

GCSE

Edexcel GCSE in Music

First examination 2008

Issue 2

February 2006

advancing learning, changing lives

Specification

Edexcel Limited is one of the leading examining and awarding bodies in the UK and throughout the world. It incorporates all the qualifications previously awarded under the Edexcel and BTEC brands. We provide a wide range of qualifications including general (academic), vocational, occupational and specific programmes for employers.

Through a network of UK and overseas offices, our centres receive the support they need to help them deliver their education and training programmes to learners.

For further information please call Customer Services on 0870 240 9800 (calls may be recorded for training purposes) or visit our website at www.edexcel.org.uk

This specification guide is Issue 2. Key changes to requirements are sidelined. Centres will be informed of any necessary future changes to the specification. The latest issue can be found on the Edexcel website, www.edexcel.org.uk

Acknowledgements

This specification has been produced by Edexcel on the basis of consultation with teachers, examiners, consultants and other interested parties. Edexcel recognises and values all those who contributed their time and expertise to the development of GCSE specifications.

Authorised by Jim Dobson

Prepared by Jane Anslow

Publications code UG017100

All the material in this publication is copyright

© Edexcel Limited 2006

Contents

Introduction	1
Key features	1
Summary of the specification content and scheme of assessment	2
Introduction to Areas of Study	3
Availability of external assessment	3
Prior learning and progression	3
Forbidden combinations and links with other subjects	4
Specification aims and assessment objectives	5
National Qualifications Framework criteria	5
Aims	5
Knowledge, skills and understanding	5
Assessment objectives	5
Scheme of assessment	6
Relationship of assessment objectives to external assessment	6
Internal assessment moderation procedures	6
Quality of written communication (QoWC)	6
Awarding and reporting	6
Assessment language	6
Access arrangements and special considerations	7
Specification content	9
Content of Areas of Study	9
Paper 1: Performing (30%)	18
Paper 2: Composing (30%)	24
Composition and arrangement tasks and sample briefs	29
Paper 3: Listening and appraising (40%)	33
Musical vocabulary	35
Internal assessment	41
Paper 1 – Performing	41
Paper 1A/B – Performing	42
Levels of difficulty for instruments, voice and sequencing	57
Paper 2 – Composing	83

Grade descriptions	95
The wider curriculum	97
Key skills	97
Spiritual, moral, ethical, social and cultural issues	97
Education for citizenship	98
Information and communication technology (ICT)	98
Environmental education, health and safety education and the European and global dimension	99
Textbooks and other teaching resources	101
Support and training	103
Training	103
Edexcel publications	103
Appendix	105
Appendix 1 – Key skills	107

Introduction

The revised Edexcel GCSE in Music is designed to allow the study of music through the integration of performing, composing, listening and appraising with opportunities to use music technology. It recognises that we live in an age of cultural diversity and the Areas of Study cover a wide range of music: classical music, world music, and popular music. This flexibly structured course allows students to capitalise on their different interests. As an extension of classroom work done in Key Stage 3 of the National Curriculum, it caters for a wide spectrum of musical abilities and requirements. It gives students the opportunity to make music, both individually and in groups, to develop a life-long interest in music and to progress to further study.

Key features

- Continues the philosophy of the current syllabuses in music.
- Integrates performing, composing, listening and appraising.
- Is flexible and encourages a diversity of approaches to the teaching of music.
- Offers a broad range of Areas of Study.
- Encourages a range of ensemble work.
- Encourages the use of music technology in performance and as a compositional tool.
- Is a good preparation for further musical study and a solid foundation for Advanced Subsidiary and Advanced GCE.

Summary of the specification content and scheme of assessment

Part or component	Requirements	Mode of assessment	Weighting
Paper 1: Performing			
Solo performing	Candidates will perform one solo piece	15% internally assessed/externally moderated	30%
Ensemble performing	Candidates will perform/direct one ensemble piece	15% internally assessed/externally moderated	
Paper 2: Composing			
Composition 1	One composition, written to a brief, based on one of the Areas of Study	15% internally assessed/externally moderated	30%
Composition 2	One composition, written to a brief based on a different Area of Study	15% internally assessed/externally moderated	
Paper 3: Listening and appraising	Written paper		
Listening and appraising	1 hour 30 minutes Candidates to answer questions on all four Areas of Study	40% externally assessed	40%

All grades are available and differentiation will be by outcome.

Introduction to Areas of Study

Area of Study 1	Area of Study 2	Area of Study 3	Area of Study 4
Structure in Western classical music 1600-1899	Changing directions in Western classical music from 1900	Popular music in context	Indian raga, African music and fusions
Through the study of: <ul style="list-style-type: none"> • ground bass and variations • ternary form • rondo. 	Through the study of: <ul style="list-style-type: none"> • expressionism and serialism • minimalism • experimental and electronic music. 	Through the study of: <ul style="list-style-type: none"> • dance music 1985 – present day • songs from musicals • Britpop and its influences. 	Through the study of: <ul style="list-style-type: none"> • Indian raga • African music • fusions.

The three aspects of musical knowledge (performing, composing and listening) are related to each other through the Areas of Study.

In Listening and appraising (Paper 3) all candidates will be expected to respond to music from a variety of styles and traditions across all four Areas of Study. For Composing (Paper 2) candidates create two pieces each written to a brief based on two of the Areas of Study, or the specific topics within these areas, thus relating Listening and appraising, and Composing.

As part of Performing (Paper 1), candidates must perform music from the same Area of Study as one of their compositions. This may be their composition or any other music of their choice. Candidates are required to complete a proforma 'Understanding the Brief' (Paper 2) which appraises their composing activities in relation to the brief and the Area of Study, thus tying together each of the assessment objectives.

Availability of external assessment

First assessment for this specification will be in summer 2008. Assessment will be available in each summer examination session thereafter.

Prior learning and progression

This specification builds on the knowledge, understanding and skills established by the National Curriculum at Key Stages 1, 2 and 3. It provides a solid basis for Advanced Subsidiary and Advanced GCE and a preparation for further musical study at Levels 2 and 3 in the National Qualifications Framework.

The highest grades are accessible by those candidates who may not receive specialist music lessons outside the classroom. This specification is also aimed at mature students who wish to broaden their experience and deepen their understanding of both live and recorded music as part of Lifelong Learning.

Forbidden combinations and links with other subjects

Every specification is assigned a national classification code indicating the subject area to which it belongs. Centres should be aware that students who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the school and college performance tables.

The classification code for this specification is 7010.

Specification aims and assessment objectives

National Qualifications Framework criteria

This specification is based on the common criteria and the GCSE criteria, which are prescribed by the regulatory authorities including QCA and are mandatory for all awarding bodies. It is also derived from the prescribed subject criteria for Music.

Aims

This specification aims to give students opportunities to:

- develop their understanding and appreciation of a range of different kinds of music
- extend their own interests and increase their ability to make judgements about musical quality
- develop broader life-skills and attributes including critical and creative thinking, aesthetic sensitivity and emotional and cultural development.

Knowledge, skills and understanding

This specification aims to give students opportunities to acquire the knowledge, skills and understanding needed to:

- make music, both individually and in groups
- develop a life-long interest in music, eg through community music making
- progress to further study, eg Advanced GCEs and other equivalent qualifications, and/or to follow a music-related career, where appropriate.

Assessment objectives

- A01 Singing and/or playing an individual part with technical control, expression, interpretation and, where appropriate, a sense of ensemble – performing skills.
- A02 Creating and developing musical ideas in relation to a brief – composing skills.
- A03 Analysing and evaluating music using a musical terminology – appraising skills.

Scheme of assessment

Relationship of assessment objectives to external assessment

Paper	Component	A01	A02	A03	Total
Paper 1	Solo performing	15%			15%
	Ensemble performing	15%			15%
Paper 2	Composition 1		15%		15%
	Composition 2		15%		15%
Paper 3	Listening and appraising			40%	40%
Total		30%	30%	40%	100%

Internal assessment moderation procedures

Coursework is centre-assessed using the criteria on pages 41-93, and is externally moderated by Edexcel. To assist centres and to provide all the information required within this document, detailed internal assessment procedures are given in the information sent out to exams officers in May each year.

Quality of written communication (QoWC)

Assessment objective AO3 allows opportunities to:

- present relevant information in a form that suits its purpose
- ensure text is legible and that spelling, punctuation and grammar are accurate, so that meaning is clear
- use a suitable structure and style of writing.

Awarding and reporting

The grading, awarding and certification of this specification will comply with the requirements of the GCSE and GCE A/AS Code of Practice for courses starting in September 2006, which is published by QCA. Qualifications will be graded and certificated on an eight grade scale from A* to G.

Assessment language

Assessment of this specification will be available in English only. Assessment materials will be published in English only and all written and spoken work submitted for examination and moderation must be produced in English.

Access arrangements and special considerations

Edexcel's policy on access arrangements and special considerations for GCE, VCE, GCSE, GNVQ, Entry Level and key skills aims to enhance access to the qualifications for learners with disabilities and other difficulties (as defined by the Disability Discrimination Act 1995 and the amendments to the Act) without compromising the assessment of skills, knowledge, understanding or competence being measured.

Please see Edexcel's website (www.edexcel.org.uk/sfc) for details on:

- the JCQ policy *Arrangements and Special Considerations, Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations*
- the forms to submit for requests for access arrangements and special considerations
- dates for submission of the forms.

Requests for access arrangements and special considerations must be addressed to:

Special Requirements
Edexcel
One90 High Holborn
London WC1V 7BH

Specification content

Content of Areas of Study

The specification content is defined by the lists of forms and styles for each Area of Study.

Area of Study 1	Area of Study 2	Area of Study 3	Area of Study 4
Structure in Western classical music 1600-1899	Changing directions in Western classical music from 1900	Popular music in context	Indian raga, African music and fusions
Through the study of: <ul style="list-style-type: none">• ground bass and variations• ternary form• rondo.	Through the study of: <ul style="list-style-type: none">• expressionism and serialism• minimalism• experimental and electronic music.	Through the study of: <ul style="list-style-type: none">• dance music 1985 – present day• songs from musicals• Britpop and its influences.	Through the study of: <ul style="list-style-type: none">• Indian raga• African music• fusions.

The specification encourages the integration of the various musical disciplines that have traditionally been studied more or less in isolation. Thus every Area of Study provides opportunities not only for study of repertoire but also for the development of musical ideas through composing and performance activities. The three aspects of musical knowledge (performing, composing and listening) are related to each other through the Areas of Study.

Similarly there are opportunities to make links between the different Areas of Study where the understanding developed in one Area of Study (or topic) can be applied to another, eg the use of technology in electronic and experimental music or the use of repeated patterns in minimalism, ground bass and African music.

Details of the specification content for each Area of Study are found on the following pages.

Area of Study 1 Structure in Western classical music 1600-1899
<p>This Area of Study requires students, through performing, composing and appraising, to develop aural perception and musical knowledge and understanding of the following topics: ground bass and variations, ternary form and rondo.</p>
Ground bass and variations
<p>Students should examine pieces using ground bass where there are continuously varying textures around the ostinato theme (or ground). They should explore the different devices which introduce variety in each repetition of the theme and examine the following musical characteristics: prominent bass; varying texture, melody, and harmony; and increasing complexity. They should understand the context in which the music was performed from the seventeenth century onwards (as chamber music and in the concert hall), and the instrumental resources deployed (keyboard, chamber and orchestral music).</p> <p>Students should examine works using variations where a piece opens with the statement of a simple theme which is then elaborated in various ways. They should explore the different ways in which variety is introduced in the variations such as purely melodic decoration or motivic development. They should recognise and experiment with changes in harmony, rhythm, metre, dynamics, tempo, texture and key. Variation form is found through all periods of music and students should listen to a range of examples.</p>
Ternary form
<p>Students should examine pieces in ternary form. They should explore the way in which pieces in this form fall into three distinct and recognisable sections with the middle section (the episode) contrasting with the outer sections. They should explore the use of keys and should examine the different ways in which contrast is achieved through changes in harmony, rhythm, metre, dynamics, tempo, texture and key. They should understand that ternary form has a long history and is found in much Baroque vocal music in the da capo aria, and in the Classical period as minuet and trio form, for example.</p>
Rondo
<p>Students should examine pieces in rondo form where a main section recurs and alternates with contrasting sections (episodes). They should explore ways in which contrast is achieved through changes in harmony, rhythm, metre, dynamics, tempo, texture and key and should examine such formal characteristics as links between sections and codas. They should understand the context in which the music was performed with, for example, its frequent use as the last movement in symphonies and concertos.</p>

Area of Study 2
Changing directions in Western classical music from 1900

This Area of Study requires students, through performing, composing and appraising, to develop aural perception and musical knowledge and understanding of the following topics: expressionism and serialism, minimalism and experimental and electronic music.

Expressionism and serialism

Students should examine expressionism and serialism through the work of composers from the Second Viennese School, namely, Schoenberg, Berg and Webern. They should look at the context in which Expressionist music was composed and understand that it was a term, originally borrowed from visual art and literature. Artists (notably Kandinsky and Munch) created vivid pictures, distorting colour or shape to express innermost emotions. In a similar way, composers poured intense emotional expression into their music.

The introduction of melodic or harmonic distortion for expressive effect should be examined. Students should be able to recognise and describe the use of chromaticism, angular melodies, a high level of dissonance and extreme contrasts of dynamics. They should recognise that expressionist music largely avoids cadence, repetition, sequence or balanced phrases and there are constantly changing textures and ideas.

Students should examine the break with tonality in the first decade of twentieth century with Schoenberg and his disciples; as harmonies became increasingly chromatic this eventually resulted in atonality.

They should also examine the development of serialism (a method of composing using a series of pitches, or other musical elements, heard only in a particular order) which gave Schoenberg a new system of achieving order to replace tonality. Students should have an understanding of 12-tone compositions and should be able to experiment with different ways of treating the series. They should be able to describe serialist techniques such as prime order, inversion, retrograde and retrograde inversion, verticalisation, augmentation and diminution.

Students should also be aware of total serialism where, not only the pitch, but other musical elements such as rhythm and dynamics were also controlled by the principles of serialism.

Suggested composers – Schoenberg, Alban Berg and Anton Webern.

Total serialism – Boulez, Milton Babbitt.

Minimalism

Students should examine minimalism where the music undergoes a gradual process of change involving rhythmic and melodic transformation, repeated patterns and pure tonal harmony.

They should understand its origins on the West coast of America in the 1960s with composers such as Terry Riley and Steve Reich and its later development in America and Europe.

Students should understand that the basic musical components and cells used by minimalist composers are often tonal combining arpeggios, broken chords and scales with regular repeated rhythms. Students should understand the influence of non-Western music on the genre, for example, the parallels with the mesmeric effects of gamelan music and African drumming.

Students should understand the different processes through which minimalist music is constructed, its layers of ostinati and interlocking repeated phrases and rhythms. They should explore various processes such as phase shifting (gradually separating parts from an opening rhythmic unison), tape loops, addition/subtraction, and melodic or rhythmic transformation. Gradual changes in texture and dynamics should be explored.

Students should be aware of the contrast between the complexity of expressionist music and the simplicity and clarity of minimalist writing. They should also be aware of some of the parallels in club dance music in its use of, for example, repetition and loops.

Suggested composers – Terry Riley, Steve Reich, Philip Glass and John Adams.

Experimental and electronic music

Students should examine experimental music ie music that eschews musical convention often with outcomes that are in part unpredictable. They should explore aleatoric (or indeterminate) music – music which is the result of chance operations and is consequently different every time it is performed. They should be aware of performance art – multi-media live art such as the happenings of the 1960s and 1970s.

They should examine the use of unconventional instruments (such as household objects) and the unconventional use of conventional instruments such as prepared piano and extended vocal and instrumental techniques which enable the performer to wring unusual and unexpected sounds from their instruments.

Students should examine electronic music ie music based on techniques that generate and manipulate sounds electronically. They should be aware of the milestones in the development of electronic music, principally the invention of tape, and the advent of the synthesiser. They should examine early explorations in electronic music such as musique concrète (music made from recording non-musical noises and sounds).

Students should be aware of resources such as sequencers, and synthesisers and of processes such as multi-track recording, sampling, looping, editing and vari-speeding.

Continued overleaf

Experimental and electronic music (*continued*)

Students should examine and experiment with the innovative notational systems that arose to cope with the demands of electronic and experimental music (ie 3-line staves, graphic notation, and prose scores where a descriptive list of musical events is given).

Students should examine the relationship between composer and performer. They should understand the impact that music technology has had with its potential for total control of sounds thus ruling out the performer, in contrast with experimental music where some pieces allow the performer to take part in the creation of the piece.

Suggested composers – Karlheinz Stockhausen, John Cage, Cornelius Cardew, Gavin Bryars, Luciano Berio.

Area of Study 3
Popular music in context

This Area of Study requires students, through performing, composing and appraising, to develop aural perception and musical knowledge and understanding of the following topics: Dance music 1985-present day, songs from musicals and Britpop.

Dance music 1985 – present day

Students should examine club dance music in its different forms. They should explore the roots of the style in 1970s Jamaican dub, funk, disco, European synth-pop and hip-hop before looking at how these fused to become the house music of Chicago.

Students should have a working knowledge of the main genres, ie house, techno, garage, drum and bass and the main features used to identify them (they do not need to know all the sub-genres). For example, students should understand that house music is defined by four-four beats, short repeating patterns, rasping hi-hats, artificial hand claps, bass loops and drum rolls.

Students should understand the role of the DJ and the importance of the types of venues in which the different styles of music are played. They should have an understanding of the different techniques used by DJs, for example mixing and scratching.

An understanding of the social climate that gave birth to club dance music (including the rave culture of the late 1980s) is required. Students should explore the development and wide availability of relatively cheap hardware, software and the internet which has made the creation of music possible for an individual rather than a whole group and how this availability has affected the development of the genre.

Students should examine the main effects used in club dance music. The use of samplers, Vocoders and scratching as well as the different effects used in producing a track such as reverb, chorus, EQ, distortion and quantization should be explored. They should understand the formal structure of dance music including the use of breakdowns and build-ups, for example. Students should also look at remixing where new versions of dance tracks are made by manipulating the original data.

Suggested artists – Lee Scratch Perry (dub), James Brown (funk), Adonis (house and acid house), Run DMC (hip hop), Roni Size (drum and bass), Dizzee Rascal (garage).

Songs from musicals

Students should understand that a musical is a piece of theatre in which music has a central role and that the music is in a popular style with orchestral or band accompaniment. They should examine the types of songs which appear in musicals in the West End and on Broadway – solo songs, duets and choruses, usually separated by spoken dialogue. Students should understand that the songs take two main formats: action songs which move the plot forward and character songs which enable a character to express their feelings.

Students should be aware of the importance of lyrics in relation to both the plot of the musical and the structure of the song. They should examine the verse and chorus structure with its use of middle eight, diatonic harmony, elements of jazz (and sometimes rock) and symmetrical 8-bar phrases. They should be familiar with the terms hook, intro and outro.

They should be aware of the populist appeal of musicals and examine a range of songs from the early Broadway musicals of the 1920s to those currently being staged in the West End. Students should also be aware of musicals which are based on the work of popular artists such as Abba and Queen where the story-line is created around existing songs.

Suggested composers – Cole Porter, Rodgers and Hammerstein, Lloyd Webber, Stephen Sondheim, Kander and Ebb.

Britpop and its influences

Students should examine the Britpop explosion which occurred in the mid-1990s. Britpop was a nostalgic movement looking back to the heyday of British pop music in the 60s and stretching back to bands like The Kinks, The Who and especially The Beatles.

They should understand the defining characteristics of Britpop, such as the guitar-driven band with little use of technology, the structure of the songs (typically verse, chorus and middle eight), the use of traditional chord sequences, strong melodic vocal lines, and musical references (including direct quotes) to bands from the 1960s.

They should consider the subject content of songs of this period, predominantly lyrics of social observation – everyday life in provincial England. Students should examine music by Oasis, Blur, Suede and Pulp, amongst others, and compare this to recordings by The Kinks, The Beatles and The Who.

Students should understand that Britpop music of the mid-1990s was in part a backlash against dance music and American pop which predominated the charts of the 1980s and early 1990s. They should also consider the influence of Manchester and the earlier 'Madchester' sound typical of bands such as The Stone Roses and The Happy Mondays who also borrowed from the 1960s.

Suggested artists: Oasis, Pulp, Blur, Stone Roses, The Smiths, The Beatles, The Who, Suede, The Kinks and The Happy Mondays.

Area of Study 4 Indian raga, African music and fusions
<p>This Area of Study requires students, through performing, composing and appraising, to develop aural perception and musical knowledge and understanding of the following topics: Indian raga, African music and fusions.</p>
Indian raga
<p>Students should examine music belonging to the Indian classical tradition. They should understand that Indian musicians improvise according to the strict rules of raga (sequences of notes similar to scales but with much more rhythmic variety, a cross between a scale and a melody).</p> <p>Students should understand that each raga, of which there are many, is associated with a particular mood and time of day or season, and that harmony in Indian music consists of rising and falling improvisation sounding against the continually sounding drone. They should explore and understand the use of tala (rhythmic cycles of beats).</p> <p>Students should study the traditional formal structure of Indian classical music with its four main sections: the alap (slow introduction with no percussion and no regular metre); the jhor (similar to the alap, but this time with a basic pulse – though no strong beats); the gat which is a pre-composed fixed sequence allowing all the instrumentalists to interact; and the climax, the jhala (where the players improvise around the melody and rhythm).</p> <p>Students should be aware and recognise the sound of the main instruments used in Indian raga – the sitar, sarod, sarangi, tabla and the drone (usually tambura or harmonium).</p> <p>They should understand the context in which the music is performed, with its master-student tradition based on listening and memorising, and concerts which may last for several hours.</p> <p>Students should be aware that Indian music is not notated and that it is passed down orally through the generations.</p> <p>Suggested artists – Ravi Shankar, Imrat Khan (sitar), Ali Akban Khan (sarod), Ram Narayan (sarangi), Zakir Hussein (tabla).</p>
African music
<p>Students should examine music from sub-Saharan Africa including singing, drumming and instrumental pieces. They should be aware that in Africa, music is central to every aspect of traditional life, from rituals to entertainment, and that most of the music is passed on through oral tradition rather than through notation.</p> <p>They should examine the major elements which make-up African music, namely repetition, improvisation, polyphony, cross-rhythms, variations, and call and response.</p> <p>Students should explore and experiment with the rhythmic complexity of African drumming with its rhythmic counterpoint and call and response structure. The importance of repetition with variation and cross-rhythms should be understood. Students should understand the role of improvisation in African music.</p>

Continued overleaf

African music (*continued*)

Students should examine the role of the master drummer and be aware of the wide range of drums and their uses. They should also be familiar with other percussion and the more common African melodic instruments such as the mbira or thumb piano, the balophon and the kora.

Students should explore African song with its use of call and response (found in the worksong and African church music) and widespread use of the pentatonic scale.

Suggested artists – Toumani Diabete (kora), Mustapha Tettey Addy, Master drummers of Dagbon, Ladysmith Black Mambazo (choir).

Fusions

Students should examine music which draws on the fusions of Indian traditions with music from other cultures and the fusions of African traditions with music from other cultures. They should understand that with advances in recording technology and twentieth century globalisation has come an increased mixing of musical cultures. They should be aware of the hybrid styles which have developed as musicians from one culture have been exposed to sounds and instruments from another, eg bhangra, Bollywood and highlife.

Students should be able to recognise and identify the different musical elements where two or more styles have been brought together.

Students should understand the influence of non-Western music on composers of the classical tradition who have drawn inspiration from Indian or African music, eg some minimalist pieces which have influences from African drumming.

Suggested composers and performers: David Fanshawe, Steve Reich, Panjabi MC, Sangeeta, Youssou N'Dour, Osibisa, Salif Keita.

Paper 1: Performing (30%)

This paper enables students to develop their skills in performing. During the course, all students should be given the opportunity to take part in ensemble performances as well as performing solo.

All candidates must offer both Solo performing (one piece) and Ensemble performing (one piece). However, it is a requirement that **either the solo or ensemble performance must be from the same Area of Study as composition 1**. Candidates may perform their composition if they wish but this is no longer a requirement. Candidates must therefore plan their performing pieces and compositions carefully to ensure that this requirement is met.

Any instrument or voice is acceptable for this paper (including music technology). The compositions will be marked by the teacher examiner and made available for moderation as required.

The Solo performing and the Ensemble performing pieces will be recorded. Performances may take place at any time during the course. The teacher examiner must be able to authenticate the recordings. The recordings will be made available to Edexcel's moderator for the purposes of standardisation. For both Solo performing and Ensemble performing, the moderator will require a copy of the scores (or a copy of the original professional recording that provided the stimulus for the performance) so that the accuracy of the performance can be assessed.

Solo performing (15%)

Candidates will perform (ie play, sing or sequence) one solo of their own choice, with or without accompaniment, in any tradition or style. There is no minimum time limit, but the piece should be of sufficient length and difficulty to represent adequately the candidate's standard of performance. It should not exceed five minutes.

Candidates offering music technology (sequencing **only** for this component) must use a minimum of **three** simultaneously sounding voices or timbres. Improvised performances will be accepted for this part of the unit only if a chord scheme or other stimulus is supplied, together with as much information as possible about the candidate's working methods.

A recording on tape, CD or minidisc must be submitted for moderation purposes.

A solo item is considered to be a piece in which the candidate's part is **undoubled** and plays a significant or leading role. For example, the violinist in a violin concerto or sonata would be considered the soloist, but the cellist in the orchestra or the pianist accompanying the sonata would not.

Candidates who play instruments for which traditional solo music is very difficult to come by (drummers or classroom percussion instrumentalists for example) may play as part of a group provided that their part contains sufficient fills, solo breaks etc so as to play a clearly significant solo role in the group.

There is no minimum time limit for a performance, but it should be of sufficient length and difficulty to demonstrate the candidate's ability. If a piece lasting between one and two minutes allows candidates to demonstrate their skills adequately, this is acceptable. The piece should not exceed five minutes. It has been found that candidates often find it difficult to maintain the high levels of concentration required for more lengthy pieces.

Candidates may offer their own compositions as a solo performance, but the piece must give them ample opportunities to demonstrate their technical and interpretative skills. It must be emphasised that a suitable score must be submitted for the assessment of accuracy of all performances, including instances where a candidate's own composition is submitted as a solo performance.

Solo improvisation

Candidates should not choose improvising as a 'soft option' alternative to learning a piece in the traditional way. Improvised performances need to have a clear structure and sense of direction including development of the original stimulus material if they are to be awarded high marks. If candidates attempt this route then they should be taught improvising techniques over the duration of the course. Candidates who come from a musical background in which improvising plays a major role may benefit from taking this route, but they will still need guidance on how best to structure their improvisations.

This option should be marked using the **Improvising as a solo performance** mark grid. Levels of difficulty for improvising are to be judged on the outcome of the performance. If the candidate has improvised a piece that, if it were notated and performed as a straightforward solo performance, conforms to the More Difficult level descriptors for the chosen instrument, then the marks are to be scaled using the More Difficult column of the scaling grid.

Candidates offering music technology

Sequenced performances are acceptable as solo performances. A sequenced performance is considered to be a piece that has been recorded using a sequencer (either as a computer program or as an onboard feature of a keyboard/synthesiser), including a minimum of three individually sounding parts. Keyboards (including organ, piano and harpsichord) and drum kits are considered to be one individual part. A percussion part in addition to a drum part would be thought of as another individual part. Piano and synth strings would be considered to be two individual parts. The most straightforward way to count parts is to consider how many individuals would be required to perform the sequenced parts live. Each individual would count as one part.

Sequenced performances can be recorded using a MIDI keyboard to play the parts, layering one at a time and later editing them for accuracy or by using a mouse to input the notes and later editing them for musicality. Accuracy is worth 10 out of a possible 25 marks with interpretation making up the remaining 15 marks, so care and attention must be given to details such as dynamics, balance between parts, articulation and phrasing, panning and effects (reverb and chorus particularly). Candidates should consider how the acoustic instrument produces sound and try to imitate it as best as possible (for example, a flute cannot play two notes at once, so overlapping notes will sound unrealistic, but an acoustic guitar almost always has multiple strings ringing into each other, so programming one note at a time would sound unrealistic).

The fact that a candidate can enter the notes manually using a mouse gives those who have never had instrumental lessons the opportunity to show their musicality by editing their sequences to make them sound realistic and musical.

The following should be edited to ensure a musical sequence.

- The starting times of notes and their duration to achieve phrasing effects. This is best done in the piano roll/matrix/edit page by using the pencil tool to alter the lengths of the boxes representing the notes.
- The tempo might be subtly altered, giving the impression of slightly holding back at the ends of phrases, or by a slight push in the chorus etc. This can be achieved in the tempo editor. It is best to keep tempo changes subtle or they can spoil the overall musicality of a sequence.
- The note velocity or loudness of the note as it is first sounded – if these values were all equal (as would be the default when entering by mouse) then the piece would immediately lack any life or articulation. These can be edited in a window at the bottom of the piano roll/matrix/edit page or by altering the value in the list edit page.
- The volume of the notes after they have been sounded, or the gradual shaping of cresc and dims using Controller 7 – Main Channel Volume. This can often be drawn in using the pencil tool in a window at the bottom of the piano roll/matrix/edit page. This is the way to achieve a volume swell during the duration of a note.
- The balance between individual parts; the lead part should always be to the forefront (although not too much), but all supporting parts should have their volumes altered so that they are at the correct level with respect to the other parts. This can be achieved by entering values for Controller 7 in the list edit page or by using the mixer page.
- The choice of timbre for each part should be appropriate. This may affect the choice of piece for sequencing. For example, if the solo string sounds are particularly bad then a string quartet should not be sequenced, but if the woodwind sounds are particularly realistic then a wind quintet might be a good choice.
- The timbres should be placed realistically in the left and right speakers so as to resemble what the listener would experience were they to sit at the front row of a concert. A piano, violin and cello trio would be placed slightly to the left and right of centre, not to extremes, but a full orchestra or wind band might use more of the extreme values. This 'stereo placement' is achieved using the Pan controller (no.10) and can be altered using the appropriate boxes at the left of the main arrange page or by entering an initial value in the list edit page.
- Reverb and chorus should be added as appropriate. Reverb gives an impression of distance from the listener and chorus gives the impression of multiples of the instrument in question (a string section would have quite a lot of chorus, for example). These values should not be changed over the duration of the piece.

It is acceptable for a candidate's own composition to be submitted as a solo sequence.

Please note that only MIDI sequences are acceptable for this component owing to the difficulty in assessing pieces assembled from loops and samples that have been pre-recorded. There are many music-making programs commercially available and teachers are expected to exercise discretion as to what programs students use. Teachers are advised to write to the Music Assessment Team, at the main Edexcel address, if there is any doubt as to the suitability of the computer program.

Music technology solo performance work must be **entirely the candidate's own work** and must not include any tracks performed by anyone else, including sampled or looped tracks bundled with the computer program or a part played in by the teacher.

Ensemble performing (15%)

For the purposes of this examination, an ensemble must be two or more people performing independent parts together. This may be with or without additional accompaniment and/or backing track.

For Ensemble performing there is also a free choice of style. However, it is a requirement that **either the solo or ensemble performance must be from the same Area of Study as composition 1**. Candidates have the opportunity to perform on a second instrument. Performances with other players may take place in the classroom, in school music groups or outside the school (for example in local choirs, bands, orchestras or rock groups) but all **MUST** be in the presence of the teacher.

In situations where a soloist is accompanied by another instrument such as the piano, the accompanying candidate may submit this performance as an ensemble but the soloist may not.

Each candidate will submit details of their Ensemble performance on the Record Sheet provided by Edexcel. The teacher examiner must be present for the performance. A recording must be submitted of the performance for moderation purposes. The performances will be marked by the teacher examiner and made available for moderation as required. Further details about the assessment of work are given on pages 41-93.

Candidates can offer any of the following activities for Ensemble performance:

- performing an **undoubled** part within an ensemble or group
- directing an ensemble
- improvising as part of an ensemble
- ensemble performance using music technology (multi-track recording).

For those candidates offering **music technology**:

An ensemble performance using music technology is considered to be one of the following:

- a multi-track recording in which the candidate to be assessed has played one or more of the parts
- a multi-track recording in which the candidate to be assessed has not performed any of the parts
- a multi-track recording that contains some element of sequencing (by the candidate) in addition to some recorded parts.

Please note that **sequencing is not acceptable as an ensemble performance using music technology unless it forms part of a multi-track recording in which other, live performances have been recorded by the candidate.**

A multi-track recording is considered to be a recording that has captured different instruments on separate tracks of a recording device (an 8-track MiniDisc recorder, for example) so that each can be altered in some way (volume adjusted, EQed, effects added etc) without affecting the other tracks. The recording of the instruments/voices may have been done all at one time, with each instrument/voice having an individual microphone to capture it while attempting to exclude the other sound sources, or it may have been layered one track at a time (overdubbing). A multi-track recording is distinct from a sequence in that it deals with audio rather than MIDI. There are two straightforward ways of drawing a distinction between the two:

- no editing of individual note lengths, pitches etc is readily available for audio after it has been recorded, whereas this type of editing is almost expected of MIDI information
- audio is carried on standard microphone leads or jack-jack instrument cables. If a 5-pin MIDI cable is being used to carry information then the piece uses MIDI rather than audio.

If keyboard playing is recorded by taking a lead from its audio output then it is considered to be part of a multi-track recording (it has been Direct Injected or DIed). If keyboard playing is recorded into an internal sequencer or using a MIDI lead to a computer sequencer then it is considered to be part of a sequence.

There are several skills involved in making a multi-track recording. The candidate must first ensure that the performers are sufficiently rehearsed so as to be able to perform the piece well. The candidate is responsible for checking the tuning of all the instruments before the recording as, in most cases, this is impossible to fix afterwards. Careful placement of microphones will ensure that the best possible sound is captured on the multi-track recording device, after which a considerable amount of effort should be put into mixing down to a stereo master recording. This should include careful attention to the relative balance between instruments, the panning of instruments (in generally the same way as for sequencing), application of EQ and effects (in moderation) and ensuring that the wanted signal is as loud as possible without any distortion.

Many of these skills require a great deal of musicality, especially in the initial rehearsing stages and at the mixdown stage.

- multi-track recordings must include at least three independent tracks sounding simultaneously.

Candidates offering multi-track recording **may** include other performers and **may** combine various technologies (ie sequencing, sampling, or recording) but there should still be three simultaneous tracks or timbres.

The Ensemble performance will be recorded (on tape, CD or minidisc) for submission to Edexcel for the purpose of moderation.

General

For both solo and ensemble performances, the standard of performance and the level of difficulty of the music will be assessed. Three levels of difficulty are identified:

- Easier
- Standard
- More Difficult.

Examples of levels of difficulty and assessment criteria for solo performing and ensemble performing can be found on pages 41-93. Differentiation will be by outcome and moderation will be by postal sample. Final marks will be required by May in the year of the examination.

Please note that the solo and ensemble performances must be of two different pieces.

Paper 2: Composing (30%)

In this paper candidates develop musical ideas in the form of compositions or arrangements. They will compose and submit for assessment **two** pieces lasting at least **three minutes in total**. Both pieces must be composed according to a brief which may be set by the teacher or chosen by the candidate. The briefs must be based on two different Areas of Study. Edexcel will not provide sample briefs either in 2008 or subsequently but the sample briefs on this specification may be used. **Group compositions are not acceptable**. The compositions will be marked by the teacher examiner and made available for moderation as required.

Each submission should comprise:

a notated score (either hand-written or printed) or written commentary

and

a recording (on CD, minidisk or cassette tape)

and

a completed 'Understanding the brief' pro forma.

Candidates may compose for either conventional or electronic instruments. The use of technology may be assessed where appropriate using the optional criteria (see pages 87 and 93). Such use may include amplified instruments and effects, electronic instruments (including MIDI workstations, samplers and record decks) and any technological procedures which are integral to the compositional process or the musical idiom and style, for example sequencing, mixing, sound synthesis and processing. The Areas of Study include two technology-specific topics; experimental and electronic music and dance music 1985–the present day. It should be noted that the use of technology to produce and print scores will not be assessed. The recording quality will not normally be assessed unless recording and mixing procedures are integral to the intention and outcomes of the compositional brief.

Compositions may be completed at any time during the course and must be submitted for moderation in May. When recordings are made on a minidisk recorder which offers multiple recording modes, the short play or standard recording mode **must** be used (as opposed to the long-play mode).

Composition 1 must be from the same Area of Study as either the Solo performance or Ensemble performance.

Arrangement(s) may be submitted in lieu of composition(s). An arrangement is the creation of a new version of a piece, usually for different resources. It may involve changes to any or all of the musical elements, but to score high marks an arrangement should be significantly different from the original and should consist of more than a simple transcription of notes for different instruments. The original stimulus for the arrangement must be included in each candidate's submission of coursework to permit accurate evaluation of the extent of effective change. **Candidates may offer either two compositions, two arrangements or one of each.**

Understanding the brief – for both compositions, candidates will also complete a pro forma, 'Understanding the brief', in which they appraise the brief and evaluate their composition. Through this piece of writing they make connections between their composition, its performance (where appropriate) and the Area of Study.

They will answer the following questions.

- What was your composition (or arrangement) brief?
- How does your composition (or arrangement) meet the brief?
- What improvements did you make to your work when you were composing or arranging it? This could include any adjustments you made after performances of it.

Edexcel will provide a pro forma. There are separate pro formas for composing and arranging.

Composition 1 (15%)

Composition 1 must be written according to a brief based on one of the Areas of Study or one of the topics from within the Area of Study. It may be for one or more instruments and/or voices and/or may involve music technology. This composition must be from the same Area of Study as either the solo performing piece or the ensemble performing piece submitted for paper 1. Candidates may perform composition 1 to fulfil this criteria, but this is no longer compulsory.

Composition 2 (15%)

Composition 2 must be written according to a brief based on one of the topics from a different Area of Study. It may be for one or more instruments and/or voices and/or may involve music technology.

The following information applies to composition 1 and composition 2.

Composition briefs

The briefs may be given by the teacher or chosen by the candidate with the teacher's guidance and approval. Every brief will relate to an Area of Study. It may be particular to one of the 'topic areas' provided below for each Area of Study or it may relate to the Area of Study heading. The brief must describe the stimulus for the composition and provide a clear indication of the candidate's intentions. It should include reference to some or all of the following: purpose, resources, effect, time and place. Every brief should fulfil the requirements for the task associated with the topic.

- Area of Study 1: Structure in Western classical music 1600-1899 – ground bass and variations, ternary form, rondo
- Area of Study 2: Changing directions in Western classical music from 1900 – expressionism and serialism, minimalism, experimental and electronic music
- Area of Study 3: Popular music in context – dance music 1985 – present day, songs from musicals, Britpop and its influences
- Area of Study 4: Indian raga, African music and fusions – Indian raga, African music and fusions

More details about composition and arrangement tasks and sample briefs can be found on pages 29-32.

The score may be handwritten or computer generated. Candidates must submit their work in a format appropriate to the style. This may be a fully notated score, a lead sheet or chord chart, track sheets, tables or diagrams.

Candidates not enclosing a score must submit a written commentary. It should give a detailed description of the composition (or arrangement) and the performance details. It should refer to the musical content throughout. Commentaries must not be a padded out version of the brief – they should contain similar information to that in a score; details of performance indications and the composer's intentions. A good commentary containing sufficient information for an acceptable realisation of the composer's intentions is acceptable for any style of music.

Lyric sheets alone are not acceptable as scores/commentaries. Lyric sheets with pitch and rhythm information, chords, and some indication of accompaniment style, are acceptable.

Whatever format or combination of formats is chosen, the presentation must be sufficiently clear for the examiner to be able to make an assessment of the composition.

Candidates must submit a score or written commentary to fulfil the requirements of the specification. Candidates' work will not be moderated if they infringe this requirement.

The recording: compositions and arrangements may be completed and recorded at any time during the course. They may be realised through conventional instruments or music technology. The quality of recorded performances will not be assessed.

Differentiation will be by outcome. Moderation will be by postal sample.

Assessment criteria

There are different assessment criteria for composing and for arranging. These criteria are on pages 83 to 93.

It is expected that teachers will give general suggestions and advice about coursework tasks and ensure that work is completed within specification requirements. They must provide sufficient supervision to enable them to give assurances that submissions are the candidates' own unaided work and be able to authenticate both recordings and scores or commentaries.

Composition and arrangement tasks and sample briefs

Area of Study 1 Structure in Western Classical music 1600-1899	
Ground bass	
Sample composition briefs	<p>Compose a piece based on an eight-bar ground bass for an instrumental quartet and percussion representing a marching band getting closer, passing by and then marching into the distance.</p> <p>Your piece should begin with the ground bass played solo, building to a busy, thick texture, gradually becoming sparser as the piece goes on until only the ground bass remains.</p>
Sample arrangement brief	<p>You have been asked to provide music for your school speech day. Make an arrangement of some or all of a piece which uses a ground bass (or related genre), eg Pachelbel, <i>Canon</i>; Purcell, <i>Chaconny in G minor</i>; Bach; <i>Passacaglia in C Minor</i>.</p>
Ternary form	
Sample composition brief	<p>Compose a fanfare for two wind instruments for a ceremony to mark the opening of a new sports centre. The A section should be attention grabbing, the B section quieter while guests are greeted at the door, and the repeated A section should end with a spirited coda while a celebrity guest steps up to cut the ribbon and enter the new building.</p>
Sample arrangement brief	<p>Make an arrangement of a piano piece for the school brass group. The selected stimulus piece should make strong contrasts between different material. Make the most of these contrasts by using different instrumentation for each section.</p>
Rondo	
Sample composition brief	<p>Compose a piece in rondo form for a combination of instruments (no more than five) played by members of your class. This piece is to be performed in a concert for visiting primary schools to demonstrate the potential of the instruments.</p> <p>The theme sections should involve all the instruments, but each episode should highlight one of them.</p>
Sample arrangement brief	<p>Make an arrangement of a piece which was not originally in rondo form, selecting a theme from the melodic material in the stimulus piece and making strong contrasts between this and the episodes. Enhance these contrasts by using different instrumentation for each section.</p>

Area of Study 2 Changing directions in Western Classical music from 1900	
Expressionism and serialism	
Sample composition briefs	<p>Compose an 8-note row based on perfect fourth and minor 3rd intervals.</p> <p>Compose a piece in a serial style, using only your row and the main transformations of your row (including at least one transposition), concentrating on textural and dynamic contrast. It is to be used in a film entitled <i>Clowns and Nightmares</i>.</p>
Sample arrangement brief	<p>Make an arrangement for chamber orchestra of an atonal piano piece to be used as mood music for a radio adaptation of <i>Dracula</i>. You should use the full range of the instruments in your piece, concentrating on textural and dynamic contrast.</p>
Minimalism	
Sample composition brief	<p>Compose a piece for percussion ensemble and electric guitar for performance during the school art festival on the theme <i>Changes</i>. Your piece should reflect the artwork which features images of gradually transforming shapes and colours.</p>
Sample arrangement brief	<p>Make an arrangement for string quartet of a minimalist piano piece (eg Glass <i>Metamorphosis</i>) to accompany a silent film about early transport.</p>
Electronic and experimental music	
Sample composition brief	<p>Record 10 different sounds that represent the word 'winter'. These could be a combination of spoken words, samples of music or sound effects.</p> <p>Experiment with transformations of these sounds using the effects and audio editing tools available in a sequencing program.</p> <p>Combine your transformations so that the original sounds become increasingly distorted as the piece progresses.</p>
Sample arrangement brief	<p>The local art gallery is mounting an exhibition of musical scores. You have been asked to make an arrangement (realisation in conventional notation) of some or all of one of the graphic scores, eg Cardew, <i>Treatise</i>.</p>

Area of Study 3 Popular music in context	
Dance music 1985 – the present day	
Sample composition brief	<p>Compose a piece of dance music using short vocal samples (either your own or imported from a sample CD) and several manipulations of these samples using sequencing software. You should include at least two keyboard riffs composed by you.</p> <p>Use the computer to arrange the tracks including at least one 'breakdown' section.</p>
Sample arrangement brief	<p>Make a remix of a recent chart hit setting it in a different key with a new keyboard riff. You should give the piece a new structure and include significant new material to transform the mood of the original.</p>
Songs from musicals	
Sample composition brief	<p>Compose a ballad for a new rock musical called 'City Life'. Your song should focus on one area of city life as seen through the eyes of the main character in the musical.</p> <p>Keep the verses simple, with the character singing to a keyboard or guitar accompaniment but build the instruments in the chorus.</p>
Sample arrangement brief	<p>Arrange a medley of tunes from a well known stage musical (or musicals) for a concert entitled 'Songs from the Shows'. You should use only the important themes from each song rather than the whole number. You should write appropriate link material between each theme.</p>
Britpop and its influences	
Sample composition brief	<p>Compose a ballad for vocal accompanied by acoustic guitar and/or piano for performance at an 'Unplugged' concert, influenced by the slower, more thoughtful Beatles, Smiths and Suede tracks. Your song should include a verse, chorus and instrumental section.</p>
Sample arrangement brief	<p>Arrange a medley of songs from one Britpop band entitled 'The best of'. You should use only the important themes from each song rather than the whole number. You should write appropriate link material between each theme.</p>

Area of Study 4 Indian raga, African music and fusions	
Indian raga	
Sample composition brief	Compose a piece of music for western instruments for the title sequence of a Bollywood film entitled Sunrise over India. The piece should be based on a suitable morning raga and use a 16 beat rhythmic cycle. It should begin with a slow section followed by a faster one.
Sample arrangement brief	Not applicable.
African music	
Sample composition brief	Compose a piece for xylophone orchestra, based on instrumental African music you have listened to in class, to be performed at a Christmas celebration. It should include call and response and cross rhythms and the pitches should be taken from a pentatonic scale.
Sample arrangement brief	Your school is to have an Africa Awareness fortnight looking at issues such as trade, health and poverty. Make an arrangement of any piece of African music you have listened to, transferring the different musical elements to other instruments (eg keyboard sounds).
Fusions	
Sample composition brief	Compose a piece that combines the traditional sounds of Indian raga with club dance music. You may include tablas in your drum loops and should use a traditional rag in the composition of the melodies and/or riffs.
Sample arrangement brief	Make an arrangement of a recent chart hit, transforming it by using the instrumentation and rhythmic features of Highlife.

Paper 3: Listening and appraising (40%)

1 hour 30 minutes

Candidates will respond to questions based on recorded extracts of music on a CD in an examination lasting 1 hour 30 minutes. All candidates will be expected to respond to music from a variety of styles and traditions **across all four Areas of Study** (see below). The paper will be externally marked.

Candidates will be given ten minutes to read the questions which will be printed in a question/answer booklet. Each extract will be repeated a number of times appropriate to the demands of the question and a suitable pause will be given after the final playing for candidates to complete their answers before the next question is introduced. Candidates will be informed on the question paper of the number of times each extract is to be played.

A range of question types including multiple choice, melody completion, grid completion and free response questions will be used as appropriate to the musical extract selected. Differentiation will be achieved through a range of questions of varying difficulty. Candidates will be asked to respond to the questions based on the extracts heard on the examination CD **and also topic areas they have studied in class**. Credit will be given for references to appropriate examples.

Areas of Study

The specification content is defined by the lists of forms and styles for each Area of Study. Candidates will study the way sound is organised through relevant musical elements, devices, instrumental resources, tonalities, structures, notations and contextual influences.

Area of Study 1	Area of Study 2	Area of Study 3	Area of Study 4
Structure in Western classical music 1600-1899	Changing directions in Western classical music from 1900	Popular music in context	Indian raga, African music and fusions
Through the study of: <ul style="list-style-type: none">• ground bass and variations• ternary form• rondo.	Through the study of: <ul style="list-style-type: none">• expressionism and serialism• minimalism• experimental and electronic music.	Through the study of: <ul style="list-style-type: none">• dance music 1985 – present day• songs from musicals• Britpop and its influences.	Through the study of: <ul style="list-style-type: none">• Indian raga• African music• fusions.

In Paper 3 candidates will be expected to respond to music from a variety of styles and traditions across the four Areas of Study through:

- displaying a knowledge of the musical elements defined by the National Curriculum:
 - pitch
 - duration
 - dynamics
 - tempo
 - timbre
 - textureand the use of the above within
 - structure
- identifying how resources are used in different combinations
- identifying musical characteristics
- identifying different devices, tonalities and structures
- relating music to the context in which it was created
- expressing and justifying opinions and preferences
- using appropriate musical vocabulary
- demonstrating an understanding of relevant notations including conventional staff notation
- identifying conventions used in different times and places
- understanding how and why musical styles and traditions change in different times and places.

The list of general musical vocabulary (see pages 35-40) provides a guide to the breadth, depth and range of understanding required across the specification. It does not necessarily include all the specialist vocabulary which will be specific to each topic eg names of instruments and formal and compositional devices. The vocabulary may be used in the construction of questions and candidates may also find it useful in their responses. However, credit will be given for the use of any language which adequately describes the music heard and answers the questions. Questions will highlight features to which candidates experienced in general listening skills will be able to respond readily.

Musical vocabulary

Although this list of musical vocabulary is specifically mentioned under the heading of Listening and appraising, it is intended to support the whole specification. Candidates will be expected to have encountered most of the concepts included and to use some of them in Performing and Composing. The list is not exhaustive and candidates may wish to use other terms for which they will be given full credit. It does not necessarily include all the specialist vocabulary which will be specific to each topic, eg names of instruments and formal and compositional devices.

Pitch			
Pitch	Melody	Harmony and tonality	Notation
pitch names	movement:	consonance	conventional staff
sharp, flat	step	dissonance	notation:
octave	leap	diatonic harmony	stave, score
intervals within an octave	scalar interval		clefs (treble and bass)
range	enharmonic	major	bar
register		minor	double bar line
natural		modal	
unison	chromatic glissando	atonal	key signature
inversion	ornamentation		time signature
(diatonic) key	repetition	concept and recognition of cadences:	note values
tonic	portamento	perfect, imperfect, plagal, interrupted	phrase articulation marks
sub-dominant			dynamic signs
dominant			ornament signs
tones			
semi-tones		concept and recognition of modulation of related keys	passing note
tessitura		IV, V and relatives	trill
blues scale			turn
blue notes			grace note
pentatonic		transpose	non-standard notation
raga (Indian)		pedal	3-line staves
series/note row		drone	showing relative pitch
		chord pattern	graphic notation
		arpeggio/broken chord	prose score
		triads	oral tradition
		figured bass	

Duration and tempo			
Duration	Metre	Tempo instructions	
note values	simple duple	adagio	accelerando
pulse/beat	simple triple	largo	ritardando/rallentando
triplet	simple quadruple	andante	allargando
dotted rhythm	compound duple	moderato	rubato
phrase (length and shape)		allegro	silence
phrase structure	irregular	vivace	pause
anacrusis	regular	presto	
	tala (Indian)		
	free		
	syncopation		
	off beat		
	cross rhythm		
	rhythmic		
	counterpoint		
	swing rhythm		
	polyrhythm		
Dynamics and articulation			
fortissimo	crescendo		legato
forte	diminuendo		staccato
mezzo forte	subito		tremolo
mezzo piano	accent/sforzando		pizzicato
piano/pianissimo	silence		arco
			col legno
Timbre			
Vocal sounds and vocal combinations	Instrumental families	Instrumental combinations/ensembles	
treble	brass	string orchestra	
soprano	percussion	orchestra	
alto/contralto	strings	chamber orchestra	
tenor	woodwind	string quartet	
bass	electric	concertante	
falsetto	keyboard	tutti	
a cappella	piano	wind band/military	
choir	harpichord	brass band	
chorus	electric piano	rock band	
backing vocals	organ	drum and bass	
word painting	electronic	dance band	
	sampler		
	synthesiser		
	drum machine		
	sequencer		

Texture			
monophonic	solo		counter melody
heterophonic	unison		descant
homophonic	doubling		contrapuntal
polyphonic	2/3/4 part		
melody and accompaniment	tutti		
Structure			
ground bass	repetition	introduction	through-composed
rondo	recapitulation	coda	aleatoric/chance
theme, variations	decoration	ternary	call and response
ternary form	sequence	strophic	
binary form	imitation	ritornello	
	canon	sequence	verse and chorus
minuet and trio	basso ostinato	da capo	middle eight
	riffs	obbligato	interlude
chaconne	motivic		hook
passacaglia	development		intro/outro
	episode	raga	
motifs	answering phrase	alap	
scherzo and trio	symmetrical phrase	jhor	
		jhala	break
concerto		gat	tape loop
		bandish	improvised
			dance music
			sections
			mix in
			main breakdown
			reprise
			mix out

Instrumental/vocal techniques		
arco	ululation	hammer ons
pizzicato	sprechstimme	pull offs
col legno	sprechgesang	string bending
double stopping	vocalise	palm muting
triple stopping	coloratura	harmonics
con sordino	whispering	
sliding/glissando/ portamento	humming	
Expressionism and serialism		
tone row	inversion	pointillism
note row	retrograde	octave displacement
prime row	retrograde inversion	atonal
prime order	verticalisation	serialism
	augmentation	
	diminution	
	canon/imitation	
Minimalism		
ostinati	melodic transformation	polyrhythm
interlocking phrases	rhythmic transformation	cyclic
phase shifting		layering
addition		repetition
subtraction		loops
drone		cells/short motifs
repetition		
Experimental and electronic music		
sequencers	multi-tracking	environmental noise
synthesizers	sampling	aleatoric
analogue synth	looping	indeterminacy
	editing	graphic score
	vari-speeding	virtual modelling
	pan	

Dance music			
Jamaican dub	DJ	EQ	hook
funk	mixing	reverb	lick
disco	scratching	chorus	breakdown
European synth-pop	samplers	distortion	groove
	vocoders	quantization	horn section
hip hop	4 to the floor	breakbeats	intro
house		delay	stab
techno		flanger	break
trance		pan	middle eight
jungle/drum 'n' bass		velocities	
garage		sound modules	mix in
		attack	main
		decay	breakdown
		pitch shift/pitch bend	reprise
		gating	mix out
		filtering	

Songs from musicals			
verse		hook	burlesque
chorus		intro	opéra-bouffe
middle eight		outro	(opera buffa)
symmetrical 8 bar phrases			vaudeville
			operetta
			extravaganza
			melodrama

Indian raga		
improvisation	Rag (raga, raag)	sitar
drone	alap	sarod
tala	jhor (jor, jod)	sarangi
(tala, taal)	bandish	tabla
chaal	gat	harmonium
bols	jhala	dhol
mantras	bols	tampura (tambura)
meend (mind)		
rasa		
sam		
shenai		
tan (taan)		
teental		
gharana		
bansui		
syncopation		

African music	
djembe	mbira
master drum	balophon
talking drum (donno, tama)	(balafon, balofon)
agogo bell (double bell, gankogui)	kora
dundun	birimintingo
vocal lines	isicathamiya
call and response	kumbengo
cross rhythms	kushaura
polyrhythms	kutsinhira
polyphony	
membraphones	
vocables	
griot	
tone languages	
hosho	

Internal assessment

Paper 1 – Performing

Performance assessment is divided into two areas: Solo performing and Ensemble performing. Both are marked out of 25. The total mark for this paper is 50.

Assessment of both Solo performing and Ensemble performing is a six step process:

- 1 Choose the appropriate assessment grids for each performance area (pages 42-56).
 - Solo performing
Either: Solo performance *or* Solo performance using a sequencer
 - Ensemble performing
Either
Ensemble performance/directing an ensemble, *or*
Improvising as part of an ensemble, *or*
Ensemble performance using music technology
- 2 Assess the candidate's solo performing using the two assessment grids to arrive at a mark out of 25 (by adding the 10 mark grid to the 15 mark grid).
- 3 Decide on a level of difficulty for the piece/s or part played using the examples given on pages 57-82 as guidance.
- 4 Scale the mark out of 25 using the *Levels of difficulty grid* on page 42 to arrive at a final mark out of 25. Do not round up any half marks until **Stage 6**.
- 5 Mark the Ensemble performing piece using steps 1-4.
- 6 Add together the marks for Solo performing and Ensemble performing to achieve a final mark out of 50. **Round up any half marks**. This mark should be submitted to Edexcel.

The recordings, along with the marks awarded and the teacher examiner comments, will be made available for moderation as required. Pro forma will be provided by Edexcel.

Paper 1A/B – Performing

Performance assessment is divided into two areas: Solo performing and Performing during the course. Both are marked out of 25. The total mark for this paper is 50.

Levels of difficulty grid

Assess the candidate's performance using the performance grids to arrive at a mark out of 25.

Assess the level of difficulty of the music played using the guidance on pages 57-82 to arrive at a level of difficulty, ie Easier, Standard or More Difficult.

Combine these, using the grid below, to achieve a final mark out of 25.

Difficulty levels

Total mark	Easier	Standard	More Difficult
1	1	1	4
2	1	2	5
3	1	3	6
4	1	4	7
5	2	5	8
6	3	6	9
7	4	7	10
8	5	8	11
9	6	9	12
10	7	10	13
11	8	11	14
12	9	12	15
13	10	13	16
14	11	14	17
15	12	15	18
16	13	16	19
17	14	17	20
18	15	18	21
19	16	19	22
20	17	20	23
21	18	21	24
22	19	22	25
23	20	23	25
24	21	24	25
25	22	25	25

Solo performance

Mark	Accuracy (ie notes, rests, ties, rhythm)
9-10	The performance is accurate and fluent – any slips are inconsequential. Intonation is secure.
7-8	The performance is mainly accurate and fluent – only occasional small slips. Intonation is generally secure.
5-6	The performance is broadly accurate – but errors interrupt the flow. Intonation is insecure.
3-4	Accuracy is only achieved in the more straightforward passages of the performance. Fluency is repeatedly affected by errors. Intonation is seriously insecure.
1-2	Basic accuracy and fluency are only occasionally evident in the performance. Intonation is severely deficient.

Mark	Interpretation
13-15	A performance that is both convincing and idiomatic – a secure sense of style with detailed attention to articulation, phrasing and dynamic contrast.
10-12	A performance with a clear, but not entirely convincing, sense of style – the meaning of the music is adequately conveyed and most opportunities to shape the music with articulation, phrasing and dynamic contrast are observed.
7-9	An awareness of style is displayed during some expressive passages – shaping through articulation, phrasing and dynamic contrast is observed to some extent.
4-6	A basic awareness of style – only limited attempts to shape the music through articulation, phrasing and dynamic contrast occur.
1-3	No conscious sense of style – little understanding of how to shape the music through articulation, phrasing or dynamic contrast is evident.

Improvising as a solo performance

NB: Improvised performances will be accepted for this part of the unit only if a musical motif, a rhythmic pattern or a chord scheme is supplied.

Mark	Improvising
9-10	An accurate performance of the stimulus. The original idea is exploited with fluency and imagination showing contrast, development, a sound sense of structure and the potential of the instrument. Intonation is secure.
7-8	An accurate performance of the stimulus. The original idea is exploited with fluency and some imagination, contrast, development, sense of structure and some awareness of the potential of the instrument. Intonation is generally secure.
5-6	A broadly accurate performance of the stimulus. Exploitation of the original idea is lacking in some of the aspects of fluency, imagination, contrast, development, sense of structure and in a limited awareness of the potential of the instrument. Intonation is insecure.
3-4	A limited response in performing the stimulus. Any exploitation of the original idea is now affected by excessive repetition, hesitancy, little sense of structure and minimal awareness of the potential of the instrument. Intonation is seriously insecure.
1-2	The stimulus is ignored. The presented performance has some merit in its structure.

Mark	Interpretation
13-15	A performance that is both convincing and idiomatic – a secure sense of style with detailed attention to articulation, phrasing and dynamic contrast.
10-12	A performance with a clear, but not entirely convincing, sense of style – the meaning of the music is adequately conveyed and most opportunities to shape the music with articulation, phrasing and dynamic contrast are observed.
7-9	An awareness of style is displayed during some expressive passages – shaping through articulation, phrasing and dynamic contrast is observed to some extent.
4-6	A basic awareness of style – only limited attempts to shape the music through articulation, phrasing and dynamic contrast occur.
1-3	No conscious sense of style – little understanding of how to shape the music through articulation, phrasing and dynamic contrast is evident.

Solo performance using music technology (sequencing)

Mark	Accuracy (of pitch and rhythm)
9-10	The accuracy of the performance is excellent – any slips are inconsequential.
7-8	There are occasional, small slips within the performance which do not detract from the performance.
5-6	There are some noticeable errors, which detract from the performance.
3-4	There are significant, intrusive errors evident in the performance, but accuracy is achieved in the more straightforward passages.
1-2	Accuracy is only occasionally evident/no attention to accuracy of note input.

Mark	Interpretation – 1) Articulation and Phrasing, 2) Dynamics, 3) Timbre, 4) Panning
13-15	A convincing and stylish performance – with detailed and musical attention to the four areas of interpretation. Dynamics have been shaped in addition to basic dynamic contrasts.
10-12	A good performance – attention has been given to all four areas to produce a musically satisfying sequence with some sense of style.
7-9	A generally successful performance – some attention given to three of the four areas. Some sense of style.
4-6	An adequate performance – some attention has been given to two of the four areas. A limited sense of style.
1-3	A basic performance – there is little evidence of attention to musical detail or style.

Please note: this grid is only to be used when the candidate has sequenced a piece written by someone other than themselves. If the piece to be submitted is a candidate's own composition then the following mark scheme should be used.

Solo performance using music technology (sequencing) – when the piece to be submitted is the candidate’s own composition

Mark	Articulation and phrasing
9-10	Excellent – detailed and musical articulation and phrasing bringing the sequence to life.
7-8	Good – musically satisfying articulation and phrasing.
5-6	Adequate – some attention has been given to producing a musical result.
3-4	Functional – some attention has been given to articulation and phrasing, but there are misjudgements.
1-2	Little or no attention has been given to articulation and phrasing.

Mark	Interpretation – 1) Dynamics, 2) Timbre, 3) Panning
13-15	A convincing and stylish performance – detailed and musical attention to the three areas of interpretation. Dynamics have been shaped in addition to basic dynamic contrasts.
10-12	A good performance – attention has been given to all three areas to produce a musically satisfying sequence with some sense of style.
7-9	A generally successful performance – some attention given to two of the three areas. Some sense of style.
4-6	An adequate performance – some attention has been given to one of the areas of interpretation. A limited sense of style.
1-3	A basic performance – there is little evidence of attention to musical detail or style.

Ensemble performance

Mark	Accuracy (ie notes, rests, ties, rhythm)
9-10	The performance is accurate and fluent – any slips are inconsequential. Intonation is secure.
7-8	The performance is mainly accurate and fluent – only occasional small slips. Intonation is generally secure.
5-6	The performance is broadly accurate – errors interrupt the flow. Intonation is insecure.
3-4	Accuracy is only achieved in the more straightforward passages of the performance. Fluency is repeatedly affected by errors. Intonation is seriously insecure.
1-2	Basic accuracy and fluency are only occasionally evident in the performance. Intonation is severely deficient.

Mark	Ensemble skill
13-15	A performance that is both convincing and idiomatic – a secure sense of style with detailed attention to articulation, phrasing and dynamic contrast. Reacts and adjusts to other parts and displays an excellent awareness of balance throughout.
10-12	A performance with a clear, but not entirely convincing, sense of style – the meaning of the music is adequately conveyed and most opportunities to shape the music with articulation, phrasing and dynamic contrast are observed. Generally reacts and adjusts to other parts and displays a good awareness of balance throughout.
7-9	An awareness of style is displayed during some expressive passages – shaping through articulation, phrasing and dynamic contrast is observed to some extent. Difficulties in reacting and adjusting to other parts. Displays a reasonable awareness of balance throughout.
4-6	A basic awareness of style – only limited attempts to shape the music through articulation, phrasing and dynamic contrast occur. Frequent difficulties in reacting and adjusting to other parts. Displays a limited awareness of balance throughout.
1-3	No conscious sense of style – little understanding of how to shape the music through articulation, phrasing and dynamic contrast is evident. Lacks an understanding of the demands of ensemble performance.

Improvising as part of an ensemble

Mark	Improvising
9-10	The playing is fluent and imaginative. It demonstrates an ability to exploit the original ideas, incorporating a sense of structure and development and a full awareness of the potential of the instrument. Intonation is secure.
7-8	The playing is fluent with a degree of imagination. It demonstrates an ability to incorporate a sense of structure and development as well as some awareness of the potential of the instrument. Intonation is generally secure.
5-6	The playing is reasonably fluent with only slight hesitation. It demonstrates a basic sense of structure and development as well as a limited awareness of the potential of the instrument. Intonation is often insecure.
3-4	The playing is rather hesitant, limited by excessive repetition and lacks a sense of structure and development. There is a minimal awareness of the potential of the instrument. Intonation is insecure.
1-2	The playing is increasingly hesitant and very limited, with excessive repetition, no sense of structure and a very minimal awareness of the potential of the instrument. Intonation is seriously insecure.

Mark	Interpretation
13-15	A performance that is both convincing and idiomatic – a secure sense of style with detailed attention to articulation, phrasing and dynamic contrast. Reacts and adjusts to other parts and displays an excellent awareness of balance throughout.
10-12	A performance with a clear, but not entirely convincing, sense of style – the meaning of the music is adequately conveyed and most opportunities to shape the music with articulation, phrasing and dynamic contrast are observed. Generally reacts and adjusts to other parts and displays a good awareness of balance throughout.
7-9	An awareness of style is displayed during some expressive passages – shaping through articulation, phrasing and dynamic contrast is observed to some extent. Difficulties in reacting and adjusting to other parts. Displays a reasonable awareness of balance throughout.
4-6	A basic awareness of style – only limited attempts to shape the music through articulation, phrasing and dynamic contrast occur. Frequent difficulties in reacting and adjusting to other parts. Displays a limited awareness of balance throughout.
1-3	No conscious sense of style – little understanding of how to shape the music through articulation, phrasing and dynamic contrast is evident. Lacks an understanding of the demands of ensemble performance.

Directing an ensemble

NB: A candidate should offer 'Directing an ensemble' only if the performers in the group have the technique to give a satisfactory performance of the music.

The evaluation of this option must concentrate on the musical outcome achieved by the ensemble as a result of the technical control and the direction given by the candidate.

The group must consist of a minimum of three performers (excluding the director).

The provision of a score and a video recording of this performance are mandatory.

Mark	Preparation
9-10	Obviously well rehearsed after thoughtful preparation, exhibiting thoroughly detailed knowledge of the score.
7-8	Obviously quite well rehearsed, exhibiting reasonable preparation of the score.
5-6	Obviously insufficiently rehearsed and the score inadequately prepared.
3-4	Obviously very poorly rehearsed and without due attention to preparation of the score.
1-2	Little evidence of any preparation of the score and of any serious rehearsal.

Mark	Directing skill
13-15	<p>Displays an authoritative approach, eliciting an excellent and obvious response from the performers. Correct tempo is clearly indicated with a precise beat.</p> <p>Exercises positive and sensitive control of the interplay between the parts and of all performance details.</p> <p>Achieves a secure, stylish and idiomatic performance with an excellent awareness of balance, tonal quality and secure intonation.</p>
10-12	<p>Displays a confident approach, eliciting an effective response from the performers. Correct tempo is indicated although the beat could be more precise.</p> <p>The entries and interplay between the parts are quite well controlled and performance details reasonably well executed.</p> <p>The overall performance reflects a good awareness of balance and is generally stylish. Good tonal quality is achieved with generally secure intonation.</p>
7-9	<p>Displays a less confident approach, affecting the response from the performers. Tempo is affected by an imprecise beat.</p> <p>Control of entries and the interplay between the parts is indecisive and not all performance details are observed.</p> <p>Although an awareness of style is still evident, there are several instances of faulty intonation and the balance is very uncertain.</p>
4-6	<p>Displays a diffident approach with a correspondingly unsure response from the performers. Tempo is seriously affected by failure to maintain a constant beat.</p> <p>Few performance details are observed and there are numerous inaccuracies in pitch and rhythm.</p> <p>With ineffective control of entries and the interplay between the parts, and only a basic awareness of style and balance, the overall performance lacks cohesion.</p>
1-3	<p>Gives little or no positive indication to the performers so that performance details and interplay between the parts are haphazard or non-existent.</p> <p>The quality of the performance cannot be attributed to the direction.</p>

Ensemble performance using music technology

Multi-track recording where candidate has performed one or more of the live tracks

Mark	Accuracy (mark the best live track performed by the candidate)
9-10	The performance is accurate and fluent – any slips are inconsequential.
7-8	The performance is mainly accurate and fluent – only occasional small slips.
5-6	The playing is broadly accurate – there are some small blemishes, which interrupt the flow.
3-4	Accuracy is achieved in the more straightforward passages – at times the accuracy of the music may be achieved at the expense of fluency and tempo.
1-2	Basic accuracy is occasionally evident.

Mark	Recording skills*
13-15	<p>A convincing, musical recording.</p> <p>Balance/stereo: all tracks are well balanced and good use has been made of the stereo field.</p> <p>EQ: the full frequency range has been utilised through judicious use of EQ.</p> <p>Signal to noise: good signal to noise ratio. No distortion or other noise.</p> <p>FX: appropriate and well controlled – adds to the recording.</p>
10-12	<p>A good recording, but one or two of the following detract slightly from the overall quality.</p> <p>Balance/stereo: one of the tracks is overbearing or very quiet/restricted stereo width.</p> <p>EQ: one of the tracks is poorly EQed/slight overall problem (eg lack of brightness/too harsh or boomy).</p> <p>Signal to noise: some noticeable hiss or occasional noise/distortion, but not overly intrusive.</p> <p>FX: slightly overdone/some tracks too dry.</p>
7-9	<p>A generally successful recording, but three or four of the following detract from the overall quality.</p> <p>Balance/stereo: one of the tracks is overbearing or very quiet/restricted stereo width.</p> <p>EQ: one of the tracks is poorly EQed/slight overall problem (eg lack of brightness/too harsh or boomy).</p> <p>Signal to noise: some noticeable hiss or occasional noise/distortion, but not overly intrusive.</p> <p>FX: slightly overdone/some tracks too dry.</p>
4-6	<p>An adequate recording, but one or two of the following significantly detract from the overall quality.</p> <p>Balance/stereo: muddy mix/serious problems with two or more tracks/no use of panning.</p> <p>EQ: two or more tracks poorly EQed/serious overall restriction of frequency range (eg very bassy or trebly recording).</p> <p>Signal to noise: very hissy or occasional intrusive noise.</p> <p>FX: inappropriately overdone or none used at all.</p>
1-3	<p>A basic recording – little attention has been given to any of the four areas, eg all panned to one side/some instruments can't be heard at all/extremely quiet recording.</p>

*In multi-track recording the ensemble skill is the ability to make the tracks work well together by appropriate use of the available technology.

Ensemble performance using music technology

Multi-track recording where candidate has not performed any of the tracks

Mark	Unity of ensemble
9-10	Accurate, musical performance. All tracks are in time and compliment each other well.
7-8	Mainly accurate – occasional small slips. Ensemble between tracks is mainly successful.
5-6	Some blemishes which detract from the overall performance. Occasional loss of ensemble between tracks.
3-4	Significant, intrusive errors in performance. Unity of ensemble evident in straightforward passages only.
1-2	Accuracy in performance is only occasionally evident. Tracks are out of time with each other.

Mark	Recording skills
13-15	<p>A convincing, musical recording.</p> <p>Balance/stereo: all tracks are well balanced and good use has been made of the stereo field.</p> <p>EQ: the full frequency range has been utilised through judicious use of EQ.</p> <p>Signal to noise: good signal to noise ratio. No distortion or other noise.</p> <p>FX: appropriate and well controlled – adds to the recording.</p>
10-12	<p>A good recording, but one or two of the following detract slightly from the overall quality.</p> <p>Balance/stereo: one of the tracks is overbearing or very quiet/restricted stereo width.</p> <p>EQ: one of the tracks is poorly EQed/slight overall problem (eg lack of brightness/too harsh or boomy).</p> <p>Signal to noise: some noticeable hiss or occasional noise/distortion, but not overly intrusive.</p> <p>FX: slightly overdone/some tracks too dry.</p>
7-9	<p>A generally successful recording, but three or four of the following detract from the overall quality.</p> <p>Balance/stereo: one of the tracks is overbearing or very quiet/restricted stereo width.</p> <p>EQ: one of the tracks is poorly EQed/slight overall problem (eg lack of brightness/too harsh or boomy).</p> <p>Signal to noise: some noticeable hiss or occasional noise/distortion, but not overly intrusive.</p> <p>FX: slightly overdone/some tracks too dry.</p>
4-6	<p>An adequate recording, but one or two of the following significantly detract from the overall quality.</p> <p>Balance/stereo: muddy mix/serious problems with two or more tracks/no use of panning.</p> <p>EQ: two or more tracks poorly EQed/serious overall restriction of frequency range (eg very bassy or trebly recording).</p> <p>Signal to noise: very hissy or occasional intrusive noise.</p> <p>FX: inappropriately overdone or none used at all.</p>
1-3	<p>A basic recording – little attention has been given to any of the four areas, eg all panned to one side/some instruments can't be heard at all/extremely quiet recording.</p>

Ensemble performance using music technology

Multi-track recording which includes an element of sequencing (candidate may perform any combination of the live instruments or none at all, but must have input the sequenced track/s)

Mark	Accuracy (of pitch and rhythm in sequenced track/s)
9-10	Excellent – any slips are inconsequential.
7-8	Occasional, small slips which do not detract from the performance.
5-6	Some noticeable errors, which detract from the performance.
3-4	Significant, intrusive errors evident, but accuracy is achieved in the more straightforward passages.
1-2	Accuracy is only occasionally evident/no attention to accuracy of note input.

Mark	Recording skills
13-15	<p>A convincing, musical recording.</p> <p>Balance/stereo: all tracks are well balanced and good use has been made of the stereo field.</p> <p>EQ: the full frequency range has been utilised through judicious use of EQ.</p> <p>Signal to noise: good signal to noise ratio. No distortion or other noise.</p> <p>FX: appropriate and well controlled – adds to the recording.</p>
10-12	<p>A good recording, but one or two of the following detract slightly from the overall quality.</p> <p>Balance/stereo: one of the tracks is overbearing or very quiet/restricted stereo width.</p> <p>EQ: one of the tracks is poorly EQed/slight overall problem (eg lack of brightness/too harsh or boomy).</p> <p>Signal to noise: some noticeable hiss or occasional noise/distortion, but not overly intrusive.</p> <p>FX: slightly overdone/some tracks too dry.</p>
7-9	<p>A generally successful recording, but three or four of the following detract from the overall quality.</p> <p>Balance/stereo: one of the tracks is overbearing or very quiet/restricted stereo width.</p> <p>EQ: one of the tracks is poorly EQed/slight overall problem (eg lack of brightness/too harsh or boomy).</p> <p>Signal to noise: some noticeable hiss or occasional noise/distortion, but not overly intrusive.</p> <p>FX: slightly overdone/some tracks too dry.</p>
4-6	<p>An adequate recording, but one or two of the following significantly detract from the overall quality.</p> <p>Balance/stereo: muddy mix/serious problems with two or more tracks/no use of panning.</p> <p>EQ: two or more tracks poorly EQed/serious overall restriction of frequency range (eg very bassy or trebly recording).</p> <p>Signal to noise: very hissy or occasional intrusive noise.</p> <p>FX: inappropriately overdone or none used at all.</p>
1-3	<p>A basic recording – little attention has been given to any of the four areas, eg all panned to one side/some instruments can't be heard at all/extremely quiet recording.</p>

Levels of difficulty for instruments, voice and sequencing

It is not possible to provide examples for all instruments. The following pages should be used as general guidance.

Every effort has been made to contact the copyright holders where possible. In some cases, every effort to contact copyright holders has been unsuccessful and Edexcel will be happy to rectify any omissions of acknowledgments at first opportunity.

VOICE

Easier level

The Streets of Laredo (American traditional)

- Syllabic setting at a moderately slow tempo
- Mainly conjunct melody with one octave range
- Accompaniment (if used) doubles voice
- Restricted range of rhythm patterns
- Limited opportunity for contrasts
- Phrases that require skill in breath control

Moderately slow



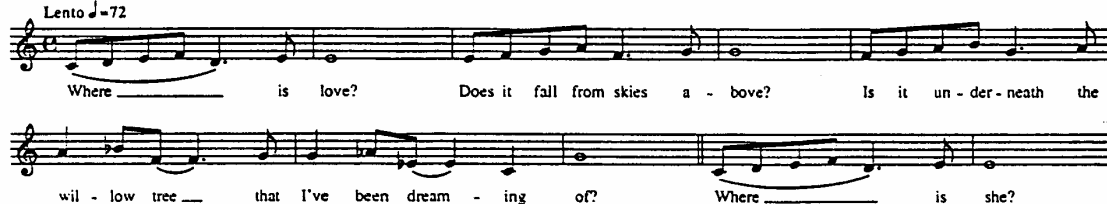
As I _____ walked out in the streets of La - re - do. As I walked out in La - re - do one day.

Standard level

Where is Love? (Lionel Bart)

- Mainly syllabic, plus simple melismas
- Slow tempo requiring sustained lines
- Range of a ninth and opportunity for clear contrasts
- More varied rhythm patterns, but often repeated
- Melody patterns are mainly sequential
- Accompaniment does not always double voice

Lento $\text{♩} = 72$



Where _____ is love? Does it fall from skies a - bove? Is it un - der - neath the
wil - low tree _____ that I've been dream - ing of? Where _____ is she?

More Difficult level

I Feel Pretty (Bernstein)

- Variety of more complex rhythm patterns
- Range of a twelfth with a high ending
- Vividly contrasted dynamics, much characterisation

Continued overleaf

VOICE (*continued*)

- Fast tempo requiring clear enunciation
- Modulations in the middle section
- Accompaniment does not double voice at the unison

Allegro



mp I feel pretty, ___ Oh, so pretty, ___ I feel pretty and witty and bright, ___ And I pity ___ An-y girl who isn't me to -

STRINGS

Easier level

Violin: *Reel* (Traditional)

- Simple metre
- Easy key for the instrument
- Restricted range of rhythm patterns
- Open strings and very simple fingerings
- Minimal bowing technique with straightforward articulation of notes

Musical score for Violin: *Reel* (Traditional). The score is in treble clef, key of D major (one sharp), and 2/4 time. It begins with the tempo marking 'Allegro' and a repeat sign. The first staff starts with a dynamic marking of *mf*. The piece concludes with a dynamic marking of *f* and the word 'Fine'.

Standard level

Violoncello: *Sailor's dance* (Timothy Baxter)

- Simple metre, but fairly fast
- Occasional accidentals
- Basic note lengths, but used in more varied patterns
- More co-ordination between left hand and bow
- More varied fingering and string crossing, but still within a fairly limited range

Musical score for Violoncello: *Sailor's dance* (Timothy Baxter). The score is in bass clef, key of D major (one sharp), and 2/4 time. It begins with the tempo marking 'Allegretto moderato' and a metronome marking of 76-84. The first staff starts with a dynamic marking of *f*. The second staff starts with a dynamic marking of *p* and includes a first ending bracket labeled '(b)'. The piece concludes with a dynamic marking of *mp*.

Continued overleaf

STRINGS (*continued*)

More Difficult level

Viola: *Valse* (Michael Rose)

- More complex rhythms, with dotted and tied notes
- A range of dynamic shadings
- Occasional use of 3rd position
- A more challenging key for the instrument
- Pitch range of two and a half octaves
- More detailed and varied articulation of the bow

Allegro grazioso (♩. = 46)

mp *leggiero e legato*

p *mp*

The image shows a musical score for Viola, titled 'Valse' by Michael Rose. The tempo is 'Allegro grazioso' with a quarter note equal to 46 beats per minute. The score consists of two staves of music. The first staff begins with a dynamic marking of *mp* and the instruction *leggiero e legato*. The second staff starts with a dynamic marking of *p* and later changes to *mp*. The music features complex rhythms, including dotted and tied notes, and various articulations such as slurs and accents.

WOODWIND

Easier level

Flute: *Study* (Gariboldi)

- Simple metre
- Pitch range of one octave
- Straightforward articulation
- No note shorter than a crotchet
- Simple key and no accidentals
- No contrasts required



Standard level

Clarinet: *The Sun from the East* (Anon.)

- Simple metre
- Pitch range of a twelfth
- A variety of articulation (including slurs across the break)
- Use of quavers in various groupings
- Occasional accidentals
- Simple dynamic contrasts



More Difficult level

Oboe: *Sarabande* (M. Locke)

- A range of rhythm patterns
- A range of articulation and dynamic contrast
- A variety of accidentals
- Reasonably independent accompaniment



RECORDER

Easier level

Ton relon ton ton (Anon.) descant recorder

- Uses a very limited range of notes
- Only easy fingering progressions
- Rhythmically very straightforward
- Simple on-note tonguing



Standard level

Tunes for the Canary (No 3) from 'The Bird Fancier's delight' treble recorder

- Use of the upper 8ve and some straightforward movement between unpinched and pinched notes
- There are no awkward fingerings
- Generally simple rhythm patterns, but some use of quaver movement
- Some potential for simple interpretation



More Difficult level

Sonata in F Op 1 No 11 (Handel) 3rd/4th movements treble recorder

- Wide range of pitch (which may include chromaticism)
- Wide variety of articulation and expression
- Controlled phrasing
- Independent accompaniment



BRASS

Easier level

Trumpet: *On Parade* (the Really Early Trumpet Book, Faber)

- Simple metre
- Range limited to one octave, plus a single low B
- Repetitive, triadic structure with regular rests
- Restricted range of rhythm patterns
- Simple key with F# (2nd valve) as only accidental
- Four-bar phrases facilitate breath control



Standard level

Trombone: *Music Hall* (The Really Early Trombone Book, Faber)

- Occasional first beat rests and five-beat tied notes
- Pitches avoid long 6th and 7th positions
- Simple key ('home key' for the trombone)
- Centering on 3rd/4th positions provides a challenge
- Breathing pattern, as the piece continues, requires thought in order to make physical and musical sense



Continued overleaf

BRASS (*continued*)

More Difficult level

Horn in F: Minuet (Handel)

- Quaver rhythms at a moderate tempo
- Some longer phrases
- Contrasting articulation
- Octave leap and use of C/D area needs secure pitch
- Requires paced breathing to maintain control
- Shaded dynamic changes

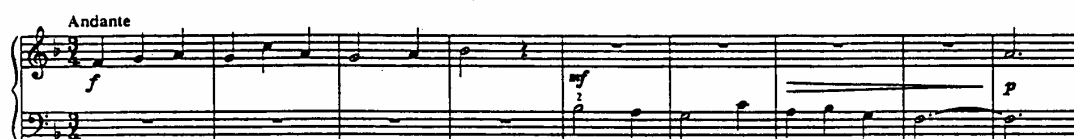
The image shows a musical score for a Horn in F, titled 'Minuet (Handel)'. The tempo is marked 'Allegretto'. The score consists of two staves of music. The first staff begins with a dynamic marking of *mf* and features a series of quaver rhythms. It includes a crescendo leading to a *f* dynamic, followed by a decrescendo to a *p* dynamic. The second staff starts with a *cresc.* marking, followed by a *mf* dynamic, and then a *p* dynamic. A first ending bracket labeled '1' is placed over the final measures of the second staff. The music is written in a treble clef with a key signature of one flat (Bb) and a 3/4 time signature.

PIANO

Easier level

Untitled (Alan Ridout)

- Simple metre and steady speed
- Easy key
- Basic five-finger position for each hand
- Very narrow range of rhythm patterns
- Some contrasts in articulation and dynamic shading
- Range of a fourth in each hand



Standard level

Mikrokosmos (Bartok)

- Simple metre and steady speed
- Easy key
- Only a few changes of hand position
- Restricted range of rhythm patterns
- Some contrasts in articulation and dynamic shading
- Co-ordination between the hands required



Continued overleaf

PIANO (*continued*)

More Difficult level

Gavotte (Graupner)

- Simple metre but fairly fast 'gavotte' tempo
- Accidentals and bass clef leger lines
- Frequent but logical changes of hand position
- Mainly simple, but busy, rhythm patterns
- Detailed and contrasting articulation
- Both hands fairly independent



ELECTRONIC KEYBOARD

Easier level

Amazing Grace (Traditional)

- Simple metre and fairly slow tempo
- Pentatonic melody using just the white keys
- Restricted range of rhythm patterns
- Monophonic melody without chords but requiring careful fingering to maintain a legato line



Standard level

Oh Susanna (Stephen Foster)

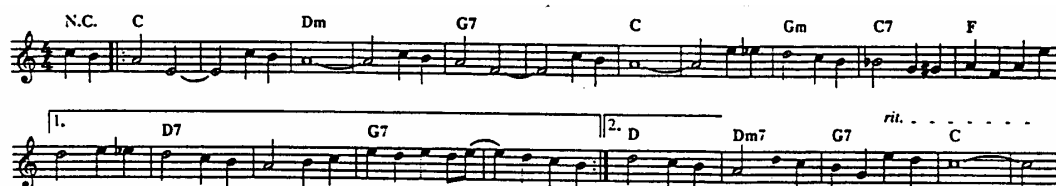
- Simple metre and fairly brisk tempo
- Easy key
- Range of a 6th with few changes of hand position
- Restricted range of rhythm patterns
- Limited variety of chords, and well spaced out (chords could be single fingered)



More Difficult level

Bring Me Sunshine (Arthur Kent)

- Simple metre and lively tempo with a final *rit*
- Easy key, but with some chromatic notes
- A number of fingering difficulties
- Tied notes and syncopation
- Greater variety of chords (shrouds could still be single fingered)



CLASSICAL GUITAR

Easier level

La Mantovana (Anon., arr. J. Whitworth)

- Monophonic melody
- Easy key for the instrument
- Simple rhythmic patterns
- Restricted pitch range with no changes of hand position
- Few strings used (melody spread across two or three strings)



Standard level

Study no.2 from 24 Easy Studies (F. Sor)

- Bass notes simultaneously sounding with melody, requiring greater right hand agility
- Some variety of articulation (in this case, a pull-off, but could include slides, or hammer-ons)
- No position shifts required
- Easy key for the instrument
- Range of pitches covers five strings
- Mostly simple chord shapes
- Some string damping required
- Fairly slow tempo



Continued overleaf

CLASSICAL GUITAR (*continued*)

More Difficult level

Cancion O Tocata (de Murcia)

- Fairly fast moving
- Independent bass and melody parts
- Some position shifts required
- A variety of articulation
- String damping required
- More difficult key for the instrument
- Chord shapes occasionally quite difficult

The image shows a musical score for the piece 'Cancion O Tocata (de Murcia)'. It consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 12/8. The tempo is marked as ♩. = 80. The key signature has one flat (B-flat). The music features a complex, fast-moving melody in the treble and a more rhythmic, independent bass line. There are various articulations, including slurs and accents, and some difficult chord shapes are indicated by asterisks.

ACOUSTIC GUITAR

Easier level

Knocking on Heaven's Door (Dylan)

- Easy chord shapes in first position
- Repetitive
- Simple strumming pattern with little variety
- Chord changes predictable and infrequent
- Easy key for the instrument
- Simple metre

The musical notation for 'Knocking on Heaven's Door' is presented in two systems. The first system shows the first four measures, with chord diagrams for G, D, and Am. The second system shows measures 5 through 8, also with chord diagrams for G, D, and Am. The notation includes a 4/4 time signature and a simple strumming pattern of down-up-down-up.

Standard level

Angels (Williams and Chambers)

- Some barre chords introduced
- Undemanding but varied strumming pattern
- Simple metre
- A wider range of chords used including chords with bass notes other than the root
- More difficult key for the instrument

The musical notation for 'Angels' is presented in four systems, with a tempo marking of ♩ = 120. The first system shows measures 1-4 with chords E, A, and B. The second system shows measures 5-8 with chords F#m, A, and C#m. The third system shows measures 9-12 with chords A, D, and A/C#. The fourth system shows measures 13-16 with chords E/B, D, A, and E. The notation includes a 4/4 time signature and a complex strumming pattern.

Continued overleaf

ACOUSTIC GUITAR (*continued*)

More Difficult level

Sweet Dreams My LA Ex (Dennis, Karlsson, Jonback and Wennberg)

- Challenging rhythmic accompaniment pattern
- Variety of rhythmic patterns
- Many chords barred
- Requires string dampening
- Fast tempo
- Fast chord changes required in places
- Some altered or extended chords used

♩ = 140

4

8

ELECTRIC GUITAR

Easier level

- All in one position
- Pitch range only covers three strings
- Simple rhythmic patterns
- Simple metre
- Fairly slow tempo for style
- Limited articulation required (no hammer-ons, pull-offs, slides or bends)

♩ = 80

Standard level

- All in one position (or simple position shifts required)
- Pitch range covers five strings
- Some articulation required (hammer-ons, pull-offs, slides or simple bends)
- Some double and treble stopping
- Fairly fast tempo
- Riffs based on pentatonic or blues scales

♩ = 128

Continued overleaf

TIMPANI

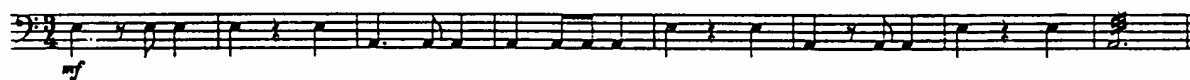
Easier level

- Simple metre and fairly slow tempo
- To tune two drums a 4th or 5th apart (eg D-A)
- Restricted range of rhythm patterns
- No damping, cross-sticking, rolls or grace notes



Standard level

- Simple metre, faster tempo
- To tune two drums a 3rd, 4th or 5th apart
- Dynamic contrast
- Wider variety of rhythm patterns
- Damping, single-stroke rolls and cross-sticking



More Difficult level

from *A Young Person's Guide to the Orchestra* (Britten)

- More complex metre
- To tune three drums to a major triad
- Detailed articulation and dynamic control
- Rhythm pattern include triplets, tied notes, etc
- Rolls and damping required



SNARE DRUM

Easier level

- Simple metre, restricted range of note values
- No rolls or decorations



Standard level

- Simple metre, wider range of rhythm patterns
- Tied and dotted notes
- Double-stroke rolls, flams, drags, paradiddles (single, double and triple)



More Difficult level

Bolero (Ravel)

- Complex rhythm patterns
- Dynamic control (*ppp* to *fff*)
- Triplets
- Flams, paradiddles, ruffs (3-stroke and 4-stroke)



XYLOPHONE/MELODIC PERCUSSION

Easier level

Ode to Joy (Beethoven, 9th Symphony)

- Simple metre
- No accidentals
- Crotchet notes and rests
- No double strokes or damping



Standard level

Skye Boat Song

- Wider range of rhythm patterns
- Some leaps in the melodic line
- Simple key
- Some dotted notes
- Straightforward phrasing
- Single stroke rolls



More Difficult level

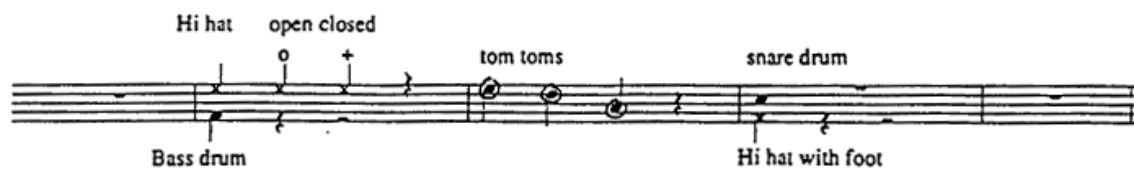
from *Carmen* (Bizet)

- Faster tempo
- More complex key, with some accidentals
- Rhythm patterns repetitive, but using semiquavers
- Manual dexterity and lively articulation required



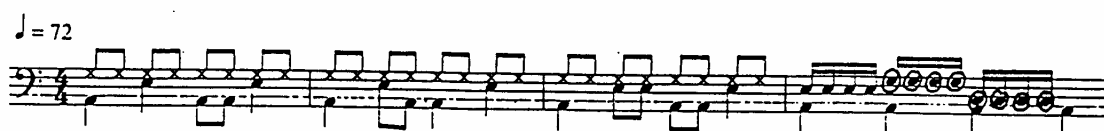
DRUM KIT

Notation



Easier level

- Simple metre and medium tempo
- Simple rhythm patterns requiring basic co-ordination
- Simple fills starting at the beginning of the bar



Standard level

- Simple metre and wider range of rhythm patterns
- Use of double sticking and paradiddles to aid movement around the kit
- More decoration in the fills starting from different parts of the bar
- Good use of accents



Continued overleaf

DRUM KIT (*continued*)

More Difficult level

- Complex but repetitive rhythm pattern
- Fast tempo
- Good left foot control (hi-hat)
- Detailed well phrased fills
- Good dynamic control

$\text{♩} = 100$

The image shows two staves of musical notation for a drum kit exercise. The first staff begins with a tempo marking of $\text{♩} = 100$. The notation is written in a bass clef with a 4/4 time signature. The first staff contains a series of eighth notes with stems pointing up, representing a hi-hat pattern. Dynamics are marked as *f* (forte) and *p* (piano). The second staff continues the pattern with more complex rhythmic figures, including sixteenth notes and eighth notes. It features dynamic markings of *mf* (mezzo-forte), *f*, and *ff* (fortissimo). There are also numerical indicators '5' and '6' above the notes, likely representing fingerings or specific drum techniques. The notation ends with a double bar line.

SITAR

Easier level

Simple introductory exercises from VN Bhathande's Kramik Pustak Malika Vol 1

- Simple 2-2 or 4-4 metre
 - Singing and playing the notes of the scale: Sa Re Ga Ma Pa Dha Ni Sa
 - Able to tune instrument correctly
 - Able to demonstrate the different right hand strokes: Dam Ra and Diri
 - Correct sitting and playing posture
-

Standard level

Ra`ga Bhupali: madhyalaya (middle tempo), Gat in Tritala (16 beat cycle divided 4/4/4/4)

```
Gat: +           2
      Ga - Ga Re Ga DhaDha Pa Pa      Left Hand
      Da - Da Ra Da Diri   Da Ra      Right Hand
      o                               3
      Ga Pa DhaDha PaPa Ga Re Sa Sa  Left Hand
      Da Ra Diri   Diri Da Ra Da Ra  Right Hand
```

- Able to use mir
 - One simple tihai
 - 4 tan-s
 - Secure intonation and phrasing
-

More Difficult level

Ra`ga Bhupali: madhyalaya (middle tempo), Gat in Tritala (16 beat cycle divided 4/4/4/4)

```
Gat: +           2
      Pa - - Pa Pa DhaDha Pa -      Left Hand
      Da - - Da Da Diri   Da -      Right Hand
      o                               3
      Ma Pa DhaDha PaPa Ma Re Sa Sa Left Hand
      Da Ra Diri   Diri Da Ra Da Ra Right Hand
```

- Short alap and simple vistar
- 4 tan-s and 2 tihai-s from different matra-s
- Fluent phrasing
- Good melodic shaping and technical dexterity

TABLA

Easier level

- Correct handling of the tabla
- Laya GyanL able to demonstrate each beat with claps in slow, medium and fast speeds
- Production of ten basic bol-s and combined bol-s
- Dadra and Keharva talas, with claps and playing tabla

DHA DHA TI TA DHA DHA TUN NA
TA TA TI TA DHA DHA DHIN NA

DHA DHA TIRA KITA DHA DHA TUN NA
TA TA TIRA KITA DHA DHA DHIN NA

Standard level

- Tala-s at medium speed: Teental, Keharva and Dadra
- Introduction of *kaydas*
- Thah, Dugan with Laggi and tihai in Dadra and Keharva
- Teental syllables
- 3 kaydas, 3 paltas each kayda with *tihai* in Teental
- Speaking the kaydas with claps showing bars and division

More Difficult level

- More complex kayda-s, tukra-s, Mohra with simple improvisation in the kayda-s in Teental, Jhaptal, Ektal and Rupak
- Basic knowledge of tala notation (Bhatkande system)
- Singing – Raga Bhupali with the prescribed tan-s

Sequencing

Easier	Standard	More Difficult
Two independent parts	Three independent parts	Four independent parts, which should include two different instruments
Treble or bass clef only	Treble or bass clef only	Both treble and bass clef
No accidentals	Key signatures with one sharp or flat	Key signatures of three sharps or flats or more
Simple metre	Simple metre	Same time signature throughout
Steady speed throughout	Steady speed throughout	Some changes of tempo
No dynamic variation	Little dynamic variation	Some general dynamic variation
Much repetition and doubling	Much repetition and/or doubling	Some repetition and/or doubling
Up to 12 bars	13-24 bars	24 bars or more
Simple rhythms and note values throughout	Mostly simple rhythms and note values	Some syncopation or triplets

The level of difficulty should be taken as the nearest match.

Paper 2 – Composing

Each composition is marked separately out of 30

20 marks (4 x 5) are available for the core criteria

10 marks (2 x 5) are available for criteria which will be chosen by the teacher examiner in relation to the nature of the composition.

Compulsory core criteria (4 x 5 = 20 marks)

These criteria focus on the creative, imaginative and developmental aspects of composition:

Criterion A	Use and development of ideas	5 marks
Criterion B	Exploitation of the medium	5 marks
Criterion C	Structural interest	5 marks
Criterion D	Understanding the brief	5 marks

Optional criteria (2 x 5 = 10 marks)

Criterion E	Melody	5 marks
Criterion F	Harmony/accompaniment	5 marks
Criterion G	Texture	5 marks
Criterion H	Rhythm	5 marks
Criterion I	Dynamics	5 marks
Criterion J	Use of technology	5 marks

Any two optional criteria may be chosen as appropriate to the piece. Candidates should indicate the two optional criteria that they wish to be marked on the pro forma 'Understanding the brief'. Teachers should advise them on which criteria to select.

Level descriptions for the four core criteria and for the optional criteria follow.

Compulsory core criteria (Composing)

A: Use and development of ideas	
Marks	Description
5	Makes imaginative use of ideas and conventions.
4	Some development of ideas and good use of standard conventions.
3	Makes adequate use of standard conventions.
2	Makes some attempt at realising and developing ideas.
1	Makes a minimal attempt at realising and/or developing ideas.

B: Exploitation of the medium	
Marks	Description
5	Demonstrates excellent and effective selection and handling of resources, exploiting their potential.
4	Demonstrates a good selection and handling of resources, realising their potential.
3	Manages to realise the potential of most resources.
2	Uses the resources in a functional manner.
1	Makes only a very limited use of resources.

C: Structural interest	
Marks	Description
5	The overall structure is interesting and the parts are appropriate to the piece – shows imaginative use of structural devices.
4	The overall structure has a sense of proportion and development and good use of structural devices.
3	The structure is simple but clear, making use of appropriate structural devices.
2	Attempts to use and control most structural devices most of the time, but with some misjudgements.
1	Makes only minimal use of structural devices.

D: Understanding the brief	
Marks	Description
5	<p>Produces a detailed description and perceptive evaluation of the composition and is able to place it in context.</p> <p>Makes critical judgements using an accurate and extensive musical vocabulary.</p>
4	Good use of musical vocabulary with justification and possibly examples.
3	Appropriate use of musical vocabulary.
2	<p>Musical vocabulary has been used but some has been misapplied.</p> <p>OR</p> <p>No musical vocabulary has been used but there is an adequate description of the composition.</p>
1	Limited description of the composition and no musical vocabulary used.

Optional criteria (Composing)

The choice of criteria should take account of the candidate's given or chosen brief and should be appropriate to the composition concerned.

E: Melody	
Marks	Description
5	Excellent – displaying style, character and appropriateness.
4	Melodic lines are well constructed.
3	Melodic lines have a sense of shape.
2	The melodic lines work most of the time, but display some misjudgements.
1	Melodic lines have little sense of shape or form.
F: Harmony/accompaniment	
Marks	Description
5	Appropriate to style of writing and mood, showing extended repertoire of chords/accompaniment style.
4	Demonstrates a good harmonic repertoire/accompaniment style.
3	Harmonic repertoire/accompaniment is limited but there are no significant misjudgements.
2	Shows an awareness of harmony/accompaniment but with some misjudgements.
1	The piece shows a limited harmonic understanding or uses an inappropriate accompaniment.
G: Texture	
Marks	Description
5	Sensitive awareness of textural matters, exploiting texture to good effect.
4	Shows a good and clear awareness of texture.
3	The texture is generally appropriate.
2	Displays some awareness of texture although with some misjudgements.
1	Displays only a very limited awareness of texture.

H: Rhythm	
Marks	Description
5	Exciting, well chosen and showing some originality.
4	Good choice of rhythm throughout.
3	Appropriate choice of rhythm.
2	Some appropriate choices of rhythm but with a few misjudgements.
1	There is only a very limited awareness of rhythm.
I: Dynamics	
Marks	Description
5	Careful, sensitive and appropriate, the dynamics really enhance the composition.
4	Good range of dynamics which are used effectively in the composition.
3	Dynamics are given throughout and used appropriately.
2	Dynamics are generally indicated but not always used appropriately.
1	Dynamics are sometimes indicated but are used inappropriately.
J: Use of technology	
Marks	Description
5	Confident and imaginative handling of technological resources and processes.
4	Technological resources handled generally well with no significant misjudgements.
3	Competent use of technology with only a few misjudgements.
2	Has made some attempt to apply technological processes to the composition but with misjudgements.
1	Demonstrates a very limited awareness of technological processes.

Assessment criteria for Paper 2: Arranging

Each arrangement is marked separately out of 30

20 marks (4 x 5) are available for the core criteria.

10 marks (2 x 5) are available for criteria which will be chosen by the teacher examiner in relation to the nature of the arrangement.

Compulsory core criteria (4 x 5 = 20 marks)

These criteria focus on the creative and imaginative aspects of arrangement:

Criterion A	Extent of effective change/choice of material	5 marks
Criterion B	Exploitation of the medium	5 marks
Criterion C	Impact	5 marks
Criterion D	Understanding the brief	5 marks

Optional criteria (2 x 5 = 10 marks)

Criterion E	Melodic interest/part-writing	5 marks
Criterion F	Harmony	5 marks
Criterion G	Texture	5 marks
Criterion H	Rhythm	5 marks
Criterion I	Dynamics	5 marks
Criterion J	Technical problems	5 marks
Criterion K	Use of technology	5 marks

Any two optional criteria may be chosen as appropriate to the piece. Candidates should indicate the two optional criteria that they wish to be marked on the pro forma 'Understanding the brief'. Teachers should advise them on which criteria to select.

Performance descriptions for the four core criteria and for the optional criteria follow.

Compulsory core criteria (Arranging)

A: Extent of effective change/choice of material	
Marks	Description
5	Original very well chosen – has excellent potential for arrangement. Arrangement has effectively produced a new piece.
4	Good choice of original – considerable potential for arrangement. A significant number of effective additions/subtractions.
3	Original can be arranged to limited effect. Some additions/subtractions.
2	Material has some potential for arrangement. Original has changed slightly.
1	Material has a little potential for arrangement. Very little change to original.

B: Exploitation of the medium	
Marks	Description
5	Demonstrates excellent and effective selection and handling of resources, exploiting their potential.
4	Demonstrates appropriate selection and handling of resources, realising their potential.
3	Attempts to realise the potential of most resources.
2	Uses the resources in a functional manner.
1	Makes limited use of resources.

C: Impact	
Marks	Description
5	Arrangement works exceptionally well in new medium with a very imaginative approach to material.
4	Arrangement works well and the approach displays some degree of imagination/originality.
3	Arrangement generally successful and significantly different from original.
2	Arrangement makes some impact on the listener most of the time.
1	Arrangement makes little impact on the listener some of the time.

D: Understanding the brief	
Marks	Description
5	Produces a detailed description and perceptive evaluation of the arrangement and is able to place it in context. Makes critical judgements using an accurate and extensive musical vocabulary.
4	Good use of musical vocabulary with justification and possibly examples.
3	Appropriate use of musical vocabulary.
2	Musical vocabulary has been used but some has been misapplied. OR No musical vocabulary has been used but there is an adequate description of the arrangement.
1	Limited description of the arrangement and no musical vocabulary used.

Optional criteria (Arranging)

Account should be taken of the extent to which the candidate has fulfilled the given or chosen brief.

E: Melodic interest/part writing	
Marks	Description
5	Arrangement largely contrapuntal – new parts very successful.
4	Arrangement has a number of effective new counter-melodies/melodic touches.
3	Some use of counter-melody/melodic part-writing/passing notes.
2	Some attempt at melodic part-writing using notes taken from the harmony.
1	A little attempt at melodic part-writing using notes taken from the harmony.
F: Harmony	
Marks	Description
5	Piece is completely and effectively (re)harmonised.
4	A significant amount of new harmonisation apparent.
3	Some new harmonisation.
2	Little new harmonisation.
1	Uses original harmony.
G: Texture	
Marks	Description
5	Sensitive awareness of textural matters, exploiting texture to good effect.
4	Shows a clear awareness of texture.
3	The texture is generally appropriate.
2	Displays some awareness of texture.
1	Displays a limited awareness of texture.

H: Rhythm	
Marks	Description
5	Displays innovative use of rhythmic elements in producing new version of original.
4	Makes sensitive use of standard rhythmic patterns to produce new version.
3	New version has several examples of rhythmic change though sometimes mechanical.
2	New version shows some rhythmic changes.
1	Shows a limited awareness to the possibilities of rhythmic change.
I: Dynamics	
Marks	Description
5	Careful, sensitive and appropriate, the dynamics really enhance the composition.
4	Good range of dynamics which are used effectively in the composition.
3	Dynamics are given throughout and used appropriately.
2	Dynamics are generally indicated, but not always used appropriately.
1	Dynamics are sometimes indicated, but are used inappropriately.
J: Technical problems	
Marks	Description
5	Excellent handling of technical problems presented by material. Shows a high level of awareness of potential and limitations of new medium.
4	Most technical problems handled well. Shows sufficient awareness of potential of new medium to solve most problems.
3	Shows some ability to deal with technical problems. Is aware of some of the difficulties created by the choice of medium.
2	Shows a limited awareness of problems presented by new medium.
1	One or two technical problems are resolved.

J: Use of technology	
Marks	Description
5	Confident and imaginative handling of technological resources and processes.
4	Technological resources handled generally well with no significant misjudgements.
3	Competent use of technology with only a few misjudgements.
2	Has made some attempt to apply technological processes to the composition, but with misjudgements.
1	Demonstrates a very limited awareness of technological processes.

Grade descriptions

The following grade descriptions indicate the level of attainment characteristic of the given grade at GCSE. They give a general indication of the required learning outcomes at each specified 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 student has met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

Grade F

Candidates sing and/or play music with some fluency and control of the resources used. They compose music that shows some ability to organise musical ideas and use appropriate resources in response to a brief. They describe musical features using a simple musical vocabulary; make improvements to own work and offer some justification of opinions expressed.

Grade C

Candidates sing and/or play music with control, making expressive use of phrase and dynamics appropriate to the style and mood of the music. They compose music that shows ability to develop musical ideas, use conventions, explore the potential of musical structures and resources and fulfil a brief. They make critical judgements about own and others' music using a musical vocabulary.

Grade A

Candidates explore the expressive potential of musical resources and conventions used in selected genres, styles and traditions. They sing and/or play music with a sense of style, command of the resources used and making appropriate gradations of tempo, dynamics and balance. They compose music that shows a coherent and imaginative development of musical ideas and consistency of style and fulfils a brief. They make critical judgements about own and others' music using an accurate and extensive musical vocabulary.

In all grades, candidates must demonstrate musical knowledge and understanding as described on page 5.

The wider curriculum

Key skills

This specification will provide opportunities, as appropriate, to develop the key skills of communication, information technology, improving own learning and performance, working with others and problem solving.

Examples of such opportunities are signposted throughout the specification. It is important that these opportunities fall naturally into a programme of study, and it may be that not all the examples are appropriate for all programmes. The examples offered may be adapted to suit particular situations, and it will be possible to devise many alternative opportunities and approaches. The development of key skills can enhance teaching and learning strategies and can be a stimulus to new approaches, and increase levels of student involvement.

Key skills opportunities are detailed more fully in *Appendix 1*.

Spiritual, moral, ethical, social and cultural issues

This specification contributes to an understanding of:

- **spiritual issues**

Creativity is the process of aesthetic expression drawing on originality, inventiveness and imagination. Paper 3 gives the opportunity to develop critical and creative thinking and to increase the ability of candidates to make judgements about musical quality. Music is often referred to as the route to the soul and candidates need to be aware of the spiritual effect it can have on both themselves and on others. This specification aims to extend imaginative, intellectual and emotional horizons. Music is a central component of worship in many faiths, and candidates will have the opportunity to perform, compose and listen to some of the music used in this way.

- **moral and ethical issues**

Moral issues may be a subject for discussion in music in relation to music theatre and to the lyrics of popular music. Similarly, the use (or misuse) of music as a political tool may be considered.

- **social issues**

Music is a source of artistic experience; to some extent all music involves the communication of feeling, knowledge or mood. Students perform with others thus developing an awareness of audience, venue and occasion and aiding inter-personal and cultural understanding. Composition and performance are natural means of expression which can play a beneficial part in the lives of individuals and schools, and in the general life of the community.

- **cultural issues**

Exploring music in a variety of styles will encourage recognition and understanding of the values of other individuals and communities. As students perform, compose and listen to music in a variety of styles it is hoped that they will develop an appreciation of the richness of our cultural heritage.

Paper 3 relates music to its social, historical and cultural context and will provide opportunities to explore and discuss cultural issues. This will encourage candidates to consider how culture influences how individuals think, feel and act and to develop respect and tolerance for people of different cultures.

Education for citizenship

This specification makes a contribution towards coverage of the Key Stage 4 programme of study for Citizenship. Music GCSE provides many opportunities for students to take part in group music-making thus encouraging them to participate in the musical life of the school, college or community. In particular the units in Performing and Listening and Appraising, give students opportunities to:

- develop skills of participation and responsible action through performing with others. Students will learn how to consider the experiences of others, take part responsibly in activities and reflect on the process of participation
- play an effective role in society at a local level, and perhaps even at national and international levels
- consider issues of cultural diversity, their value and expression through the study of music from different cultures
- respect different national, religious and ethnic identities
- reflect on topical, spiritual, moral, political, social and cultural issues.

Information and communication technology (ICT)

The digitisation of music is now well developed and students can record, manipulate and produce music. There are opportunities to use ICT in Papers 1 and 2 and to develop an understanding of the impact of ICT in music in Paper 3. Students may use computer sequencers, multitrack recorders, digital recording, sampling, and signal processing in the preparation and presentation of compositions. They may also use technology to record work on tape, minidisc or CD and to produce printed scores and extract parts. Candidates may offer sequencing as part of their solo performing and sequencing and recording for ensemble performing.

For Paper 3 Listening and Appraising they will need to understand the impact ICT has had on music in three of the Areas of Study. For Area of Study 2 (Changing directions in Western classical music from 1900) candidates should understand that ICT has opened up a new world of possibilities for the composer with the potential to rule out the performer. They should be aware of the milestones in the development of electronic music, principally the invention of tape and the advent of the synthesiser. For Area of Study 3 (Popular music in context) they should understand the influence of ICT on popular music not only in terms of the new palette of sound created by electric guitars and keyboards but also where the increased sophistication and availability of music technology has led directly to the rise of different forms eg club dance music. Area of Study 4 (Indian raga, African music and fusions) includes a topic 'fusions'. Candidates need to understand that advances in global communication have led to hybrid styles, such as bhangra, when musicians from one culture have been exposed to sounds and instruments from another.

Throughout the course there are opportunities to use the internet to explore music, wordprocessing to record ideas and email to communicate ideas.

Environmental education, health and safety education and the European and global dimension

This GCSE Music specification aims to offer opportunities to support environmental education, the European dimension in education, and health education in connection with the report Environmental Responsibility, an Agenda for Further and Higher Education (HMSO, 1993) and the Resolutions of the Council of Ministers (EC, 1988) in so far as it is applicable. Much of the music studied for each paper will have been created by European musicians: Area of Study 1: Structure in Western classical music 1600-1899 (ground bass and variations, ternary form and rondo); Area of Study 2: Changing directions in Western classical music from 1900 (expressionism and serialism, minimalism and experimental and electronic music); and Area of Study 3: Popular music in context (dance music 1985-present day, songs from musicals and Britpop). Students will be expected to observe safe working practices when using music technology equipment. Environmental education will be alluded to if candidates wish to use this as a starting point for a composition or wish to study the work of composers concerned with it.

Textbooks and other teaching resources

Resources available for teaching are constantly changing. Any suggestions made here will doubtless be superseded but they will at least serve as a guide to the selection of materials available. Centres should choose according to their requirements and their means. Some of the books included in the following list are intended to help teachers with their planning rather than to be used as textbooks.

The *Edexcel New Anthology* contains examples and recordings of most of the topics listed under the Areas of Study and will be a useful resource.

General

Bennett R – *A Dictionary of Music* (Cambridge University Press, 1995)

Bennett R – *Fortissimo!* (Cambridge University Press, 1996)

Sadie S – *The Cambridge Music Guide* (Cambridge University Press, 1990)

Paper 2

Aschmann L – *500 Songwriting Ideas* (Music Books Plus, 1997)

Baker D – *Arranging and Composing for the Small Ensemble: Jazz, R & B, Jazz Rock* (Alfred Publishing, 1988)

Binns C – *Composing – A Student's Guide* (Nelson, 1996)

Citron S – *Songwriting: A Complete Guide to the Craft* (Amazon, 1990)

Cole B – *The Composer's Handbook* (Schott, London, 1996)

Paynter J – *Sound & Structure* (Cambridge University Press, Cambridge, 1992)

Penfold R A – *A Beginner's Guide to Midi* (Bernard Babani, 1993)

Runswick D – *Rock, Pop and Jazz Arranging* (Faber, 1992)

Sturman P – *Creating Music around the World* (Cambridge University Press, 1988)

Sturman P – *Harmony, Melody, Composition* (Cambridge University Press, 1995)

Papers 2 and 3

Bennett R – *Form and Design* (Cambridge University Press, Cambridge, 1988)

Bowman D – *Aural Matters* (Schott, London, 1995)

Bowman D and Cole B – *Sound Matters* (Schott, London, 1989)

Burnett M – *Exploring Music of the World* (Heinemann)

Cole W – *The Form of Music* (ABRSM, London, 1997)

Copland A – *What to Listen for in Music* (Penguin, USA, 1998)

Cripps C – *Popular Music* (Cambridge University Press, Cambridge, 1989)

Cripps C – *Score Reading* (Cambridge University Press, Cambridge, 1988)

Dunbar-Hall P and Hodge G – *Music around the World* (Science Press, Sydney)

Harvey E – *Jazz in the Classroom* (Boosey and Hawkes, London, 1988)
Machlis J – *Introduction to Contemporary Music* (Dent & Son, London)
Sharma S – *Music Worldwide* (Cambridge University Press, Cambridge, 1998)
Turnbull D – *Aural Time* (Bosworth, London, 1995)
Warner S – *Rockspeak!* (Blandford, 1996)

Music technology

Bartlett B and Bartlett J – *Practical Recording Techniques* (Focal Press, 1997)
Clackett D – *Handbook of MIDI Sequencing* (Cimino Publishing Group, 1996)
Lloyd W and Terry P – *Music in Sequence* (Musonix, 1991)
Lloyd W – *Rock in Sequence* (Musonix, 1996)

Additional resources for GCSE music

Paper 2

Russell B and Harris T – *The GCSE Composition Course* (Edition Peters, 2004)

Papers 2 and 3

Brown A and Dillon S C – *Retro Rock Style Guide: Styles from the 1960s to the 1990s* (Currency Press Pty Ltd, 2001)
Harris J – *Britpop! Cool Britannia and the Spectacular Demise of English Rock* (Da Capo press, 2004)
Morley P – *Words and Music: A History of Pop in the Shape of a City* (Bloomsbury, 2003)
Winterson J (editor) – *Pop Music the Text Book* (Edition Peters, 2004)

Music technology

Prochak M – *Basic Cubase SX* (SMT, 2003)
Prochak T and M – *How to Get the Sound You Want* (IMP, 2002)
Prochak T and M – *How to Get the Sound You Want, Second Edition* (IMP, 2004)

Support and training

Training

A programme of Professional Development and Training courses covering various aspects of the specifications and assessment will be arranged by Edexcel each year on a regional basis. Full details may be obtained from:

Professional Development and Training

Edexcel

One90 High Holborn

London WC1V 7BH

Telephone: 0870 240 9800

Fax: 0845 359 1909

Email: trainingenquiries@edexcel.org.uk

Edexcel publications

Support materials and further copies of this specification can be obtained from:

Edexcel Publications

Adamsway

Mansfield

Notts NG18 4FN

Telephone: 01623 467467

Fax: 01623 450481

Email: publications@linneydirect.com

Appendix

Appendix 1 – Key skills

107

Appendix 1 – Key skills

The GCSE in Music offers a range of opportunities for students to:

- develop their key skills
- generate assessed evidence for their portfolio.

In particular, the following key skills can be developed and assessed through this specification at Level 2:

- communication
- information technology
- improving own learning and performance
- working with others
- problem solving.

Students requiring application of number may be able to develop this skill through other parts of their GCSE course or through stand-alone sessions.

Copies of the key skills specifications can be ordered from Edexcel Publications.

The individual key skills units are divided into three parts.

- Part A: what you need to know – this identifies the underpinning knowledge and skills required of the student.
- Part B: what you must do – this identifies the evidence that students must produce for their portfolio.
- Part C: guidance – this gives examples of possible activities and types of evidence that may be generated.

This GCSE specification signposts development and internal assessment opportunities which are based on part B of the Level 2 key skills units. For those students working at Level 1, these Level 2 opportunities can also be used to generate evidence at Level 1. Reference should be made to the appropriate Level 1 statements in the key skills specifications.

The evidence generated through this GCSE will be internally assessed and contribute to the student's key skills portfolio. In addition, in order to achieve the Key Skills Qualification, students will need to take the additional external tests associated with communication, information technology and application of number. Centres should check the current position on proxy qualifications as some students may be exempt from part or all of the assessment of a specific key skill.

Each paper within the GCSE in Music will provide opportunities for the development of all five of the key skills identified. This appendix identifies the key skills evidence requirements and also provides a mapping of those opportunities. Students will need to have opportunities to develop their skills over time before they are ready for assessment. This appendix contains illustrative activities for each key skill that will aid development and facilitate the generation of appropriate portfolio evidence. To assist in the recording of key skills evidence Edexcel has produced recording documentation which can be ordered from Edexcel Publications.

The following grid maps the knowledge covered in the Edexcel GCSE in Music against the elements of key skills and wider key skills.

A tick indicates at least partial coverage of the key skill or wider key skill.
A blank space indicates no coverage of the key skill or wider key skill.

Mapping of key skills: Summary table

Key skills (Level 2)	Paper 1	Paper 2	Paper 3
Communication			
C2.1a	✓	✓	✓
C2.1b	✓	✓	✓
C2.2			✓
C2.3			✓
Information technology			
IT2.1	✓	✓	✓
IT2.2	✓	✓	✓
IT2.3	✓	✓	✓
Improving own learning and performance			
LP2.1	✓	✓	
LP2.2	✓	✓	
LP2.3	✓	✓	
Problem solving			
PS2.1	✓	✓	✓
PS2.2	✓	✓	✓
PS2.3	✓	✓	✓
Working with others			
WO2.1	✓		
WO2.2	✓		
WO2.3	✓		

Communication level 2

For the communication key skill, students are required to hold discussions and give presentations, read and summarise information, and write documents. Students will be able to develop all of these skills through an appropriate teaching and learning programme based on this GCSE specification.

Key skill portfolio evidence requirement		GCSE Papers	Opportunities for development or internal assessment
C2.1a	Take part in a group discussion.	1, 2 and 3	Many of the topics in this specification are suitable as the basis of a group discussion. The discussion should be about a straightforward subject. This may be a subject often met in their studies and the vocabulary will be familiar. During the discussion students should make clear and relevant contributions, listen and respond to others, helping to move the discussion forward. A possible activity might be contributing to a discussion about different forms of notation around the world.
C2.1b	Give a talk of at least four minutes.	1, 2 and 3	Following a period of research students could be given the opportunity to give a short talk to the rest of their group. During the talk students should speak clearly in a way that suits the subject and situation. They should keep to the subject. The structure of the talk should help listeners follow points made. A possible activity might be giving a short talk about one system of notation using musical examples and maps.
C2.2	Read and summarise information from two extended documents about the same subject. Each document must be a minimum of 500 words.	3	Students will have a number of opportunities to read and synthesise information from two extended documents, for example, as part of their preparation for the discussion and talk, or as preparation for a piece of written work for their GCSE. Extended documents may include textbooks and reports and articles of more than three pages. Students will need to select and read relevant material. From this information they will need to identify accurately the lines of reasoning and main points from the text and images. Students will then need to summarise this information in a form that suits the purpose, eg for a talk, discussion or an essay. A possible activity might be researching into a chosen group of musical instruments using graphic and musical illustrations.

Key skill portfolio evidence requirement		GCSE Papers	Opportunities for development or internal assessment
C2.3	Write two different types of documents each one giving different information. One document must be at least 500 words long.	3	Students are required to produce two different types of document. At least one of these should be an extended document, for example a report or an essay of at least 500 words. The document should present relevant information in an appropriate form. The information in the document should be clearly structured eg through the use of headings, paragraphs, etc. Students should ensure that the text is legible and that spelling, punctuation and grammar are accurate. A possible activity might be writing an essay about the origins of the 12 bar blues with musical examples on tape, CD or minidisc.

Evidence

Student evidence for communication could include:

- tutor observation records
- preparatory notes
- audio/video tapes
- notes based on documents read
- essays.

Information technology level 2

When producing work for their GCSE in Music students will have numerous opportunities to use information technology. The internet, CD ROM, etc could be used to collect information. Documents can be produced using relevant software and images may be incorporated in those documents. Early drafts of documents could be emailed to tutors for initial comments and feedback. In addition, students will be able to use information technology to generate evidence for the communication key skill. For example the extended document with images, required for C2.3, could be generated using appropriate software.

As part of their Music programme students may not be able to generate sufficient evidence required for this paper, for example working with numbers through the use of a spreadsheet application, or some aspects of database use. In this situation, students may use stand-alone IT sessions for development and evidence generation and/or other parts of their GCSE course.

Key skill portfolio evidence requirement	GCSE Papers	Opportunities for development or internal assessment
IT2.1 Search for and select information to meet your needs. Use different information sources for each task and multiple search criteria in at least one case.	1, 2 and 3	Students will need to identify suitable sources of information and effectively search for information using multiple criteria. Information selected should be interpreted and students should decide what is relevant for their purpose. A possible activity might be searching for examples of dance music using the internet, MP3, CDs, CD ROMs and radio.

Evidence

Student evidence for information technology could include:

- tutor observation records
- notes of sources used
- print-outs with annotations
- draft documents.

Improving own learning and performance level 2

Within GCSE in Music programmes, students will have opportunities to develop and generate evidence that meets part of the evidence requirement of this key skill. To achieve this key skill, students will need to provide at least two examples of meeting the standard required. Students are also required to improve their performance through studying a straightforward subject and through learning through a straightforward practical activity. This GCSE in Music will provide opportunities for students to study a straightforward subject. Evidence for learning through a practical activity may come from other GCSEs in the students' programme or from enrichment activities. Activities that generate evidence for this skill should take place over a period of a few weeks. Over the period of the activity there will be times when the students should work without close supervision. However, students should seek and receive feedback, from tutors and others, on their target setting and performance. Any project work (including coursework) is a suitable learning activity and may be used to generate evidence for this key skill.

Key skill portfolio evidence requirement		GCSE Papers	Opportunities for development or internal assessment
LP2.1	Help set short-term targets with an appropriate person and plan how these will be met.	1 and 2	Students plan how they are to meet short-term targets with an appropriate person, eg agreeing a project with their tutor. This will include setting realistic targets and action points. Review dates with, for example, their tutor should be built into the plan. A possible activity might be the preparation for a performance.
LP2.2	Take responsibility for some decisions about your learning, using your plan and support from others to help meet targets.	1 and 2	The plan should be implemented with performance reviews and should include working for short periods without close supervision, eg practising a piece for solo performance

Key skill portfolio evidence requirement		GCSE Papers	Opportunities for development or internal assessment
LP2.3	Review progress with an appropriate person and provide evidence of your achievements	1 and 2	Students should review their own progress with the help of their tutor. They should identify, (with evidence) targets met, what and how they have learned and they should provide information on what has gone well and what has gone less well. A possible activity might be the joint evaluation with a tutor of a solo performance.

Evidence

Student evidence for improving own learning and performance could include:

- tutor records
- annotated action plans
- records of discussions
- learning log
- work produced.

Problem solving level 2

To achieve this key skill, students will need to provide at least two examples of meeting the standard required. They need to show that they can identify problems, plan and try out options and check whether the problem has been solved.

Key skill portfolio evidence requirement		GCSE Papers	Opportunities for development or internal assessment
PS2.1	Identify a problem, with help from an appropriate person, and identify different ways of tackling it.	1, 2 and 3	Students will need to identify the problem and describe its main features and how to show it has been solved. They need to identify different ways of tackling the problem and ways of identifying success. They should use the help of others, for example their tutor, as appropriate. A possible activity might be responding to a composition brief.
PS2.2	Plan and try out at least one way of solving the problem.	1, 2 and 3	Students should confirm with their tutor, for example, their chosen option and how they will implement it. Upon implementation relevant tasks should be organised and changes made as necessary. Support should be obtained when needed. A possible activity might be to create and develop composition ideas through the interpretation of a stimulus.
PS2.3	Check if the problem has been solved and identify ways to improve problem solving skills.	1, 2 and 3	Students should check if the problem has been solved using agreed methods, for example by test, observation, inspection, etc. The results of this should be described with an explanation of decisions taken. Students should identify the strengths and weaknesses of their approach and how they would do things differently if they met a similar problem. A possible activity might be to identify and apply artistic and technical devices, and to evaluate the final composition.

Evidence

Student evidence for problem solving could include:

- description of the problem
- tutor records and agreement of standards and approaches
- annotated action plans
- records of discussions
- descriptions of options
- records of reviews.

Working with others level 2

To achieve this key skill, students are required to carry out at least two activities. One example must show that they can work in one-to-one situations and one example must show that they can work in as a member of a group. Students will plan their work with others and confirm working arrangements; work co-operatively towards achieving identified objectives, and exchange information on progress.

Key skill portfolio evidence requirement		GCSE Papers	Opportunities for development or internal assessment
WO2.1	Plan work with others.	1	Students should identify the objectives of working together and the tasks, resources and timescales required to meet these objectives. Information should be exchanged to clarify responsibilities, for example suggesting ways help can be given, asking what others can do, checking their own and others' responsibilities. The group needs to confirm responsibilities and working arrangements. A possible activity might be rehearsing an ensemble piece.
WO2.2	Work co-operatively with others towards achieving identified objectives.	1	Students will need to organise tasks so that responsibilities can be met, for example obtaining resources, completing tasks on time, etc. Tasks should be completed accurately and safely. Co-operative ways of working should be supported through, for example, anticipating the needs of others, avoiding actions that offend, etc. Advice from others, including group members, tutor, etc should be sought when needed. A possible activity might be planning a concert performance or gig.
WO2.3	Review your contributions and agree ways to improve work with others.	1	Once completed the full group needs to review outcomes against the agreed objectives. In doing this they should identify what has gone well and what has gone less well. Students should listen and respond to progress reports from others and agree ways of improving work with others to help achieve objectives. A possible activity might be evaluating a performance.

Evidence

Student evidence for working with others could include:

- tutor observation records
- preparatory notes
- records of process and progress made.

Further copies of this publication are available from
Edexcel Publications, Adamsway, Mansfield, Notts, NG18 4FN

Telephone 01623 467467
Fax 01623 450481
Email: publications@linneydirect.com

Publications Code UG017100 February 2006

For more information on Edexcel and BTEC qualifications please contact our
Customer Services on 0870 240 9800
or <http://enquiries.edexcel.org.uk>
or visit our website: www.edexcel.org.uk

Edexcel Limited. Registered in England and Wales No. 4496750
Registered Office: One90 High Holborn, London WC1V 7BH

