape.	3
	Basic	The melody lines are functional and lack real shape.	2
	Limited	Melody lines are limited	1
	Unachieved	Melody parts are random and meandering or incoherent.	0

Criterion E: Harmony/accompaniment

Assessment criteria		Level of response	Mark
AO2	Excellent	An extended range of chords/an effective accompaniment.	5
	Good	Good harmonic repertoire/a good accompaniment style.	4
	Competent	Simple, but appropriate harmony/accompaniment style.	3
	Basic	Basic use of chords – functional, with some possible misjudgements.	2
	Limited	Limited harmonic awareness.	1
	Unachieved	No understanding of harmony and/or accompaniment.	0

Criterion F: Texture

Assessment criteria		Level of response	Mark
AO2	Excellent	Sensitive awareness of textural matters, exploiting texture to good effect.	5
	Good	Shows a clear awareness of texture.	4
	Competent	The texture is generally appropriate.	3
	Basic	Displays an adequate awareness of texture, with some possible misjudgements.	2
	Limited	Displays only a limited awareness of texture.	1
	Unachieved	No evidence of textural awareness.	0

Criterion G: Tempo/rhythm

Assessment criteria		Level of response	Mark
AO2	Excellent	Exciting, well chosen and showing some originality.	5
	Good	A good choice of tempo and the use of interesting rhythms.	4
	Competent	Appropriate choice of tempo/rhythm.	3
	Basic	Functional rhythms with little variety.	2
	Limited	A limited awareness of rhythm/tempo.	1
	Unachieved	Rhythms are random/inappropriate tempo.	0

Criterion H: Dynamic contrasts

Assessment criteria		Level of response	Mark
AO2	Excellent	Careful, sensitive and appropriate, the dynamics significantly enhance the composition.	5
	Good	Dynamics are used to good effect throughout the composition.	4
	Competent	Dynamics are used to provide some contrasts in the music.	3
	Basic	Dynamics are used but are only sometimes appropriate.	2
	Limited	Limited use of dynamics, though mainly inappropriate.	1
	Unachieved	No dynamics given, or if given, they are inappropriate.	0

Criterion I: Use of technology

Assessment criteria		Level of response	Mark
AO2	Excellent	Confident and imaginative handling of technological resources and processes.	5
	Good	Good use of technology evident throughout the composition.	4
	Competent	Competent use of technology with few misjudgements.	3
	Basic	Technology used in a functional manner with evidence of misjudgements.	2
	Limited	Limited use of technology with significant misjudgements throughout.	1
	Unachieved	Very poor and ineffective use of technology which is detrimental to the piece as a whole.	0

Application of the assessment criteria grids: Arranging

Each arrangement is marked separately out of 30.

15 marks (3 x 5) are available for the compulsory core criteria.

15 marks (3 x 5) are available for criteria chosen by the teacher-examiner in relation to the nature of the arrangement.

Compulsory core criteria (3 x 5 = 15 marks)

These criteria focus on the creative and imaginative aspects of arrangement.

Criterion A   Use and development of ideas

Criterion B   Exploitation of the medium

Criterion C   Choice of material/extent of change/impact

Optional criteria (3 x 5 = 15 marks)

Criterion D   Melodic interest/part writing

Criterion E   Harmony/accompaniment

Criterion F   Texture

Criterion G   Tempo/rhythm

Criterion H   Dynamic contrasts

Criterion I   Use of technology

Criterion J   Technical problems

Any **three** optional criteria may be chosen as appropriate to the arrangement.

Arranging – compulsory core criteria

Criterion A: Use and development of ideas

Assessment criteria		Level of response	Mark
AO2	Excellent	Makes imaginative use of ideas and conventions in accordance with the chosen Area of Study.	5
	Good	Makes good use of standard conventions in accordance with the chosen Area of Study and ideas are developed.	4
	Competent	Makes some use of standard conventions in accordance with the chosen Area of Study.	3
	Basic	Makes an adequate attempt to develop the musical ideas in accordance with the chosen Area of Study.	2
	Limited	Makes only a minimum attempt at realising and developing ideas in accordance with the chosen Area of Study.	1
	Unachieved	No evidence of any development of ideas in accordance with the chosen Area of Study.	0

Criterion B: Exploitation of the medium

Assessment criteria		Level of response	Mark
AO2	Excellent	Demonstrates excellent and effective selection and handling of resources and medium, exploiting their potential to the full.	5
	Good	There is a good use of the medium and resources.	4
	Competent	A satisfactory realisation of the resources and medium.	3
	Basic	The resources are used in a functional manner. There is little exploitation of the potential of the medium.	2
	Limited	There is a limited attempt to use the resources and medium.	1
	Unachieved	No real evidence of any understanding of the medium and resources.	0

Criterion C: Choice of material/extent of change/impact

Assessment criteria		Level of response	Mark
AO2	Excellent	Original has excellent potential for arrangement.	5
		The arrangement works exceptionally well in a new medium with a very imaginative approach to the material.	
		The end product is effectively a new piece.	
	Good	Good choice of original with considerable potential for arrangement.	4
		The arrangement works well and the approach displays a good degree of imagination and originality.	
		A significant number of additions/subtractions from the original.	
	Competent	Original can be arranged with some additions/subtractions clearly made.	3
		The arrangement is generally successful and significantly different from the original.	
	Basic	Material has a modest potential for arrangement and the original has only been slightly changed.	2
		The arrangement makes adequate impact on the listener most of the time.	
	Limited	Poor choice of material with only one or two changes apparent. There is little evidence of transcription.	1
		The arrangement makes only a limited impact on the listener.	
	Unachieved	No effort to arrange the original material.	0
		No discernible impact made on the listener.	

Arranging – optional criteria

Three to be selected. Criteria should be chosen as appropriate to the arrangement.

Criterion D: Melodic interest/part writing

Assessment criteria		Level of response	Mark
AO2	Excellent	The new melodic parts imaginatively enhance all of the arrangement.	5
	Good	A good number of new melodic parts are used in the arrangement.	4
	Competent	There is some use of counter melody/melodic parts/passing notes etc beyond that of the original melody.	3
	Basic	Only a few additions to the original melody lines are apparent.	2
	Limited	There are hardly any new parts apparent.	1
	Unachieved	No evidence of any departure from the exact notes used in the original melody.	0

Criterion E: Harmony/accompaniment

Assessment criteria		Level of response	Mark
AO2	Excellent	The piece is completely and effectively re- harmonized/ an effective accompaniment is added.	5
	Good	A significant amount of new harmonisation is apparent/ a good accompaniment style.	4
	Competent	Some new chords have been introduced/ simple, but appropriate accompaniment style.	3
	Basic	There is basic new harmonisation apparent/some of the new chord choices are unsuccessful.	2
	Limited	The original harmony is used with just the odd change of chord/ any harmonic changes are unsuccessful.	1
	Unachieved	Only the original harmony used.	0

Criterion F: Texture

Assessment criteria		Level of response	Mark
AO2	Excellent	Sensitive awareness of textural matters, exploiting texture to good effect.	5
	Good	Shows a clear awareness of texture.	4
	Competent	The texture is generally appropriate.	3
	Basic	Displays an adequate awareness of texture, with some possible misjudgements.	2
	Limited	Displays only a limited awareness of texture.	1
	Unachieved	No evidence of textural awareness.	0

Criterion G: Tempo/rhythm

Assessment criteria		Level of response	Mark
AO2	Excellent	There is a display of some innovative use of tempo/rhythmic elements in producing a new version of the original.	5
	Good	There is a sensitive use of tempo/rhythmic patterns to produce a new version.	4
	Competent	The new version has several examples of tempo/rhythmic change although these are sometimes mechanical.	3
	Basic	The tempo and rhythm is used in a functional manner.	2
	Limited	A limited awareness of tempo/rhythmic change.	1
	Unachieved	Lack of any discernible changes in either tempo and/or rhythm.	0

Criterion H: Dynamic contrasts

Assessment criteria		Level of response	Mark
AO2	Excellent	There is evidence of an original and effective reworking of dynamic contrasts.	5
	Good	There is a good reworking of dynamic contrasts.	4
	Competent	There is some sensible reworking of dynamic contrasts.	3
	Basic	There are only a few instances of reworked dynamics in the arrangement.	2
	Limited	A limited awareness of dynamic contrasts.	1
	Unachieved	Lack of any dynamic contrasts.	0

Criterion I: Use of technology

Assessment criteria		Level of response	Mark
AO2	Excellent	Confident and imaginative handling of technological resources and processes.	5
	Good	Good use of technology evident throughout the arrangement.	4
	Competent	Competent use of technology with few misjudgements.	3
	Basic	Technology used in a functional manner with evidence of misjudgements.	2
	Limited	Limited use of technology with significant misjudgements throughout.	1
	Unachieved	Very poor and ineffective use of technology, which is detrimental to the piece as a whole.	0

Criterion J: Technical problems

Assessment criteria		Level of response	Mark
AO2	Excellent	There is an excellent handling of technical problems and a high level of awareness of potential and the limitations of the new medium.	5
	Good	Technical problems are handled well and show a good awareness of the potential of the new medium to solve most problems.	4
	Competent	Competent ability to deal with technical problems and an awareness of the difficulties created by the choice of medium.	3
	Basic	Scant awareness of problems presented by the new medium.	2
	Limited	There is limited understanding of the technical problems of the new medium.	1
	Unachieved	There is a lack of understanding of all aspects of technical problems associated with the new medium.	0

Unit 3: Music – Listening and Appraising

Overview

Content overview

In this unit students develop their listening and appraising skills through the study of music across a variety of styles and genres. The content for the unit is grouped into four Areas of Study each of which contains three set works.

Area of Study 1 – western classical music 1600-1899

- *G F Handel:* Chorus: And The Glory of The Lord from Messiah, HWV 56

- *W A Mozart:* 1st Movement from Symphony No. 40 in G minor, K. 550

- *F Chopin:* Prelude No 15 in D flat major, Op. 28

Area of Study 2 – music in the 20th century

- *A Schoenberg*: Peripetie from Five Orchestral Pieces, Op. 16

- *L Bernstein*: Something's Coming from West Side Story

- *S Reich*: 3rd Movement (fast) from Electric Counterpoint

Area of Study 3 – popular music in context

- *M Davis*: All Blues from the album Kind of Blue

- *J Buckley*: Grace from the album Grace

- *Moby*: Why Does My Heart Feel So Bad? From the album Play

Area of Study 4 – world music

- *Capercaillie*: Chuir M'Athair Mise Dhan Taigh Charraideach (Skye Waulking Song) from the album Nàdurra

- Rag Desh
  Suggested listening:
  - *A Shankar*: Rag Desh from the album Live at Carnegie Hall
  - *S D Dhandhada and H Dhandhada:* Rag Desh from the album Mewar Re Mira
  - *B Wertheimer and S Gorn*: Rag Desh Parts 1-3 from the album Priyagitah: The Nightingale

- *Koko*: Yiri

Assessment overview

This unit will be assessed through a 1-hour and 30-minute examination set and marked by Edexcel.

The examination is divided into **two** sections.

Section A

- Eight questions requiring students to respond to extracts of music on CD, which are taken from the set works.

- The exact number of times the extracts will be heard is announced on the CD and printed on the examination paper.

- Students will be given one minute's reading time at the start of each question and three minutes to complete their answers at the end of each question.

- A range of question types including multiple choice, melody/rhythm completion, grid completion, one-word response, short response and free response questions, will be used as appropriate to the extracts.

- The 68-mark total for this section will be divided as appropriate between the eight questions – the questions will not necessarily be of equal weighting.

- This section will last approximately 65 minutes.

Section B

- One extended response question (from a choice of two) on any one of the set works, or comparing musical features across set works.

- This section will be worth 12 marks.

- Students will have 25 minutes to complete their response.

Scores of set works must not be brought into the examination.

Quality of Written Communication

Quality of Written Communication (QWC) will be assessed in Section B. Students should answer in prose. The 12 marks available for the question will include reference to QWC, which is embedded in the levels of response mark scheme.

Detailed unit content

Sections A and B

In their responses to the questions in both sections, students will need to demonstrate an understanding of the following in relation to the set works within the Areas of Study:

- the musical elements (pitch, duration, dynamics, tempo, timbre, texture, structure)

- identifying how resources are used in different combinations (identifying instruments and groups of instruments)

- identifying key musical features

- identifying musical and melodic devices (ornamentation, ostinati, riffs, use of imitation, pedal point and sequence)

- identifying rhythmic devices (syncopation, swung rhythms, dotted rhythms and triplets)

- identifying and discriminating between major, minor, modal, pentatonic, chromatic and atonal tonalities

- relating music to the context in which it was created

- identifying conventions used in different times and places

- using appropriate musical vocabulary

- expressing and justifying opinions and preferences.

Section A

Students should study the set works for each Area of Study, aurally identifying the key musical features in each work. They should understand the context within which the set works were composed and their place within the Area of Study as a whole. In this section of the examination, students will also be expected to express and justify opinions on the set work extracts and complete short musical dictation and staff notation questions.

Student should be encouraged to listen to music in a discriminating way, developing their skills of aural perception.

Section B

In Section B, students write in more detail about the set works that they have studied and this extended response will be assessed for QWC as well as the quality of the musical information conveyed. Questions may concentrate on one or more set works and could ask for a comparison between two works (within the same Area of Study or from two different Areas of Study). Students should be prepared to demonstrate that they are able to write about:

• how the musical elements such as pitch, duration, dynamics, tempo, timbre, texture and structure have been used by the composer

• how the instruments and groups of instruments are used

• how any other key musical features have been used in the set work(s).

They could also be asked to:

• place the music in its musical, social and historical context

• express and justify opinions on the set work(s) in question.

Some knowledge of related works within the Area of Study will be given credit but is not required. However students will need to know how the work fits within the context of other pieces written in similar genres around the same time.

Students should be encouraged to express their ideas about the set works using correct musical vocabulary, as this is a key element of the grade descriptions on page 72 and the mark scheme for Section B.

B Assessment

Assessment summary

Units 1 and 2 are internally assessed under controlled conditions and Unit 3 is externally assessed through a 1-hour and 30-minute paper.

Summary of table of assessment

Unit 1:	Performing Music	Unit code: 5MU01

- Internally assessed under controlled conditions.
- Students will perform one solo performance – 10 hours maximum for the recording of the performance.
- Student will perform one ensemble performance – 10 hours maximum for the recording of the performance.

Unit 2:	Composing Music	Unit code: 5MU02

- Internally assessed under controlled conditions.
- Students develop musical ideas in the form of compositions and/or arrangements. They can choose to submit **either** two compositions, **or** two arrangements, **or** one composition and one arrangement.
- 10 hours maximum for completion of the recording and the score or commentary for each composition or arrangement

Unit 3:	Music – Listening and Appraising	Unit code: 5MU03

- A 1-hour and 30-minute written paper.
- All questions relate to the set works in the Areas of Study.
- The paper will be in two sections:
  - Section A: eight compulsory questions in response to extracts from the set works that will be played on a CD during the examination (68 marks)
  - Section B: one question chosen from two optional questions, requiring extended writing (12 marks).
- A total of 80 marks for the paper.

Assessment Objectives and weightings

	% in GCSE
AO1: Performing skills: performing/realising with technical control, expression and interpretation.	30%
AO2: Composing skills: creating and developing musical ideas with technical control and coherence.	30%
AO3: Listening and appraising skills: analysing and evaluating music using musical terminology.	40%
TOTAL	**100%**

Relationship of Assessment Objectives to units

Unit number	Assessment Objective			
	AO1	**AO2**	**AO3**	**Total for AO1, AO2 and AO3**
Unit 1	30%	0%	0%	30%
Unit 2	0%	30%	0%	30%
Unit 3	0%	0%	40%	40%
Total for GCSE	30%	30%	40%	100%

Entering your students for assessment

Student entry

Details of how to enter students for this qualification can be found in Edexcel's *Information Manual*, a copy is sent to all examinations officers. The information can also be found on Edexcel's website: www.edexcel.com

Students studying unitised GCSE qualifications are required to complete at least 40 per cent of the overall assessment requirements as terminal assessment.

Forbidden combinations and classification code

Centres should be aware that students who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the school and college performance tables.

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

Access arrangements and special requirements

Edexcel's policy on access arrangements and special considerations for GCE, GCSE, and Entry Level aims to enhance access to the qualifications for students with disabilities and other difficulties (as defined by the Disability Discrimination Act 1995 and the amendments to the Act) without compromising the assessment of skills, knowledge, understanding or competence.

Please see the Edexcel website (www.edexcel.com/sfc) for:

- the Joint Council for Qualifications (JCQ) policy *Access Arrangements and Special Considerations, Regulations and Guidance Relating to Students who are Eligible for Adjustments in Examinations*

- the forms to submit for requests for access arrangements and special considerations

- dates for submission of the forms.

Requests for access arrangements and special considerations must be addressed to:

Special Requirements
Edexcel
One90 High Holborn
London WC1V 7BH

Disability Discrimination Act (DDA)

Please see the Edexcel website (www.edexcel.com/sfc) for information relating to the Disability Discrimination Act.

Controlled assessment

In controlled assessments, control levels are set for three linked processes: task setting, task taking and task marking. The control levels (high, medium or limited dependent on the subject) are set for each process so that the overall level of control secures validity and reliability, provides good manageability for all involved and allows teachers to authenticate the student work confidently.

The summary of the controlled conditions for this specification are shown below.

Summary of conditions for controlled assessment

Unit 1

Students must be supervised regularly in the preparation of their performances. Students have a maximum of 10 hours to complete each recording to be submitted for Unit 1.

Where students complete the music technology options for Unit 1, teachers should follow the guidance given for Unit 2 regarding controlled conditions and supervision of students.

Unit 2

The time allocation for this component is 10 hours for each of the two compositions. The compositional process and supervision are divided as follows.

Research

This includes any work done before the writing down of the final version of the composition as a score or commentary. This may involve listening to other music, mulling over a brief, experimenting with suitable melodies or rhythmic ideas on guitar or piano, working out rough drafts, and so on.

Research can be carried out outside the centre. There is no time limit to it. The results can be recorded in writing or electronically, and can be taken in and out of the centre and referred to during controlled write up time. However, teachers must inspect them, and be satisfied that they are the students' own work benchmarking them against previous work and expectations.

Write up and recording

This is when the final recording and score or commentary of the piece is produced. Scores may be either in handwritten form or via a score-writing package. Writing and recording time is limited. Students have a maximum of 10 hours' writing and recording time. You must keep a written record to ensure that each student's writing and recording time has not been exceeded.

A signed authentication statement must accompany all submissions for Units 1 and 2.

Internal standardisation

Teachers must show clearly how the marks have been awarded in relation to the assessment criteria. If more than one teacher in a centre is marking students' work, there must be a process of internal standardisation to ensure that there is consistent application of the assessment criteria.

Authentication

All students must sign an authentication statement. Statements relating to work not sampled should be held securely in your centre. Those which relate to sampled students must be attached to the work and sent to the moderator. In accordance with a revision to the current Code of Practice, any student unable to provide an authentication statement will receive zero credit for the component. Where credit has been awarded by a centre-assessor to sampled work without an accompanying authentication statement, the moderator will inform Edexcel and the mark adjusted to zero.

Further information

For more information on annotation, authentication, mark submission and moderation procedures, please refer to the *Edexcel GCSE in Music: Instructions and administrative documentation for internally assessed units* document, which is available on the Edexcel website.

For up-to-date advice on teacher involvement, please refer to the Joint Council for Qualifications (JCQ) *Instructions for conducting coursework/portfolio* document on the JCQ website: www.jcq.org.uk

For up-to-date advice on malpractice and plagiarism, please refer to the JCQ *Suspected Malpractice in Examinations: Policies and Procedures and Instructions for conducting coursework/portfolio* documents on the JCQ website.

Assessing your students

The first assessment opportunity for Units 1, 2 and 3 of this qualification will take place in the June 2011 series and in each following June series for the lifetime of the specification.

Unit	June 2010	June 2011	June 2012	June 2013
Unit 1: Performing Music	X	✓	✓	✓
Unit 2: Composing Music	X	✓	✓	✓
Unit 3: Music – Listening and Appraising	X	✓	✓	✓

Awarding and reporting

The grading, awarding and certification of this qualification will comply with the requirements of the current GCSE/GCE Code of Practice for courses starting in September 2009, which is published by the Qualifications and Curriculum Authority (QCA). The GCSE qualification will be graded and certificated on an eight-grade scale from A* to G. Individual unit results will be reported.

The first certification opportunity for the Edexcel GCSE in Music will be 2011.

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

Unit results

The minimum uniform marks required for each grade for each unit:

Unit 1

Unit grade	*A	A	B	C	D	E	F	G
Maximum uniform mark = 90	81	72	63	54	45	36	27	18

Students who do not achieve the standard required for a grade G will receive a uniform mark in the range 0–17.

Unit 2

Unit grade	*A	A	B	C	D	E	F	G
Maximum uniform mark = 90	81	72	63	54	45	36	27	18

Students who do not achieve the standard required for a grade G will receive a uniform mark in the range 0–17.

Unit 3

Unit grade	*A	A	B	C	D	E	F	G
Maximum uniform mark = 120	108	96	84	72	60	48	36	24

Students who do not achieve the standard required for a grade G will receive a uniform mark in the range 0–23.

Qualification results

The minimum uniform marks required for each grade:

GCSE in Music cash-in code: 2MU01

Qualification grade	*A	A	B	C	D	E	F	G
Maximum uniform mark = 300	270	240	210	180	150	120	90	60

Students who do not achieve the standard required for a grade G will receive a uniform mark in the range 0–59.

Resitting of units

Students can resit the assessment requirements for an internally and externally assessed unit once before claiming certification for the qualification. The best available result for each contributing unit will count towards the final grade.

For internally assessed units students will need to retake the entire assessment requirement for that unit.

Students wanting to resit after they have completed all the assessment requirements of the course will be required to retake at least 40 per cent of the assessment requirements.

Results of units will be held in Edexcel's unit bank for as many years as this specification remains available. Once the GCSE qualification has been certificated, all unit results are deemed to be used up at that level. These results cannot be used again towards a further award of the same qualification at the same level.

Language of assessment

Assessment of this specification will be available in English only. Assessment materials will be published in English only and all work submitted for examination and moderation must be produced in English.

Quality of Written Communication

Students will be assessed on their ability to:

- write legibly, with accurate use of spelling, grammar and punctuation in order to make the meaning clear

- select and use a form and style of writing appropriate to purpose and to complex subject matter

- organise relevant information clearly and coherently, using specialist vocabulary when appropriate.

Stretch and challenge

Students can be stretched and challenged in all units through the use of different assessment strategies, for example:

- using a variety of stems in questions – for example analyse, evaluate, discuss, compare

- ensuring connectivity between sections of questions

- a requirement for extended writing

- use of a wider range of question types to address different skills – for example open-ended questions.

Malpractice and plagiarism

For up-to-date advice on malpractice and plagiarism, please refer to the JCQ *Suspected Malpractice in Examinations: Policies and Procedures* document on the JCQ website – www.jcq.org.uk

Student recruitment

Edexcel's access policy concerning recruitment to our qualifications is that:

- they must be available to anyone who is capable of reaching the required standard

- they must be free from barriers that restrict access and progression

- equal opportunities exist for all students.

Progression

Progression from the Edexcel GCSE in Music can lead to study in:

- GCE in Music

- GCE in Music Technology

- BTEC Level 3 Nationals

- 14-19 Diploma in Creative Media (Level 3)

Grade descriptions

A	Candidates explore the expressive potential of musical resources and conventions used in selected genres, and traditions. They sing and/or play music with a sense of style, command of the resources used and making appropriate gradations of tempo, dynamics and balance. They compose music which shows a coherent and imaginative development of musical ideas and consistency of style and fulfils a brief. They make critical judgements about their own and others' music using an accurate and extensive musical vocabulary.
C	Candidates sing and/or play music with control, making expressive use of phrase and dynamics appropriate to the style and mood of the music. They compose music which shows ability to develop musical ideas, use conventions, explore the potential of musical structures and resources and fulfils a brief. They make critical judgements about their own and others' music using a musical vocabulary.
F	Candidates sing and/or play music with some fluency and control of the resources used. They compose music which shows some ability to organise musical ideas and use appropriate resources in response to a brief. They describe musical features using a simple musical vocabulary, make improvements to their own work and offer some justification of opinions expressed.

C   Resources, support and training

Edexcel resources

Edexcel aims to provide the most comprehensive support for our qualifications.

Teacher and student support

The new resources from Edexcel will provide you and your students with comprehensive support for our new GCSE 2009 Music qualification. This dedicated suite of resources will be written by subject experts and ensure that you and your department have everything needed to deliver the specification from Edexcel.

The resources will include engaging student books and interactive teacher support which will save you time implementing the new specification and help you get better results for your students!

Edexcel publications

You can order further copies of the specification, sample assessment materials (SAMs), and teacher's guide documents from:

Edexcel Publications
Adamsway
Mansfield
Nottinghamshire NG18 4FN

Telephone: 01623 467467
Fax: 01623 450481
Email: publications@linneydirect.com
Website: www.edexcel.com

Endorsed resources

Edexcel also endorses some additional materials written to support this qualification. Any resources bearing the Edexcel logo have been through a quality assurance process to ensure complete and accurate support for the specification. For up-to-date information about endorsed resources, please visit www.edexcel.com/endorsed.

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Edexcel support services

Edexcel has a wide range of support services to help you implement this qualification successfully.

ResultsPlus – ResultsPlus is an application launched by Edexcel to help subject teachers, senior management teams, and students by providing detailed analysis of examination performance. Reports that compare performance between subjects, classes, your centre and similar centres can be generated in 'one-click'. Skills maps that show performance according to the specification topic being tested are available for some subjects. For further information about which subjects will be analysed through ResultsPlus, and for information on how to access and use the service, please visit www.edexcel.com/resultsplus

Ask the Expert – Ask the Expert is a new service, launched in 2007, that provides direct email access to senior subject specialists who will be able to answer any questions you might have about this or any other specification. All of our specialists are senior examiners, moderators or verifiers and they will answer your email personally. You can read a biography for all of them and learn more about this unique service on our website at www.edexcel.com/asktheexpert

Ask Edexcel – Ask Edexcel is Edexcel's online question and answer service. You can access it at www.edexcel.com/ask or by going to the main website and selecting the Ask Edexcel menu item on the left.

The service allows you to search through a database of thousands of questions and answers on everything Edexcel offers. If you don't find an answer to your question, you can choose to submit it straight to us. One of our customer services team will log your query, find an answer and send it to you. They'll also consider adding it to the database if appropriate. This way the volume of helpful information that can be accessed via the service is growing all the time.

Examzone – The Examzone site is aimed at students sitting external examinations and gives information on revision, advice from examiners and guidance on results, including re-marking, resitting and progression opportunities. Further services for students – many of which will also be of interest to parents – will be available in the near future. Links to this site can be found on the main homepage at www.examzone.com

Training

A programme of professional development and training courses, covering various aspects of the specification and examination, will be arranged by Edexcel each year on a regional basis. Full details can be obtained from:

Training from Edexcel
Edexcel
One90 High Holborn
London WC1V 7BH

Telephone: 0844 576 0027
Email: trainingbookings@edexcel.com
Website: www.edexcel.com/training

Appendix 1   Key skills

Signposting

Key skills (Level 2)	Unit 1	Unit 2	Unit 3
Communication			
C2.1a	✓	✓	✓
C2.1b	✓	✓	✓
C2.2	X	X	✓
C2.3	X	X	X
Information and communication technology			
ICT2.1	✓	✓	✓
ICT2.2	✓	✓	✓
ICT2.3	✓	✓	✓
Improving own learning and performance			
LP2.1	✓	✓	X
LP2.2	✓	✓	X
LP2.3	✓	✓	X
Working with others			
WO2.1	✓	X	X
WO2.2	✓	X	X
WO2.3	✓	X	X

Development suggestions

Please refer to the Edexcel website for key skills development suggestions.

Appendix 2 | Wider curriculum

Signposting

Issue	Unit 1	Unit 2	Unit 3
Spiritual	✓	✓	✓
Moral	✓	✓	X
Ethical	✓	✓	X
Social	✓	✓	✓
Cultural	✓	✓	✓
Citizenship	✓	✓	X
European initiatives	✓	✓	✓
Health and safety	✓	✓	X

Development suggestions

Issue	Unit	Opportunities for development or internal assessment
Spiritual	Units 1, 2 and 3	Music is often referred to as the route to the soul and students need to be aware of the spiritual effect it can have on both themselves and on others. Music is a central component of worship in many faiths, and students will have the opportunity to perform, compose and listen to some of the music used in this way.
Moral	Units 1 and 2	Moral issues may be discussed in relation to musical theatre pieces studied and the lyrics of popular music.
Ethical	Units 1 and 2	The use (or misuse) of music as a political tool may be considered.
Social	Units 1, 2 and 3	Students perform with others aiding inter-personal understanding, as well as developing an awareness of audience, venue and occasion. Composition and performance can play a beneficial part in the lives of individuals and schools, and in the general life of the community. The study of set works requires students to consider the social context within which the music was composed.
Cultural	Units 1, 2 and 3	Exploring music in a variety of styles will encourage recognition and understanding of the values of other individuals and communities. As students perform, compose and listen to music in a variety of styles it is hoped that they will develop an appreciation of the richness of our cultural heritage and consider issues of cultural diversity through the study of music from different cultures.
Citizenship	Units 1 and 2	Students develop skills of participation and responsible action through performing and composing with others. Students will learn how to consider the experiences of others, take part responsibly in activities and reflecting on the process of participation.
European initiatives	Units 1, 2 and 3	European musicians created much of the music studied in the course. The study of music from the European classical tradition in Area of Study 1 will inform students about the rich heritage of European music, an understanding that they can extend through composing and performing activities.
Health and safety	Units 1 and 2	Students who use music technology to complete these units will need to consider health and safety when completing their set tasks.

Appendix 3 Codes

Type of code	Use of code	Code number
National classification codes	Every qualification is assigned to a national classification code indicating the subject area to which it belongs. Centres should be aware that students who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the school and college performance tables.	7010
National Qualifications Framework (NQF) codes	Each qualification title is allocated a QCA National Qualifications Framework (NQF) code. The QCA National Qualifications Framework (NQF) code is known as a Qualification Accreditation Number (QAN). This is the code that features in the DfES Funding Schedule, Sections 96 and 97, and is to be used for all qualification funding purposes. The QCA QAN is the number that will appear on the student's final certification documentation.	The QAN for the qualification in this publication is: GCSE – 500/4659/7
Unit codes	Each unit is assigned a unit code. This unit code is used as an entry code to indicate that a student wishes to take the assessment for that unit. Centres will need to use the entry codes only when entering students for their examination.	Unit 1 – 5MU01 Unit 2 – 5MU02 Unit 3 – 5MU03
Cash-in codes	The cash-in code is used as an entry code to aggregate the student's unit scores to obtain the overall grade for the qualification. Centres will need to use the entry codes only when entering students for their qualification.	GCSE – 2MU01
Entry codes	The entry codes are used to: • enter a student for the assessment of a unit • aggregate the student's unit scores to obtain the overall grade for the qualification.	Please refer to the Edexcel *Information Manual*, available on the Edexcel website.

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