

Attenborough House

A-Level

Music

AQA

Name: _____

Tutor Group: _____

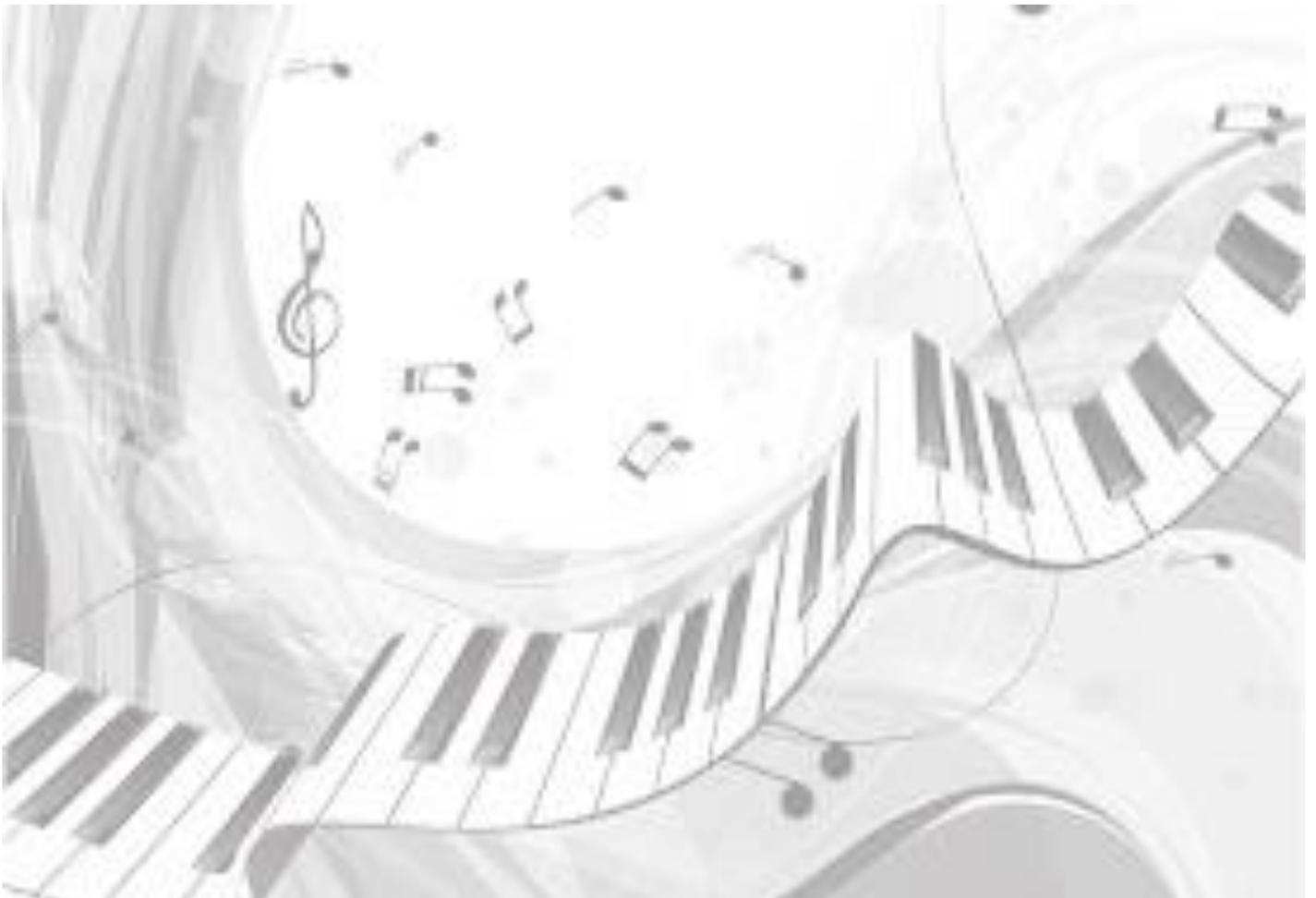
School: _____

Instrument & Grades:

GCSE Grade: _____ A-Level Target Grade: _____

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Course Overview

Component 1: Appraising music	Component 2: Performance	Component 3: Composition
What's assessed <ul style="list-style-type: none">• Listening• Analysis• Contextual understanding	What's assessed <p>Music performance</p>	What's assessed <p>Composition</p>
How it's assessed <p>Exam paper with listening and written questions using excerpts of music.</p>	How it's assessed <p>Solo and/or ensemble performing as an instrumentalist, or vocalist and/or music production (via technology).</p>	How it's assessed <ul style="list-style-type: none">• Composition 1: Composition to a brief (25 marks)• Composition 2: Free composition (25 marks)
Questions <ul style="list-style-type: none">• Section A: Listening (56 marks)• Section B: Analysis (34 marks)• Section C: Essay (30 marks) <p>This component is 40% of A-level marks (120 marks).</p>	Requirement <p>A minimum of ten minutes of performance in total is required.</p> <p>This component is 35% of A-level marks (50 marks).</p> <p>Non-exam assessment (NEA) will be externally marked by AQA examiners. Work must be completed between 1 March and the specified date given at aqa.org.uk/keydates</p> <p>Work must be sent by post/ uploaded to AQA by the specified date given at aqa.org.uk/keydates</p>	Requirement <p>A minimum of four and a half minutes of music in total is required.</p> <p>This component is worth 25% of A-level marks (50 marks).</p> <p>NEA will be externally marked by AQA examiners. Work must be completed and sent by post/uploaded to AQA by the specified date given at aqa.org.uk/keydates</p>

Component 1: Appraising Music

2 hours 15 minutes' exam

Own laptop and headphones to control the CD

Areas of Study

1. Western Classical Tradition 1650-1910 (Compulsory)
 - Baroque - The Solo Concerto
 - Classical - The Operas of Mozart
 - Romantic - The piano music of Chopin, Brahms and Grieg
2. Pop Music
3. Music for Media
4. Music for Theatre
5. Jazz
6. Contemporary Traditional Music
7. Art Music since 1910

Western Classical Tradition 1650-1910 (Compulsory)

- **Baroque - The Solo Concerto**
 - Purcell - Sonata for Trumpet and Strings in D major
 - Vivaldi - Flute concerto in D il Gardellino
 - Bach - Violin Concerto in A minor
- **Classical - The Operas of Mozart**
 - Le Nozze di Figaro k.492: Act 1, focusing on:
 - ❖ overture
 - ❖ No.1 Duettino (Figaro and Susanna, including following recitative)
 - ❖ No.3 Cavatina (Figaro, including the previous recitative)
 - ❖ No.4 Aria (Bartolo)
 - ❖ No.5 Duettino (Susanna and Marcellina)
 - ❖ No.6 Aria (Cherubino)
 - ❖ No.7 Terzetto (Susanna, Basilio, Count)
 - ❖ No.9 Aria (Figaro).
- **Romantic - The piano music of Chopin, Brahms and Grieg**
 - Chopin
 - ❖ Ballade no.2 in F major op.38
 - ❖ Nocturne in E minor op.72 no.1
 - Brahms
 - ❖ Intermezzo in A major op.118. no.2
 - ❖ Ballade in G minor op.118 no.3
 - Grieg
 - ❖ Norwegian march op.54 no.2
 - ❖ Notturmo op.54 no.4

Students must choose two areas of study from the following:

- 2 Pop music**
- 3 Music for media
- 4 Music for theatre**
- 5 Jazz**
- 6 Contemporary traditional music
- 7 Art music since 1910.

Staff at Budmouth Academy have chosen to study those in bold

Area of study 2: Pop music

For the purpose of this specification, pop music is defined as popular mainstream music derived from and including a number of musical genres including rock, funk and R&B from 1960 to the present.

Named artists

- Stevie Wonder
- Joni Mitchell
- Muse
- Beyoncé
- Daft Punk
- Labrinth

Area of study 4: Music for theatre

For the purpose of this specification, music for theatre is defined as music composed to govern, enhance or support a theatrical conception from 1925 to the present.

Named composers

- Kurt Weill
- Richard Rodgers
- Stephen Sondheim
- Claude-Michel Schönberg
- Jason Robert Brown

Area of study 5: Jazz

For the purpose of this specification, jazz is defined as a style of music characterised by a strong but flexible rhythmic understructure with solo and ensemble improvisations on basic tunes and chord patterns and a highly sophisticated harmonic idiom from 1920 to the present.

Named artists

- Louis Armstrong
- Duke Ellington
- Charlie Parker
- Miles Davis
- Pat Metheny
- Gwilym Simcock

The Exam: Appraising music

Is an externally marked exam out of a total of 120

Three sections

Lasting two hours and thirty minutes.

40% of the total marks for the qualification.

Section A: Listening

Students will be assessed on their ability to analyse and evaluate the music heard in the exam and demonstrate knowledge and understanding of musical elements and musical language to make critical judgements (Subject content).

Students must answer three sets of questions:

- one set of questions linked to Area of study 1: Western classical tradition 1650 - 1910, one of which will require aural dictation
- two sets of questions, each linked to an Area of study, from a choice of six options covering Areas of study 2 - 7.

Each set of questions will contain three excerpts of unfamiliar music by the named artists/composers for each Area of study.

One question in each set will be an **extended answer** and require students to use knowledge of appropriate musical elements and musical language to make critical judgements relating to the context of an artist's/composer's work in the Area of study. The paper will instruct the student to spend a suggested amount of time on each section. However, students will be able to access their own excerpts relevant to their options digitally and control how many times they hear each excerpt in order to answer the questions.

Section B: Analysis

Students will be required to answer two sets of linked questions, including short answers and extended writing, on two extracts of the set works from the two selected strands in Area of study 1. The question paper will include scores of the extracts. Students will be able to access the excerpts relevant to their options digitally on an individual basis and control how many times they hear each excerpt in order to answer the question. Students will be assessed on their ability to analyse and evaluate the music heard and demonstrate knowledge and understanding of musical elements and musical language to make critical judgements. See Subject content

Section C: Essay

Students will be required to answer one essay question on one Area of study from a choice of Areas of study 2 -7. Students will be assessed on their critical understanding across the genres, styles and traditions studied and their ability to show sophisticated connections between the music and its context. Students will need to demonstrate their knowledge and understanding of three of the named artists/ composers and at least two published or recorded works.

Component 2: Performing

Students must be able to perform music using one or both of the following ways:

- instrumental/vocal: as a soloist, and/or as part of an ensemble
- production: via music technology.

Students must perform for a minimum of **ten minutes**. Care should be taken when selecting repertoire for ensemble performance; the level of demand refers to the individual part performed by the student and not to the overall level of demand of the selected piece. Performance of pieces written with an accompaniment intended by the composer should not be unaccompanied. Students must be able to interpret musical elements specified in Subject content, using resources and techniques as appropriate, to communicate musical ideas with technical and expressive control.

Through their performance students must also demonstrate understanding of context, including the chosen style or genre of the music being performed and the composer's purpose and intention. If students choose to perform using non-standard instruments (i.e. for which there are no nationally recognised accredited music grades) the requirements for instrumental/vocal must be followed.

In all cases, the recording of the performances must be accompanied by **one or more** of the following documents, as appropriate to the type of performance: •

- notated score
- lead sheet
- guide recording
- annotation (production only).

Performance documentation

The performance documentation is referred to by examiners when marking the audio recording of the performance. Students must submit one or a combination of the following, as appropriate, for each of the pieces performed for assessment.

Evidence type Requirement

- **Notated score** Providing full performance information through musical notation.
- **Lead sheet** Providing a detailed framework giving structure and musical substance from which a performance can be produced that meets the composer's intentions.
- **Guide recording** (If no score or lead sheet available) If students have based their own performance on a recording of another performance of the same piece, this must be submitted digitally so that the file can be easily accessed by the examiner.
- **Annotation** (Production only) Including details of the processes, devices and techniques used, showing how the areas detailed in the criteria contributed to the final performance. Students must provide details of the hardware and software used.

Performance preparation.

Instrument: _____

	Piece	Composer	Grade	Length	Sheet Music
1					
2					
3					
4					

Do you need Backing tracks?

Do you need an accompanist?

What do you need to do to organise the backing tracks /accompanist?

Student Performance Progress

Y12 Autumn 1		Date:	
Piece:		Instrument:	
WWW			
EBI			
Teacher Comment:			
Accuracy of Pitch & Rhythm	Technical Control	Expression & Interpretation	Total Mark
/12	/12	/12	/36

Y12 Autumn 2		Date:	
Piece:		Instrument:	
WWW			
EBI			
Teacher Comment:			
Accuracy of Pitch & Rhythm	Technical Control	Expression & Interpretation	Total Mark
/12	/12	/12	/36
Y12 Spring 1		Date:	
Piece:		Instrument:	
WWW			
EBI			
Teacher Comment:			
Accuracy of Pitch & Rhythm	Technical Control	Expression & Interpretation	Total Mark
/12	/12	/12	/36

Y12 Spring 2		Date:	
Piece:		Instrument:	
WWW			
EBI			
Teacher Comment:			
Accuracy of Pitch & Rhythm	Technical Control	Expression & Interpretation	Total Mark
/12	/12	/12	/36

Y12 Summer 1		Date:	
Piece:		Instrument:	
WWW			
EBI			
Teacher Comment:			
Accuracy of Pitch & Rhythm	Technical Control	Expression & Interpretation	Total Mark
/12	/12	/12	/36

Y12 Summer 2		Date:	
Piece:		Instrument:	
WWW			
EBI			
Teacher Comment:			
Accuracy of Pitch & Rhythm	Technical Control	Expression & Interpretation	Total Mark
/12	/12	/12	/36

Y13 Autumn 1		Date:	
Piece:		Instrument:	
WWW			
EBI			
Teacher Comment:			
Accuracy of Pitch & Rhythm	Technical Control	Expression & Interpretation	Total Mark
/12	/12	/12	/36

Y13 Autumn 2		Date:	
Piece:		Instrument:	
WWW			
EBI			
Teacher Comment:			
Accuracy of Pitch & Rhythm	Technical Control	Expression & Interpretation	Total Mark
/12	/12	/12	/36

Performance Mark Scheme

4.4.1.1 Ambition of project

The following assessment grid shows the comparable levels of demand for all performance types.

- Instrumental/vocal grades refer to nationally recognised accredited music grades.
- For non-standard instruments the levels of demand for instrumental/vocal **must** be applied.

Teachers must refer to online exemplification materials which show how marks are awarded for each level of demand across all performance types. Please refer to [e-AQA](#)

Both the common level descriptor and additional descriptors, as appropriate to the type of performance, should be used to locate the correct mark.

Mark	Instrumental/vocal	Production
5	The chosen programme will make high musical and technical demands.	
	The standard expected will be greater than grade seven or its equivalent and will demonstrate considerable expressive variety across the programme.	The chosen programme will demonstrate a highly complex texture and considerable expressive variety.
4	The chosen programme will make a substantial range of musical and/or technical demands.	
	The standard expected will equate to grade seven or its equivalent with expressive variety across the programme or greater than grade seven or its equivalent without expressive variety.	The chosen programme will demonstrate complex texture and expressive variety.
3	The chosen programme will make a reasonable range of musical and/or technical demands.	
	The standard expected will equate to grade six or its equivalent with expressive variety across the programme or equate to grade seven or its equivalent without expressive variety.	The chosen programme will demonstrate moderately complex texture and some degree of expressive variety.
2	The chosen programme will make a range of musical or technical demands.	
	The standard expected will equate to grade six or its equivalent without expressive variety.	The chosen programme will feature relatively simple texture and demonstrate little or no expressive variety.
1	The chosen programme will make some musical or technical demands upon the student.	
	The standard expected will equate to grade five or its equivalent with expressive variety across the programme.	The chosen programme will demonstrate rudimentary texture and basic skills.
0	No work submitted or not worthy of credit.	

4.4.1.2 Technical control

Instrumental/vocal: assessment of pitch (including intonation), rhythm and quality of tone, (including breathing and diction, bowing, pedalling etc).

Production: assessment of pitch, rhythm, articulation, phrasing and clarity of capture.

Mark	Instrumental/vocal	Production
13–15	<ul style="list-style-type: none"> • at the top of the band there will be no discernible flaws and pitch/intonation will be completely secure • towards the bottom of the band inaccuracies will be limited to small but noticeable errors • a performance which is entirely fluent and rhythmically secure, without any hesitations • the techniques demanded are fully mastered with a mature tone quality across the whole range. 	<ul style="list-style-type: none"> • excellent accuracy of pitch and control of all rhythmic elements to produce a musically satisfying recording • detailed and musically effective articulation and phrasing • well considered choice and placement of microphones which have produced a clear, clean capture for all tracks with no noise or distortion.
10–12	<ul style="list-style-type: none"> • a performance which is generally accurate in pitch and security of intonation • rhythmically stable with only a few small errors not affecting the overall fluency • tone production is generally good but the quality suffers at the extremities of the pitch range, or at moments of technical difficulty, or is uneven between registers • techniques demanded by the music are met. 	<ul style="list-style-type: none"> • a few minor slips which do not inhibit the overall musicality or fluency of the recording • close attention to all performance detail with effective articulation and phrasing • appropriate choice and placement of microphones, a few tracks have occasional clipping or a slight noise.
7–9	<ul style="list-style-type: none"> • a performance which achieves consistency of pitch overall with reasonably secure intonation • weaknesses of rhythm or pulse may be evident • evidence of good tone quality over most of the pitch range but with occasional weaknesses • in general technical demands are met but there will be evidence of loss of integrity. 	<ul style="list-style-type: none"> • slips in pitch and rhythm become increasingly frequent interrupting the fluency of the recording • generally effective articulation and phrasing • largely appropriate choice and placement of microphones, however some tracks are not captured cleanly.

Mark	Instrumental/vocal	Production
4–6	<ul style="list-style-type: none"> • a performance in which the basic outline of the music is appreciable but either errors of pitch are significant and intonation may be consistently flat or sharp or rhythmic problems are sufficient enough to interrupt the flow • tone production is inhibited, with only some technical demands being met. 	<ul style="list-style-type: none"> • more significant errors in pitch and rhythm affecting the overall sense of ensemble • some attempts, which are not always successful, to create articulation and phrasing • some appropriate choice of microphones but not all placement is appropriate • there is likely to be some intrusive noise or distortion.
1–3	<ul style="list-style-type: none"> • a performance which achieves limited consistency of pitch and rhythm or fluency • accuracy is only evident in the more straightforward passages • intonation is rarely secure and is inconsistent • technique and tone production are problematic. 	<ul style="list-style-type: none"> • significant lapses in the accuracy of pitch and rhythm resulting in an unmusical performance • mechanical with limited attention to articulation and phrasing • poor microphone choice and placement results in a noisy and problematic recording.
0	No work submitted or worthy of credit.	

4.4.1.3 Expressive control

Instrumental/vocal: assessment of tempo, dynamics, phrasing and articulation.

Production: assessment of choice of timbres, dynamics, dynamic processing including compression and EQ.

Mark	Instrumental/vocal	Production
13–15	<ul style="list-style-type: none"> a highly musical performance in which tempo is entirely appropriate throughout the composer's expressive and performance directions have been fully observed resulting in accurate, effective and broad-ranging dynamics, phrasing and articulation subtlety and control will be a feature at the top of the band. 	<ul style="list-style-type: none"> well-chosen timbres which have been appropriately edited excellent management of dynamics in ways completely appropriate to the music dynamic shaping appropriately used compression and EQ have been used appropriately to good effect.
10–12	<ul style="list-style-type: none"> musical performance in which the main chosen tempi are appropriate, but there are one or two misjudged moments the majority of the composer's expressive and performance directions have been carefully observed dynamics, phrasing and articulation are successfully varied and mostly effective. 	<ul style="list-style-type: none"> appropriate choice of timbres but without further editing good overall dynamic contrast but lacks some shaping some occasional miscalculations of over or under use of compression so tracks do not sit well in the mix there are some slight errors in the use of EQ.
7–9	<ul style="list-style-type: none"> a performance in which the main chosen tempi are slightly misjudged and the performance mechanical on occasion the composer's expressive and performance directions have been largely observed and phrases are generally well shaped articulation and dynamics are mostly accurate, if rather bland. 	<ul style="list-style-type: none"> the majority of chosen timbres are appropriate some misjudgements with dynamic contrast and shaping there are some occasional intrusive misjudgements with the use of compression and more frequent errors in the application of EQ.
4–6	<ul style="list-style-type: none"> a performance in which the main chosen tempi are generally misjudged and the performance is very mechanical there is a basic control of phrasing, articulation and dynamics; these are often misjudged. 	<ul style="list-style-type: none"> partially successful choice of timbres sections where attempts to create dynamic contrast and/or the dynamic processing is misjudged and EQ has been applied inconsistently.
1–3	<ul style="list-style-type: none"> the main chosen tempi are inappropriate there is little or no application of dynamics, phrasing and articulation. 	<ul style="list-style-type: none"> chosen timbres are largely inappropriate limited dynamic contrasts a mechanical or unmusical result limited or no use of dynamic processing and EQ.
0	No work submitted or worthy of credit.	

4.4.1.4 Performance quality

Instrumental/vocal: assessment of musical style and communication.

Production: assessment of style, balance, blend, panning and use of effects.

Mark	Instrumental/vocal	Production
13–15	<ul style="list-style-type: none"> an engaging and commanding performance in which the student demonstrates total involvement in the music with real flair a mature and sensitive understanding of both period and style is evident; communicated through an assured, convincing and well-projected performance. 	<ul style="list-style-type: none"> complete awareness of the stylistic requirements of the music including musical shaping excellent sense of balance and effectively blended throughout the recording musically appropriate use of the stereo field excellent and judicious use of stylistically appropriate effects.
10–12	<ul style="list-style-type: none"> performance which is mostly commanding and convincing there is clear commitment and the performance is mostly assured a good sense of style is evident but there is lack of individual flair. 	<ul style="list-style-type: none"> a consistent sense of style with attention to musical detail most tracks are well balanced and blended with some minor slips effective placement in the stereo field well controlled use of appropriate effects.
7–9	<ul style="list-style-type: none"> a performance which demonstrates some level of commitment but lack an overall assurance there is still an overall sense of conviction the style of the music is appropriate with a clear sense of character. 	<ul style="list-style-type: none"> broadly successful creation of the required style more frequent miscalculations as to balance and blend largely effective use of the stereo field but with some misjudgements occasional miscalculations as to the use of effects.
4–6	<ul style="list-style-type: none"> a performance which lacks conviction and commitment on occasions there is limited sensitivity to the demands of the music although there is a general understanding of the overall character. 	<ul style="list-style-type: none"> some sense of the required style but achieved inconsistently there are also inconsistencies in balance and blend with key tracks or features obscured largely inappropriate use of the stereo field inconsistency in the application of effects.
1–3	<ul style="list-style-type: none"> a performance which is limited in conviction and displays rudimentary sensitivity to the style of the music there is a limited sense of assurance leading to an anxious experience for performer and listener. 	<ul style="list-style-type: none"> limited sense of style with little attention to musical detail poorly balanced resulting in a misjudged final product little or no use of the stereo field inappropriate use of effects.
0	No work submitted or worthy of credit.	

Component 3: Composition

Students must learn how to develop musical ideas, including extending and manipulating musical ideas, and compose music that is musically convincing through two compositions. One must be in response to an externally set brief (Composition 1) and the other a free composition (Composition 2). The combined duration of the compositions must be a minimum of **four and a half minutes**. Compositions must demonstrate technical control in the use of appropriate musical elements and how they are combined to make sense as a whole.

Students must be able to compose music in one or both of the following formats:

- instrumental/vocal: produce notated score, written accounts and/or lead sheet by traditional means or by using music software as appropriate
- production: generated entirely digitally, by using music software, without notated score but with accompanying annotation.

Students must be able to make creative use of the musical elements appropriate to their chosen style or genre of music.

Documenting the composition: Programme note

Students must write a Programme note of approximately **150 words** for each composition, which clearly informs the assessor of their compositional intention. This must include how it relates to the selected audience/occasion. Students must also provide details of any software and hardware used in their compositional process. In all cases the recording of the composition must be accompanied by one or more of the following documents:

- staff notated score
- lead sheet
- aural guide.

Composition 1:

Composition to a brief The composition must be in response to one brief from a choice of seven externally set briefs. The briefs will be released on or as near as possible to 15 September of the year of certification. Students must be given the externally set briefs in their entirety; they must not be edited, changed or abridged in any way. The briefs may include different stimuli, such as:

- a poem or a piece of text
- photographs, images or film
- notation.

Composition 2:

Free composition Free compositions need not reference areas of study or a given brief.

Assessment evidence

Audio recordings and composition documentation must be submitted as evidence for both compositions as well as a signed Candidate record form (CRF). The audio recordings are marked alongside the composition documentation, to derive an overall mark for the component, The student is not required to play on the recording but may do so if they wish. The audio recordings of the final compositions for assessment must be:

- recorded from start to finish
- saved digitally
- kept under secure conditions until sent to AQA
- submitted complete and in their final state as completed by the student without any further editing or augmentation.

Programme note

For both compositions students must provide a Programme note of approximately **150 words** that identifies:

- the compositional intention, including the intended audience/occasion
- details of the software and hardware used in the compositional process.

For both compositions, students must also be able to present one or more of the following which details the composition's structure and musical substance.

- **Notated score** Providing full performance information through musical notation, detailing, for example, dynamics, tempo, and techniques where appropriate.
- **Lead sheet** Providing a detailed framework giving structure and musical substance from which a performance can be produced that meets the composer's intentions eg a melody line with chord symbols and lyrics.
- **Aural guide** A written account which provides a detailed guide through the aural experience of the piece which will highlight structure and musical ideas, including the ways in which they have been explored.

Composition Log

As you compose your free and brief compositions you need to record what you do and how much help is given by your teacher. This log will need to be summarised and sent to AQA with your compositions.

Teacher input								
EBI								
WWW								
What have you done								
Brief or Free								
Date								

Date	Brief or Free	What have you done	WWW	EBI	Teacher input

Date	Brief or Free	What have you done	WWW	EBI	Teacher input

Date	Brief or Free	What have you done	WWW	EBI	Teacher input

Composition Mark Scheme

Brief

Component 3: Composition assessment grids

The composition evidence is marked out of a total of 50 marks. Each of the two compositions is out of a maximum of 25.

Mark	Assessment grids
25	Composition 1: Composition to a brief
25	Composition 2: Free composition
50	Total

Composition 1: Composition to a brief

There are five bands of achievement and there are five marks available for each band. The lower mark indicates the lower level of achievement.

Mark	Composition 1: Composition to a brief	Requirements Brief 1 – Chorales	Requirements Briefs 2–7
21–25	<p>an authoritative composition</p> <ul style="list-style-type: none">lower marks in the band suggest some less imaginative elements or passages, and/or some inconsistencies in the supporting written material.	<ul style="list-style-type: none">stylistic detail is evident throughout, using imaginative and interesting featurescadences are varied and there is an inventive exploration of keysa wide variety of chords is used fluently and with few significant errorsgrammatical errors are insignificant and part-writing is fluent and sophisticated.	<ul style="list-style-type: none">the composition has a sustained mastery of technical controlthe quality of contrasting ideas and their development creates a commanding structure that is more than just a standard form, providing a musical journeymusical elements are used with flair and imagination, complementing each other with strong creative purpose to give a consistently fluent and successful resultthe style of the composition is convincing, fluent and used perceptively to give a compelling musical experienceimaginative use of the brief fundamentally informs the compositionthe music is communicated fluently on paper with comprehensive score or commanding annotation.

Mark	Composition 1: Composition to a brief	Requirements Brief 1 – Chorales	Requirements Briefs 2–7
16–20	<p>a confident composition</p> <ul style="list-style-type: none"> • higher marks in the band represent music that has some signs of imagination • lower marks in the band suggest greater inconsistencies in technical control and/or elements of the style. 	<ul style="list-style-type: none"> • there is interesting stylistic detail but the result is secure rather than imaginative • main keys and cadences are well-chosen but there is scope for more interest and variety, for example with passing modulation • chord choice is mostly secure and varied with some adventurous moments • some grammatical errors occur but they have little effect on the aural result • part-writing has melodic direction and few difficulties. 	<ul style="list-style-type: none"> • the composition has a largely successful technical control • the quality of contrasting ideas and/or their development has led to a successful musical structure • musical elements are used with variety and secure handling, though some may be used with more creative purpose than others, combining to give a largely successful, if not always consistent, result • the style of the composition is assured and used proficiently to give a clear musical experience • interesting use of the brief significantly informs the composition • the music is communicated clearly on paper with a good score or helpful annotation, despite some imprecision • this band may also be appropriate for compositions of top band compositional quality which have very weak supporting written material (score or annotation).

Mark	Composition 1: Composition to a brief	Requirements Brief 1 – Chorales	Requirements Briefs 2–7
11–15	<p>a secure composition</p> <ul style="list-style-type: none"> • higher marks in the band represent music that has some signs of creative exploration or a superior score/annotation • lower marks in the band suggest greater concerns with technical control, little creative exploration or a less convincing sense of style. 	<ul style="list-style-type: none"> • stylistic awareness is evident at times, but inconsistently, throughout the composition • cadences are largely effective despite some errors; key choices may lack some variety • chord choice is often suitable but there will be errors and some lack of variety • there is some awareness of part-writing, but errors are frequent, and there is a lack of interest. 	<ul style="list-style-type: none"> • the composition has largely competent technical control • there is a clear musical structure, though this may lack effective contrast or development of ideas • musical elements are used with moderate effectiveness and some control, providing evidence of creative purpose, which is not always fully explored or realised, to give a partially successful result • the style of the composition is evident but used in a generic manner to give a predictable musical experience • satisfactory use of the brief informs the composition • the music is communicated on paper through a score of annotation, but not always clearly, accurately or with sufficient detail.

Mark	Composition 1: Composition to a brief	Requirements Brief 1 – Chorales	Requirements Briefs 2–7
6–10	<p>a composition of some limitations</p> <ul style="list-style-type: none"> • higher marks in the band represent music that has more signs of technical competence and/or a stronger sense of intended style • lower marks in the band suggest serious concerns regarding technical control or music with no discernible sense of style. 	<ul style="list-style-type: none"> • stylistic awareness is apparent only occasionally • some understanding of cadences, but errors frequently occur and the key is insecure at times • chord choice is weak and progression is often ineffective • errors are significant but a few passages have successful part-writing. 	<ul style="list-style-type: none"> • the composition has some persistent issues with technical control • there are some signs of a musical structure, but these are not always clear • musical elements are used with some effectiveness, but there are sustained difficulties in some aspects and little sense of creative purpose leading to a composition of limited success • there is evidence of an intended style in the composition but this is dilute, inconsistent or ineffectively contradictory, leading to a restricted musical experience • limited use of the brief is evident at times • the music is only partially communicated on paper through an incomplete, confusing or only outline version provided as score or annotation.

Mark	Composition 1: Composition to a brief	Requirements Brief 1 – Chorales	Requirements Briefs 2–7
1–5	<p>a rudimentary composition</p> <ul style="list-style-type: none"> higher marks in the band represent music that has a few signs of musical awareness lower marks in the band represent compositions that have strongly random elements and/or are very simplistic, scant or short. 	<ul style="list-style-type: none"> there is no evidence of stylistic awareness important key centres have not been grasped; cadences are mostly inaccurate chords are often incomplete, inaccurate or inappropriate errors are frequent and there is little awareness of part-writing. 	<ul style="list-style-type: none"> the composition is dominated by issues with technical control there is little or no evidence of musical structure musical elements are used with little control, making genuine creative intentions hard to discern in a rudimentary or confused result there is no sense of style evident in the composition, leading to a lack of musical experience rudimentary use is made of the brief the written material in no way enhances the composition and is likely to be poor in its detail and layout (whether score or annotation).
0	No work submitted or worthy of credit.		

Composition 2: Free composition

Mark	Composition 2: Free composition	Requirements
21–25	<p>an authoritative composition</p> <ul style="list-style-type: none"> lower marks in the band suggest some less imaginative elements or passages, and/or some inconsistencies in the supporting written material. 	<ul style="list-style-type: none"> the composition has a sustained mastery of technical control the quality of contrasting ideas and their development creates a commanding structure that is more than just a standard form, providing a musical journey musical elements are used with flair and imagination, complementing each other with strong creative purpose to give a consistently fluent and successful result the style of the composition is convincing, fluent and used perceptively to give a compelling musical experience the music is communicated fluently on paper with comprehensive score or commanding annotation.

Mark	Composition 2: Free composition	Requirements
16–20	<p>a confident composition</p> <ul style="list-style-type: none"> • higher marks in the band represent music that has some signs of imagination • lower marks in the band suggest greater inconsistencies in technical control and/or elements of the style. 	<ul style="list-style-type: none"> • the composition has a largely successful technical control • the quality of contrasting ideas and/or their development has led to a successful musical structure • musical elements are used with variety and secure handling, though some may be used with more creative purpose than others, combining to give a largely successful, if not always consistent, result • the style of the composition is assured and used proficiently to give a clear musical experience • the music is communicated clearly on paper with a good score or helpful annotation, despite some imprecision • this band may also be appropriate for compositions of top band compositional quality which have very weak supporting written material (score or annotation).
11–15	<p>a secure composition</p> <ul style="list-style-type: none"> • higher marks in the band represent music that has some signs of creative exploration or a superior score/annotation • lower marks in the band suggest greater concerns with technical control, little creative exploration or a less convincing sense of style. 	<ul style="list-style-type: none"> • the composition has largely competent technical control • there is a clear musical structure, though this may lack effective contrast or development of ideas • musical elements are used with moderate effectiveness and some control, providing evidence of creative purpose, which is not always fully explored or realised, to give a partially successful result • the style of the composition is evident but used in a generic manner to give a predictable musical experience • the music is communicated on paper through a score of annotation, but not always clearly, accurately or with sufficient detail.

Mark	Composition 2: Free composition	Requirements
6–10	<p>a composition of some limitations</p> <ul style="list-style-type: none"> higher marks in the band represent music that has more signs of technical competence and/or a stronger sense of intended style lower marks in the band suggest serious concerns regarding technical control or music with no discernible sense of style. 	<ul style="list-style-type: none"> the composition has some persistent issues with technical control there are some signs of a musical structure, but these are not always clear musical elements are used with some effectiveness, but there are sustained difficulties in some aspects and little sense of creative purpose leading to a composition of limited success there is evidence of an intended style in the composition but this is dilute, inconsistent or ineffectively contradictory, leading to a restricted musical experience the music is only partially communicated on paper through an incomplete, confusing or only outline version provided as score or annotation.
1–5	<p>a rudimentary composition</p> <ul style="list-style-type: none"> higher marks in the band represent music that has a few signs of musical awareness lower marks in the band represent compositions that have strongly random elements and/or are very simplistic, scant or short. 	<ul style="list-style-type: none"> the composition is dominated by issues with technical control there is little or no evidence of musical structure musical elements are used with little control, making genuine creative intentions hard to discern in a rudimentary or confused result there is no sense of style evident in the composition, leading to a lack of musical experience the written material in no way enhances the composition and is likely to be poor in its detail and layout (whether score or annotation).
0	No work submitted or worthy of credit.	

Glossary of Terms

Using your knowledge and research skills ensure you have a definition for each of the terms below taken from the Western Classical, pop, Theatre and Jazz Areas of Study.

Melody	accented,	
	acciaccatura	
	angular.	
	appoggiatura	
	arpeggio	
	augmentation	
	auxiliary notes upper	
	balanced phrases	
	blue notes.	
	chromatic	
	chromatic auxiliary note	
	compound intervals	
	conjunct,	
	contour - ascending,	
	Contour - descending,	
	diminution.	
	disjunct,	
	echappée note	
	equal phrase length	
	fragmentation,	
glissando		
hook		
intervals,		
leitmotif		

	lower auxiliary note	
	melisma,	
	melodic devices	
	mordent,	
	motif,	
	note of anticipation	
	ornaments	
	ostinato	
	passing notes	
	pitch-bend	
	portamento	
	repetition,	
	riff	
	rip.	
	scalic,	
	sequence	
	slide	
	smear	
	spill/fall-off	
	stepwise,	
	syllabic	
	triadic	
	trill,	
	turn,	
	unaccented	
	unequal phrase	
I	inversions	

augmented 6th chords	
Italian 6th,	
German 6 th	
French 6th	
perfect cadences	
imperfect cadence	
cadential 6/4.	
chord extension - secondary 7th, 9th, 11th, 13th chords	
Neapolitan 6th	
chord symbols eg C/E, C7, Cø and C+.	
chromatic	
circle of 5ths progression,	
harmonic sequence	
commonly used jazz harmony symbols	
consonant	
diatonic	
diminished 7th,	
dissonant	
dominant pedal.	
half close,	
inner pedal	
interrupted cadence,	
inverted pedal	
other added notes - eg 2nd, 6th, sus4th	
other complex chords eg half diminished 7th, added 6th	

	tonic pedal	
	dominant pedal,	
	phrygian Cadence	
	plagal cadence,	
	power chords	
	preparation	
	primary triads	
	resolution	
	secondary dominant 7th,	
	substitution chords	
	secondary triads, dominant 7th	
	substitution	
	tritone	
	sus4 chords	
	suspensions (4 - 3, 7 - 6, 9 - 8 and bass),	
	tierce de Picardie	
	tonic pedal	
	turn-around.	
TONALITY	blue notes	
	blues scale.	
	Dorian mode	
	enharmonic keys	
	Lydian mode	
	major,	
	minor,	
	modal jazz.	

	modality.	
	Modes	
	modulation to relatives,	
	modulation to tonic minor,	
	modulation to relative minor	
	pentatonic scale diminished scale	
	modulation to dominant,	
	modulation to subdominant	
STRUCTURE	12-bar blues	
	aria	
	binary,	
	break	
	breakdown	
	bridge	
	chord changes	
	chorus	
	coda	
	consequent phrases	
	drum fill.	
	episode	
	fours	
	foursquare antecedent	
	head	
	instrumental	
	intro	
middle 8		

	ostinato.	
	outro	
	recitative	
	ritornello	
	rounded binary	
	sonata form	
	song form	
	ternary	
	through-composed introduction	
	verse	
SONORITY	arco,	
	basso continuo	
	belt,	
	col legno,	
	con sordino,	
	distortion.	
	double stopping	
	drum kit components	
	Drum techniques	
	electric guitar,	
	falsetto,	
	ghosted notes	
	growl/talking trumpet	
	harmon mute	
	panning	
	specific instrumental effects	
pedalling.		

	pizzicato,	
	rap	
	reverb,	
	rim shot	
	slap bass	
	sotto voce,	
	specific instrumental techniques	
	standard big band instruments.	
	standard orchestral	
	studio/technological effects	
	sul ponticello,	
	sul tasto	
	synthesisers	
	tremolo.	
	una corda,	
	vibrato	
	vocal timbres	
	vocal types	
	wah-wah mute	
TEXTURE	a cappella.	
	antiphonal	
	canon.	
	chordal	
	colla voce.	
	contrapuntal,	
	countermelody,	
	descant	

	fugal	
	heterophonic	
	homophonic,	
	imitative,	
	layering	
	looping	
	melody and accompaniment,	
	monophonic,	
	octaves,	
	parallel 3rds	
	polarised	
	polyphonic,	
	solo,	
	trio sonata	
	unison,	
Tempo, metre and rhythm	accelerando	
	ametrical	
	backbeat	
	bpm (beats per minute)	
	ritenuto,	
	compound time	
	cross rhythms	
	cross-rhythm,	
	double time	
	groove	
	hemiola,	
	irregular metre.	

	mm (metronome marking)	
	motor-rhythm.	
	pause	
	push and drag	
	rallentando	
	riff.	
	rubato,	
	simple time	
	stop time	
	straight rhythm	
	swing rhythm	
	syncopation,	
	three over four	
Dynamics and articulation	accent,	
	bpm (beats per minute)	
	Crescendo	
	Decrescendo	
	Diminuendo	
	fade in	
	fade out.	
	Forte	
	Fortissimo	
	fp	
	irregular metre.	
	legato.	
	marcato,	
Mezzo Forte		

	Mezzo Piano	
	mm (metronome marking)	
	Piano	
	Pianissimo	
	sfz	
	staccato,	
	tenuto,	