



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

# General Certificate of Secondary Education

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## *MUSIC 3271* *Specification* 2008

Material accompanying this Specification

- Specimen and Past Papers and Mark Schemes
- Reports on Examination
- Teachers' Guide

# SPECIFICATION

This specification will be published annually on the AQA Website ([www.aqa.org.uk](http://www.aqa.org.uk)). If there are any changes to the specification centres will be notified in print as well as on the Website. The version on the Website is the definitive version of the specification.

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or

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## Background Information

### 1

## The Revised General Certificate of Secondary Education

Following a review of the National Curriculum requirements, and the establishment of the National Qualifications Framework, all the unitary awarding bodies have revised their GCSE syllabuses for examination in 2003.

### 1.1 Changes at GCSE

#### Key Skills

All GCSE specifications must identify, as appropriate, opportunities for generating evidence on which candidates may be assessed in the “main” Key Skills of communication, application of number and information technology at the appropriate level(s). Also, where appropriate, they must identify opportunities for developing and generating evidence for addressing the “wider” Key Skills of working with others, improving own learning and performance and problem solving.

Spiritual, moral, ethical, social, cultural, environmental, health and safety and European Issues

All specifications must identify ways in which the study of the subject can contribute to an awareness and understanding of these issues.

#### ICT

The national curriculum requires that students should be given opportunities to apply and develop their ICT capacity through the use of ICT tools to support their learning. In each specification candidates will be required to make effective use of ICT in ways appropriate to the needs of the subject.

#### Tiering

In most subjects the scheme of assessment must include question papers, targeted at two tiers of grades, ie A\* - D and C - G.

A safety net of an allowed Grade E will be provided for candidates entered for the higher tier who just fail to achieve Grade D. The questions will still be targeted at A\* - D.

However, in Music there will be a single tier of entry, targeting the full range of GCSE grades, as has been the practice in the past.

#### Citizenship

From 2002, students in England will be required to study Citizenship as a national curriculum subject. Each GCSE specification must signpost, where appropriate, opportunities for developing citizenship knowledge, skills and understanding.

**1.2 Changes to the Music Criteria** There are some significant changes to the criteria which will have an impact on the structure of Music specifications. The major aspects of these changes and their implications are summarised below.

- There are revised *Assessment Objectives* which differ somewhat from those introduced in the last round of syllabus revision, in 1998. Although the three areas of *Performing*, *Composing* and *Appraising* remain in place, the way in which they are now defined will affect the format of schemes of assessment.
- Alongside the revised *Assessment Objectives* the content of the specification has now been defined more rigorously. Content must be defined within 3-6 *Areas of Study*. Each of these must outline a discrete body of music for study and together they must form a balance of music selected across time, culture and musical tradition.

At least two *Areas of Study* must be based on the western classical tradition, at least one *Area of Study* must draw together at least two different cultures and at least one *Area of Study* must require candidates to develop and demonstrate understanding of the impact of ICT on Music.

*Areas of Study* must also be assessed in defined ways. For example, at least two must be assessed through both *Appraising* and one other assessment objective (i.e. *Performing* or *Composing*). At least one must be assessed through both *Performing* and *Composing*. However, this joint assessment can be spread across more than one component of the examination.

These changes signal a move away from the former model of one component to assess each *Assessment Objective*. There must be both some joint assessment of two *Assessment Objectives* in some components and some inclusion of more than one *Area of Study* in some components.

- The end of course examination, known as the *Terminal Examination*, must include coverage of at least three *Areas of Study* and at least two of those must also be assessed elsewhere.
- There is clear guidance that all three of the *Assessment Objectives* are interrelated and that connections should be made in assessment components, wherever possible. This should signal a more musically holistic approach to the scheme of assessment.

## 2

## Specification at a Glance

### Music 3271

This is the only specification in the subject offered by AQA.

**The Scheme of Assessment is not tiered.**

GCSE 3271	
<p><b>1. Coursework Composing</b> <span style="float: right;"><b>25% of total marks</b></span></p> <p>One composition, which is based on <i>Area of Study: Music for Special Events</i></p> <ul style="list-style-type: none"> <li>The submission will be by <b>either</b> recording, wherever possible, with score, <b>or</b> recording with detailed annotation</li> <li>Internally-assessed and moderated by AQA</li> </ul>	
<p><b>2. Coursework Performing</b> <span style="float: right;"><b>25% of total marks</b></span></p> <ul style="list-style-type: none"> <li>One <b>solo</b> and one <b>ensemble</b> performance</li> <li>Assessment may be conducted at any stage during the course and the recorded evidence retained for submission</li> <li>Internally-assessed and moderated by AQA</li> </ul>	
<p><b>3. Integrated Assignment</b> <span style="float: right;"><b>25% of total marks</b></span></p> <ul style="list-style-type: none"> <li><b>One</b> composition, based on an AQA-set assignment, arising from one of four of the <i>Areas of Study</i> (excluding <i>Music for Special Events</i>)</li> <li>The assignment will be issued in the Autumn term and the <b>composition</b>, submitted as a score and/or annotation, must also be accompanied by a recorded <b>realisation</b> and an <b>evaluation</b></li> <li>Externally-assessed as part of the Terminal Examination</li> </ul>	
<p><b>4. Listening and Appraising Test</b> <span style="float: right;"><b>25% of total marks</b></span></p> <ul style="list-style-type: none"> <li>A listening and written paper of 1 hour 15 minutes</li> <li>All five <i>Areas of Study</i> will be included in the test</li> <li>Externally-assessed as part of the Terminal Examination</li> </ul>	

GCSE	←
3271	

## 3

# Availability of Assessment Units and Entry Details

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3.1	Availability of Assessment Units	Examinations based on this Specification are available in the June examination series only.
3.2	Entry Codes	<p>Normal entry requirements apply, but the following information should be noted.</p> <p>The <b>Subject Code</b> for entry to the GCSE award is <b>3271</b>.</p>
3.3	Classification Codes	<p>Candidates entering for this examination are prohibited from entering for any other GCSE Music examination in the same examination series.</p> <p>Each specification is assigned to a national classification code, indicating the subject area to which it belongs.</p> <p>Centres should be aware that candidates 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.</p> <p>The classification code for this specification is 7010.</p>
3.4	Private Candidates	This specification is not available for private candidates.
3.5	Access Arrangements and Special Consideration	<p>AQA pays due regard to the provisions of the Disability Discrimination Act 1995 in its administration of this specification.</p> <p>Arrangements may be made to enable candidates with disabilities or other difficulties to access the assessment. An example of an access arrangement is the production of a Braille paper for a candidate with a visual impairment. Special consideration may be requested for candidates whose work has been affected by illness or other exceptional circumstances.</p> <p>Further details can be found in the Joint Council for Qualifications (JCQ) document: <i>Access Arrangements and Special Consideration Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examination</i> <i>GCE, AEA, VCE, GCSE, GNVQ, Entry Level &amp; Key Skills</i> This document can be viewed via the AQA web site (<a href="http://www.aqa.org.uk">www.aqa.org.uk</a>)</p> <p>Applications for access arrangements and special consideration should be submitted to AQA by the Examinations Officer at the centre.</p>
3.6	Language of Examinations	All assessments will be through the medium of English. Assessment materials will not be provided in Welsh or Gaelge.

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# Scheme of Assessment

## 4

## Introduction

### 4.1 National Criteria

This AQA GCSE Music Specification complies with the following:

- The GCSE Subject Criteria for Music;
- The GCSE, GCE, VCE and GNVQ and AEA Code of Practice 2006/7;
- The GCSE Qualification Specific Criteria;
- The Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria.

### 4.2 Rationale

This qualification is a recognised part of the National Qualifications framework. As such, it provides progression from Key Stage 3 towards post-16 studies.

The specification provides the means to take forward a broad musical background, to acquire deeper musical understanding and more refined musical language and to demonstrate skills in composing, performing, listening and appraising. These activities will provide opportunities for the articulation of understanding through the use of a wide musical vocabulary.

For many candidates the GCSE specification will build upon the skills, knowledge and understanding acquired at Key Stage 3. It will also provide opportunities to maintain the integration of activities in performing, composing, and listening and appraising. Candidates will deploy skills in focused areas of study where opportunities for the demonstration of depth of understanding will be provided.

Each component provides sufficient flexibility for candidates to work to their individual strengths whilst experiencing a balanced range of different musics across time, culture and tradition.

### 4.3 Prior level of attainment and recommended prior learning

It is anticipated that students from a variety of backgrounds will present themselves as candidates. Some will have achieved a Key Stage 3 level, some may have validated attainments in performing and/or general music theory and others may possess no formal qualifications in Music at all. Candidates are not therefore required to have any formal qualifications before commencing the GCSE course. Candidates will require a broad musical understanding across period, genre and style, and the ability to develop skills, knowledge and understanding across the Assessment Objectives to levels appropriate to GCSE certification.

#### 4.4 Progression

The GCSE specification in Music provides progression from Key Stage 3 and will bring candidates to a point of readiness for post-16 studies. It ensures that the focus of candidates' musical exploration is sharpened through the study of the five *Areas of Study*. The areas of study have been selected to provide continuity, coherence and progression between Key Stage 3 and post-16 studies. They aim to prepare the way for further study at GCE Advanced Subsidiary and Advanced levels. The GCSE specification therefore forms an integral part of the lifelong learning opportunities for students of Music.

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## 5

## Aims

A course based on this specification should encourage candidates to:

- a develop their understanding and appreciation of a range of different kinds of music, extend their own interests and increase their ability to make judgements about musical quality;
- b acquire the knowledge, skills and understanding needed to:
  - make music, both individually and in groups;
  - develop a life-long interest in music, e.g. through community music making;
  - progress to further study, e.g. AS/A2 and other equivalent qualifications, and/or to follow a music-related career, where appropriate;
- c develop broader life-skills and attributes including critical and creative thinking, aesthetic sensitivity and emotional and cultural development.

## 6

## Assessment Objectives

### 6.1 Assessment Objectives

The scheme of assessment will require candidates to demonstrate aural perception, musical knowledge and understanding and communication through the following skills:

#### Performing

Singing and/or playing an individual part with technical control, expression and suitable interpretation.

Two performances are required:

- a solo, which may be accompanied by one or several players or unaccompanied;
- an ensemble in which the candidate must take a significant part and show a sense of ensemble.

Neither solo nor ensemble parts may be doubled.

#### Composing

Creating and developing musical ideas in relation to a given or chosen brief. The brief must describe the stimulus for the composition, provide a clear indication of the candidate's intentions and make connections with *Area of Study, Music for Special Events*

#### Appraising

Analysing and evaluating music using musical terminology.

The three assessment objectives are interrelated and connections should be made wherever possible in the assessment components.

### 6.2 Quality of Written Communication

Quality of written communication will not be assessed in the Music specification as there is no requirement to produce written material of an extended nature.

## Scheme of Assessment

### 7.1 Assessment Units

The Scheme of Assessment comprises **four** components.

#### 1. Coursework Composing      25% of total marks   60 marks

One composition which is based on *Area of Study: Music for Special Events*.

The submission will **either** be recorded, accompanied by a score whenever possible, **or** recorded with a detailed annotation. It will be centre-assessed and moderated by AQA.

#### 2. Coursework Performing      25% of total marks   60 Marks

One solo and one ensemble performance, of different pieces of music selected by or for the candidate, on one instrument/voice of the candidate's choosing. A different instrument/voice may be offered across solo and ensemble submissions, but only one piece may be offered for each of the two parts of the submission.

Internal-assessment may be conducted on more than one occasion and at any stage of the course. Recorded evidence of performances should be retained, the best demonstration to be selected and submitted for moderation by AQA.

#### 3. Integrated Assignment      25% of total marks   60 marks

AQA will issue assignments for one composition to be completed in the Autumn term of the year of examination. The assignments will arise from four of the *Areas of Study*, as outlined in Sections 10, 11, 13 and 14 of the specification and will have a defined timetable for completion.

The composition will be submitted in the form of a score and/or annotation and it must be accompanied by a recorded realisation of the piece and an evaluation of its success when measured alongside the demands of the assignment.

Submissions will be sent for external assessment. The requirements of this component are outlined in Section 20 of the specification and all work must be capable of being authenticated by the supervising teacher. The *composing* and *realisation* processes will take place over the timetabled period and, once completed and presented in final form, there will be a half-hour session for the completion of the *evaluation*. This will be completed under the direct supervision of the teacher, under examination conditions, and on a timetabled date.

4. Listening and Appraising Test	1 hour 15 mins
25% of total marks	100 marks
A listening and written paper drawing on music from all five <i>Areas of Study</i> . Recorded excerpts of music will be provided on CD.	
Scripts will be submitted to AQA examiners.	

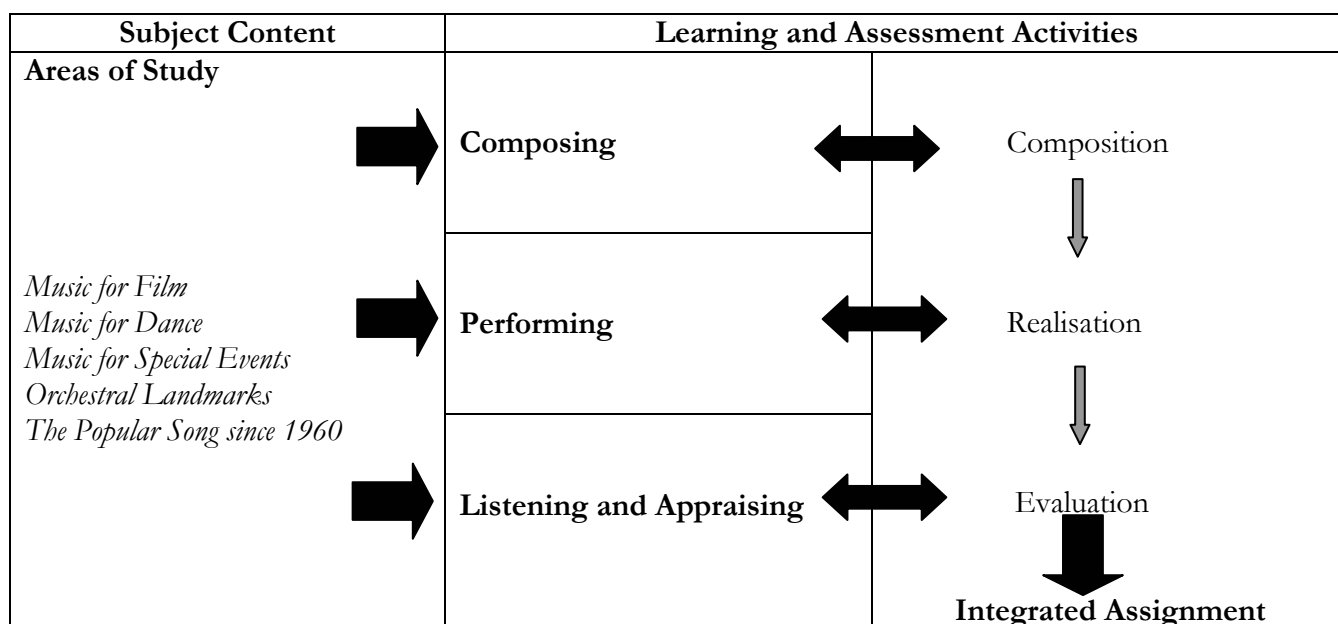
**7.2 Weighting of Assessment Objectives**

The approximate relationship between the relative percentage weighting of the Assessment Objectives (AOs) and the overall Scheme of Assessment is shown in the following table:

Assessment Objectives	Component Weightings (%)				Overall Weighting of AOs (%)
	1	2	3	4	
Performing Skills		25	8 <sup>1</sup> / <sub>3</sub>		33 <sup>1</sup> / <sub>3</sub>
Composing Skills	25		8 <sup>1</sup> / <sub>3</sub>		33 <sup>1</sup> / <sub>3</sub>
Appraising Skills			8 <sup>1</sup> / <sub>3</sub>	25	33 <sup>1</sup> / <sub>3</sub>
Overall Weighting of Units (%)	25	25	25	25	100

Candidates' marks for each assessment unit are scaled to achieve the correct weightings.

**7.3** The table below is intended to illustrate the integration of subject content and learning with assessment activities in the specification.



# Subject Content

## 8

### Summary of Subject Content

The Subject Content of the specification is structured into five *Areas of Study*, each of which defines a body of music for study, listing repertoire and indicating the opportunities which may be explored through performing, composing, and listening and appraising activities.

In addition to the five *Areas of Study*, a body of *Musical Language* is also provided to serve as the basis for the approach to all the music contained within an *Area of Study*. Not all of the items listed below will apply universally but it is anticipated that the listing will provide guidance on the scope of teaching and learning, and assist in the acquisition of a musical vocabulary.

Knowledge and understanding of the music contained in some *Areas of Study* must be assessed across more than one component of the Scheme of Assessment. The inclusion of *Areas of Study* across components is outlined in Section 7 : *Scheme of Assessment* and reference is also made below to the assessment activities to which the music contained in *Areas of Study* must be directed.

#### 8.1

#### Musical Language

Through performing, composing and appraising, the specification will allow candidates to develop aural perception, knowledge and understanding of how sounds are organised, and of the context of music, under the following headings:

- Elements;
- Devices;
- Tonalties;
- Structures;
- Notations;
- Processes;
- Contexts.

This aspect of Subject Content is intended to suffuse the approach to all *Areas of Study*.

Refer to Section 9 for the complete specification.

8.2

**Area of Study : Music for Film**

This *Area of Study* will allow candidates to explore the means by which composers achieve appropriately dramatic effects through their deployment of musical elements and resources in a particular context. No prior knowledge of any particular film will be required but candidates should have considered music from films in each of the listed genres.

Music from this *Area of Study* will be represented in the Listening and Appraising Test and may be used as a stimulus for the Integrated Assignment.

Refer to Section 10 for the complete specification.

8.3

**Area of Study : Music for Dance**

This *Area of Study* will allow candidates to study various forms and styles of social dance music, exploring how sounds are organised and produced for various types of dance, and the contextual influences affecting its creation, performance and audience.

Music from this *Area of Study* will be represented in the Listening and Appraising Test and may be used as a stimulus for the Integrated Assignment.

Refer to Section 11 for the complete specification.

8.4

**Area of Study : Music for Special Events**

This *Area of Study* will allow candidates to explore the ways in which composers have responded to briefs and commissions to produce music suitable for a variety of special events, for example, celebrations, festivals and commemorations.

Music from this *Area of Study* will be represented in the Listening and Appraising Test and the composition produced for the Coursework Composing folio must be a piece for a special event.

Refer to Section 12 for the complete specification.

8.5

**Area of Study : Orchestral Landmarks**

This *Area of Study* will allow candidates to explore the development of the orchestra across three centuries. Candidates will study orchestral works which exemplify the expansion and changing use of orchestral resources at distinctive points during this period. Through this, candidates will gain knowledge and understanding of the characteristics of each point, of developments in orchestral writing, and of how orchestral resources have changed across time. It is intended that candidates explore these developments through aural perception; detailed score analysis will not be required.

Music for this *Area of Study* will be represented in the Listening and Appraising Test and may be used as a stimulus for the Integrated Assignment.

Refer to Section 13 for the complete specification.

8.6

### Area of Study : The Popular Song since 1960

This *Area of Study* will allow candidates to engage with song from 1960 to the present day. Some understanding of the antecedents of styles which have persisted and developed over the period will be helpful in increasing candidates' understanding of, for example, blues, jazz, and call and response songs. Candidates should gain insight into the cultural fusions inherent in popular song. They must demonstrate knowledge of the distinctive characteristics of music from different world traditions, of the way that popular song has sought to blend them, and of the impact of music technology on the popular song.

Music from this *Area of Study* will be represented in the Listening and Appraising Test and may be used as a stimulus for the Integrated Assignment.

Refer to Section 14 for the complete specification.

8.7

Any one of four *Areas of Study* (excluding *Music for Special Events*) may also be used as a stimulus for the AQA-set Assignment for the Integrated Assignment component as a Terminal Examination.

## 9

## Musical Language

- 9.1 Through performing, composing and appraising, the specification will allow candidates to develop skills in aural perception and knowledge and understanding of:
- the use of musical elements, devices, tonalities and structures;
  - the use of resources, conventions, processes and relevant notations including staff notation;
  - the contextual influences which affect the way music is created, performed and heard, for example, the effect of different intentions, uses, venues, occasions, available resources and the cultural environment.
- 
- 9.2 The musical considerations outlined below form the basis for the exploration of all *Areas of Study*. They should suffuse the teaching, learning and whole musical experience of the course. Not all of the aspects listed will apply universally and the selection and coverage will need to be made appropriate to the works, composers, traditions and contexts selected for study.
- 
- 9.3 **How sounds are organised/musical elements**
- Melody and Harmony
- melodic step and leap
  - diatonic intervals up to an octave, and the tritone
  - major, minor, chromatic, pentatonic and blues scales
  - phrasing and articulation
  - ornamentation
  - glissando
  - unison and octave
  - major and minor chords
  - discords
  - sevenths
  - fifths/power chords
  - inversions/slash chords
  - note clusters
  - dissonant/consonant
  - harmonic rhythm
  - cadence
  - modulation

- |                             |   |
|-----------------------------|---|
| Rhythm and Metre            | <ul style="list-style-type: none"><li>• pulse – regular/irregular/free</li><li>• syncopation</li><li>• cross-rhythms</li><li>• tempo/speed</li><li>• simple and compound time</li><li>• accentuation</li></ul>            |
| Instrumentation and Texture | <ul style="list-style-type: none"><li>• instruments/voices singly and in combination, synthesised and computer-generated sounds, sampling</li><li>• harmonic/homophonic, contrapuntal/polyphonic</li></ul>                |
| Dynamics                    | <ul style="list-style-type: none"><li>• gradation of dynamics</li><li>• common signs, symbols and terms</li></ul>   |
| Musical Devices             | <ul style="list-style-type: none"><li>• sequence – melodic and harmonic</li><li>• ground bass, drone, pedal, ostinato, riff</li><li>• imitation, fugue, canon</li><li>• leitmotif</li></ul>                               |
| Tonalities                  | <ul style="list-style-type: none"><li>• major</li><li>• minor</li><li>• modal</li><li>• pentatonic</li><li>• atonal</li><li>• bitonal</li></ul>   |
| Structures                  | <ul style="list-style-type: none"><li>• binary</li><li>• ternary</li><li>• rondo</li><li>• theme and variation</li><li>• call and response</li><li>• arch-shape</li><li>• strophic</li><li>• popular song forms</li></ul> |

## Notations

## Staff

- treble clef from G<sub>I</sub> to C<sup>III</sup> including all accidentals
- bass clef from C<sub>II</sub> to F including all accidentals
- rhythm notation from semiquaver to semibreve including dotted notes and ties, triplets and all equivalent rests, including familiarity with American terminology, from sixteenth note to whole note
- key signatures up to 4 sharps and 4 flats
- commonly used signs and symbols
- metronome marks
- quantizing and aligning

## Graphic

- use of graphic notation to represent sounds

## Chords

- use of letter names to represent major and minor chords (including sevenths)

## Processes

- understanding of and engagement with the ways in which the listener, through aural perception, understands and appraises how music is composed and performed, its cultural and social context, enabling him/her to become critically aware of his/her own work and that of others.

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**9.4 Music in Context**
Composer, Performer  
And Audience

Intention, use, purpose, stimulus, commission, patronage, technical/emotional demands, amateur/professional/connoisseur, performance practice, interpretation, improvisation, interactive media.

## Occasion, Time and Place

Sacred/secular/utility, private/public, media, concert, live/recorded, internet, performing conventions and resources.

## Area of Study : Music for Film

### 10.1 Definition

Candidates will study the ways in which composers achieve appropriately dramatic effects through their deployment of musical elements and resources in a particular context. Through their studies they will also gain a basic understanding of the processes involved in composers working with others in the film industry, e.g. directors, orchestrators etc.

Candidates should become familiar with music for films, considering at least one example from each of the following genres. However, no prior knowledge of any particular film will be required in any component of the scheme of assessment:

- The Western : landscapes and peoples of the Americas;
- Classic monster/horror and science fiction/fantasy films;
- Thriller/spy films.

### 10.2 How sounds are organised

Through listening to and appraising film scores and by deploying techniques in composing and performing activities, candidates will gain knowledge and understanding of the different organisations of sound which composers have used for particular effects, ambiances and contexts.

In particular, consideration should be given to:

- the use of specific musical *elements* and *conventions* to provide characterisation, a sense of time, place and drama;
- the use of different *tonalities* for particular moods and situations;
- the use of musical *devices* used by film composers to highlight moods and effects, and to strengthen characterisations;
- the use of *structures* within segments of film scenes, such as songs.

### 10.3 Music in Context

Music for film is, in itself, music for a particular context, although the context varies in response to the genre, period and style of film. Consideration of all relevant contexts of film conventions, audiences, occasions, times and places will be required but in particular:

- the way the intentions of the film are supported by the music;
- the way the audience is held and influenced by the music;
- the contextual influences of the film on the music with reference to period, style, content, historical verisimilitude and the marketing of the music in its own right.

## 10.4 Opportunities

This *Area of Study* will encourage an integration of musical activities across listening and appraising, composing and performing, and may well stimulate work for submission across several assessment components.

Opportunities for composing activities in this *Area of Study* are numerous. Arranging well-known film music, title pieces and songs, the composition of original music for specific filmic scenarios and ambiences, and the creation of music for specific effects will all present themselves. For performing activities, these compositions may provide useful additional sources of music.

Opportunities will also be available for the development and demonstration of:

- understanding of the impact of ICT on music;
- the processes of composing music to split-second specifications;
- the ways in which the music is synchronised to action on film.

## 10.5 Repertoire

The following list is presented for suggestion only. It is emphasised that prior knowledge of any particular film scene will **not** be expected in the Listening and Appraising Test.

- **The Western: landscapes & peoples of the Americas**

*The Magnificent Seven* (1960, Elmer Bernstein)

*The Mission* (1986, Ennio Morricone)

*Pocahontas* (1995, Alan Menken)

- **Classic monster/horror and science fiction/fantasy films**

*Planet of the Apes* (1968, Jerry Goldsmith)

*The Empire Strikes Back* (1980, John Williams), or any of the *Star Wars* films

*Batman* (1989, Danny Elfman)

- **Thriller/spy films**

*Mission Impossible* (1996, Danny Elfman/Lalo Schifrin)

*Tomorrow Never Dies* (1997, David Arnold) or any of the James Bond films

## Area of Study : Music for Dance

### 11.1 Definition

Candidates will study a variety of forms and styles of social dance music, gaining understanding of how composers have taken known forms and innovated within the given format or, in the twentieth century, how such innovations have created new, freer forms of dance music. Through this study, candidates will explore how the composition of music for dance has been influenced by social and cultural circumstances. Candidates will study:

- the dances of the 17th and 18th centuries and their incorporation into the Baroque Orchestral Suite (minuet, gavotte, gigue, sarabande);
- ballroom dances and their use by composers in larger-scale works (waltz, polka);
- dances of the Americas (tango, samba, salsa);
- the club scene (the use of ICT in producing dance music: sampling, sequencing, remix, DJ'ing).

### 11.2 How sounds are organised

Through listening and appraising and by deploying techniques in composing and performing activities, candidates will gain knowledge and understanding of the ways in which music for dance achieves its distinctive characteristics.

In particular, consideration should be given to:

- the use of pitch, duration, rhythm, tempo, timbre and texture in creating the distinctive characteristic/conventions of music for the social dances listed above;
- the musical devices associated with particular dances;
- the range of tonalities deployed by composers of music for dance;
- the variety of *structures* within music for dance.

In addition, consideration should also be given to:

- the variety of instruments, performers and, in the 20th century, the way ICT is used in the production of music for dance;
- the changing use of sounds, instrumental combinations and audience/dancer expectations.

### 11.3 Music in Context

Forms and styles of social dance have evolved across time and the nature of its use has changed with them. Particular consideration should be given to the ways in which composition for dance reflects:

- changing uses of music for dance;
- changing venues for the performance of music for dance, from the court to the ballroom and to the club;
- the variety of occasions for which music for dance is appropriate;

- the incorporation of dance forms into the western classical tradition (up to the end of the 19th century);
- the changing resources deployed to perform and listen to music for dance, the shift from live to recorded music, including the use of music technology to compose and record music for the recorded market;
- the effects of social and cultural variations on music for dance including the shift from partnered dance to the freer, individual styles of recent times.

#### 11.4 Opportunities

This *Area of Study* will encourage an integration of musical activities in listening and appraising, composing and performing and may well stimulate work for submission across several assessment components.

Opportunities will present themselves for composing and performing a range of music for dance across time and for different occasions.

Opportunities for the development and demonstration of understanding of the impact of ICT on music are also of particular relevance. Candidates will have first-hand experience of the recording industry's involvement in music for dance and the vital part that ICT plays in the creation and composing of music, in its manipulation and recording and in its delivery to an audience as both a recorded and performed area of music.

#### 11.5 Repertoire

The following list is presented as a suggestion only. It is emphasised that prior knowledge of any particular piece will **not** be expected in the Listening and Appraising Test.

##### **Dances of the 17th to 19th centuries:**

- **17th and 18th centuries** : minuet, gavotte, gigue, sarabande (e.g. works such as Bach : *Orchestral Suites*, Handel : *Water Music*, *Music for the Royal Firework(s)*)
- **18th and 19th centuries** : waltz, polka (e.g music of the Strauss family, Chopin's piano music)

##### **Dance music of the 20th and 21st centuries :**

- **Dances of Americas** : tango, samba, salsa
- **The Club Scene** : the shift from live to recorded music; disco-dancing (e.g. *Saturday Night Fever*). The use of music technology in club dance – sampling, sequencing, remix and DJ'ing. Dance styles from the 1990s (**such as** *techno, jungle, drum and bass, hip-hop, rap, garage*) and contemporary developments in the 2000s.

## 12

# Area of Study : Music for Special Events

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### 12.1 Definition

Candidates will study the ways in which composers have responded to the challenges of composing to a particular brief or commission for music conceived for particular events, occasions and audiences.

A representative study of music composed for special events will allow investigation of the musical language and processes deployed by composers to create appropriate effects and impact upon the audience and which also enable the music to match the requirements of the special event or occasion. The special events could be historical or contemporary, nationally or locally significant, celebratory or commemorative.

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### 12.2 How sounds are organised

Through listening to and appraising existing music for special events, candidates will gain understanding of how particular moods are created and, where text is an integral part of the works, of the ways in which its impact is heightened. By studying the musical elements, devices, tonalities, structures and contexts of other composers, candidates will perform with a greater sense of purpose and audience and compose their own music in ways which are appropriate to special events.

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### 12.3 Music in Context

Music for special events is necessarily composed for a particular context and the success will be seen in the way it responds to the intentions and requirements of the event.

In particular, attention should be given to the way the music is affected by:

- the nature of the special event;
  - the impact of the venue and the audience upon the event;
  - the impact of the use of live or recorded performances of the music upon events and upon audiences;
  - the particular characteristics of performance practice and interpretation which lend significance to the occasion.
- 

### 12.4 Opportunities

The *Area of Study* will encourage an integration of musical activities across listening and appraising, composing and performing. **The submission for the Coursework Composing component must be music for a special event**

The stimulus for this piece may be drawn from a range of events but it is hoped that music will be inspired by the personal involvement of candidates in special events and occasions arising from their own interests and life events. The involvement of candidates in the performance of the pieces at the events is to be encouraged and may provide the opportunity to complete the recording of the music for submission.

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**12.5 Repertoire**

The following list is presented as a suggestion only to indicate the kinds of music which will underpin the exploration of music in this *Area of Study*. It is emphasised that prior knowledge of any particular piece of music will **not** be expected in the Listening and Appraising Test.

Purcell *Birthday Odes to Queen Mary*

Marley *One Love* (Peace Concert in Jamaica)

Tavener *Song for Athene* (for the funeral of a friend)

Lightning Seeds *Three Lions on the Shirt* (World Cup 1998)

Various/Band Aid/*Do they know it's Christmas?* (for the Live Aid famine relief concert)

## Area of Study : Orchestral Landmarks

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### 13.1 Definition

Candidates will study the development of the orchestra across three centuries. By exploring orchestral works which exemplify the expansion and changing use of orchestral resources at distinctive points during this period, candidates will gain knowledge and understanding of the characteristics of each point, of developments in orchestral writing and of how orchestral resources have changed across time.

Candidates must become familiar with the distinctive characteristics of orchestral music at the points described below and with the evolution and expansion of orchestral resources, through listening. Knowledge of form and structure will be limited to that outlined under *Structure* in Section 9 of the specification (*Musical Language*). Detailed score knowledge and analysis will not be required.

Candidates should study:

- the small-scale Classical symphony orchestra;
- the expansion of the orchestra in Beethoven's period;
- additions to and wider deployment of larger orchestral sections in the Romantic period;
- the innovative uses of orchestral resources in the 20th century to create new textures and timbres.

### 13.2 How sounds are organised

Candidates will assimilate the importance of landmark moments in orchestral writing by following the development of orchestral resources across time and acquiring knowledge and understanding of the changing deployment of instruments, textures and tonalities. Through listening and appraising, candidates will gain knowledge and understanding of the devices, structures, resources, conventions and contextual influences which have made the music distinctive to its period.

### 13.3 Music in Context

Changes have been immense across the period described in the use and purpose of orchestral music, in the way it is performed and in social contexts surrounding its composition. Particular consideration should be given to:

- issues relating to the development of instruments and the growth of the orchestral resources available to composers;
- the changing nature of the audience for orchestral works from the 18th century court to the concert hall and recorded media.

### 13.4 Opportunities

This *Area of Study* may focus predominantly on activities in listening and appraising but many of the techniques of orchestral writing studied will bring benefit to activities in composing and performing. The scale of the resources deployed may be more modest and they may be applied to a range of other styles and formats.

Opportunities for the development and demonstration of understanding of the impact of ICT on music are particularly relevant in tracing the growth of the audience for larger-scale works and the wider diffusion and appreciation of them through recorded media.

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### 13.5 Repertoire

There are many orchestral works to exemplify the growth, development and deployment of changing resources. These could include overtures, orchestral suites, symphonic poems or symphonies; other forms of orchestral writing are also appropriate. It is suggested that the following will form a foundation on which to base this exploration:

- a small scale Classical symphony by Mozart or Haydn;
- an early 19th century work (1800-1830);
- a large-scale orchestral work of the 19th century (1830-1900);
- a large-scale 20th century orchestral work.

## Area of Study : The Popular Song Since 1960

### 14.1 Definition

Candidates will study the main forms in popular song from 1960 to the present day. Particular consideration will be given to the impact of music technology, world music and fusion styles. The exploration of music since 1960 will require, in some cases, some familiarity with genres popular prior to 1960 which have had a major influence on popular song since then. This will be relevant for forms such as blues, jazz, and call and response songs.

Candidates will gain knowledge and understanding of the popular song in a purely musical sense, by listening, appraising, composing and performing within this *Area of Study*. Biographical studies of artists are not, therefore, relevant. The following list will provide the basis for the exploration of the popular song from 1960 to the present day:

- solo ballads;
- musical theatre;
- soul/gospel-influenced music;
- folk-influenced music;
- rock;
- fusion.

Candidates should be aware of the impact of the following world musics on popular song:

- African;
- Caribbean;
- music from the Indian sub-continent;
- Latin American.

Candidates will need to gain understanding of recording techniques used in popular song and of the use of music technology associated with this area, using relevant terminology appropriately, for example:

- multi-track recording;
- effects such as reverb, distortion, compression, vocoder;
- sequencing;
- sampling;
- panning.

## 14.2 How sounds are organised

Through listening and appraising in composing and performing activities, candidates will gain knowledge and understanding of the popular song in terms of the:

- melodic and harmonic elements;
- distinctive rhythmic aspects;
- instrumentation;
- devices;
- structures;
- notations.

In particular, consideration should be given to:

- aspects of form, especially the strophic song, and verse-chorus-and-middle-8 structure;
- electronic processing of the voice, e.g. vocoder, sampling, reverb;
- the importance of vocal improvisation, particularly in soul/gospel-influenced music;
- the relationship of instrumental accompaniments to the vocals;
- specifics of instrumentation, for example:
  - the use of the guitar and the effects it is capable of producing (wah-wah, distortion, flange and chorus);
  - the use of the synthesiser, both the 1970s and 1980s ‘retro’ analogue synthesiser and more recent types;
  - the drum kit and drum machine;
  - the bass guitar (including fretless version).

## 14.3 Music in Context

The contexts of popular song are an integral part of its growth and popularity. The changing nature of the contexts, across time and in different parts of the world, bringing together combinations of music, people and places, lies at the heart of the widespread following of popular song forms and their place in the mainstream of social activity.

Consideration of relevant contextual aspects which bear upon the distinctive characteristics of the music will be important but, in particular, understanding of vocal writing, understanding of the cultural fusions, the use of original instruments, rhythms and devices and of indigenous musics within popular song will be required.

## 14.4 Opportunities

This *Area of Study* will encourage an integration of musical activities across listening and appraising, composing and performing and may well stimulate work for submission across several assessment components.

Opportunities for the development and demonstration of understanding of the impact of ICT on music are of particular relevance. Candidates will have first-hand experience of the recording industry’s involvement in popular music and of the growing impact of

new technologies upon its creation, composition, performing and recording.

Music technology considerations such as the use of multi-track facilities, sequencing, looping, panning and sampling are all integral to forms in the period since 1960. Candidates should gain knowledge and understanding of these techniques and may choose to deploy them in submissions in composing across several components.

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#### 14.5 Repertoire

The listing of the major popular song forms to be explored, in section 14.1, provides the basis of the repertoire. Any selections from these forms will serve to exemplify their major characteristics. It is emphasised that prior knowledge of any particular piece will **not** be expected in the Listening and Appraising Test.

## Key Skills and Other Issues

15

### Key Skills – Teaching, Developing and Providing Opportunities for Generating Evidence

#### 15.1 Introduction

The Key Skills Qualification requires candidates to demonstrate levels of achievement in the Key Skills of *Application of Number, Communication and Information Technology*.

The units for the ‘wider’ Key Skills of *Improving own Learning and Performance, Working with Others* and *Problem-Solving* are also available. The acquisition and demonstration of ability in these ‘wider’ Key Skills is deemed highly desirable for all candidates, but they do not form part of the Key Skills Qualification.

Copies of the Key Skills Units may be downloaded from the QCA web site ([www.qca.org.uk/keyskills](http://www.qca.org.uk/keyskills)).

The units for each Key Skill comprise three sections:

- A What you need to know.
- B What you must do.
- C Guidance.

Candidates following a course of study based on this Specification for Music are offered opportunities to develop and generate evidence of attainment in aspects of the Key Skills of *Communication, Information Technology, Improving own Learning and Performance, Working with Others* and *Problem-Solving*. Areas of study and learning which can be used to encourage the acquisition and use of Key Skills, and to provide opportunities to generate evidence for Part B of the units, are signposted below. Opportunities for developing and generating evidence of attainment in the *Application of Number* are not readily available in this specification.

15.2 Key Skills Opportunities in 3271

Communication Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content				
	Music for Film	Music for Dance	Music for Special Events	Orchestral Landmarks	The Popular Song since 1960
<b>C1.1</b> Take part in discussions	✓	✓	✓	✓	✓
<b>C1.2</b> Read and obtain information	✓	✓	✓	✓	✓
<b>C1.3</b> Write different types of documents	✓	✓	✓	✓	✓

Communication Level 2

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content				
	Music for Film	Music for Dance	Music for Special Events	Orchestral Landmarks	The Popular Song since 1960
<b>C2.1a</b> Contribute to discussion	✓	✓	✓	✓	✓
<b>C2.1b</b> Give a short talk	✓	✓	✓	✓	✓
<b>C2.2</b> Read and summarise information					
<b>C2.3</b> Write different types of documents	✓	✓	✓	✓	✓

Information Technology Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content				
	Music for Film	Music for Dance	Music for Special Events	Orchestral Landmarks	The Popular Song since 1960
<b>IT1.1</b> Find, explore and develop information	✓	✓	✓	✓	✓
<b>IT1.2</b> Present information, including text, numbers and images	✓	✓	✓	✓	✓

**Information Technology Level 2**

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content				
	Music for Film	Music for Dance	Music for Special Events	Orchestral Landmarks	The Popular Song since 1960
<b>IT2.1</b> Search for and select information	✓	✓	✓	✓	✓
<b>IT2.2</b> Explore and develop information and derive new information	✓	✓	✓	✓	✓
<b>IT2.3</b> Present combined information, including text, numbers and images					

**Improving own Learning and Performance Level 1**

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content				
	Music for Film	Music for Dance	Music for Special Events	Orchestral Landmarks	The Popular Song since 1960
<b>LP1.1</b> Confirm short-term targets and plan how these will be met	✓	✓	✓	✓	✓
<b>LP1.2</b> Review progress and achievements	✓	✓	✓	✓	✓
<b>LP1.3</b> Review progress and achievements	✓	✓	✓	✓	✓

**Improving own Learning and Performance Level 2**

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content				
	Music for Film	Music for Dance	Music for Special Events	Orchestral Landmarks	The Popular Song since 1960
<b>LP2.1</b> Help set short-term targets and plan how these will be met	✓	✓	✓	✓	✓
<b>LP2.2</b> Use plan and support from others, to meet targets	✓	✓	✓	✓	✓
<b>LP2.3</b> Review progress and identify evidence of achievements	✓	✓	✓	✓	✓

**Problem Solving Level 1**

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content				
	Music for Film	Music for Dance	Music for Special Events	Orchestral Landmarks	The Popular Song since 1960
<b>PS1.1</b> Confirm understanding of given problems	✓	✓	✓	✓	✓
<b>PS1.2</b> Plan and try out ways of solving problems	✓	✓	✓	✓	✓
<b>PS1.3</b> Check if problems have been solved and describe the results	✓	✓	✓	✓	✓

**Problem Solving Level 2**

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content				
	Music for Film	Music for Dance	Music for Special Events	Orchestral Landmarks	The Popular Song since 1960
<b>PS2.1</b> Identify problems and come up with ways of solving them	✓	✓	✓	✓	✓
<b>PS2.2</b> Plan and try out options	✓	✓	✓	✓	✓
<b>PS2.3</b> Apply given methods to check if problems have been solved and describe the results	✓	✓	✓	✓	✓

**Working with Others Level 1**

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content				
	Music for Film	Music for Dance	Music for Special Events	Orchestral Landmarks	The Popular Song since 1960
<b>WO1.1</b> Confirm what needs to be done and who is to do it	✓	✓	✓	✓	✓
<b>WO1.2</b> Work towards agreed objectives	✓	✓	✓	✓	✓
<b>WO1.3</b> Identify progress and suggest improvements	✓	✓	✓	✓	✓

**Working with Others Level 2**

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content				
	Music for Film	Music for Dance	Music for Special Events	Orchestral Landmarks	The Popular Song since 1960
<b>WO2.1</b> Plan work and confirm working arrangements	✓	✓	✓	✓	✓
<b>WO2.2</b> Work co-operatively towards achieving identified objectives	✓	✓	✓	✓	✓
<b>WO2.3</b> Exchange information on progress and agree ways of improving work with others	✓	✓	✓	✓	✓

**15.3 Further Guidance**

More specific guidance and examples of tasks which can provide evidence of single Key Skills, or composite tasks which can provide evidence of more than one Key Skill, are given in the AQA specification support material, particularly the Teachers' Guide.

## Spiritual, Moral, Ethical, Social, Cultural and Other Issues

### 16.1 Spiritual, Moral, Ethical, Social, Cultural and Other Issues

The study of music outlined in this specification aims to extend candidate's understanding of the diverse and dynamic heritage of music and of the essential role it has played and continues to play in the spiritual, moral, ethical, social and cultural lives of people from around the world, both in the past and in the present. This understanding will enhance their ability to appreciate music through listening and performing which reflects knowledge of cultural and spiritual contexts and sensitivity to the values and conventions of others.

There is considerable scope in the specification for candidates to explore the spiritual, moral and ethical dimensions of Music, both in their treatment of sacred works and those for special events of a religious, social or personal significance. Study of the contexts in which music has been created and of the moral and ethical impact with which music can be imbued, across time and from around the world, will also offer opportunities for candidates to reflect upon the role of Music in the spiritual and moral lives of people, developing a sense of beauty, a sense of awe and wonder at the impact of Music upon people and events and recognition of the worth of the diverse range of individuals and communities which contribute to the universal musical heritage.

There is also considerable scope for candidates to explore the social issues which influence the creation, performance and enjoyment of Music as well as the specifically musical considerations which are at the heart of the specification. Consideration of the values of others, of the differences which exist in various communities both at home and elsewhere in the world, of the factors which bring people together for musical activities and of the potential for personal growth amongst others are all to be encouraged.

The cultural issues which are implicit within the study of Music from different periods and different parts of the world should also be considered by candidates. Through exposure to the diverse range of musics in the specification, candidates will develop a growing sense of appreciation of cultural heritage, of the role of Music as a means for cultures to express their creative, aesthetic, emotional and expressive needs.

### 16.2 European Dimension

AQA has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen papers.

### 16.3 Environmental Issues

AQA has taken account of the 1988 Resolution of the Council of the European Community and the Report *“Environmental Responsibility: An Agenda for Further and Higher Education”* 1993 in preparing this specification and associated specimen papers.

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- 16.4 Citizenship** There is considerable scope in the specification for the development of skills in citizenship. Participation in musical activities, in facilitating others' participation, enjoyment and success in them and making a positive contribution to the life of the community, are all integral to musical life.
- 
- 16.5 Avoidance of Bias** AQA has taken great care in the preparation of this specification and associated specimen papers to avoid bias of any kind.
- 
- 16.6 Health and Safety** Candidates undertaking a course in Music will make use of electrical equipment as a matter of course, to listen to and produce music. There are a number of health and safety issues which arise from such use, including the competent installation of equipment, the use of correctly fused plugs, standard electrical connectors, with due care and attention paid to the siting of trailing leads.
- In listening to music, consideration must be given to its volume. Exposure to loud music, with or without headphones, is known to have a seriously damaging effect upon hearing and should be avoided.
- 
- 16.7 Integration of ICT** The specification offers numerous opportunities for the integration of ICT into teaching and learning. As well as the possibility of accessing a range of music, print and visual data from CD-ROM and the internet, there are many ICT applications which may be deployed in composing and performing activities.

## Centre-Assessed Components

### 17

## Nature of the Centre-Assessed Components

### 17.1 Coursework Composing

Candidates will produce **one** composition, **which must be based on *Area of Study : Music for Special Events***.

The submission will consist of **either** a score, with recording, wherever possible, **or** a recording with detailed annotation. The submission will be centre-assessed and externally moderated by the AQA. The submission deadline is **5 May**.

### 17.2 Coursework Performing

Candidates will submit **one solo** and **one ensemble** performance as follows:

- the pieces selected for **solo** and **ensemble** performances must be different;
- music may be selected by or for the candidate;
- each performance must be on **one** instrument/voice of the candidate's choosing, with only one exception : it is permitted to offer a self-accompanied vocal performance;
- **solo** and **ensemble** performances may be on the same or a different instrument/voice;
- only **one** piece may be offered for each of the two parts of the submission.

Submissions will be centre-assessed and externally moderated by the AQA. The conduct, assessment and recording of performances may take place on more than one occasion and at any stage of the course. Recorded evidences of performances should be retained, the best demonstrations to be selected for submission.

## Guidance on Setting the Centre-Assessed Components

### 18.1 Coursework Composing

The essential aspects of the supervision of this component are that:

- the composition is based on *Area of Study : Music for Special Events*;
- the stimulus for this piece may be drawn from a range of events but it is hoped that music will be inspired by the personal involvement of candidates in special events and occasions arising from their own interests and life events. The involvement of candidates in the performance of the pieces at the events is to be encouraged and may provide the opportunity to complete the recording of the music for submission;
- the composition allows candidates to work to their composing strengths, using appropriate media and adopting a style in which they are best able to demonstrate control and creativity.

#### Medium/style

The composition may be written in any medium or style appropriate to the brief and for any group or combination of sound sources/instruments. A composition written for acoustic resources may be realised using electronic media, where the acoustic resources are not available.

#### Use of ICT

There are wide opportunities for the use of music technology in this component and its use is to be encouraged. However, it is essential and integral to the supervisory process that teachers can account for the authenticity of work submitted and can verify that the candidate has engaged in a composing process.

There are many software packages for composing and notating music, there are countless internet sites, demo materials and free packages which contain music which can inspire and assist. The use of these technologies is an integral part of life in the 21st century and the assistance they provide to composers is considerable. For the purposes of assessment and to maintain the integrity of the examination, however, particular care must be taken to ensure that candidates actually engage in a composing process and exercise control not solely of the technology but also of their own creativity.

The use of such technology often allows for the manipulation, of **borrowed** sources of material, including melodies, rhythm patterns, accompaniments and also whole compositions. In order for a submission to be valid and capable of assessment, the candidate's role as composer must be completely transparent and must involve a musical input, not solely a technological one. **Any borrowed sources must be submitted in their original form as an appendix to the submission.**

#### Group Compositions

Group composition is a feature of work at Key Stage 3 and may be a means to embark on work for GCSE. It is hoped, however, that the

transition to individual work will begin and progress through this course. **Where group compositions are submitted, there must be complete transparency about the inputs of individuals and detailed annotations from candidates and the teacher to facilitate this. Where such transparency is lacking, the submission will be deemed to be invalid for all candidates involved.**

#### Candidate Responsibility

Candidates will be required to complete a *Candidate Record Form : Composing* on which they provide:

- details of the brief which has stimulated the work;
- details of any software packages used;
- an account of the origins of all musical sources;
- a description of the composing process undertaken which enables the candidate's input to be perceived and accurately assessed;
- details of help and assistance provided by others.

#### Teacher involvement

The process of composition presents valuable opportunities for teacher guidance and assistance and it is envisaged that candidates will receive general teaching support and, at times, specific assistance in order to resolve particular difficulties.

In order to ensure that any specific assistance is declared, teacher involvement will be documented on the *Candidate Record Form : Composing*. The following information will be required:

- a description of the help given in the selection of initial ideas for the composition;
- a description of the amount and nature of help and advice given during the process of composition;
- details of help and assistance given in the presentation of the completed score;
- any background information which helps to justify the mark awarded and which will facilitate moderation.

#### Annotation

In addition to the declaration candidates make concerning the use of borrowed sources and software packages, submissions will also be accompanied by an annotation which outlines the process of composition and the intentions of the candidate. This annotation may be contained on the *Candidate Record Form : Composing* and/or on separate sheets and serves to complement the information contained in the remainder of the submission.

## Submission

Submissions will take the form of **either** a recording, wherever possible with score, **or** a recording with detailed annotation. It is emphasised that where no score is provided, the annotation of the recording will need to give considerable detail about process, intention and the use of sources of assistance, software packages and borrowed sources of previously composed music.

Recordings must be submitted on CD, audio-cassette or mini-disk.

Submissions must be completed and assessed in readiness for onward transmission to the moderator by **5 May**. Please note that there are separate teams of moderators for Units 1 and 2.

## 18.2 Coursework Performing

The essential aspect of the supervision of this component lies in the selection of suitable music to enable candidates to meet the requirements of the specification, for both *solo* and *ensemble* performances. Music for both submissions must be of sufficient substance to enable the assessment of genuine skills of interpretation and expression. The music selected may be drawn from one or more of the *Areas of Study* or from areas of music outside their bounds and may include the performance of music composed by candidates.

## Solo

The *solo* performance may be accompanied or unaccompanied and will consist of **one** piece of music selected by or for the candidate on **one** instrument or voice of the candidate's choosing. There is one exception to the requirement to offer **solo** performance on **one** instrument or voice: self-accompanied vocal performances are permitted.

Performances incorporating the use of multi-track recordings and other forms of ICT are also eligible as **solo** performances. In such cases, there will be an holistic assessment of all the performance inputs made by the candidate but there must be a **live** performance of at least one part at the point of assessment and authentication of any other inputs to be included in the assessment. It is, however, important to emphasise that *performing* skills must be demonstrated and, as such, DJ'ing is not an eligible activity. Teachers must be able to authenticate the candidate's role in the final product.

## Ensemble

The *ensemble* performance will consist of **one** piece of music selected by or for the candidate on **one** instrument or voice of the candidate's choosing. The piece selected must be different from that chosen for the *solo* performance but the candidate has an open choice of the instrument or voice. There is one exception to the requirement to offer an **ensemble** performance on **one** instrument or voice : self-accompanied vocal performances **with other ensemble performers** are permitted.

*Ensemble* music must not replicate *solo* performing skills and the music selected must allow genuine *ensemble* skills to be demonstrated. It is accepted that limited resources can create difficulties in the creation of ensembles but the encouragement of group music-making is seen as an integral part of performing. Ensembles consisting of only two performers are to be viewed as eligible only if the music permits genuine *ensemble* skills to be demonstrated.

Piano duets and duets for melody instruments are acceptable, although in the latter case a piano accompaniment would improve the nature of the ensemble. Solo performances accompanied solely by piano or guitar are **not** acceptable as *ensemble* submissions for the solo instrumentalist but may be eligible as submissions for the accompanist in recognition of the *ensemble* skills evident in accompanying.

However, it is important that in these cases, the accompanying part has sufficient musical substance for the demonstration of *ensemble* performing skills.

### Recording

Recording and assessment of the two performances may take place on more than one occasion and at any stage of the course. **All assessments must be made live by the assessing teacher at the time of the recording** and all recorded evidences of performances should be retained, the best demonstrations to be selected for submission at the end of the course. Retention of all recordings is seen as an essential back-up in case of candidate illness or injury at the end of the course and will provide evidence of earlier achievements in these cases.

Recordings must be submitted on CD, audio-cassette or mini-disk.

### Submissions

Final submissions must consist only of the best *solo* and *ensemble* performances together with photocopied scores of the music performed, where appropriate.

A *Candidate Record Form : Performing* will accompany each candidate's submission, giving details of the pieces performed and of the marks awarded.

All materials are to be completed and ready for onward transmission to the moderator by **5 May**. Please note that there are separate teams of moderators for Units 1 and 2.

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### 18.3 Coursework Advisers

Coursework Advisers will be available to assist centres with any matters relating to coursework. Details will be provided when AQA knows which centres are following the specification.

## 19

## Assessment Criteria

### 19.1 Introduction

The criteria for the assessment by centres of the coursework *Composing* and coursework *Performing* components are given below.

### 19.2 Coursework Composing

The composition will be assessed against the given criteria and in the light of the brief. Its success will be measured against the realisation of its key elements with consideration of the musical aspects listed below. Strengths in one or more areas may balance relative weakness in others:

- the imaginative use of sound;
- a sense of musical balance, form and structure;
- the working and development of musical ideas;
- an understanding of the chosen medium and of instrumentation, timbre and texture;
- appropriate uses of musical elements, devices, tonalities and conventions.

The descriptors of achievement are arranged in six bands. Each band builds upon the previous one and acknowledges coverage of the achievements listed previously.

0-5 *Candidates will demonstrate a rudimentary understanding of how sounds are organised as listed in section 9 of the specification. The outcome is likely to be only modestly successful and often inconsistent in its deployment of resources. Candidates for whom any form of composing or arranging is difficult are likely to be placed here.*

6-10 *Candidates will demonstrate basic understanding of how sounds are organised and a successful use of simple resources in response to a given or chosen brief, which itself may be of limited ambition. Compositions in this mark range are likely to show limited coherence.*

11-15 *Candidates will demonstrate increased understanding of how sounds are organised and competent use of resources in response to a given or chosen brief. Compositions in this mark range may show greater coherence but with limitations in the handling of musical ideas and the deployment of resources.*

16-20 *Candidates will organise sounds to produce effective compositions with a sense of structure and some attempt at colour. They will show that they can work confidently in the chosen medium or style. The intentions generated by the given or chosen brief will mostly be appropriately and successfully realised. Compositions at this level will demonstrate competence in writing for the chosen resources.*

21-25 *Candidates will demonstrate a successful and imaginative organisation of sounds and use of resources in ways which are appropriate to the chosen medium or style and which are appropriate to their intentions and to the nature of the given or chosen brief.*

*In this mark range compositions will demonstrate flair, effective and idiomatic use of instruments, voices and sound sources and use rhythmic devices and dynamic contrast to create appropriate colour and mood. There will be a sense of wholeness in musical terms which is clearly based on a realisation of the major elements of the given or chosen brief.*

26-30 *In this mark range compositions will be musically interesting and satisfying through the successful and imaginative organisation of sounds in ways which make inventive and idiomatic use of the chosen medium or style. They will demonstrate a completeness in which the wholeness of the music is founded on the successful realisation of the given or chosen brief.*

*At this level compositions will show strengths across most, if not all, of the musical aspects listed above, successful deployment of available/chosen resources and a clear demonstration of the candidate's intentions through the score, annotation and recording.*

## 19.3 Coursework Performing

Candidates should be encouraged to perform *solo* and *ensemble* pieces which best demonstrate their technical control, musicianship, interpretative, expressive and ensemble skills, in ways which are appropriate to the medium (acoustic, electric, ICT).

There are two sets of criteria one for *solo* and one for *ensemble* performance.

## Solo Performance

The solo criteria relate to:

- **Accuracy of pitch and rhythm** 8
- **Interpretative qualities** 8
- **Expressive qualities** 8
- **Demand** 6

Marks for each criteria should be awarded, **as follows:**

- **Accuracy of pitch and rhythm** 8
  - 0-2 *a performance which is inhibited by slips/inaccuracies/miscalculations of pitch (including intonation, where appropriate) and rhythm and where fluency is poor.*
  - 3-5 *a reasonably secure performance in terms of pitch (including intonation, where appropriate) and rhythm. Slips and/or inaccuracies tend to compromise overall fluency.*
  - 6-8 *a secure performance in terms of pitch (including intonation, where appropriate) and rhythm. Occasional slips not affecting the fluency of the performance will result in marks at the lower end of the band.*
- **Interpretative qualities** 8
  - 0-2 *a performance demonstrating rudimentary attention to the interpretative, stylistic and/or contextual features of the music.*
  - 3-5 *an awareness of period and/or style without the ability always to convey details of interpretation consistently and appropriately with some attempt at applying stylistic and/or contextual conventions.*
  - 6-8 *a sound understanding of period and/or style demonstrated by attention to details such as tempo, phrasing, dynamics, articulation, ornamentation, pedalling, bowing, breathing, diction, use of specific guitar/keyboard/ICT techniques. There is growing evidence that the candidate has applied understanding of stylistic and/or contextual conventions.*
- **Expressive qualities** 8
  - 0-2 *a performance showing little or no ability to convey the expressive and communicative features of the music.*
  - 3-5 *a performance showing some attempt to convey expressive and communicative features of the music but which may not be wholly convincing or persuasive.*
  - 6-8 *a performance showing sensitivity to and control of the expressive and communicative features of the music in which the candidate is fully engaged in projecting and persuading.*

• Demand

6

*In judging the demands of the music there are three levels of general defining features and three levels of instrument-specific guidance which relate to general descriptors.*

Level		General Definition	Instrument-specific Guidance
Elementary	1-2	Music of a simple nature, of short duration and in an easy key. Tempo, range and rhythmic and melodic patterns will be at a modest level of demand.	<b>Wind</b> music should have a simple phrase structure allowing reasonable breathing and being largely confined to an easy register of the instrument. <b>Bowed and plucked string</b> music should require basic left-hand positions without difficult changes, and bowing and right-hand patterns should be straightforward. <b>Vocal</b> music should require the sustaining of short phrases and clear delivery of a simple text. <b>Keyboard</b> music should demand a basic understanding of the potential of the instrument. <b>Percussion</b> music should demand the acquisition of basic techniques of handling the instrument and understanding of regularity and division of a beat.
Intermediate	3-4	Music requiring a moderate degree of technical facility but with increased challenges in terms of the command of the instrument/voice and range of performance techniques required. There will be moderate demands in rhythmic complexity and melodic patterns, and in the duration of the piece.	<b>Wind</b> music should make more demands on variety of tone and breath control, and may use more than one register of the instrument. In <b>bowed and plucked strings</b> , changes of left-hand position and chord should be required, with a variety of bowing and right-hand techniques. <b>Vocal</b> music may require longer phrases and greater agility, and more complex or chromatic melodic lines. <b>Keyboard</b> music will require more varied textures, greater familiarity with the keyboard and more demanding chord, scale and arpeggio patterns. <b>Percussion</b> music should require a variety of techniques and increased speed, agility or complexity of patterns.
Higher	5-6	Music requiring a higher degree of technical facility, presenting challenges in areas such as tempo, key, intricacy of rhythm and complexity of chords or textures. The music will require increased command of the instrument/voice and a variety of performance techniques in a style appropriate to the piece, sustained throughout a performance of reasonable duration.	Higher performances should fulfil the requirements of the intermediate level, and in addition: <b>Wind</b> music should make increased demands of the instrument in terms of range, agility, tone control and articulation. <b>Bowed strings</b> music should demand a range of bowing techniques and variety of texture, with use of varied left-hand positions. <b>Plucked strings</b> music should require more complex textures and considerable variety of chord and left-hand position. <b>Vocal</b> music should demand a higher standard of breath control, agility within one or more registers and sensitive and appropriate tonal shading according to the text. <b>Keyboard</b> music should make higher demands in areas such as speed, complexity, variety of texture. <b>Percussion</b> music should require control of complex patterns, varied techniques and technical agility.

## Ensemble Performance

The ensemble criteria relate to:

- **Accuracy of pitch and rhythm** 8
- **Interpretative and expressive qualities** 8
- **Sense of ensemble** 8
- **Demand** 6

Marks for each criteria should be awarded, as follows:

- **Accuracy of pitch and rhythm** 8
  - 0-2 *a performance which is inhibited by slips/ inaccuracies/ miscalculations of pitch (including intonation, where appropriate) and rhythm, and where fluency is poor.*
  - 3-5 *a reasonably secure performance in terms of pitch (including intonation, where appropriate) and rhythm. Slips and/ or inaccuracies tend to compromise the overall fluency.*
  - 6-8 *a secure performance in terms of pitch (including intonation, where appropriate) and rhythm. Occasional slips not affecting the fluency of the performance will result in marks at the lower end of the band.*
- **Interpretative and expressive qualities** 8
  - 0-2 *A performance demonstrating rudimentary attention to the interpretative features of the music and little or no ability to convey its expressive and communicative features.*
  - 3-5 *An awareness of period and/ or style without the ability always to convey details of interpretation consistently and accurately. The performance will show some attempt to convey expressive and communicative features of the music.*
  - 6-8 *A sound understanding of period and/ or style demonstrated by attention to details such as tempo, phrasing, dynamics, articulation, ornamentation pedalling, bowing, breathing, diction. The performance will show sensitivity to and control of the expressive and communicative features of the music.*
- **Sense of ensemble** 8
  - 0-2 *A performance showing little or no responsiveness to the other performers and little regard to the ensemble features of the music.*  
*Performances at this level will be characterised by the candidate's tendency to concentrate on his/ her own part to the exclusion of other considerations of rapport.*
  - 3-5 *A performance showing responsiveness to the other performers and some understanding of the ensemble features of the music.*  
*These features will be demonstrated in relation to timing, intonation and dynamics but the finer details of the role of the part within the ensemble and responsiveness to others' performances will be less secure.*
  - 6-8 *A performance showing unity of purpose and intention with the other performers, sound understanding of the ensemble features of the music and the ability to demonstrate high levels of rapport.*  
*These features will be demonstrated in relation to timing, intonation, dynamics and the role of the part within the ensemble. There should be an ability to accommodate the strengths and weaknesses of other performers and responsiveness to any difficulties which occur.*

• Demand

6

*In judging the demands of the music there are three levels of general defining features and three levels of instrument-specific guidance which relate to general descriptors.*

*In **ensemble** music, the demand of an individual part may be affected by the ways in which it relates to other parts. This may increase the demand beyond the apparent technical difficulty of the individual part*

Level		General Definition	Instrument-specific Guidance
Elementary	1-2	Music of a simple nature, of short duration and in an easy key. Tempo, range and rhythmic and melodic patterns will be at a modest level of demand.	<b>Wind</b> music should have a simple phrase structure allowing reasonable breathing and being largely confined to an easy register of the instrument. <b>Bowed and plucked string</b> music should require basic left-hand positions without difficult changes, and bowing and right-hand patterns should be straightforward. <b>Vocal</b> music should require the sustaining of short phrases and clear delivery of a simple text. <b>Keyboard</b> music should demand a basic understanding of the potential of the instrument. <b>Percussion</b> music should demand the acquisition of basic techniques of handling the instrument and understanding of regularity and division of a beat.
Intermediate	3-4	Music requiring a moderate degree of technical (or ensemble) facility but with increased challenges in terms of the command of the instrument/voice and range of performance techniques required. There will be moderate demands in rhythmic complexity and melodic patterns, and in the duration of the piece.	<b>Wind</b> music should make more demands on variety of tone and breath control, and may use more than one register of the instrument. In <b>bowed and plucked strings</b> , changes of left-hand position and chord should be required, with a variety of bowing and right-hand techniques. <b>Vocal</b> music may require longer phrases and greater agility, and more complex or chromatic melodic lines. <b>Keyboard</b> music will require more varied textures, greater familiarity with the keyboard and more demanding chord, scale and arpeggio patterns. <b>Percussion</b> music should require a variety of techniques and increased speed, agility or complexity of patterns.
Higher	5-6	Music requiring a higher degree of technical (or ensemble) facility, presenting challenges in areas such as tempo, key, intricacy of rhythm and complexity of chords or textures. The music will require increased command of the instrument/voice and a variety of performance techniques in a style appropriate to the piece, sustained throughout a performance of reasonable duration.	Higher performances should fulfil the requirements of the intermediate level, and in addition: <b>Wind</b> music should make increased demands of the instrument in terms of range, agility, tone control and articulation. <b>Bowed strings</b> music should demand a range of bowing techniques and variety of texture, with use of varied left-hand positions. <b>Plucked strings</b> music should require more complex textures and considerable variety of chord and left-hand position. <b>Vocal</b> music should demand a higher standard of breath control, agility within one or more registers and sensitive and appropriate tonal shading according to the text. <b>Keyboard</b> music should make higher demands in areas such as speed, complexity, variety of texture. <b>Percussion</b> music should require control of complex patterns, varied techniques and technical agility.

## 20

## Integrated Assignment

## 20.1 Definition

The Integrated Assignment is designed to bring together musical activities across each of the three *Assessment Objectives*, involving a *Composing* and *Realising* process, and culminating in an *Evaluation* of the exercise

## 20.2 Composition

The *Composing* process will begin in the second half of the **Autumn** term when AQA will issue a set of Assignments to centres. There will be four different assignments, one from each of four different *Areas of Study* (excluding *Music for Special Events*). Candidates will select **one** assignment and create a composition for submission by **5 May** in the year of the examination.

Candidates **may not** use a composition from Unit 1 as part of the *Integrated Assignment*.

Coursework should be retained until after the evaluation examination. The assigned examiner should then be sent the score, realisation, evaluation examination and candidate record form for each candidate. Realisations should be on CD, audio-cassette or mini-disk. The whole centre submission may be on one CD/mini-disk if a detailed track list is supplied.

## 20.3 Realisation

The *Realising* process can work in several ways. For compositions which are conceived and created for a particular acoustic ensemble, the *realisation* can follow once the composing process has reached its conclusion. In this way, the realisation might be a performance, using the acoustic resources for which the piece has been written, directed and/or (partly) performed by the candidate and other performers. Therefore, the challenge is to ensure that the *composing* intentions are faithfully *realised*.

In another scenario, the same composition may not be capable of acoustic realisation because of a lack of suitable performers. Here, the candidate may choose to realise the piece using music technology. In so doing, a number of challenges will emerge in the transfer from the acoustic to the technological resources and these will form part of the challenge of the *realising* process.

In a third scenario, a candidate may choose to conceive and create the composition through the use of music technology and the process of *composition* and *realisation* are therefore more likely to proceed in parallel, integrating to a greater or lesser degree.

In each of the scenarios above, the process of *realisation* is intended to enhance the outcome of the *composition*. By working through the challenges of realising the composing intentions, a candidate should gain valuable insights into how musical ideas can be successfully translated into a final scored, annotated and recorded product.

## 20.4 Presentation

The **final versions** of the score and/or annotation of the *composition* and the recorded *realisation* will be presented to the AQA examiner by a date given by AQA in each year of the examination.

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20.5 Evaluation

As part of the Terminal Examination the *Evaluation* will take place in a timetabled session, shortly after the presentation date, under examination conditions. Candidates will respond to questions specific to the assignment selected, related to the process of *composition* and *realisation*, and to the appraisal of the success of them when measured against the demands of the assignment chosen.

Candidates may take any notes and a copy of their score into the evaluation examination. They **may not** take the recording of their realisation.

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20.6 Supervision

Work for the *composition* process may be completed both within and outside classroom time, in the normal way. Work for the *realisation* must, however, be completed under the supervision of the teacher, in order for it to be authenticated as the candidate's own, unaided work.

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20.7 Use of ICT

There are ample opportunities for the use of music technology in this component and its use is to be encouraged, where appropriate. However, it is essential and integral to the supervisory process that teachers can account for the authenticity of work submitted and can verify that the candidate has engaged in a composing process

**Please refer to Section 18.1 of the specification for details of the considerations applicable to this component.**

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20.8 Group Compositions

Within the *Integrated Assignment* group compositions are not eligible and the work must arise from an individual candidate.

## 21

## Supervision and Authentication

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- 21.1 Supervision of Candidates' Work** Candidates' work for assessment must be undertaken under conditions which allow the teacher to supervise the work and enable the work to be authenticated. If it is necessary for some assessed work to be done outside the centre, sufficient work must take place under direct supervision to allow the teacher to authenticate each candidate's whole work with confidence.
- Details of the nature of the supervision are provided in section 18.
- 
- 21.2 Guidance by the Teacher** The work assessed must be solely that of the candidate concerned. Any assistance given to an individual candidate which is beyond that given to the group as a whole must be recorded on the *Candidate Record Form* for the relevant component.
- 
- 21.3 Unfair Practice** At the start of the course, the supervising teacher is responsible for informing candidates of the AQA Regulations concerning malpractice. Candidates must not take part in any unfair practice in the preparation of coursework to be submitted for assessment, and must understand that to present material copied directly from books or other sources without acknowledgement will be regarded as deliberate deception. Centres must report suspected malpractice to AQA. The penalties for malpractice are set out in the AQA Regulations.
- 
- 21.4 Authentication of Candidates' Work** Both the candidate and the teacher are required to sign declarations confirming that the work submitted for assessment is the candidate's own. The teacher declares that the work was conducted under the specified conditions, and records details of any additional assistance.
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## Standardisation

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### 22.1 Standardising Meetings

Annual standardising meetings will usually be held in the Autumn or Spring terms. Centres entering candidates for the first time must send a representative to the meetings. Attendance is also mandatory in the following cases:

- where there has been a serious misinterpretation of the specification requirements;
- where the nature of coursework tasks set by a centre has been inappropriate;
- where a significant adjustment has been made to a centre's marks in the previous year's examination.

After the first year, attendance is at the discretion of centres. At these meetings, support will be provided for centres in the development of appropriate coursework tasks and assessment procedures.

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### 22.2 Internal Standardisation of Marking

The centre is required to standardise the assessments across different teachers and teaching groups to ensure that all candidates at the centre have been judged against the same standards. If two or more teachers are involved in marking a component, one teacher must be designated as responsible for internal standardisation. Common pieces of work must be marked on a trial basis and differences between assessments discussed at a training session in which all teachers involved must participate. The teacher responsible for standardising the marking must ensure that the training includes the use of reference and archive materials such as work from a previous year or examples provided by AQA. The centre is required to send to the moderator the *Centre Declaration Sheet*, duly signed, to confirm that the marking of centre-assessed work at the centre has been standardised. If only one teacher has undertaken the marking, that person must sign this form.

A specimen *Centre Declaration Sheet* appears in Appendix B.

## 23

## Administrative Procedures

## 23.1 Recording Assessments

The candidates' work must be marked according to the assessment criteria set out in section 19. The marks and supporting information must be recorded in accordance with the instructions in Section 18. The completed *Candidate Record Form* for each candidate must be attached to the work and made available to AQA on request.

## 23.2 Submitting Marks and Sample Work for Moderation

The total component mark for each candidate must be submitted to AQA on the mark sheets provided or by Electronic Data Interchange (EDI) by the specified date. Centres will be informed which candidates' work is required in the samples to be submitted to the moderator.

## 23.3 Factors Affecting Individual Candidates

Teachers should be able to accommodate the occasional absence of candidates by ensuring that the opportunity is given for them to make up missed assessments.

Special consideration should be requested for candidates whose work has been affected by illness or other exceptional circumstances. Information about the procedure is issued separately.

If work is lost, AQA should be notified immediately of the date of the loss, how it occurred, and who was responsible for the loss. AQA will advise on the procedures to be followed in such cases.

Where special help which goes beyond normal learning support is given, AQA must be informed so that such help can be taken into account when assessment and moderation take place.

Candidates who move from one centre to another during the course sometimes present a problem for a scheme of internal assessment. Possible courses of action depend on the stage at which the move takes place. If the move occurs early in the course, the new centre should take responsibility for assessment. If it occurs late in the course it may be possible to accept the assessments made at the previous centre. Centres should contact AQA at the earliest possible stage for advice about appropriate arrangements in individual cases.

## 23.4 Retaining Evidence and Re-Using Marks

The centre must retain the work of all candidates, with *Candidate Record Forms* attached, under secure conditions, from the time it is assessed, to allow for the possibility of an enquiry upon results. The work may be returned to candidates after the issue of results provided that no enquiry upon result is to be made which will include re-moderation of the coursework component. If an enquiry upon result is to be made, the work must remain under secure conditions until requested by AQA.

Candidates re-taking the examination may carry forward their moderated coursework marks. These marks have a shelf-life which is limited only by the shelf-life of the specification and they may be carried forward an unlimited number of times within this shelf-life.

## Moderation

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### 24.1 Moderation Procedures

Moderation of the coursework is by inspection of a sample of candidates' work, sent by post from the centre to a moderator appointed by AQA. The centre marks must be submitted to AQA and the sample of work must reach the moderator by the specified date in the year in which the qualification is awarded.

Following the re-marking of the sample work, the moderator's marks are compared with the centre marks to determine whether any adjustment is needed in order to bring the centre's assessments into line with standards generally. In some cases it may be necessary for the moderator to call for the work of other candidates. In order to meet this possible request, centres must have available the coursework and *Candidate Record Form* of every candidate entered for the examination and be prepared to submit it on demand. Mark adjustments will normally preserve the centre's order of merit, but where major discrepancies are found, AQA reserves the right to alter the order of merit.

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### 24.2 Post-Moderation Procedures

On publication of the GCSE results, the centre is supplied with details of the final marks for the coursework component.

The candidates' work is returned to the centre after the examination with a report form from the moderator giving feedback to the centre on the appropriateness of the tasks set, the accuracy of the assessments made, and the reasons for any adjustments to the marks.

Some candidates' work may be retained by AQA for archive purposes.

## Awarding and Reporting

25

### Grading, Shelf-Life and Re-Sits

25.1 Qualification Titles	The qualification based on this specification has the following title: AQA GCSE in Music.
25.2 Grading System	The qualification will be graded on an 8 point grade Scale A*, A, B, C, D, E, F, G. Candidates who fail to reach the minimum standard for grade G will be recorded as U (unclassified) and will not receive a qualification certificate.
25.3 Re-Sits	Although marks for the coursework components may be carried forward, the externally-examined components are year-specific and marks may not be carried forward. Candidates re-sitting may only do so in the next annual examination cycle.
25.4 Minimum Requirements	Candidates will be graded on the basis of work submitted for assessment.
25.5 Carrying Forward of Centre-Assessed Marks	Candidates re-taking the examination may carry forward their moderated coursework marks. These marks have a shelf-life which is limited only by the shelf-life of the Specification and they may be carried forward an unlimited number of times within this shelf-life.
25.6 Awarding and Reporting	This specification complies with the grading, awarding and certification requirements of the current <i>GCSE, GCE, VCE and GNVQ and AEA Code of Practice 2006/7</i> and will be revised in the light of any subsequent changes for future years.

## Appendices

### A

## Grade Descriptions

The following grade descriptors indicate the level of attainment characteristic of the given grade at GCSE. They give a general indication of the required learning outcomes at each specific grade. The descriptors should be interpreted in relation to the content outlined in the specification; they are not designed to define that content.

The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives (as in section 6) overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

- Grade 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.
- Grade 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.
- Grade 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.

In all grades, candidates must demonstrate aural perception and musical knowledge and understanding as described in Sections 6 to 14 of the specification.

**B**

## Record Forms



# Centre-assessed work Centre Declaration Sheet

Qualification:  ELC  GCSE  GCE  GNVQ  VCE  FSMQ  Key Skills

Specification Title: ..... Unit code(s): .....

Centre Name: ..... Centre No: 

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**Authentication of candidates' work**

*This is to certify that marks/assessments have been given in accordance with the requirements of the specification and that every reasonable step has been taken to ensure that the work presented is that of the candidates named.*

Any assistance given to candidates beyond that given to the class as a whole and beyond that described in the specification has been recorded on the *Candidate Record Form(s)* and has been taken into account. The marks/assessments given reflect accurately the unaided achievement of the candidates.

*Signature(s) of teacher(s) responsible for assessment*

Teacher 1: ..... Teacher 4: .....

Teacher 2: ..... Teacher 5: .....

Teacher 3: ..... Teacher 6: .....

*(continue overleaf if necessary)*

**Internal Standardisation of marking**

Each centre must standardise assessment across different teachers/assessors and teaching groups to ensure that all candidates at the centre have been judged against the same standards.

If two or more teachers/assessors are involved in marking/assessing, one of them must be designated as responsible for standardising the assessments of all teachers/assessors at the centre.

**I confirm that** *[tick either (a) or (b)]*

(a) the procedure described in the specification has been followed at this centre to ensure that the assessments are of the same standard for all candidates; or

(b) I have marked the work of all candidates.

Signed: ..... Date: .....

Signature of Head of Centre: ..... Date: .....

*This form should be completed and sent to the moderator with the sample of centre-assessed work*



# Centre-assessed work Candidate Record Form 2008

GCSE Music (Composing) 3271

Centre name: .....

Centre no:

--	--	--	--	--

Candidate name: .....

Candidate no:

--	--	--	--

*Pages 1 and 2 are to be completed by the candidate*

## Composition: Music for Special Events

Title: .....

Please tick

Description of the Special Event.....

Score

Annotation

Recording

### Brief

You should include information on:

- the resources you have chosen
- the musical ideas you have used
- how the musical ideas have created impact and effects appropriate to the special event.

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*This form should be completed and attached to the candidate's work and retained at the Centre or sent to the moderator as required.*

PTO

**Description of the composing process including:**

- details of how you have used software packages and original or borrowed sources
- details of help given by other musicians and where appropriate, their role within the group.

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(use a separate sheet if you wish)

**Sources of advice and information**

1. Have you received any help or information from anyone other than your subject teacher(s) in the production of this work? (Write YES or NO) .....
2. If you have answered YES, give details below. Continue on a separate sheet if necessary.

.....

.....

3. If you have used any books, information leaflets or other materials (e.g. videos, software packages or information from the Internet) to help you complete this work, you must list these below, unless they are clearly acknowledged in the work itself. To present material copied from books or other sources without acknowledgement will be regarded as deliberate deception.

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**NOTICE TO CANDIDATE**

The work you submit for assessment must be your own.

If you copy from someone else or allow another candidate to copy from you, or if you cheat in any other way, you may be disqualified from at least the subject concerned.

**Declaration by candidate**

I have read and understood the **Notice to Candidate** (above). I have produced the attached work without any help apart from that which I have stated on this sheet.

As part of AQA's commitment to assist students, AQA may make your coursework available on a strictly anonymous basis to teachers, examining staff and students in paper form or electronically, through the Internet or other means, for the purpose of indicating a typical mark or for other educational purposes. In the unlikely event that your coursework is made available for the purposes stated above, you may object to this at any time and we will remove the work on reasonable notice. If you have any concerns, please contact [crf@aqa.org.uk](mailto:crf@aqa.org.uk)

**Candidate's signature:** ..... **Date:** .....

*Continued*

Pages 3 is to be completed by the teacher

### Teacher involvement

Please provide the information requested for each composition.

### Composition

- A description of the help given in the selection of initial ideas for the composition.

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- A description of the amount and nature of help and advice given during the process of composition.

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- Details of help and assistance given in the presentation of the completed score/annotation.

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- Any background information which helps to justify your marks and which will facilitate moderation.

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Mark out of 30

### Declaration by teacher

I confirm that the candidate's work was conducted under the conditions laid out by the specification.  
I have authenticated the candidate's work and am satisfied that to the best of my knowledge the work produced is solely that of the candidate.

Teacher's signature: ..... Date: .....



# Centre-assessed work Candidate Record Form 2008

## GCSE Music (Performing) 3271

Centre name: .....

Centre no: 

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Candidate name: .....

Candidate no: 

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*To be completed by the teacher*

Candidates are requested to offer one solo and one ensemble performance. Marks must be awarded in accordance with the instructions and criteria in sections 17, 18 and 19 of the specification.

**1. Solo**

Instrument/voice .....

Composer and title of piece .....

	Max. mark	Mark	Comments
Accuracy	8		
Interpretative qualities	8		
Expressive qualities	8		
Demand	6		
<b>Total</b>	<b>30</b>		

PTO

**2. Ensemble**

Candidate's instrument/voice/part.....

Other instruments playing.....

Composer and title of piece .....

	Max. mark	Mark	Comments
Accuracy	8		
Interpretative and expressive qualities	8		
Sense of ensemble	8		
Demand	6		
<b>Total</b>	<b>30</b>		

<b>Total mark</b>	<b>60</b>	
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**Declaration by the teacher**

I confirm that the candidate's work was conducted under the conditions laid out by the specification.

I have authenticated the candidate's work and am satisfied that to the best of my knowledge the work produced is solely that of the candidate.

Teacher's signature: .....

Date: .....

**To be completed by the candidate**

**NOTICE TO THE CANDIDATE**

The work you submit for assessment must be your own.

If you copy from someone else or allow another candidate to copy from you, or if you cheat in any other way, you may be disqualified from at least the subject concerned.

**Declaration by candidate**

I have read and understood the Notice to Candidate (above). I have produced the attached work without assistance other than that which is acceptable under the scheme of assessment.

As part of AQA's commitment to assist students, AQA may make your coursework available on a strictly anonymous basis to teachers, examining staff and students in paper form or electronically, through the Internet or other means, for the purpose of indicating a typical mark or for other educational purposes. In the unlikely event that your coursework is made available for the purposes stated above, you may object to this at any time and we will remove the work on reasonable notice. If you have any concerns, please contact [crf@aqa.org.uk](mailto:crf@aqa.org.uk)

Candidate's signature: ..... Date: .....



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(use a separate sheet if you wish)

**NOTICE TO CANDIDATE**

The work you submit for assessment must be your own.

If you copy from someone else or allow another candidate to copy from you, or if you cheat in any other way, you may be disqualified from at least the subject concerned.

**Declaration by candidate**

I have read and understood the **Notice to Candidate** (above). I have produced the attached work without any help apart from that which I have stated on this sheet.

As part of AQA's commitment to assist students, AQA may make your coursework available on a strictly anonymous basis to teachers, examining staff and students in paper form or electronically, through the Internet or other means, for the purpose of indicating a typical mark or for other educational purposes. In the unlikely event that your coursework is made available for the purposes stated above, you may object to this at any time and we will remove the work on reasonable notice. If you have any concerns, please contact [crf@aqa.org.uk](mailto:crf@aqa.org.uk)

Candidate's signature: ..... Date: .....

Have you remembered to include: (Please tick)

EITHER a score?  OR an annotation?

PLUS the recorded realisation?  PLUS your evaluation?

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***Declaration by the teacher***

Supervision and authentication of the Integrated Assignment.

- I declare that the supervisory requirements as outlined in section 20 of the specification have been met and that the composition and realisation are the candidate's own work done with no help other than that stated on this sheet.

Teacher's signature: ..... Date: .....

- I declare that the work submitted as the evaluation has been completed under examination conditions, and that it is the candidate's own, unaided work.

Teacher's signature: ..... Date: .....

*Please forward this record form with the candidate's submission to the examiner allocated to your centre.*

**THIS SECTION IS TO BE COMPLETED BY THE EXAMINER**

	Maximum mark	Mark awarded	Comments
Composition	20		
Recorded realisation	20		
Evaluation	20		
<b>Total</b>	<b>60</b>		

Examiner's name: .....  
(please print)

Date: .....

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## Overlaps with other Qualifications

There are limited overlaps with graded examinations in performing and theory but these are viewed as complementary to the experience of music which this specification offers.

There are also limited overlaps of subject content between the GCSE Music and GCSE Expressive Arts specifications. In Music, however, the specification provides opportunities to study defined *Areas of Study* in depth, focusing on activities in *Listening and Appraising*, *Composing* and *Performing*, with a clear emphasis on the integration of these musical areas. In Expressive Arts, the emphasis is multi-disciplinary, allowing the interconnecting aspects of areas within the Arts to be juxtaposed and to mutually inform one another. As such the overlaps of subject content are not substantial.