



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Education

Music 5271/6271
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). 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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Background Information

1

Advanced Subsidiary and Advanced Level Specifications

1.1 Advanced Subsidiary (AS)

Advanced Subsidiary courses were introduced in September 2000 for the award of the first qualification in August 2001. They may be used in one of two ways:

- as a final qualification, allowing candidates to broaden their studies and to defer decisions about specialism;
- as the first half (50%) of an Advanced Level qualification, which must be completed before an Advanced Level award can be made.

Advanced Subsidiary is designed to provide an appropriate assessment of knowledge, understanding and skills expected of candidates who have completed the first half of a full Advanced Level qualification. The level of demand of the AS examination is that expected of candidates half-way through a full A Level course of study.

1.2 Advanced Level (AS+A2)

The Advanced Level examination is in two parts:

- Advanced Subsidiary (AS) - 50% of the total award;
- a second examination, called A2 - 50% of the total award.

Most Advanced Subsidiary and Advanced Level courses are modular. The AS comprises three teaching and learning modules and the A2 comprises a further three teaching and learning modules. Each teaching and learning module is normally assessed through an associated assessment unit. The specification gives details of the relationship between the modules and assessment units.

With the two-part design of Advanced Level courses, centres may devise an assessment schedule to meet their own and candidates' needs. For example:

- assessment units may be taken at stages throughout the course, at the end of each year or at the end of the total course;
- AS may be completed at the end of one year and A2 by the end of the second year;
- AS and A2 may be completed at the end of the same year.

Details of the availability of the assessment units for each specification are provided in Section 3.

Specification at a Glance

Music

| AS Examination 5271 | |
|--|---|
| Unit 1 | |
| 2½ hour listening and written paper | 40% of the total AS marks 20% of the total A Level marks |
| Understanding Music | |
| An examination in two sections. | |
| Area of Study 1: <i>The Western Tonal Tradition, 1700 – 1850.</i> | |
| Questions on three set works will include detailed analysis of short recorded excerpts and printed passages and a choice of essay questions. Scores will not be required in the examination room. | |
| Area of Study 2: <i>Change and Development in a Musical Genre, Style or Tradition.</i> | |
| There will be a choice of essay questions on a topic chosen by the teacher. | |
| Unit 2 | |
| Coursework (externally assessed) | 30% of the total AS marks 15% of the total A Level marks |
| <i>Composing</i> | |
| Candidates will submit two compositions, at least one of which is stimulated by the music studied in Unit 1 and at least one of which is written in a recognisably tonal idiom. One composition must be capable of being realised as part of Unit 3. The total playing time should normally be of between 4 and 10 minutes. | |
| Completed work will be submitted for external assessment by AQA examiners. | |
| Unit 3 | |
| Coursework (centre assessed) | 30% of the total AS marks 15% of the total A Level marks |
| <i>Performing</i> | |
| Candidates will perform a programme of <i>ensemble</i> music on instruments or voices of their choosing of between 5 and 10 minutes. In addition, candidates will prepare a realisation of one of the pieces composed in Unit 2. This may involve the rehearsing and directing of others or a realisation by the candidate alone, perhaps involving the use of music technology. Both performances will be centre-assessed and recorded and then externally moderated by the AQA. | |

| |
|------------------------------|
| Advanced Subsidiary Award |
| 5271 |





| |
|-------------------|
| Advanced Award |
| 6271 |



| A2 Examination 6271 | |
|---|---------------------------------------|
| Unit 4 | 15% of the total A Level marks |
| <p>2½ hour listening and written paper</p> <p>Understanding Music</p> <p>An examination in three sections.</p> <p>Area of Study 3: <i>Musical Genres and the Musical Setting of Text in the 20th and 21st Centuries.</i></p> <p>Section A (45 minutes): structured questions based on up to five excerpts of recorded music. These may include dictation and recognition of keys, chords and cadences.</p> <p>Section B (45 minutes): questions on the musical setting of a given text.</p> <p>Section C (1 hour): essay questions on one set work. An unmarked score will be required in the examination room.</p> | |
| Unit 5 | 20% of the total A Level marks |
| <p><i>Coursework (centre-assessed)</i></p> <p>Investigation, Report and Composition.</p> <p>Area of Study 4: <i>Origins and Developments of the Western Tonal Tradition, 1700-1850.</i></p> <p>Candidates will undertake an Investigation of two works connected by aspects such as genre, place or occasion but separated by at least 100 years, leading to a Report on their findings and the Composition of one piece of music which is informed by some aspect(s) of the study of the two works selected for the Investigation. The total playing time of the composition should normally be of between 4 and 8 minutes. These submissions will be centre-assessed and then externally moderated by the AQA.</p> | |
| Unit 6 | 15% of the total A Level marks |
| <p><i>Visiting examiner 15 mins</i></p> <p><i>Performing</i></p> <p>Candidates will perform a programme of <i>solo</i> music on one solo instrument/voice of their choosing of between 7 and 10 minutes. This will be followed by a viva voce session of approximately 3 minutes in which they will comment on the music. Both elements will be assessed by visiting AQA examiners.</p> | |

3

Availability of Assessment Units and Entry Details

3.1 Classification Codes

Examinations based on this specification are available as follows:

| | Availability of Units | | Availability of Qualification | |
|---------|-----------------------|------------|-------------------------------|---------|
| | AS | A2 | AS | A Level |
| January | 1 | — | ✓ | — |
| June | 1, 2 and 3 | 4, 5 and 6 | ✓ | ✓ |

3.2 Sequencing of Units

The three AS Units must be taken in advance of the A2 Units.

3.3 Entry Codes

Normal entry requirements apply, but the following information should be noted.

The following unit entry codes should be used:

| AS | A2 |
|---------------|---------------|
| Unit 1 - MUS1 | Unit 4 - MUS4 |
| Unit 2 - MUS2 | Unit 5 - MUS5 |
| Unit 3 - MUS3 | Unit 6 - MUS6 |

The **Subject Code** for entry to the AS only award is 5271.

The **Subject Code** for entry to the Advanced Level award is 6271.

3.4 Private Candidates

This specification is not available to private candidates.

3.5 Access Arrangements and Special Consideration

AQA pays due regard to the provisions of the Disability Discrimination Act 1995 in its administration of this specification.

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.

Further details can be found in the Joint Council for Qualifications (JCQ) document:

Access Arrangements and Special Consideration

Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examination

GCE, AEA, VCE, GCSE, GNVQ, Entry Level & Key Skills

This document can be viewed via the AQA web site (www.aqa.org.uk)

Applications for access arrangements and special consideration should be submitted to AQA by the Examinations Officer at the centre.

3.6 Language of Examination

All Assessment Units in this subject are provided in English only.

Scheme of Assessment

4

Introduction

This qualification is a recognised part of the National Qualifications framework. As such, AS and A level provide progression from Key Stage 4 through post-16 studies and form the basis for entry to higher education and employment.

The specification consists of six teaching and learning modules, three at each of Advanced Subsidiary and A2 levels. Together, they provide the means to take forward a broad musical background, to acquire deeper musical understanding, more refined musical language and to demonstrate more advanced skills in listening, appraising, analysis, composing, performing and musicological investigation. These activities will provide opportunities for the articulation of understanding through the use of a wide musical vocabulary.

For many candidates the AS specification will build upon the skills, knowledge and understanding acquired at GCSE level. In addition, it will also provide opportunities to integrate activities in composing, performing, listening, appraising and analysis. Similarly, candidates aiming to achieve a complete Advanced Level qualification will take forward these activities and deploy them in focused areas of study where opportunities for the demonstration of depth of understanding will be provided.

Each module provides sufficient flexibility for candidates to work to their individual strengths and leads to an *Assessment Unit* with its own specification and method of assessment. In this way, candidates who achieve both Advanced Subsidiary and Advanced Level certification will have engaged with six varied musical experiences.

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 qualifications at GCSE or its equivalent, 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 AS course. However, 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 AS and A2 certification will be required.

The AS course provides progression from GCSE Key Stage 4 and towards Advanced Level certification. Both AS and Advanced Level specifications form part of the lifelong learning opportunities for students of Music, as free-standing qualifications and as a means to achieve further progression in lifelong learning and employment.

5

Aims

5.1 AS and A2

The AS and A2 specifications provide a worthwhile, satisfying and complete course of study which broadens experience, develops imagination, fosters creativity and promotes personal and social development.

In particular, the AS and A2 specifications in music encourage candidates to:

- extend the skills, knowledge and understanding needed to communicate through music and to take part in music-making;
- engage in, and extend their appreciation of, the diverse and dynamic heritage of music, promoting their spiritual and cultural development;
- develop particular strengths and interests, encouraging life-long learning and providing access to music-related careers.

5.2 A2 only

In addition, the A2 specification in music:

- extends the skills, knowledge and understanding developed in the Advanced Subsidiary and provides a basis for further study.

6

Assessment Objectives

The assessment objectives are common to both AS and Advanced level. Candidates will be assessed on their abilities to:

6.1 Performing and Composing

interpret musical ideas with technical and expressive control, a sense of style and awareness of occasion and/or ensemble.

develop musical ideas with technical and expressive control making creative use of musical devices and conventions.

6.2 Understanding

demonstrate understanding of and comment perceptively on the structural, expressive and contextual aspects of music.

6.3 Quality of Written Communication

The quality of written communication is assessed in all *Assessment Units* where candidates are required to produce extended written material. Candidates will be assessed according to their ability to:

- select and use a form and style of writing appropriate to purpose and complex subject matter;
- organise relevant information clearly and coherently, using specialist vocabulary when appropriate;
- ensure text is legible, and spelling, grammar and punctuation are accurate, so that the meaning is clear.

The assessment of the quality of written communication is included in Assessment Objective 6.2 Understanding.

7

Scheme of Assessment – *Advanced Subsidiary (AS)*

The Scheme of Assessment has a modular structure. The Advanced Subsidiary (AS) award comprises three compulsory assessment units.

7.1 Assessment Units

| | | |
|----------------------------------|----------------------|----------------|
| Unit 1 | Written Paper | 2½hours |
| <i>40% of the total AS marks</i> | 100 marks | |

Understanding Music

A 2½ hour listening and written examination in two sections.

Area of Study 1: *The Western Tonal Tradition, 1700-1850.*

Questions on three set works will include detailed analysis of short recorded excerpts and printed passages and a choice of essay questions. Scores will not be required in the examination room.

Area of Study 2: *Change and Development in a Musical Genre, Style or Tradition.*

There will be a choice of essay questions on a topic chosen by the teacher.

| | |
|----------------------------------|-------------------|
| Unit 2 | Coursework |
| <i>30% of the total AS marks</i> | 60 marks |

Composing

Candidates will submit **two** compositions, at least **one** of which is stimulated by the music studied in Unit 1 and at least **one** of which is written in a recognisably tonal idiom. One composition must be capable of being realised as part of Unit 3. The total playing time should normally be of between 4 and 10 minutes.

Completed work will be submitted for external assessment by AQA examiners.

| | |
|----------------------------------|-------------------|
| Unit 3 | Coursework |
| <i>30% of the total AS marks</i> | 60 marks |

Performing

Candidates will perform a programme of *ensemble* music on instruments or voices of their choosing of between 5 and 10 minutes. In addition, candidates will prepare a realisation of **one** of the pieces composed in Unit 2. This may involve the rehearsing and directing of others or a realisation by the candidate alone, perhaps involving the use of music technology. Both performances will be centre-assessed and recorded and then externally moderated by the AQA.

7.2 Weighting of Assessment Objectives for AS

The relationship between the percentage weightings of the Assessment Objectives (AOs) and the overall Scheme of Assessment is shown in the following table.

| Assessment Objectives | Unit Weightings (%) | | | Overall Weighting of AOs (%) |
|---------------------------------------|---------------------|-----|-----|------------------------------|
| | 1 | 2 | 3 | |
| 6.1.1 | | | 30% | 30% |
| 6.1.2 | | 30% | | 30% |
| 6.2 | 40% | | | 40% |
| Overall Weighting of Units (%) | 40% | 30% | 30% | 100 |

Candidates' marks for each Assessment Unit are scaled to achieve the correct weightings.

8

Scheme of Assessment – Advanced Level (AS+A2)

The Scheme of Assessment has a modular structure. The A Level award comprises three compulsory assessment units from the AS Scheme of Assessment and three compulsory assessment units from the A2 Scheme of Assessment.

8.1 AS Assessment Units

| | | |
|--|----------------------------|----------|
| Unit 1 20% of the total A Level marks | Written Paper 100 marks | 2½ hours |
|--|----------------------------|----------|

| | | |
|--|------------------------|--|
| Unit 2 15% of the total A Level marks | Coursework 60 marks | |
|--|------------------------|--|

| | | |
|--|------------------------|--|
| Unit 3 15% of the total A Level marks | Coursework 60 marks | |
|--|------------------------|--|

8.2 A2 Assessment Units

| | | |
|--|----------------------------|----------|
| Unit 4 15% of the total A Level marks | Written Paper 120 marks | 2½ hours |
|--|----------------------------|----------|

Understanding Music

Area of Study 3: *Musical Genres and the Musical Setting of Text in the 20th and 21st Centuries.*

A 2½hour listening and written examination in three equally-weighted sections.

Section A (45 minutes): structured questions based on up to five excerpts of recorded music. These may include dictation and recognition of keys, chords and cadences.

Section B (45 minutes): questions on the musical setting of a given text.

Section C (1 hour): questions on **one** set work. An unmarked score will be required in the examination room.

| | | |
|--|------------------------|--|
| Unit 5 20% of the total A Level marks | Coursework 80 marks | |
|--|------------------------|--|

Investigation, Report and Composition

Area of Study 4: *Origins and Development of the Western Tonal Tradition, 1700 – 1850.*

Candidates will undertake an **Investigation** of **two** works connected by aspects such as genre, place or occasion but separated by at least 100 years, leading to a **Report** on their findings and the **Composition** of **one** piece of music which is informed by some aspect(s) of the study of the works selected for the Investigation. These submissions will be centre-assessed and externally moderated by the AQA.

Unit 6 Visiting Examiner 15 minutes
15% of the total A Level marks 40 marks

Performing

Candidates will perform a programme of *solo* music on **one** instrument/voice of their choosing of between 7 and 10 minutes. This will be followed by a **viva voce** session of approximately 3 minutes in which they will comment on the music. Both elements will be assessed by visiting AQA examiners.

8.3 Synoptic Assessment

The Advanced Subsidiary and Advanced Level Criteria state that A Level specifications must include synoptic assessment (representing at least 20% of the total A Level marks).

The definition of synoptic assessment in the context of Music is that it relates to both Assessment Objectives and is concerned with:

- the demonstration of aural perception;
- making connections between different aspects of musical activities;
- applying the musical skills, knowledge and understanding described in both assessment objectives to unfamiliar music.

Within the Advanced level scheme of assessment the synoptic assessment will occur in Unit 4, within the *Investigation and Report* activity of Unit 5 and in Unit 6, creating a total weighting of 40%.

8.4 Weighting of Assessment Objectives for A Level

The relationship between the percentage weightings of the Assessment Objectives (AOs) and the overall Scheme of Assessment is shown in the following table.

A Level Assessment Units (AS + A2)

| Assessment Objectives | Unit Weightings (%) | | | | | | Overall Weighting of AOs (%) |
|---------------------------------------|---------------------|----|----|----|----|----|------------------------------|
| | 1 | 2 | 3 | 4 | 5 | 6 | |
| 6.1.1 | | | 15 | | | 15 | 30 |
| 6.1.2 | | 15 | | | 10 | | 25 |
| 6.2 | 20 | | | 15 | 10 | | 45 |
| Overall Weighting of Units (%) | 20 | 15 | 15 | 15 | 20 | 15 | 100 |

Candidates' marks for each Assessment Unit are scaled to achieve the correct weightings.

Subject Content

9

Summary of Subject Content

9.1 AS Modules

MODULE 1 - *Understanding Music*

The acquisition, exploration and application of musical language and context through

- the study of three set works in **Area of Study 1: *The Western Tonal Tradition, 1700 – 1850.***
- the study of the development of a musical genre, style or tradition through time in **Area of Study 2: *Change and Development in a Musical Genre, Style or Tradition.***

MODULE 2 - *Composing*

The composition of **two** pieces of music, at least **one** of which is stimulated by the music studied in Areas of Study 1 and/or 2 (Module 1) and at least one of which is written in a recognisably tonal idiom. One composition must be capable of being realised as part of Module 3. The total playing time should normally be of between 4 and 10 minutes.

MODULE 3 - *Performing*

- the selection, preparation and performance of a programme of *ensemble* music of between 5 and 10 minutes on instruments or voices of the candidate's choosing.
- the realisation of **one** of the pieces composed as part of Module 2. This may involve the rehearsing and directing of others or a realisation by the candidate alone, perhaps involving the use of music technology.

9.2 A2 Modules

MODULE 4 - Understanding Music

A further exploration and application of musical language and context as outlined in Module 1 through the study of music in **Area of Study 3: Musical Genres and the Musical Setting of Text in the 20th and 21st Centuries** including detailed analysis of **one** set work.

MODULE 5 - Investigation, Report and Composition

This module serves as an extension to Modules 1 and 2 from the AS specification and will allow the understanding of music acquired in those modules to be further developed and enriched through **Area of Study 4: Origins and Developments of the Western Tonal Tradition, 1700-1850**. Candidates will undertake an **Investigation** of **two** works connected by aspects such as genre, place or occasion but separated by at least 100 years. One of the works selected must have been composed between 1700 and 1850 and the second must have been composed either pre-1700 or post-1850. The **Investigation** will lead to a **Report** on their findings and the **Composition** of **one** piece of music which is informed by some aspect(s) of the study of the works selected for the Investigation. The total playing time of the composition should normally be of between 4 and 8 minutes.

MODULE 6 - Performing

The performance of a programme of *solo* music on **one** instrument/voice of the candidate's choosing of between 7 and 10 minutes, followed by a **viva voce** session of approximately 3 minutes in which candidates will comment on the music.

10

AS Module 1

Understanding Music

10.1 Area of Study 1

The Western Tonal Tradition, 1700-1850

Candidates should develop an understanding of *How sounds are organised* (paragraph 10.4) and *Music in Context* (paragraph 10.5) through the detailed study of three set works. This study will involve listening, study of the scores and, where appropriate, practising the compositional techniques used by the composers. Where possible, the works should be performed and comparisons made with other live or recorded performances. It is compulsory to study all three set works. **The following are the set works for June 2008.**

- J S Bach *Brandenburg Concerto No 2* in F Major
First movement only, any edition.
- Haydn *Quartet for Two Violins, Viola, and Violoncello* in D minor Op. 76 No 2 **First movement only**, any edition.
- Schubert *Die Forelle* (D flat major), *Du bist die Ruh'* (E flat major), *Erlkönig* (G minor), to be studied in German.

One of the following editions **must** be used:

- Schirmer, *Twenty-Four Favourite Songs for High Voice*
Or
- The Peacock Press

10.2 Area of Study 2

Change and Development in a Musical Genre, Style or Tradition

Candidates will study a musical genre, style or tradition over a significant period of change and development. The topic, which should be selected by the teacher with the needs of the class in view, could follow **either** a narrowly-defined genre over several centuries (e.g. the opera overture 1607 – 1900) **or** a broader topic over a shorter period (e.g. three decades of jazz 1920 – 1950). In suitable instances it might be possible to follow the development of the music of one band or ensemble in detail over a relatively short period.

Candidates should study the distinctive features of their chosen repertoire as identified in paragraphs 10.3 - 10.5. They should be aware of change and development in these features within the defined period of study. The topic should be selected carefully so that suitable changes and comparisons may be identified. **It should not include any of the works set for study in Area of Study 1 and should provide a suitable contrast of study with them.** Examples of suitable areas for study might include:

- British musicals since 1970;
- The music of Cole Porter;
- The use of folk elements by Copland **or** Vaughan Williams;
- The music of Ravi Shankar;
- Caribbean music – Mento, Ska and Reggae;
- The solo violin concerto from Beethoven to Dvorak;
- Anthem and motet for the church in England 1547 – 1623.

10.3 Musical Language

The musical considerations outlined below form the basis for the exploration of the Areas of Study in both AS and A2. They should suffuse the teaching, learning and whole musical experience of the course. Not all of the aspects listed will apply universally and their selection and coverage will need to be made appropriate to the works, composers, traditions and contexts studied.

10.4 How sounds are organised

| | |
|-----------------------------|--|
| Melody | Phrasing and articulation, intervals, conjunct, disjunct, triadic, diatonic, chromatic, pentatonic, whole tone, raga, note row, blue notes, augmentation, diminution, fragmentation, inversion, retrograde, sequence, motivic development, heterophony, slide/portamento, ornamentation, ostinato. |
| Rhythm and Metre | Pulse, regular/irregular/free/additive rhythm, isorhythm, tala, augmentation, diminution, tempo, accentuation, hemiola, cross-rhythm, syncopation, dotted rhythm, polyrhythms. |
| Tonality | Tonal, non-tonal, atonal, bitonal, modal, modulation, circle of fifths. |
| Harmony | Diatonic, chromatic, functional, non-functional, dissonant, consonant, quartal, harmonic rhythm, essential/unessential notes, passing notes, auxiliary notes, suspensions, appoggiaturas, pedal, drone, false relation, <i>tierce de Picardie</i> , cadences, inversions, seventh chords, added note chords, diatonic and chromatic discords, note clusters. |
| Form | Binary, ternary, sonata, ritornello, variations, (including grounds, 12 bar blues), rondo, fugue, strophic, through-composed, cyclic. |
| Instrumentation and Texture | Instruments/voices singly and in combination, synthesised and computer-generated sounds, sampling, timbre, harmonic/homophonic, contrapuntal/polyphonic, heterophonic, imitative, fugal, layered, canonic, unison, octaves, melody with accompaniment, dynamics. |

10.5 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. |

AS Module 2

Composing

- 11.1 Candidates must submit **two** compositions with a total playing time of between 4 and 10 minutes. Compositions may explore any appropriate medium or genre and may draw on any accepted historical style. At least **one** of the compositions **must** be stimulated by the music studied in **Areas of Study 1** and/or **2** (Module 1), **one** must be written in a recognisably tonal idiom and **one** of the compositions must be suitable for realisation in Module 3 Performing. The use of music technology is to be encouraged in all aspects of composing where it is appropriate.
- 11.2 Both compositions must be submitted in the form of a score with annotation and should normally be accompanied by a recording. The composition chosen for realisation in Module 3 **must** be recorded.
- 11.3 The compositions, which must be the candidate's own, unaided work, will be assessed against the following criteria:
- an imaginative use of sound;
 - a sense of musical balance, form and structure;
 - the development of musical ideas;
 - an understanding of timbre and texture;
 - an understanding of a recognisably tonal idiom, where appropriate;
 - an understanding of an accepted style, where appropriate.
- 11.4 **Teacher Involvement**
- The process of composition presents valuable opportunities for teaching and learning. It is expected that teachers will maximise these opportunities during the course. It is stressed, however, that compositions submitted must be the work of the candidate. The teacher's involvement must be confined to the giving of supervision and general advice.
- The teacher involvement will be documented on the Candidate Record Form *AS Composing* on which 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.
- 11.5 **Candidate Responsibility**
- Candidates must be informed of the AQA regulations regarding malpractice. They will be asked to complete a Candidate Record Form : *AS Composing* on which the following information will be required:
- an acknowledgement of sources of any words or themes used

from previously composed music;

- details of all assistance given;
 - information which will assist the examiner to understand the compositional process and the candidate's intentions.
-

11.6

Completed compositions, recordings and accompanying documents must be forwarded to the designated Examiner by **15 May** in the year of the examination.

12

AS Module 3

Performing

12.1 Performing

Candidates must select, prepare and perform a programme of *ensemble* music on instruments or voices of their choosing. The pieces may include improvisation.

Performances should be of between 5 and 10 minutes and the music selected must enable genuine *ensemble* skills to be demonstrated. The part to be assessed should be of sufficient musical substance to demonstrate technical, expressive and interpretative skills appropriate to *ensemble* performance.

A copy or photocopy of the score, or at least the candidates' part, must be included. This is permissible under the agreement between AQA and the Music Publishers Association. Scores will subsequently be destroyed.

12.2

If more than one candidate is to be examined in an ensemble, the music may be performed once only, if it is possible to assess more than one candidate at a time, or more than once when this proves impossible. The number of performances is at the teacher's discretion. It will be possible for repeated performances to be separated by a short break. Performances must not be conducted.

Whilst the aim of the module is to encourage group music-making, it is accepted that limited resources and candidate numbers can create difficulties on occasions. Ensembles consisting of only two performers will therefore be permitted but they must not duplicate the activities of *solo* performing.

Piano duets are acceptable as are duets for two melody instruments but, in the latter case, a piano accompaniment would improve the nature of the ensemble. Solo performances accompanied solely by piano are **not** acceptable as *ensemble* submissions for the solo instrumentalist. However, they are acceptable for the accompanist in recognition of the genuine demonstration of *ensemble* skills in accompanying.

12.3 Realisation

Candidates must realise **one** of the pieces composed as part of Module 2. The realisation will assess the candidate's ability to solve problems of realisation presented during and after the compositional process. The realisation may be either:

- a solo performance by the composer;
- a performance by one or more players rehearsed and directed by the composer;
- a realisation of the work by the composer using music technology. This must represent the final and detailed intentions of the composer.

A written appraisal of the completed realisation must be included in the **Performing** submission. In it, candidates should include details of their responses to problems encountered during the compositional process and an evaluation of the success of the realisation.

A clear and legible copy of the detailed score of the composition must be submitted with the completed realisation.

The quality of the composition itself will **not** be a factor in the assessment of this module.

12.4 The performances of the *ensemble* programme and the realisation of a composition must be recorded.

12.5 The module will be centre-assessed in accordance with the criteria in paragraph 20 of the specification. The submissions will then be moderated by the AQA.

A2 Module 4

Understanding Music

13.1 Area of Study 3

Musical Genres and the Musical Setting of Text in the 20th and 21st Centuries

This module continues the exploration of the features identified in paragraphs 13.2 – 13.4 in the context of *Musical Genres and the Musical Setting of Text in the 20th and 21st Centuries*. It also introduces the application of understanding to unfamiliar music through aural perception.

Candidates will be expected to show understanding of key characteristics and features in Music since 1900 drawn from the continuing western classical tradition, world, jazz and popular music.

In addition, through the study of **one** set work, candidates will develop their understanding of *How sounds are organised* (paragraph 13.3) and *Music in context* (paragraph 13.4). Candidates should become familiar with the work through listening and by study and detailed analysis of the score. **The following are the set works for June 2008.**

Either

- Stravinsky Suite: *The Firebird* 1945 edition, Eulenberg

Or

- Prokofiev Suite No 2: *Romeo and Juliet* Boosey and Hawkes, Zen-on

An unmarked score of the work will be required in the examination room.

The **Area of Study** in this module refers to musical genres and to the musical setting of text in the 20th and 21st centuries. The musical genres to be explored and from which questions for Sections A and C of the listening and written paper will be drawn are:

- Music for film and theatre;
- Symphony;
- Music for dance;
- Jazz piano;
- Rock, pop and fusion;
- Chamber music.

Music for Section B of the listening and written paper, *The Musical Setting of Text in the 20th and 21st Centuries*, may be drawn from genres of the period other than those listed above.

The listening and written paper will divide the subject content as

follows:

- Section A: A test of aural perception based on up to five excerpts of recorded music from the 20th and 21st Centuries. Questions may be asked on structures, harmonic, melodic and rhythmic features, compositional techniques, instrumentation, performing and recording techniques;
- Section B: A test of candidates' ability to demonstrate understanding of the musical setting of text. Questions will be based on a printed extract of the text of the recorded excerpt;
- Section C: A test of candidates' ability to respond in depth to questions on **one** set work. There will be a choice of questions.

13.2 Musical Language

The musical considerations outlined below form the basis for the exploration of the Areas of Study in both AS and A2. They should suffuse the teaching, learning and whole musical experience of the course. Not all of the aspects listed will apply universally and their selection and coverage will need to be made appropriate to the works, composers and genres studied.

13.3 How Sounds are organised

| | |
|-----------------------------|--|
| Melody | Phrasing and articulation, intervals, conjunct, disjunct, triadic, diatonic, chromatic, pentatonic, whole tone, raga, note row, blue notes, augmentation, diminution, fragmentation, inversion, retrograde, sequence, motivic development, heterophony, slide/portamento, ornamentation, ostinato. |
| Rhythm and Metre | Pulse, regular/irregular/free/additive rhythm, isorhythm, tala, augmentation, diminution, tempo, accentuation, hemiola, cross-rhythm, syncopation, dotted rhythm, polyrhythms. |
| Tonality | Tonal, non-tonal, atonal, bitonal, modal, modulation, circle of fifths. |
| Harmony | Diatonic, chromatic, functional, non-functional, dissonant, consonant, quartal, harmonic rhythm, essential/unessential notes, passing notes, auxiliary notes, suspensions, appoggiaturas, pedal, drone, false relation, <i>tierce de Picardie</i> , cadences, inversions, seventh chords, added note chords, diatonic and chromatic discords, note clusters. |
| Form | Binary, ternary, sonata, ritornello, variations, (including grounds, 12 bar blues), rondo, fugue, strophic, through-composed, cyclic. |
| Instrumentation and Texture | Instruments/voices singly and in combination, synthesised and computer-generated sounds, sampling, timbre, harmonic/homophonic, contrapuntal/polyphonic, heterophonic, imitative, fugal, layered, canonic, unison, octaves, melody with accompaniment, dynamics. |

13.4 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. |

A2 Module 5

Investigation, Report and Composition

14.1 Area of Study 4

Origins and Developments of the Western Tonal Tradition, 1700 - 1850

The musical considerations listed in paragraphs 13.2 – 13.4 form the basis for the study of this module. The module provides for the study in depth of **two** works, aspects of which then inform the composition of a third work, by the candidate.

14.2

The works chosen for the **Investigation** should be connected by genre, place or occasion and should have been written at least **one hundred years** apart. One of the works must have been composed between 1700 and 1850 and the second must have been composed either pre-1700 or post-1850. The **Investigation** will lead to the production of a written **Report** and a related **Composition**, both of which will be centre-assessed by teachers and then externally moderated by the AQA.

14.3 The Investigation

The works selected for investigation should lend themselves to detailed analysis and contextual study through which the connections which exist in music over time can be established. This will include considerations of *How sounds are organised* (para 13.3) and of *Music in context* (para 13.4) relating to the structural, expressive and contextual aspects of the music. Candidates are expected to show understanding of and to comment perceptively, upon the relationship between the chosen works. Candidates are encouraged to follow an individual enthusiasm engendered by their experience of listening, performing and composing and to be flexible in their methods of research. The following pairs of works with suggestions as to the nature of the related composition are given merely as exemplars:

- movements from Mozart's *Requiem* and Britten's *War Requiem* leading to a choral setting of part of the requiem text.
- textures and techniques in a Haydn string quartet and a Bartok string quartet leading to a string quartet movement in classical style or a piece which uses the idioms of Eastern European music.
- a group of Italian madrigals (or a contemporary album of love songs) and Schumann's *Dichterliebe* leading to a setting of love poetry.

14.4 The Report

The written **Report** should summarise in detail the candidate's analytical and contextual studies through which they have explored and defined the relationship between the chosen works. The written matter should be of between 1500 and 2000 words. The **Report** must contain an appendix including bibliography, discography and other material as appropriate. Pages should be numbered and secured in a file which may also contain supporting material such as tapes and copies of obscure scores.

Although the recommended length of the **Report** of 1500-2000 words is provided for guidance, no specific penalty will be incurred for work which exceeds this range. However, note should be taken of the assessment criteria which relate to *focus, relevance, sound organisation* and *clear and precise use of language*.

14.5 The Composition

The **Composition** will be assessed separately from the **Investigation and Report** but the candidate's submission should indicate how the **Investigation** has informed the composing process.

14.6

Compositions must be submitted in the form of a score with annotation which should normally be accompanied by a recording. The total playing time of the composition should normally be of between 4 and 8 minutes.

14.7

The use of music technology is to be encouraged wherever it is appropriate.

14.8

The **Investigation and Report** and **Composition** of candidates are to be centre-assessed in accordance with the criteria in paragraph 20 of the specification. The submissions will then be moderated by the AQA.

15

A2 Module 6

Performing

-
- 15.1 Candidates must select, prepare and perform a programme of *solo* music of between 7 and 10 minutes' duration on one instrument/voice of their choosing. The piece(s) may be accompanied or unaccompanied and may include improvisation. Each candidate will then be asked to comment on the stylistic, technical and interpretative features of the music in a **viva voce** session of approximately 3 minutes' duration.
-
- 15.2 The selection of music for the programme should be of sufficient musical substance to demonstrate technical, expressive and interpretative skills appropriate to the instrument or voice and to *solo* performance.
-
- 15.3 The assessment of this module will be by visiting examiner. Details of each candidate's programme and copies of the music to be performed must be made available on the day.
-
- 15.4 The venue for the assessment will be determined by the AQA. The AQA will not be responsible for the costs of travelling to the host venue by candidates and other performers, nor for the transporting of instruments.

Key Skills and Other Issues

16

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

16.1 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).

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 can be offered opportunities to develop and generate evidence of attainment in aspects of the Key Skills of *Communication*, *Information Technology*, *Working with Others*, *Improving own Learning and Performance* and *Problem Solving*. There are no immediately obvious opportunities for generating evidence as required in Key Skills Unit for *Application of Number* in this specification. 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. More specific guidance on integrating the delivery of Key Skills in courses based upon this specification is given in the AQA specification support material.

16.2 Key Skills Opportunities in Music

The range and variety of activities within Music will afford ample opportunities for the development of knowledge and understanding related to the Key Skills in *Communication*, *Information Technology*, *Working with Others*, *Improving own Learning and Performance* and *Problem Solving* and for the production of evidence of their application. The matrices below signpost the opportunities in the teaching and learning modules of this specification for the acquisition, development and production of the skills and evidence for Part B of the Key Skills units at **Level 3**. The extent of the opportunities available will depend upon centre- and candidate-specific factors, including teaching

strategies and the techniques deployed by candidates in their work.

It is anticipated that at both AS and A2 levels there will be considerable opportunities to take account of the impact of Information Technology on the way music is heard, created and performed. As reference to the table below will demonstrate, the awareness and use of Information Technology permeates all activities of the specification.

Communication

| What you must do: | Signposting of Opportunities for Generating Evidence in Modules | | | | | |
|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 |
| C3.1a Contribute to discussions | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| C3.1b Make a presentation | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| C3.2 Read and synthesise information | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| C3.3 Write different types of documents | ✓ | ✓ | ✓ | ✓ | ✓ | |

Information Technology

| What you must do: | Signposting of Opportunities for Generating Evidence in Modules | | | | | |
|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 |
| IT3.1 Plan and use different sources to search for and select information | ✓ | ✓ | ✓ | ✓ | ✓ | |
| IT3.2 Explore, develop and exchange information, and derive new information | ✓ | ✓ | ✓ | ✓ | ✓ | |
| IT3.3 Present information including text, numbers and images | ✓ | ✓ | ✓ | ✓ | ✓ | |

Working with Others

| What you must do: | Signposting of Opportunities for Generating Evidence in Modules | | | | | |
|--------------------------------------|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 |
| WO3.1 Plan the activity | | ✓ | ✓ | | ✓ | ✓ |
| WO3.2 Work towards agreed objectives | | ✓ | ✓ | | ✓ | ✓ |
| WO3.1 Review the activity | | ✓ | ✓ | | ✓ | ✓ |

Improving Own Learning and Performance

| What you must do: | Signposting of Opportunities for Generating Evidence in Modules | | | | | |
|---------------------------------|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 |
| LP3.1 Agree and plan targets | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| LP3.2 Seek feedback and support | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| LP3.3 Review progress | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

Problem Solving

| What you must do: | Signposting of Opportunities for Generating Evidence in Modules | | | | | |
|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 |
| PS3.1 Recognise, explain and describe the problem | | ✓ | ✓ | | ✓ | ✓ |
| PS3.2 Generate and compare different ways of solving problems | | ✓ | ✓ | | ✓ | ✓ |
| PS3.3 Plan and implement options | | ✓ | ✓ | | ✓ | ✓ |
| PS3.4 Agree and review approaches to tackling problems | | ✓ | ✓ | | ✓ | ✓ |

N.B. The signposting in the five tables above represents opportunities to acquire and produce evidence of the Key Skills which are possible through this specification. There may be other opportunities to achieve these and other aspects of Key Skills via this specification, but such opportunities are dependent on the detailed course of study delivered within centres.

16.3 Further Guidance

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

17

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

17.1 Spiritual, Moral, Ethical, Social and Cultural Issues

The study of music outlined in this specification aims to extend candidates' 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, 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 and to create music through composing and performing which reflects knowledge of cultural and spiritual contexts and sensitivity to the values and conventions of others.

17.2 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.

17.3 Environmental Education

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.

17.4 Avoidance of Bias

AQA has taken great care in the preparation of this specification and associated specimen papers to avoid bias of any kind.

Centre-Assessed Component

18

Nature of Centre-Assessed Components

18.1 AS Unit 3

Performing

Candidates must select, prepare and perform a programme of *ensemble* music on instruments/voices of their choosing, of between 5 and 10 minutes. The pieces may include improvisation. In addition, candidates will prepare a realisation of **one** of the pieces composed for Unit 2. This may involve the rehearsing and directing of others or a realisation by the candidate alone, perhaps involving the use of music technology. Both performances will be centre-assessed and recorded and then externally moderated by the AQA.

18.2 A2 Unit 5

Investigation, Report and Composition

Area of Study 4 : *Origins and Developments of the Western Tonal Tradition 1700-1850* will involve the **Investigation** of two works connected by aspects such as genre, place or occasion but separated by at least 100 years. One of the works selected must have been composed between 1700 and 1850 and the second must have been composed either pre-1700 or post-1850. The **Investigation** will lead to a **Report** and the **Composition** of **one** piece of music which is informed by some aspect(s) of the study of the two works selected for the Investigation. The total playing time of the composition should normally be of between 4 and 8 minutes. These submissions will be centre-assessed and then externally moderated by the AQA.

Guidance for Setting Centre-Assessed Components

19.1 AS Unit 3

Performing

The essential aspect of the supervision of this Unit lies in the selection of suitable music to meet the requirements of the specification. The programme of between 5 and 10 minutes' duration, must enable genuine **ensemble** skills to be demonstrated and the candidate's part must be of sufficient musical substance to demonstrate versatility in the technical, interpretative and expressive aspects of *ensemble* performing.

The realisation of **one** of the compositions produced for Unit 2 will assess the candidate's ability to solve problems of realisation presented during and after the compositional process. There must, therefore, be opportunities for candidates to discover, explore and solve problems encountered during the process of realisation. This may, of course, lead to improvements in the composition itself.

The assessment of the realisation will involve supervision of the composing process and will take note of the extent to which performance considerations are understood by candidates.

The realisation may be either:

- a solo performance by the composer;
- a performance by one or more players rehearsed and directed by the composer;
- a realisation of the work by the composer using music technology. This must represent the final and detailed intentions of the composer.

The performance of the ensemble programme and the realisation of a composition must be recorded and made available to the moderator appointed by the AQA.

A written appraisal of the completed realisation must be included in the **Performing** submission. In it, candidates should include details of their responses to problems encountered during the compositional process and an evaluation of the success of the realisation.

The quality of the composition itself will **not** be a factor in the assessment of this unit.

The details of the submission will be recorded on the form Candidate Record Form: *AS Performing*.

The details of the assessment criteria are outlined in paragraph 20 of this specification.

19.2 A2 Unit 5

Investigation, Report and Composition

The essential aspect of the supervision of this Unit lies in the guidance provided to candidates in the selection of the works for the **Investigation** which then informs the composing activity.

It is essential that:

- **the works do not duplicate those set in Modules 1 and 4;**
- **one is from within the period 1700 to 1850 and the other from outside it;**
- **their dates of composition are separated by at least 100 years.**

Candidates are encouraged to follow an individual enthusiasm engendered by their experience of listening, performing and composing.

The **Investigation** should seek to explore the connections over time between the chosen pieces. This might include considerations of *How sounds are organised* (para 13.3) and of *Music in context* (para 13.4) relating to the structural, expressive and contextual aspects of the music. Candidates are expected to show understanding of and to comment perceptively on the relationship between the chosen works.

The Report

The **Report** should summarise in detail the candidate's analytical and contextual studies through which they have explored and defined the relationship between the chosen works.

The **Investigation and Report** will be assessed against the following criteria:

- ***Analysis and Contextual Study***
Identification and investigation of relevant areas for analysis and contextual study;
- ***Exploration and Definition of Musical Relationships***
Relevant selection of defining factors, establishment and description of musical connections;
- ***Quality of Language***
Organisation and presentation of information, using appropriate musical vocabulary and accurate spelling, grammar and punctuation to convey clearly and unambiguously the underlying musical understanding.

Teacher Involvement in the Investigation and Report

The **Investigation** forms part of the teaching and learning process and the teacher will act as both mentor and assessor for each candidate, in particular:

- when the choice of **Investigation** is made;
- when the candidate's plan of procedure is discussed;
- at regular intervals during the course of the **Investigation** to advise, guide and supervise the candidate during the work to ensure, as far as possible, that the candidate makes the most of the opportunities available;

- at regular intervals during the preparation of the **Report**.

The teacher is required to supervise the candidate's project in order to:

- be able to provide a proper and accurate assessment of the candidate's work;
- be able to judge the authenticity of the candidate's **Report**.

In supervising the candidate's work the teacher must ensure that the candidate is aware of the need to acknowledge in the report all the assistance and sources of information which have been used.

The teacher involvement will be documented on the Candidate Record Form : *A2 Investigation, Report and Composition* on which the following information will be required:

- a description of the help given in the selection of the works for the **Investigation**;
- a description of the amount and nature of help and advice given during the course of the **Investigation**;
- details of help and assistance given in the presentation of the completed **Report**;
- any background information which helps to justify the mark awarded and which will facilitate the work of the moderator.

Teacher Involvement in the Composition

The **Composition** which arises from aspect(s) of the works studied is to be accompanied by an annotation which explains the processes involved in the composition and which describes the links with the music studied in the **Investigation**.

The composition could explore, for example, the technique(s), form or structure, genre, textures, context/venue/occasion etc. which the **Investigation** has examined in depth.

The composition, which must be the candidate's own, unaided work, will be assessed against the following criteria:

- an imaginative use of sound;
- a sense of musical balance, form and structure;
- the development of musical ideas;
- an understanding of timbre and texture;
- an understanding of the stylistic technique, form or structure, genre, textures, context/venue/occasion etc. studied in the Investigation.

The process of composition presents valuable opportunities for teacher guidance and it is hoped that these will be maximised in the course of this activity. However, the guidance must be of a general nature if the work is to be authenticated as the candidate's own or it must be declared where it becomes more specific.

The teacher involvement will be documented on the Candidate Record Form : *A2 Investigation, Report and Composition* on which 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 completed scores;
- any background information which helps to justify the mark awarded and which will facilitate the work of the moderator.

Candidate Responsibility

Candidates will be asked to complete a Candidate Record Form: *A2 Investigation, Report and Composition*, on which the following information will be required:

- an acknowledgement of written sources which have informed the analysis and contextual study of the works selected for the **Investigation and Report**;
- an acknowledgement of the sources of words and/or any themes used from previously composed music including the works selected for the **Investigation** which have informed the composition;
- information which will assist the centre and the moderator to understand the compositional process, the candidate's intentions and which makes explicit the connection to the works selected for study in the **Investigation**;
- details of all assistance given in all aspects of this module's activity.

The details of the marking criteria for the **Investigation and Report** and **Composition** are given in paragraph 20 this specification.

20

Assessment Criteria

20.1 Introduction

The criteria for the assessment by centres of **AS Unit 3 : Performing** and **A2 Unit 5: Investigation and Report and Composition** are given below.

20.2 AS Unit 3

Performing

Marks for the ensemble performance are to be awarded as follows.

| | |
|------------------------|----|
| Quality of performance | 20 |
| Sense of ensemble | 10 |
| Level of demand | 10 |
| | 40 |

An initial mark out of 20 for the quality of performance is awarded, according to the following criteria.

- 20-17 A committed performance which shows understanding of the spirit of the music and communicates this to the listener. The tempo should be appropriate and mastery of the techniques demanded by the music should be evident. Inaccuracy should be limited to occasional slips and intonation should be secure.

- 16-13 A fluent and secure performance with style and tempo appropriate to the music. It should be largely accurate and show awareness of expression. The technical demands of the music should be met competently.
- 12-9 A performance which has some fluency and conveys a general sense of the character of the music. Most of the demands of the music should be met although there may be weakness in one area, such as inappropriate tempo or poor intonation.
- 8-5 A performance which achieves consistency in most elements but which may lack variety, technical competence or fluency. The basic outline of the music should be appreciable by the listener.
- 4-1 A performance which attempts to convey some features of the music accurately but which achieves only limited consistency and fluency.

A mark out of 10 should be awarded for the sense and quality of ensemble, according to the following criteria.

- 10-8 A performance showing unity of purpose and understanding in the ensemble, demonstrated in timing, intonation, dynamics and responsiveness to other performers.
- 7-4 A performance showing responsiveness to the other performers and generally achieving good ensemble in timing, intonation and dynamics.
- 3-1 A performance showing some awareness of other performers.

Finally, a further mark out of 10 should be awarded to reflect the level of demand of the music, according to the following criteria.

- 10-8 The chosen programme will make high demands of the candidate. This will result firstly from the technical difficulty of the part(s) the candidate plays and secondly from the role(s) of those part(s) within the ensemble. At the highest level the programme will be musically challenging, **either** within a single movement **or** across a range of musical styles **or** involving the candidate in a variety of roles. At the lower end the style and role will be more consistent within the ensemble but the part(s) played will still require considerable technical skill.
- 7-4 The chosen programme will make less demands of the candidate in a variety of ways. The repertoire itself will be less challenging whilst still requiring appropriate technical expertise and the candidate will play a consistent role in the ensemble.
- 3-1 The chosen programme will make few demands of the candidate. The part(s) played will be technically straightforward and the candidate's role in the ensemble will present little challenge.

20.3 AS Unit 3

Realisation

Marks for the realisation of the composition are to be awarded out of 20, according to the following criteria.

- 20 –16 A realisation which is the result of well-considered refinement and thorough appraisal. The candidate shows considerable understanding of the medium in which the music is realised. If the realisation is directed, intentions are clear and candidates are able to make subtle adjustments in areas such as balance, tempo and phrasing.
- 15 –11 A realisation which shows an understanding of the chosen medium and an ability to solve problems through careful listening. The work will be thorough, although at the lower end of the band detailed nuances may be neglected.
- 10 –6 A realisation which shows some attention to the demands of the chosen medium. Fundamental problems will be solved but at the lower end of the band, basic elements such as balance or articulation will be neglected.
- 5 –1 A realisation which shows basic attention to the fundamental elements in the piece. The candidate may allow obvious deficiencies to persist through to the finished product.

20.4 AS Unit 3 :
Performing Total

The marks for this Unit will be recorded as a single total out of 60.

20.5 A2 Unit 5

Investigation and Report

Marks for the *Investigation and Report* are to be awarded against the following criteria:

• **Analysis and Contextual Study** **20**

- 20-17 sharply focused, relevant analysis and comprehensive research into the context of the music.
- 16-13 substantial, relevant analysis and thorough research into the context of the music.
- 12-9 sound and largely relevant analysis and detailed research into the context of the music.
- 8-5 evidence of analysis and research into the context of the music which may lack focus, relevance and /or depth.
- 4-1 evidence of some analysis and research into the context of the music but lacking accuracy, relevance and substance.

• **Exploration and Definition of Musical Relationships** **12**

- 12-10 well documented and clearly defined connections supported by detailed and judicious reference to the two works.

- 9-7 well defined connections supported by close reference to the two works.
- 6-4 connections stated and supported by some reference to the two works.
- 3-1 limited definition of connections and little reference to support them.

• **Quality of Language**

8

- 8-7 well organised and presented in clear and precise language using a wide range of appropriate musical vocabulary. Spelling, grammar and punctuation are secure.
- 6-5 organised and clearly expressed using a range of appropriate musical vocabulary. Spelling, grammar and punctuation are largely accurate.
- 4-3 evidence of organisation, some clarity of expression with limited command of musical vocabulary. There may be some weaknesses in spelling, punctuation and grammar.
- 2-1 weak organisation and lack of clarity of expression, compounded by considerable weakness in spelling, grammar and punctuation.

20.6 A2 Unit 5

Composition

The marks for the *Composition*, informed by aspect(s) of the study undertaken for the *Investigation and Report*, are to be awarded against the following criteria.

- 30-25 Stimulating, interesting and imaginative work showing a sensitivity to musical balance and a sure handling of form, structure and harmony. Musical ideas are imaginatively developed and there is a clear awareness of timbre in the effective selection of voices, instruments and/or synthesised sounds. The texture of the music is appropriate to the materials and the chosen medium.
- 24-19 The piece is musically interesting and satisfying. It shows an understanding of balance, form, structure and harmony and the musical ideas are well developed. The selection and use of voices, instruments and/or synthesised sounds shows sensitivity to timbre and texture
- 18-13 The work is appropriately structured and organised, and there is some development of musical ideas. The choice of voices, instruments or synthesised sounds shows reasonable variety with some control of texture and harmony.
- 12-7 Musical ideas are apparent but tend to be simple and repetitive. The notion of structure and form is apparent but lacks clarity. There is an appropriate choice of voices, instruments or synthesised sounds although ensemble is limited in its tonal variety. Some control of texture and harmony is evident in the music but its appropriateness may not always be effectively gauged.

6-1 There is evidence of a rudimentary grasp of structure or form and harmony. Musical ideas are apparent but tend to be undeveloped or unsustainable. A rudimentary awareness of timbre and texture is apparent in the selection of voices, instruments or synthesised sounds.

Additional marks will be awarded for evidence of links made with aspects of the music studied in the *Investigation*; such as stylistic technique, form or structure, genre, textures, context /venue/ occasion.

- 10-9 there is strong expression of original ideas together with confident handling of the connecting aspect(s).
- 8-7 there is evidence of an effective assimilation of the connecting aspect(s) and some originality in its application.
- 6-5 imitation of the connecting aspect(s) is apparent but there may be little evidence of development beyond the original.
- 4-3 imitation of the connecting aspect(s) shows limited progression beyond the example(s) studied.
- 2-1 imitation of the connecting aspect(s) is rudimentary and without progression.

20.7 A2 Unit 5 : Total marks

The marks for this *Unit* will be recorded as two single totals, the **Investigation and Report** out of 40 and the **Composition** out of 40.

20.8 Evidence to support the Award of Marks

Teachers should keep their assessments during the course in a form which facilitates the complete and accurate submission of the final assessments at the end of the course.

When the assessments are complete, the final marks awarded under each of the assessment criteria must be entered on the Candidate Record Form, with supporting information given in the spaces provided. A specimen Candidate Record Form appears in Appendix B; the exact design may be modified before the operational version is issued.

The Candidate Record Form must be attached to the candidate's work.

21

Supervision and Authentication

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 supervision is provided in the relevant subsections of paragraph 19.

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 Unit.

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.

22

Standardisation

22.1 Standardisation Meetings

Annual Standardising meetings will usually be held in the Autumn term. 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.

Otherwise 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.

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.

23

Administrative Procedures

23.1 Recording Assessments

The candidates' work must be marked according to the assessment criteria set out in Section 20. The marks and supporting information must be recorded in accordance with the instructions in Section 19.

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 by the AQA 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 by AQA and centres should ask for a copy of *Regulations and Guidance to Candidates with Particular Requirements*.

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 is given which goes beyond normal learning support, 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 its accompanying documentation, 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 results is to be made which will include re-moderation of the coursework component. If an enquiry upon results is to be made, the work must remain under secure conditions until requested by AQA.

Moderation

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 **15 May** 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.

24.2 Post-Moderation Procedures

On publication of the GCE 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. The centre receives a report 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

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|--------------------------------|---|
| 25.1 Qualification Titles | <p>The qualifications based on these specifications have the following titles.</p> <p>AQA Advanced Subsidiary GCE in Music.</p> <p>AQA Advanced Level GCE in Music.</p> |
| 25.2 Grading System | <p>Both the AS and the full A Level qualifications will be graded on a five-grade scale: A, B, C, D and E. Candidates who fail to reach the minimum standard for grade E will be recorded as U (unclassified) and will not receive a qualification certificate.</p> <p>Individual assessment unit results will be certificated.</p> |
| 25.3 Shelf-Life of Unit Result | <p>The shelf-life of individual unit results, prior to the award of the qualification, is limited only by the shelf-life of the specification.</p> |
| 25.4 Assessment Unit Re-Sits | <p>Each assessment unit may be re-taken an unlimited number of times within the shelf-life of the specification. The best result will count towards the final award. Candidates who wish to repeat an award must enter for at least one of the contributing units and also enter for certification (cash-in). There is no facility to decline an award once it has been issued.</p> <p>An AS result can be converted into a full A Level award by taking the A2 examination at any examination series when Music is available.</p> |
| 25.5 Minimum Requirements | <p>The minimum requirements for the award of AS and full A level qualifications are the completion of units 1, 2 and 3 for AS and all 6 units for the full A level.</p> |
| 25.6 Awarding and Reporting | <p>This specification complies with the grading, awarding and certification requirements of the current <i>GCSE</i>, <i>GCSE in vocational subjects</i>, <i>GCE</i>, <i>AEA</i>, <i>VCE</i>, <i>GNVQ</i> and <i>AEA Code of Practice 2006/07</i>, and will be revised in the light of any subsequent changes for future years.</p> |

Appendices

A

Grade Descriptions

The following grade descriptions indicate the level of attainment characteristic of the given grade at A Level. They give a general indication of the required learning outcomes at each specific grade. The descriptions 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 demonstrate:

- the ability to communicate through music in a coherent musical style, interpreting, expressing and developing musical ideas with imagination and flair, and with assurance and command of the resources and techniques used;
- the ability to make critical judgements and justify personal opinions, to apply knowledge and understanding in selected areas of study and place pieces of music within a broad musical perspective, making extensive connections across time and/or cultures and using relevant musical vocabulary.

Grade C Candidates demonstrate:

- the ability to communicate through music exploiting expressive and structural features and stylistic conventions with confidence and control of the resources used;
- the ability to make critical judgements and support opinions; to apply knowledge and understanding in selected areas of study, making connections across time and/or cultures and using relevant musical vocabulary.

Grade E Candidates demonstrate:

- the ability to communicate through music with sufficient technical and expressive control to achieve musical intentions;
- the ability to analyse, evaluate and make suppositions and to apply knowledge and understanding in selected areas of study with awareness of continuity and change and using relevant musical vocabulary.

The Candidate Record Forms have been deleted from this specification because of changed requirements. The latest version of the forms are on the [Coursework Administration](#) pages of the Website.

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C

Overlaps with Other Qualifications

Candidates entered for AQA AS GCE in Music and/or AQA Advanced Level GCE in Music may not be entered at the same sitting for any other GCE examination having the title Music.

Every specification is assigned to a national classification code indicating the subject area to which it belongs.

Centres should be aware that candidates who enter for more than one GCE qualification with the same classification code will have only one grade (the highest) counted for the purposes of the School and College Performance Tables.

The classification code for this specification is 7010.