

## GCSE MUSIC

The GCSE is 60% Coursework and 40% Examination.

Practical starting points and theoretical music are drawn from four Areas of Study which aim to include a wide variety of musical styles including Jazz, Film Music and Bhangra.

- Area of Study 1 – My Music
- Area of Study 2 – Shared Music
- Area of Study 3 – Dance Music
- Area of Study 4 – Descriptive music

### **Unit 1 - Integrated Task (B351)**

This consists of a solo performance, a composition and a commentary all related to Area of Study 1 and is worth 30% overall – internally assessed.

### **Unit 2 - Practical Portfolio (B352)**

This consists of an ensemble performance on any instrument, two compositions and a log of practical work completed. It is also worth 30% - internally assessed.

### **Unit 3 - Practical Exam: Creative Task (B353) - 20%**

A practical examination drawing on understanding gained from all Areas of Study in which learners develop a short piece based on a stimulus and communicate it. 45 minute exam – externally assessed.

### **Unit 4 - Listening Examination (B354) - 20%**

This consists of a written paper describing and commenting on music heard. It is a response to music of different styles and historical contexts studied over the course of KS4. 1hr 30 min exam – externally assessed.

## Areas of Study that are covered in examination and coursework

### Area of Study 2 – Shared Music

- Solo and accompaniment:
  - Romantic song (lieder)
  - Pop ballads
  - Classical concerto
  - Jazz
- Ensembles:
  - Indian classical music
  - Gamelan
  - Baroque and Classical chamber music
  - The great choral classics
  - African a capella singing.

### Area of Study 3 – Dance Music

- Paired dance:
  - Waltz
  - Tango
  - Salsa
- Group/folk/synchronised dance:
  - American Line Dance
  - Bhangra
  - Irish Jig and Reel
- Improvised dance:
  - Disco
  - Club Dance

### Area of Study 4 – Descriptive music

- Programme Music (Symphonic music from 1820 onwards)
- Film Music.

You will need dividers in your folder labelled:

- Performing
- Composing
- Shared Music (AOS2)
- Dance Music (AOS3)
- Descriptive Music (AOS4)
- Creative Task (B353)
- Terminology

What you will study and when

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 10	Dance Music	Dance Composition B352	Descriptive Music	Descriptive Composition B352	Shared Music Ensemble Performance B352	
Year 11	Solo Performance B351	Revision for Mock Exam	Solo Composition B351	Creative Task B353	Listening Exam B354	

## Your Current Grades

Target Grade: \_\_\_\_\_

		Deadlines	Mark	Grade
B352	Dance Composition		/20	
	Dance Log	Brief: Evaluation:	/10	
	Descriptive Composition		/20	
	Descriptive Log	Brief: Evaluation:	/10	
	Ensemble Performance	Mock: Real:	/30	
B351	Solo Performance	Mock: Real:	/30	
	Solo Composition		/20	
	Solo Commentary		/10	

	Composing	Appraising	Performing
A*	18	9	27
A	16	8	24
B	14	7	21
C	12	6	18
D	10	5	15
E	8	4	12
F	6	3	9
g	4	2	6

## Composing Mark Schemes

0-2	<b>Outcome: a piece which is either ambiguous or lacking in musical meaning.</b> The piece has a basic creative idea, which is either limited in scope or lacking musical shape. There are a few simple musical devices used and there is minimal evidence of any structural consideration.
3-5	<b>Outcome: a piece which has a little coherence.</b> The piece has simple creative ideas which draw on a small range of musical elements. It uses some musical devices, which enable the piece to be extended within a simple structure.
6-8	<b>Outcome: a piece which has some coherence and consistency.</b> The piece has creative ideas, which use some musical elements successfully in combination. There is some development using appropriate devices. The structure is well defined and appropriate to the musical materials.
9-11	<b>Outcome: a piece which is musically coherent with some stylistic consistency.</b> The piece has creative musical ideas, which have been shaped using a range of musical elements. There is development of ideas, which is appropriate to the style showing understanding of several compositional techniques. The structure supports a balance of unity and variety.
12-14	<b>Outcome: A piece which is musically successful demonstrating a strong sense of style.</b> The piece has imaginative musical ideas, which are conceived through the effective combination of all of the musical elements appropriate to the style. There is development using an advanced range of compositional techniques. The piece demonstrates good understanding of stylistic and structural conventions.
15	<b>Outcome: a piece which is memorable and musically compelling in its impact.</b> The piece has highly imaginative and original musical ideas, which demonstrate a high level of musical understanding. Advanced compositional techniques are applied in a craftsman like way and the structural framework supports the impact of the piece.

### Area of Study 1 – Composition for solo instrument

0	There is no compositional brief and therefore there is nothing to credit.
1	The piece attempts to use the instrument but is impractical to perform.
2	The piece uses the instrument in a basic way and is performable.
3	The piece successfully uses some of the instrument's capabilities.
4	The piece uses the instrument effectively, employing a range of performing techniques.
5	The piece makes imaginative use of the instrument, employing a wide range of performing techniques

### Area of Study 3 – A piece of dance music

0	There is no compositional brief and therefore there is nothing to credit.
1	The piece attempts to model itself on a dance style but the outcome does not communicate the character of the dance.
2	The piece uses some characteristics of the dance style in a mechanical way
3	The piece uses a range of features of the dance in a musical way with some success.
4	The piece combines a range of features of the dance style, communicating the spirit of the dance in an effective way.
5	The piece combines features of the dance style in an inventive and imaginative way creating a compelling effect.

### Area of Study 4 – A programmatic piece

0	There is no compositional brief and therefore there is nothing to credit.
1	The piece attempts to convey the mood/story with little success.
2	The piece partly conveys the mood/story using basic effects.
3	The piece conveys the mood/story with some success.
4	The piece conveys the mood/story effectively and consistently.
5	The piece is imaginative and powerful in conveying the mood/story.

## Solo Instrument Composition Evaluation

0	<i>Commentaries in this band have no positive worth.</i>
1-2	Statements are made about the piece performed, with reference to context, techniques and the quality of the performance. There is a simple composition brief. There is little or no technical language used and the quality of spelling punctuation and grammar is weak. <i>Commentaries in this band make simple, general statements.</i>
3-5	The context of the piece is stated, and performing techniques used in it are listed. The judgement on the quality of the performance is accurate and the composition brief refers to a purpose and lists techniques to be used. Simple technical terms are used coherently; spelling punctuation and grammar have some inaccuracies. <i>Commentaries in this band list appropriate techniques and features.</i>
6-8	There is understanding of why and how the instrument is used in the piece in relation to its context. Performing techniques are described clearly with understanding of their effect. The performance evaluation refers to some of the performance details, and the composition brief states reasons for the selection of techniques to be used. Technical language is used accurately and spelling punctuation and grammar are broadly accurate. <i>Commentaries in this band show understanding of the impact of techniques and features.</i>
9-10	There are musical insights into the use of the instrument in the piece in relation to its context. The subtleties of a range of performing techniques are described. The evaluation of the performance shows musical understanding, and the composition brief shows that musical decisions have been made about the techniques to be used. The commentary is written accurately and concisely using a wide range of technical language confidently. Spelling, punctuation and grammar are accurate. <i>Commentaries in this band show a high level of musical understanding.</i>

## Dance and Programmatic Composition Brief and Log

0	<i>Work in this band has no positive worth.</i>
1-2	There is a simple intention. Statements are made about the process, and there is a simple judgement about the effectiveness of the outcome.
3-5	The intention describes features of the content of the piece. The progress of the work is clearly documented and there is an accurate judgement on the effectiveness of the outcome.
6-8	The intention contains detail which is supported by musical reasoning. The log demonstrates that musical decisions have been taken as the piece has progressed, and the evaluation shows an understanding of the effectiveness of the outcome.
9-10	The intention is musically conceived and detailed. The log demonstrates understanding of the musical impact of the piece as it progresses, and the evaluation provides perceptive insights relating to the effectiveness of the outcome.

## Performing Mark Schemes

### Fluency and technical control

0	There is nothing worthy of credit.
1-2	The performance has occasional fluency with correct rhythms and/or pitches in easier passages. Intonation (where relevant) may be weak.
3-5	The performance has some fluency with mostly correct rhythms and pitches. Technical errors sometimes disturb the flow of the music and intonation (where relevant) will be partially secure.
6-8	The performance is fluent, with technical control adequate to the demands of the music. There are misplaced notes which do not disrupt the overall flow of the music. Intonation (where relevant) is generally secure.
9-11	The performance is confident and fluent with good technical control which is appropriate to the demand of the music. Minor blemishes do not affect the overall flow of the performance. Intonation and tone production are good.
12	The performance is confident, accurate and fluent, and demonstrates mastery of the instrument.

### Difficulty

0-1	A simple piece which uses a limited rhythmic and/or melodic range with easy movement between notes, in an easy key.
2-3	A piece which requires a range of rhythmic and/or melodic change with some technical demands in terms of articulation, phrasing, gradations of dynamics and key.
4-5	A more complex piece involving sustained control, with more intricate technical demands in terms of an extended range and control of tempo, dynamics and phrasing.
6	A difficult piece which requires a high level of dexterity.

### Communication and interpretation (Solo only)

0	There is nothing worthy of credit.
1-2	The performance attempts to communicate the piece in a simple way with little success.
3-5	The performance conveys some aspects of the composer's intentions with partial success.
6-8	The performance uses some appropriate stresses, dynamics and articulation to communicate the composer's intentions.
9-11	The performance has a clear sense of direction. Phrases are well shaped and there is good attention to articulation, dynamics and conventions appropriate to the style. The outcome is convincing.
12	The performance provides a memorable musical interpretation of the piece which shows both individuality and a high level of stylistic understanding.

### Interpretation and ensemble awareness (Ensemble only)

0	There is nothing in the candidate's input that is worthy of credit.
1-2	The candidate performs with limited awareness of the other performer(s). The success of the performance is carried by the other performer(s).
3-5	The candidate is aware of the other performer(s) and keeps in time for the most part but lacks sensitivity to the demands of balance and other performing conventions.
6-8	The candidate coordinates their part with the other performer(s) and uses appropriate stresses dynamics and articulation which are fitting to their role in the group context.
9-11	The candidate is sensitive to their role in the group and makes appropriate adjustments to their part to meet the demands of coordination and balance, taking the lead where appropriate. A positive and stylish contribution is made to the outcome.
12	The candidate demonstrates empathy with the other performer(s) and makes a powerful contribution to the impact of the performance.

