

## SUMMARY OF ASSESSMENT

### CONTROLLED ASSESSMENT - 60%

#### **MUS1: Performing Music - 30%**

**Two** contrasting performances. One solo and one as a member of an ensemble.

- Total performance time must not exceed ten minutes;
- One piece should connect with an Area of Study at MUS3;
- Teacher assessed and externally moderated by a visiting moderator in February / March.

#### **MUS2: Composing Music - 30%**

**Two** contrasting compositions.

- Total playing time of both compositions should be at least 5 minutes;
- Each composition should be linked to a different Area of Study at MUS3;
- Candidates to complete a composition log (MUS2C);
- Teacher assessed and externally moderated in April/May.

### EXTERNAL ASSESSMENT - 40%

#### **MUS3: Appraising Music - 40%**

Written examination. 1½ hour **listening** / **written** examination based on unprepared musical extracts under each of the Areas of Study and an evaluation of a performance / composition undertaken during the course.

Assessed externally in May / June.

# Area of Study 1 – Music in Wales

## Rationale

Welsh music justifiably takes its place in the premier league of a global musical scenario. The Welsh are a proud nation with performers and composers of the calibre of Bryn Terfel, Catrin Finch, The Super Furry Animals and Karl Jenkins in that select vanguard of world famous artistes.

It was the rich tapestry of Welsh folk and ballad music that provided the integral impetus that now propels Wales' evolving musical traditions headlong into a new and exciting era. We will seek to trace the influences and fusions which maintain continuity and cause change.

This area of study will include connections with the folk music and instruments of the other Celtic areas.

## A. Welsh Songs – Art, Folk, Cerdd Dant and Pop

### Specific Musical Content

Through the study of various Welsh songs candidates will gain a knowledge and understanding of:

- word painting and interpretation;
- expression;
- contrasting moods;
- impact of technology.

In addition, candidates will be required to understand the processes involved in song writing and Cerdd Dant setting. Consideration should be given to the use of the following elements to convey the above characteristics:

- structure, e.g. strophic, through composed;
- devices, e.g. sequence, ostinato, obbligato;
- tonality, e.g. major/minor/modal;
- accompaniment, e.g. guitar, harp melody, backing tracks.

### Contextual Influences

The cultural divide in Wales will be a major influence on composers and listeners.

- The **art song** will be used in the context of Eisteddfodau and the concert hall.
- The modern **folk song** with its roots in the fairs and taverns of Wales will be placed in the context of the blossoming esoteric folk culture scene in Wales, e.g. Sesiwn Fawr, Dolgellau where Celtic music is the major theme and the impact of technology is of increasing importance.

- The **cerdd dant** art of vocal improvisation to a given harp melody will be placed in the context of the annual cerdd dant festival and other eisteddfodau, e.g. National Urdd Eisteddfod.
- The emergence of the **pop song** under the influence of groups such as Radio Luxembourg and Geraint Jarman will be placed in the context of the alfresco arenas of Wembley, Cardiff and Glastonbury where performers and audiences cannot escape the impact of technology.

### **Indicative Listening**

- *San Gofan*: Morgan Lloyd
- *Gweddi Pechadur*: Morfudd Llwyn Owen
- *Moliannwn*: Meibion Llywarch
- *Côr Seiriol*
- Aled Lloyd Davies
- *Mr Pinc*: Daniel Lloyd
- Geraint Jarman
- Super Furries

## **B. Welsh Instrumental Music**

### **Specific Musical Content**

Through the study of Welsh instrumental music candidates will gain a knowledge and understanding of:

- Welsh Folk Music;
- Harp Music;
- Brass Bands;
- Welsh Orchestral Music.

### **Contextual Influences**

The Industrial heartlands of Wales during the severe economic depression of the 1930s spawned an impressive array of musical activities. These activities encompassed brass bands, symphonic orchestras and amateur operatic societies, and provided a panacea for the social ills which gripped Wales.

### **Indicative Listening**

- *Sonata for Harp*: John Thomas
- *Harp Concerto*: William Mathias
- *A Snowdon Overture*: Gareth Glyn
- *Fantasia on Welsh Nursery Tunes*: Grace Williams
- *Sosban Fach*: Parc and Dare Brass Band

## **C. Celtic Connections**

### **Specific Musical Content**

Through the study of Celtic music candidates will gain a knowledge and understanding of how the elements of Welsh folk music are both the same and different in other Celtic areas, namely, Scotland, Isle of Man, Brittany, Galicia, Cornwall and Ireland.

### **Indicative Listening**

- *Ar Log* (Wales)
- Robin Huw Bowen (Wales)
- *Loch Lomond: Runrig* (Scotland)
- *King Chiallee* (Isle of Man)
- *Carre Manchot* (Brittany)
- *Milladoiro* (Galicia)
- *Dalla* (Cornwall)
- *River Dance: Bill Whelan* (Ireland)

## Area of Study 2 – Music for Stage and Screen

### Rationale

Since the advent of the first 'talkie' in 1927 with *The Jazz Singer*, music composers have become an integral part of the film industry. Similarly that of the contemporary world of television and video.

Opera and Ballet have always been a fertile area of creativity that provide an outlet for both imagery and symbolism in composition. The relationship between the stage, the screen and the music is symbiotic.

This area of study will concern itself with the music written for Opera, Ballet, Musicals, Film and Television.

### Specific Musical Content

Through the study of extracts from musicals and films, candidates will gain a knowledge and understanding of the way in which:

- characters are portrayed using appropriate musical ingredients;
- time and place is conveyed;
- moods and situations are created using appropriate tonalities;
- the libretto/screenplay is interpreted;
- orchestral and vocal colour is employed;
- musical devices are used to heighten dramatic effect.

### Contextual Influences

The study of musicals and films should be considered with reference to:

- period, place and time;
- the fusion of drama and music;
- the pro-am demands upon the performers;
- the venue and expectations of the audience;
- the influence of technology on the way in which the music has been created, performed and heard.

### Indicative Listening

#### A) OPERA

- *Nessun Dorma* from *Turandot*: Puccini
- *Queen of the night Aria* from *The Magic Flute*: Mozart
- *Chorus of Slaves* from *Nabucco*: Verdi

#### B) BALLET

- *Swan Lake*: Tchaikovsky
- *Romeo and Juliet*: Prokofiev
- *Rite of Spring*: Stravinsky

### **C) MUSICALS**

- *Hairspray*: Shaiman
- *Wicked*: Schwarz
- *Pum diwrnod o ryddid*: Gittins

### **D) FILM AND TV**

- *ET*: Williams
- *Superman*: Williams
- *Harry Potter*: Williams
- *633 Squadron*: Goodwin
- *Dr Who*: Grainger
- *Vicar of Dibley*: Goodall
- *Inspector Morse*: Pheloung

## Area of Study 3 – Music Evolution

### Rationale

By definition, the templates of modern music require flexibility. Some musical initiatives often appear overnight and become popular; others quickly disappear and are disregarded.

The process of musical evolution has utilised the successful techniques of the 'isms' in tandem with the technological revolution. The earlier musical trail-blazing efforts of John Cage, Arnold Schoenberg, Karl Stockhausen and Miles Davies are shrouded in the mists of the last century. The world of music awaits post modern developments.

This area of study will defer to those composers who were precursors of our post-modern era, and focus on:

- Impressionism;
- Serialism;
- Minimalism;
- Experimental music;
- Aleatoric music;
- Popular Music (jazz, rock and blues);
- Fusion.

In addition, the impact of technology with synthesisers and computer generated sounds has assumed an ever greater role in our schools, particularly in the composing and performing elements.

### Specific Musical Content

Through the study of modern music candidates will gain knowledge and understanding of how experimentation has taken place, and the manner in which:

- the original sounds are modified;
- instrumental sound is used;
- vocal sounds are used;
- instruments are combined;
- voices are combined;
- sound is computer generated;
- software and samplers are utilised;
- tonalities and harmonies are employed.

### Contextual Influences

The study of **Music Evolution** will be placed in the context of:

- the creative process;
- the recording process;

- the technical demands of the music;
- audience reaction;
- on-going sound experimentation.

### **Indicative Listening**

- *La Mère*: Debussy
- *In C*: Terry Riley
- *Violin Concerto*: Berg
- *Kinderstuck*: Webern
- *Threnody to the victims of Hiroshima*: Penderecki
- *Sequenza III for Female Voice*: Berio
- Basin Street Blues
- *Take the A Train*: Strayhorn
- *I'm Leaving You*: Howlin' Wolf
- *Milestones*: Miles Davies
- Led Zeppelin
- Genod Droog
- William Orbit

### **Fusion of Classical and Jazz/Rock**

The fusion of classical and Jazz/Rock style has captured the imagination of groups and individuals such as Deep Purple, Metallica and that great Bach improviser, Jacques Loussier. Computerised dance tracks based on traditional classical music are also gaining in popularity in the vibrant club-scene.

### **Contextual Influences**

The study of fusion will be placed in the context of:

- purpose of composition;
- technical demands of composition;
- modern day arrangements;
- the evolution of music across time;
- the impact of technology on the way in which music is recreated, performed and heard.

### **Indicative Listening**

- Metallica and SFO
- Dr Jazz
- Deep Purple and LSO
- Jacques Loussier
- *All By Myself*: Eric Carmen

## Area of Study 4: Musical Forms and Devices

### Rationale

Forms and devices have been the backbone of the Western Classical tradition for more than 600 years. They are an essential part of the compositional process, having undergone development and refinement over the centuries in both vocal and instrumental compositions.

The resulting styles and genres provide a stimulus for performing, composing and appraising skills, embracing both absolute and programme music. This is an area of study which doesn't exist in isolation but engages with every one of the other areas of study.

### Specific Musical Content

Through the study of various vocal and instrumental compositions candidates will gain a knowledge and understanding of:

#### A. Western Classical Tradition

ASPECTS OF FORM	MUSICAL DEVICES
Fugue	Imitation
Binary	Sequence
Ternary	Canon
Strophic	Ostinato
Through composed	Pedal
Cyclic	Cadenza
Ritornello	
Rondo	
Theme and variations	
Introduction	
Development	
Bridge	
Coda	

#### B. Popular Music (Jazz, Rock and Blues)

ASPECTS OF FORM	MUSICAL DEVICES
ABA	Imitation
Middle Eight	Sequence
Verse	Riff
Chorus	Improvised break
Bridge	Call and Response
Link	
Intro	
Outro	

## Indicative Listening

### Western Classical Tradition

- *Brandenburg Concerto No 4. Movt 1:* J.S. Bach (Ritornello)
- *Mass in C:* Beethoven (Fugue)
- *Horn Concerto Four Movt III:* Mozart (Rondo)
- *Emperor String Quartet Movt II:* Haydn (Theme and Variation)

### Jazz/Rock

- *Hard Day's Night:* Beatles
- *I'll Be Watching You:* The Police (verse, chorus, middle eight)

# ASSESSMENT

## MUS1 – Performing (Controlled Assessment)

(i) All candidates will be required to create an accompanied or unaccompanied solo vocal/instrumental performance or a technology based realisation. Candidates may **either** sing **or** play on one instrument only. Performances should not exceed **5 minutes** playing time.

(ii) All candidates will be required to perform a significant individual part which is not doubled, as members of an ensemble, accompanied or unaccompanied but **not** conducted. The ensemble must consist of **three** or more players. A pre-recorded backing tape may be used in place of **one** of the players. A **bona fide** duo is acceptable, e.g. flute duet/lieder accompaniment, etc. In this instance both players must be present. Where there is an element of doubt concerning the ensemble, WJEC should be contacted.

The other members of the ensemble need not be taking the examination.

Performances should not exceed **5 minutes** playing time.

One of the pieces performed must be linked to one of the Areas of Study in MUS3. Candidates may perform their own compositions.

Candidates will be expected to display:

- technical control;
- the use of music technology where appropriate;
- expression and appropriate interpretation;
- clarity and accuracy of rhythm and pitch;
- the use of appropriate pace (tempi);
- effective use of dynamics;
- fluency of performance;
- sensitive balance of phrasing;
- stylistic awareness;
- empathy (in ensemble playing).

The mark achieved by the candidate will be multiplied by one of the following figures according to the difficulty of the music as outlined in the table below.

2	A fairly simple piece in an easy key, demonstrating uncomplicated rhythms and a narrow pitch range. Will make modest demands on the performer.
2.5	A moderate piece requiring adequate technical skills from the performer and a degree of manual or vocal dexterity. The rhythms and pitch will be more complex.
3	A more challenging piece displaying more intricate rhythms and technical demands with greater variety of thematic material. The selected piece will cater for greater emphasis on interpretation.

### **Examples of performances and connections to areas of study**

**One** performance must be connected to an area of study. The chosen piece must link to aspects of the specific musical content of the area of study, i.e. not just with the title of the area of study.

*A solo from Les Miserables* is connected to Area of Study 3: Music for Stage and Screen.

*A rock ensemble* is connected to Area of Study 4: Music Evolution.

## MUS2 – Composing (Controlled Assessment)

(i) During the course all candidates will be required to create and develop musical ideas in relation to given or chosen tasks. There is no restriction regarding genre, medium or elements used.

(ii) Candidates must submit **two** contrasting pieces with a total playing time of at least **5** minutes. Both compositions must make links with **different** Areas of Study in MUS3.

(iii) Candidates are required to complete a composition log (MUS2C) for each composition, which must be countersigned by the teacher.

Candidates will be expected to display:

- **Variety:** rhythm, pace, pitch, melody, harmony, texture, dynamics and timbre. In experimental work, these may be replaced by density, duration, nuance and location.
- **Unity:** Consistency of style.
- **Balance:** Control of variety and unity within each composition.
- **Form:** Shape, design and organisation of ideas.
- **Medium:** Technical knowledge and control of the medium used.
- **Technology:** Use of music technology/sampling, etc. where appropriate

### Examples of compositions and connections to Areas of Study

*Incidental instrumental music* for a theatrical production is connected to Area of Study 3: Music for Stage and Screen.

*Arrangement of a traditional folk song* in a modern idiom is connected to Area of Study 1: Music in Wales.

The two compositions submitted must be connected with **different** areas of study. The compositions must link with aspects of the specific musical content of the areas of study, i.e. not just with the titles of the areas of study.

Candidates will be required to indicate the connections between the **two** designated compositions and areas of study on the MUS2C form, which is authenticated by the teacher.

Compositions must be submitted as a recording on minidisc, CD, VHS, DVD or tape with either a notated score (score/lead sheet/tablatore/chord/melodic outline, etc.) or a written description of the composition process.

In addition, candidates will be required to provide a composition log outlining the connections with areas of study and progression of the work which is monitored and signed at least three times by the teacher.

## MUS3: Appraising (External Assessment)

### WRITTEN EXAMINATION

- (i) The examination, consisting of one paper, will last approximately **1½ hours** and will be held in May/June.
- (ii) All candidates will be required to analyse and evaluate music and make critical judgements using musical terminology.
- (iii) All candidates will be required to identify and compare the distinctive characteristics of music from a variety of styles and traditions, relating them to the context in which the music was created.
- (iv) All candidates will be required to identify the impact and understand the development of technology on music.
- (v) An externally assessed final appraisal examination will be set, comprising of unprepared extracts on CD from the **four** areas of study.
- (vi) The appraisal examination will also include one evaluative question on either a performance or composition presented during the course. Candidates will be expected to evaluate their work in the context of the musical elements, focusing on strengths and areas for development. Quality of written communication will be assessed in this question.

## Criteria for the assessment of Performing (MUS1)

Candidates will be examined on:

- (a) Singing/playing a solo part or piece or a technology based realisation
- (b) Performing/realising in an ensemble

### 1. Singing or playing a solo part or piece

The criteria and method of assessment will take into account both the standard of the performance and the difficulty of the music and the link with the area of study. Marks will be awarded out of 20 in accordance with the following criteria:

#### Performance - Solo

Mark	Description
19-20	Excellent in all respects. Very accurate performance in terms of rhythm and/or pitch with very secure intonation and excellent conviction within the interpretation. Convincing, fluent and expressive with excellent phrasing and colour present. The performance displays that the candidate has an excellent understanding of the style required to interpret the piece as demanded by the composer, and of the connections between the performance and the relevant area of study.
17-18	A very good performance. Inaccuracies limited to very occasional slips in rhythm and/or pitch. Secure intonation with conviction in the interpretation. Fluent and expressive with phrasing and colour well communicated. The performance displays that the candidate is conversant with the style of the composer and understands the connections between the piece and the relevant area of study.
15-16	A good performance. Inaccuracies limited to occasional slips in rhythm and/or pitch. Generally secure intonation with some successful attempts at interpretation. Generally fluent with phrasing and colour communicated. The performance displays that the candidate understands the characteristics of the piece and the connections between the performance and the relevant area of study.
12-14	A reasonable performance. Inaccuracies limited to some slips in rhythm and/or pitch. Reasonably secure intonation with some attempt at interpretation. A fluent performance on the whole with a worthwhile attempt at phrasing and colour. The performance displays that the candidate has a reasonable understanding of the characteristics of the piece and of the connections between the performance and the relevant area of study.
9-11	A satisfactory performance. Some errors in rhythm and/or pitch are evident. The performance will lack some fluency with some evidence of phrasing and colour present within a limited interpretation. The performance displays that the candidate has a satisfactory understanding of the characteristics of the piece and of the connections between the performance and the relevant area of study.
7-8	A modest performance. Errors in pitch and/or rhythm present. The performance will display some fluency with limited evidence of phrasing and colour. The performance shows a little knowledge of the characteristics of the piece and of the connections between the performance and the relevant area of study.

5-6	A basic performance. Errors in pitch and rhythm are prevalent. Fluency sometimes present with little evidence of phrasing and colour. The performance occasionally shows a little knowledge of the characteristics of the piece and of the connections between the performance and the relevant area of study.
3-4	A very basic performance. Many errors in pitch and rhythm evident. Fluency, phrasing and colour are limited. The performance shows a basic knowledge of the characteristics of the piece and of the connections between the performance and the relevant area of study.
0-2	A very limited performance. Pitch and rhythm are rarely accurate. Fluency, phrasing and colour are very limited. The performance shows a very basic knowledge of the characteristics of the piece and of the connections between the performance and the relevant area of study.

The mark achieved for the standard of the performance will then be multiplied by one of the following figures according to the difficulty of the music with reference to the grid below:

2	A fairly simple piece in an easy key, demonstrating uncomplicated rhythms and a narrow pitch range. Will make modest demands on the performer.
2.5	A moderate piece requiring adequate technical skills from the performer and a degree of manual or vocal dexterity. The rhythms and pitch will be more complex.
3	A more challenging piece displaying more intricate rhythms and technical demands with greater variety of thematic material. The selected piece will cater for greater emphasis on interpretation.

## 2. Singing or playing in an ensemble

Assessment for ensemble will comprise of a mark for the accuracy and technical control of the music, and a mark for the techniques of ensemble playing.

Marks will be awarded out of 20 according to the degree of accuracy and control a candidate displays. Marks will be awarded out of 20 according to the degree to which a candidate displays an awareness of, and empathy with the other part(s) of the ensemble. The following criteria will be applied:

### Performance - Ensemble

Mark	Description
19-20	Excellent in all respects. Very accurate performance in terms of rhythm and/or pitch with very secure intonation and excellent conviction within the interpretation. Convincing, fluent and expressive with excellent phrasing and colour present. The performance displays that the candidate has an excellent understanding of the style required to interpret the piece as demanded by the composer, and of the connections between the performance and the relevant area of study. Displays full awareness of and complete empathy with other parts of the ensemble.
17-18	A very good performance. Inaccuracies limited to very occasional slips in rhythm and/or pitch. Secure intonation with conviction in the interpretation. Fluent and expressive with phrasing and colour well communicated. The performance displays that the candidate is conversant with the style of the composer and understands the connections between the piece and the relevant area of study. Displays a great deal of awareness of and much empathy with other parts of the ensemble.
15-16	A good performance. Inaccuracies limited to occasional slips in rhythm and/or pitch. Generally secure intonation with some successful attempts at interpretation. Generally fluent with phrasing and colour communicated. The performance displays that the candidate understands the characteristics of the piece and the connections between the performance and the relevant area of study. Displays an awareness of and empathy with other parts of the ensemble.
12-14	A reasonable performance. Inaccuracies limited to some slips in rhythm and/or pitch. Reasonably secure intonation with some attempt at interpretation. A fluent performance on the whole with a worthwhile attempt at phrasing and colour. The performance displays that the candidate has a reasonable understanding of the characteristics of the piece and of the connections between the performance and the relevant area of study. Displays some awareness of and a degree of empathy with other parts of the ensemble.
9-11	A satisfactory performance. Some errors in rhythm and/or pitch are evident. The performance will lack some fluency with some evidence of phrasing and colour present within a limited interpretation. The performance displays that the candidate has a satisfactory understanding of the characteristics of the piece and of the connections between the performance and the relevant area of study. Shows some awareness of and makes some attempt to display empathy with other parts of the ensemble.
7-8	A modest performance. Errors in pitch and/or rhythm present. The performance will display some fluency with limited evidence of phrasing and colour. The performance shows a little knowledge of the characteristics of the piece and of the connections between the performance and the relevant area of study. Shows some awareness of other parts of the ensemble.

5-6	A basic performance. Errors in pitch and rhythm are prevalent. Fluency sometimes present with little evidence of phrasing and colour. The performance occasionally shows a little knowledge of the characteristics of the piece and of the connections between the performance and the relevant area of study. Limited awareness of other parts of the ensemble.
3-4	A very basic performance. Many errors in pitch and rhythm evident. Fluency, phrasing and colour are limited. The performance shows a basic knowledge of the characteristics of the piece and of the connections between the performance and the relevant area of study. Very limited awareness of other parts of the ensemble.
0-2	A very limited performance. Pitch and rhythm are rarely accurate. Fluency, phrasing and colour are very limited. The performance shows a very basic knowledge of the characteristics of the piece and of the connections between the performance and the relevant area of study. Very occasional awareness of other parts of the ensemble.

The mark achieved for accuracy and control will then be multiplied by one of the following figures according to the difficulty of the music with reference to the grid below:

2	A fairly simple piece in an easy key, demonstrating uncomplicated rhythms and a narrow pitch range. Will make modest demands on the performer.
2.5	A moderate piece requiring adequate technical skills from the performer and a degree of manual or vocal dexterity. The rhythms and pitch will be more complex.
3	A more challenging piece displaying more intricate rhythms and technical demands with greater variety of thematic material. The selected piece will cater for greater emphasis on interpretation.

## Assessment criteria for specific instruments

In addition to the general assessment criteria for performing, the following information relating to specific instruments should be taken into account.

### 1. Voice

- Secure intonation
- Clarity of diction and articulation
- Effective breath control
- Tonal quality
- Projection of the voice
- Interpretation

### 2. Strings

#### (a) Bowed

- Secure intonation
- Effective bow control
- Right-hand/left-hand co-ordination
- Finger accuracy and left-hand position
- Finger dexterity
- Tonal quality
- Use of vibrato, pizzicato
- Interpretation

#### (b) Plucked e.g. guitar, harp

- Secure intonation
- Right-hand, left-hand co-ordination
- Finger accuracy and appropriate use of positions
- Finger dexterity
- Tonal quality
- Appropriate plucking techniques
- Interpretation
- Harp - use of glissando and pedal control

### 3. Woodwind

- Secure intonation
- Effective breath control
- Appropriate use of fingering
- Tonal quality
- Use of techniques, e.g. glissando, tonguing, double-tonguing, flutter-tonguing, slurring
- Interpretation

#### **4. Brass**

- Secure intonation
- Effective breath control
- Lip flexibility
- Use of techniques, e.g. tonguing, slurring, glissando
- Use of mutes
- Tonal quality
- Interpretation

#### **5. Percussion**

##### **(a) Kit**

- Co-ordination
- Rhythmic consistency
- Dynamics
- Stick technique e.g. paradiddle

##### **(b) Orchestral**

- Co-ordination
- Tuning
- Dynamics
- Stick technique

#### **6. (a) Piano**

- Right-hand/left-hand co-ordination
- Finger dexterity
- Pedal technique
- Interpretation
- Range of techniques

##### **(b) Electronic Keyboard/Organ**

- Use of a variety of voices/tones/stops
- Control of rhythm
- Selection of chords
- Pedal technique and manual and pedal co-ordination (where appropriate)

#### **7. DJ-ing**

- Use of a variety of techniques, e.g. scratching, fading, echo, etc.
- Interpretation
- Control of rhythm, including syncopation
- Use of inventive sound sources
- Use of contrasting sections

## **8. Rapping/MC-ing**

- Clarity of diction
- Effective breath control
- Variety of tonal quality and inflection
- Projection of the voice
- Interpretation
- Combination of technical vocal skills and rhythmic intensity

## **9. Beat Boxing**

- Use of voice to create variety of timbre
- Control of beat and rhythm
- Use of inventive sounds
- Use of contrasting sections
- Interpretation

## **10. Sequencing**

The candidate may input data (no more than two parts) on a sequencer or multi-track recorder before the examination. The candidate must perform an independent part in real time for the assessment.

Use of effects, such as panning, reverb, delay, etc.

Good balance

Appropriate dynamic range

Interpretation

## Criteria for the assessment of Composing (MUS2)

Each composition task will be marked out of 40, giving a total of 80 marks for MUS2. The work will be teacher assessed and subject to external moderation.

The following criteria should be observed:

Mark	Description
<b>36-40</b>	Displays an excellent degree of style, character and unity. Demonstrates a very successful and very well balanced control of resources and elements. Technology where appropriate, will be utilised very successfully. The composition will use an impressive variety of musical elements and devices to obtain contrasting colours and moods. A very well structured piece showing mature development of initial ideas. A very successful outcome to the task, in the context of the designated Area of Study.
<b>31-35</b>	Displays a very good degree of style, character and unity. Demonstrates a successful and well balanced control of resources and elements. Technology where appropriate, will be successfully utilised. The composition will use a good variety of musical elements and devices to obtain contrasting colours and moods. A well structured piece showing creative development of initial ideas. A successful outcome to the task, in the context of the designated Area of Study.
<b>26-30</b>	Displays a good degree of style, character and unity. Demonstrates a successful and balanced control of resources and elements. Technology where appropriate, will be effectively utilised. The composition will use a variety of musical elements and devices to obtain contrasting colours and moods. A well structured piece showing development of initial ideas. A commendable outcome to the task, in the context of the designated Area of Study.
<b>21-25</b>	Displays style, character and unity. Demonstrates a balanced control of resources and elements. Technology, where appropriate will be utilised. The composition will use a reasonable variety of musical elements and devices to obtain contrasting colours and moods. A well structured piece showing some development of initial ideas. A satisfactory outcome to the task, in the context of the designated Area of Study.
<b>16-20</b>	Displays some style, character and unity. Demonstrates some balance and control. Technology where appropriate, will be utilised. The composition will use an adequate variety of musical elements and devices. Evidence of structure and development of initial ideas. A fairly satisfactory outcome to the task, in the context of the designated Area of Study.
<b>11-15</b>	A rudimentary grasp of style, character and unity displayed. A modest understanding of balance and control demonstrated. Technology where appropriate, will be evident. The composition will use some degree of variety of musical elements and devices. There will be evidence of structure with a basic development of ideas. A modest outcome to the task, in the context of the designated Area of Study.
<b>6-10</b>	A very rudimentary grasp of style, character and unity displayed. Demonstrates a basic understanding of balance and control. Technology where appropriate, will be limited. The composition will use some musical elements and devices. The piece will be coherently structured with little development of ideas. A very modest outcome to the task, in the context of the designated Area of Study.
<b>0-5</b>	A very rudimentary grasp of style and unity displayed. A basic understanding of balance demonstrated. Technology where appropriate, will be extremely limited. There will be minimal evidence of structure and development of ideas. A limited outcome to the task, in the context of the designated Area of Study.

## Key Skills

Key Skills are integral to the study of *GCSE Music* and may be assessed through the course content and the related scheme of assessment as defined in the specification. The following key skills can be developed through this specification at levels 1 and 2:

- Communication
- Problem Solving
- Information and Communication Technology
- Working with Others
- Improving Own Learning and Performance