

GCSE

Specification

Music

For exams June 2010 onwards
For certification June 2011 onwards



This specification will be published annually on our website (<http://www.aqa.org.uk>). We will notify centres in writing of any changes to this specification. We will also publish changes on our website. The version of the specification on our website will always be the most up to date version, although it may be different from printed versions.

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1 Introduction

1.1 Why choose AQA?

AQA is the UK's favourite exam board and more students receive their academic qualifications from AQA than from any other board. But why is AQA so popular?

AQA understands the different requirements of each subject by working in partnership with teachers. Our GCSEs:

- enable students to realise their full potential
- contain engaging content
- are manageable for schools and colleges
- are accessible to students of all levels of ability
- lead to accurate results, delivered on time
- are affordable and value for money.

AQA provides a comprehensive range of support services for teachers:

- access to subject departments
- training for teachers including practical teaching strategies and approaches that really work presented by senior examiners
- personalised support for Controlled Assessment
- 24 hour support through our website and online *Ask AQA*
- past question papers and mark schemes
- comprehensive printed and electronic resources for teachers and students

AQA is an educational charity focused on the needs of the learner. All our income goes towards operating and improving the quality of our specifications, examinations and support services. We don't aim to profit from education – we want you to.

If you are an existing customer then we thank you for your support. If you are thinking of moving to AQA then we look forward to welcoming you.

1.2 Why choose Music?

We have listened to teachers and candidates to produce this GCSE Music specification, which has been designed to enable candidates to enjoy and appreciate the benefits of being involved in playing music, making music and understanding music.

This new Music specification will be familiar to many centres currently offering GCSE Music. It retains the popular aspects of the current AQA specification but offers candidates exciting new opportunities for performing, composing and appraising their music.

The Specification offers:

- a greater weighting given to performing. We know that most candidates choose music because they want to perform; we want to reward and recognise their ability and enthusiasm
- the opportunity to perform individually and in groups of any size
- the choice of music technology and/or acoustic music in performing and composing
- a wider choice in composing.

It features:

- new, broader Areas of Study which are appealing, and as they lead directly from KS3, are accessible to candidates

- more flexibility for candidates
- a more accessible approach to the formal listening skills by assessing them in different ways in two units: through the written paper unit and through an appraisal of one of their own compositions.

It provides:

- more flexibility for candidates and teachers by offering choices that enable them to demonstrate their knowledge, skills and understanding in a way that suits them best
- a solid foundation for AS and A level as well as preparation for a music-related career
- more straightforward assessment for candidates and teachers.

Teachers will find that this specification is exciting and more flexible. The new Areas of Study will enable teachers and candidates to use a wider variety of music than previously, whilst maintaining the familiar musical language and retaining aspects of the current specification.

There are two Controlled Assessments – so teachers are still involved in the candidates' assessments. These controlled assessments set out manageable conditions for candidates and teachers whilst carrying out the performing and composing tasks.

1.3 How do I start using this specification?

Already using the existing AQA Music specification?

- Register to receive further information, such as mark schemes, past question papers, details of teacher support meetings, etc, at **<http://www.aqa.org.uk/rn/askaqa.php>**
Information will be available electronically or in print, for your convenience.
- Tell us that you intend to enter candidates. Then we can make sure that you receive all the material you need for the examinations. This is particularly important where examination material is issued before the final entry deadline. You can let us know by completing the appropriate Intention to Enter and Estimated Entry forms. We will send copies to your Exams Officer and they are also available on our website (**http://www.aqa.org.uk/admin/p_entries.php**).

Not using the AQA specification currently?

- Almost all centres in England and Wales use AQA or have used AQA in the past and are approved AQA centres. A small minority is not. If your centre is new to AQA, please contact our centre approval team at **centreapproval@aqa.org.uk**

1.4 How can I find out more?

Ask AQA

You have 24-hour access to useful information and answers to the most commonly-asked questions at **<http://www.aqa.org.uk/rn/askaqa.php>**

If the answer to your question is not available, you can submit a query for our team. Our target response time is one day.

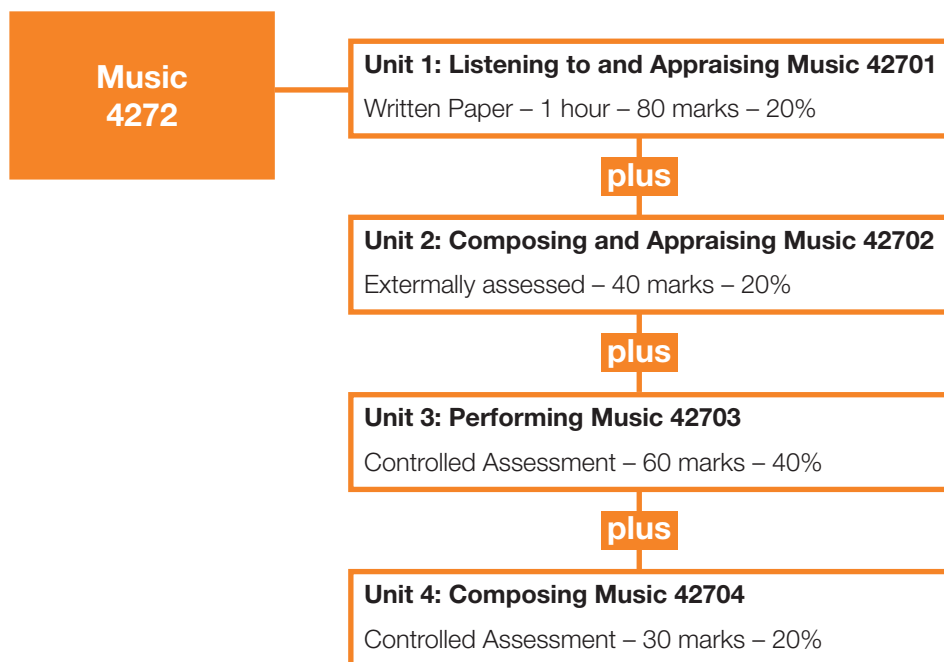
Teacher Support

Details of the full range of current Teacher Support meetings are available on our website at **<http://www.aqa.org.uk/support/teachers.php>**

There is also a link to our fast and convenient online booking system for Teacher Support meetings at **<http://events.aqa.org.uk/ebooking>**

If you need to contact the Teacher Support team, you can call us on 01483 477860 or email us at **teachersupport@aqa.org.uk**

2 Specification at a Glance



3 Subject Content

Musical language/content

The musical references made below under the heading *The organisation of sound* form the basis for the exploration of all Areas of Study within GCSE Music. The whole musical experience of this course – both teaching and learning – should be centred on them.

Candidates will be expected to be able to understand notation suitable to the occasion, including staff notation.

The five Areas of Study for all of the units in this specification are:

AoS1	Rhythm & Metre
AoS2	Harmony & Tonality
AoS3	Texture & Melody
AoS4	Timbre & Dynamics
AoS5	Structure & Form

These will be explored through three Strands of Learning:

- The Western Classical Tradition
- Popular Music of the 20th & 21st centuries
- World Music

The organisation of sound

Rhythm & Metre

- pulse
- simple & compound time
- regular, irregular, free
- augmentation, diminution, hemiola, cross-rhythm
- dotted rhythms, triplets, syncopation
- tempo, rubato
- polyrhythm, bi-rhythm
- drum fills

Harmony

- diatonic, chromatic
- consonant, dissonant
- pedal, drone
- cadences: perfect, plagal, imperfect, interrupted, *Tièrce de Picardie*
- identification of major, minor and dominant seventh chords using Roman numerals/chord symbols

Tonality

- tonal, major, minor, modal
- use and identification of key up to 4 sharps and 4 flats
- modulation:
 - to dominant/subdominant in major or minor key
 - to relative major or minor

Texture

- harmonic/homophonic, polyphonic/contrapuntal
- imitative, canonic, layered
- unison, octaves, single melody line, melody with accompaniment, antiphonal

Melody

- intervals within the octave
- conjunct, disjunct, triadic, broken chords, scalar, arpeggio
- passing notes, acciaccaturas, appoggiaturas
- blue notes
- diatonic, chromatic, pentatonic, whole tone, modal
- augmentation, diminution, sequence, inversion
- slide/*glissando/portamento*, ornamentation
- ostinato, riff
- phrasing, articulation
- pitch bend
- improvisation

Timbre

- instruments and voices singly and in combination as found in music for solo instruments, concertos, chamber groups, pop and vocal music
- generic families of instruments as found in world music
- timbre, including the use of technology, synthesised and computer-generated sounds, sampling, and use of techniques such as reverb., distortion and chorus
- instrumental techniques including *con arco*/with a bow, *pizzicato*/plucked, *con sordino*/muted, double-stopping, *tremolo/tremolando*
- vocal techniques such as *falseto* and *vibrato*

Dynamics

- gradation of dynamics as follows:
 - pp, p, mp, mf, f, ff
 - cresc., crescendo, dim., diminuendo
 - sfz, sforzando
 - ‘hairpins’
- common signs, terms & symbols

Structure & Form

- binary, ternary, call & response
- rondo, theme & variations, arch-shape
- sonata, minuet & trio, scherzo & trio
- strophic, through-composed, *da capo* aria, cyclic
- popular song forms
- ground bass, continuo, cadenza

Unit 2 only:

Composer, Performer & Audience

- intention, use, purpose
- commission, patronage
- technical/emotional demands
- amateur/professional performance
- performance practice, interpretation, improvisation

Occasion, Time & Place

- sacred, secular, utility
- private, public, concert
- live, recorded, media
- internet
- performing conventions

The teaching should enable students to gain:

- the necessary listening skills which will enable them to respond to questions in the Listening and Appraising paper
- knowledge of the Areas of Study as indicated by the terms listed under *The organisation of sound* above

- the necessary levels of knowledge, understanding and skills to enable them to link the Areas of Study to the Strands of Learning.

The Strands of Learning are to be used to enable students to:

- understand and recognise how the elements of music as listed in *The organisation of sound* are used in the Areas of Study.
- appreciate/understand how composers use the Areas of Study.

3.1 Unit 1: Listening to and Appraising Music

Assessment is through a terminal examination marked by AQA examiners. Candidates respond to questions based on short musical excerpts drawing on music from all five Areas of Study. Recorded excerpts of music will be provided on a CD. Questions will be:

- objective tests
- structured responses
- extended responses.

1 hour 20% of the total marks 80 marks

Candidates explore the five Areas of Study (AoS) through the three Strands of Learning. Through their exploration of these five AoS, candidates will develop an understanding of the organisation of sound.

AoS for the whole specification are based on the Musical Elements:

AoS1	Rhythm & Metre
AoS2	Harmony & Tonality
AoS3	Texture & Melody
AoS4	Timbre & Dynamics
AoS5	Structure & Form

These will be explored through the three strands:

- The Western Classical Tradition
- Popular Music of the 20th & 21st centuries
- World Music

Within each strand, candidates could explore any music from the following areas to gain an understanding of how composers have used the Elements of Music as listed in the five AoS. Questions will focus on listening skills related to the AoS and **not** on the specific genres of the strands.

a) The Western Classical Tradition

Baroque orchestral music
The concerto
Music for voices

Chamber music
The sonata

b) Popular Music of the 20th & 21st centuries

Blues
Popular music of the 1960s
Rock music, R'n'B, Hip-Hop
Music Theatre
Film music

c) World Music

Music of the Caribbean
Music of Africa
Music of India

The following pieces are given as examples of music that could be used as starting points for candidates to gain insight into the way composers have used the Areas of Study.

These are **not** set works but one of these, or an example of your choice, should be used to exemplify the characteristics of the Areas of Study and the relevant elements of *The organisation of sound*, which apply to **each** genre within the three Strands of Learning.

A detailed analysis and precise knowledge of dates of composition and specific composers are **not** required.

The Western Classical Tradition

Baroque Orchestral Music

- Vivaldi 'Spring' from "The Four Seasons"
- Bach Brandenburg Concerto No. 2 in F BWV 1047
- Handel Water Music

The Concerto

- Haydn Trumpet Concerto in E flat
- Tchaikovsky Violin Concerto No. 1 in D Op. 35
- Shostakovich Piano Concerto No. 2 in F Op. 102

Music for Voices

- Gibbons *'The Silver Swan'*
- Puccini *'Nessun Dorma'* from "Turandot"
- Orff Carmina Burana

Chamber Music

- Haydn String Quartet in C Op. 76 No. 3 *'Emperor'*
- Schubert Piano Quintet Op. 114 D 667 *'The Trout'*
- Stravinsky 8 Miniatures for 15 Players

The Sonata

- Scarlatti Piano Sonata in G minor *'Cat's Fugue'*
- Beethoven Violin Sonata No.5 in F Op. 24 *'Spring'*
- Chopin Piano Sonata No. 2 in B flat minor Op. 35

Popular Music of the 20th and 21st Centuries*Blues*

- Johnson *'Come on in my kitchen'* Robert Johnson
- King/Joseph *'You upset me Baby'* BB King
- Clapton *'Sunshine of your Love'* Cream

Popular Music of the 1960s

- Lennon/McCartney *'She loves You'* Beatles
- Jagger/Richards *'I Can't get no Satisfaction'* Rolling Stones
- Bennett/Welch *'Summer Holiday'* Cliff Richard

Rock Music, R'n' B, Hip-Hop

- Page/Plant *'Stairway to Heaven'* Led Zeppelin
- West *'Gold Digger'* Kanye West
- Ne-Yo *'Take A Bow'* Rihanna

Music Theatre

- Schwartz *'Defying Gravity'* Wicked
- Bart *'I'm reviewing the Situation'* Oliver
- Lloyd-Webber *'Any Dream Will Do'* Joseph and the Amazing Technicolor Dreamcoat

Film Music

- Williams *"Star Wars"*
- Marianelli *"Atonement"*
- Zimmer *"Gladiator"*

World Music*Music of the Caribbean*

- *World of Music: Caribbean* Various Artists
- *The Rough Guide to World Music, Vol 2: Latin & North America/Caribbean/India/Africa/Asia/Pacific*

Music of Africa

- *Africa – The Very Best of Africa:* Various artists
- *South Africa – The Rough Guide to the Music of South Africa*
- *Africa – The Spirit of Africa:* Various Artists

Music of India

- *India – The Very Best of India* Various Artists
- *India – The Rough Guide to the Music of India*
- *The Sounds of India:* Ravi Shankar

3.2 Unit 2: Composing and Appraising Music

20% of the total marks

40 Marks (2 x 20)

The task

- A.** Candidates are required to compose **one** piece of music and must choose **two or more** of the five Areas of Study (10%). There must be a link to **one** of the three strands, which will be announced annually by AQA. Candidates have up to **20 hours of Supervised Time** in which to complete the composition, under informal supervision. Candidates' work must be monitored during this period by the teacher so that he/she is able to authenticate it as the candidate's own. There is no time limit in terms of the duration of the composition but candidates should be aware of the need to demonstrate sufficient development of musical ideas in the music and, as a consequence, very short pieces may not allow for this.
- B.** Candidates appraise the process and the outcome of the composition in relation to the Areas of Study and indicate the link to the strand (10%). Candidates have up to **2 hours of Controlled Time** for the appraisal which must be undertaken as an individual exercise under formal supervision.

The strand will be published annually on the AQA website.

The composition and appraisal are externally assessed and must be submitted to the AQA Examiner as follows:

- A (i) A recording of the final completed composition.** This must be in a format that can be played on an external device such as CD or mini-disc. The recording may be made using live performers, ICT or a combination of both.
- A (ii) A musical score.** In this case, a score is understood to be any written format that is appropriate to the particular genre of music presented. This could include:
- staff notation
 - graphic notation
 - tab
 - a written account detailing the structure and content of the music
 - a combination of some or all of these.

In all circumstances, the score should accurately reflect the intentions of the candidate and bear close resemblance to the music presented in the recording.

- B.** A written appraisal of the process of composition and the final outcome. This will be completed in an appraisal booklet, supplied by AQA.

The composition submitted for Unit 2 must be different from that submitted for Unit 4.

In preparing candidates for this Unit, it is anticipated that teachers will assist in helping candidates to work to their strengths. In many cases, candidates may wish to utilise their skills and aptitudes in performing and/or their preferences in listening and appraising, in creating and developing the composition. The nature of the task in relation to the selected Areas of Study will encourage this and whilst it is recognised that many compositions will explore most, if not all of the Areas of Study, it must be possible to respond successfully within **two** areas.

It is important that candidates remember that there must be a link to the strand. This will be as follows:

- **2012** – *Popular music of the 20th and 21st Centuries*
- **2013** – *World Music*
- **2014** – *The Western Classical Tradition*

Task supervision and control

- Candidates have **up to 20 hours** supervised time under informal supervision to complete the composition and up to **2 hours** controlled time under formal supervision to complete the appraisal.
- Additional time may be allowed in order to complete the recordings, where necessary.
- Candidates must complete the composition, with the exception of research and preparation, under informal supervision.
- Research and preparation may be completed under limited supervision. This might include set tasks to be completed at home, in libraries or through internet research.
- Teachers may help with the research and preparation of the composition but the final presented work must be the work of the candidate. Teachers must make clear on the Candidate Record Form the amount of help and guidance given to candidates.

- Candidates may work with others but the final completed composition must be the individual work of the candidate. In practice, this means that candidates may work with other musicians in producing the recording, but the score will be entirely their own work. It must be possible within the presentation of the score to be able to understand how the performances of those other than the candidate have taken place. There should be a strong correlation between the music presented in the recording and the presented score.

Assessment Criteria

The task will be marked by an AQA Examiner.

A The Composition

The composition will be assessed in the light of the selected Areas of Study and its success measured against the realisation of key elements with consideration of the musical aspects detailed below:

- the imaginative use of sound
- a sense of musical balance
- the creation and development of musical ideas
- an understanding of the chosen medium
- the appropriate and idiomatic use of instruments, voices and other sound sources
- appropriate uses of musical elements, devices, techniques and conventions.

Strengths in one or more aspects may balance relative weaknesses elsewhere.

Compositions will be marked according to the following six bands of assessment in combination with the musical aspects listed above.

20–17

- The composition is musically stimulating, interesting and satisfying.
- The candidate demonstrates the successful and imaginative creation of musical ideas in relation to the Areas of Study and strand.
- There is a sense of completeness in the music and there is evidence of development of the musical ideas.
- Writing for instruments, voices and sound sources is idiomatic.
- The score is accurate and contains detailed performance directions appropriate to the chosen style of the music.

16–13

- The composition is imaginative and largely satisfying.
- The candidate demonstrates a sound sense of understanding of musical ideas in relation to the Areas of Study and strand.
- There is a sense of wholeness in the music with some development of the musical ideas.

- Writing for instruments, voices and sound sources demonstrates understanding of the techniques required.
- The score contains sufficient detail to reflect the candidate's intentions, though some details may be missing.

12–10

- The composition is largely effective.
- The candidate demonstrates some understanding of the musical ideas in relation to the Areas of Study and strand.
- There is a competent handling of the musical ideas.
- Writing for instruments, voices and sound sources demonstrates some understanding of the techniques required.
- The score shows some accuracy but may contain some omissions and/or inaccuracies.

9–7

- The composition is partially effective.
- The candidate demonstrates limited understanding of the musical ideas in relation to the Areas of Study and strand.
- There are some limitations in the handling of the musical ideas.
- Writing for instruments, voices and sound sources may present inconsistencies in their deployment.
- The score shows some musical ideas clearly.

6–4

- The composition works but at a basic level.
- The candidate demonstrates a basic understanding of the musical ideas presented in relation to the Areas of Study and strand.
- There may be some incoherence in the handling of musical ideas.
- Writing for instruments, voices and sound sources appears simplistic and may lack finish.
- The score shows inconsistencies and is not accurately presented.

3–1

- The composition is very rudimentary.
- The candidate demonstrates a rudimentary understanding of the ideas in relation to the Areas of Study and strand.
- Musical ideas lack coherence and may appear incomplete.
- Writing for instruments, voices and sound sources lacks understanding.
- The score is inaccurate and incomplete.

0

The candidate's work shows no evidence of the skills being assessed.

B The Appraisal

Marks are awarded for the candidate's ability to appraise the success of the process of composing and the outcome (the final completed recording). The appraisal should address the following points:

- details of the Areas of Study chosen and the focus within the strand
- an explanation of why the candidate chose the Areas of Study and the focus within the strand for their composition
- details of the process of composition and how the final recording was achieved
- details of the difficulties encountered during the task and how they were overcome
- comments on what makes the composition successful in relation to the Areas of Study and strand
- the relationship of the composition to its context.

The appraisal must include a consideration of the success of the composition in relation to the Areas of Study and the strand.

20–16

- Appraisals at this level demonstrate a thorough understanding of the success of the composition in relation to the Areas of Study and strand.
- There is a detailed and accurate description of the composing process and a sound understanding of how the music has been developed. Problems and difficulties are readily acknowledged and solutions identified. These are clearly evidenced in the composition. Any weakness in the composition has been identified.
- The candidate demonstrates a thorough knowledge of the essential musical elements, characteristics and conventions relating to the Areas of Study and strand.
- The candidate uses a wide range of relevant musical vocabulary.
- There will be few, if any, errors in spelling, grammar and punctuation.

15–11

- Appraisals at this level demonstrate a broad understanding of the success of the composition in relation to the Areas of Study and strand.
- There is an accurate description of the composing process and a clear understanding of how the music has evolved. There is an awareness of problems and difficulties encountered and solutions suggested.

- The candidate demonstrates a broad knowledge of the essential musical elements, characteristics and conventions relating to the Areas of Study and strand.
- The candidate uses musical vocabulary relevant to the chosen task accurately and in context.
- There may be errors in spelling, grammar and punctuation, but they will be infrequent.

10–6

- Appraisals at this level demonstrate some understanding of the success of the composition in relation to the Areas of Study and strand.
- There is some understanding of the composing process and an understanding of how the music has been created. There is some awareness of problems and difficulties encountered although remedies and solutions may not always be in evidence.
- The candidate demonstrates that s/he has some knowledge of musical elements, characteristics and conventions relating to the Areas of Study and strand.
- Some musical vocabulary associated with the Areas of Study and strand is used appropriately.
- Errors in spelling, grammar and punctuation may be noticeable and intrusive and suggest a weakness in these areas, though the candidate's meaning will be discernible.

5–1

- Appraisals at this level demonstrate limited understanding of the success of the composition in relation to the Areas of Study and strand.
- Comments on the composing process focus on technical demands but lack understanding of how ideas have been created and developed. There is little or no awareness of problems or difficulties encountered with little or no evidence of remedies or solutions.
- Knowledge of musical elements, characteristics and conventions relating to the Areas of Study and strand are limited or entirely lacking.
- Musical vocabulary associated with the Areas of Study and strand may be sparse or inappropriately used.
- Errors in spelling, grammar and punctuation may be intrusive, making the answer difficult to follow.

0

The candidate's work shows no evidence of the skills being assessed.

3.3 Unit 3: Performing Music

40% of the total marks

60 marks

Candidates perform individually or through ICT and as part of a group.

Each candidate should perform **two** different pieces:

- a) one for 'Individual Performance'/'Technology-based Performance', lasting no more than five minutes, and
- b) one for 'Group Performance', lasting no more than five minutes.

In both performances, doubling of the part to be assessed is permissible where this is musically appropriate and is in line with the conventions of the chosen genre and does not obscure the part to be assessed. Doubling is only acceptable if the individual candidate's part can be aurally identified without affecting the balance of the ensemble and if the candidate's part is clearly audible to the teacher and moderator.

Candidates may perform their own compositions provided that these have **not** been submitted for assessment in either Unit 2 or Unit 4.

In both Individual and Group performances, backing tracks are permitted.

Both performances must be recorded and sent to an AQA moderator. The recordings must be in a format that can be played on an external device such as CD or mini-disc. The recordings may be made at any time during the course.

Controlled Assessment Advisers will be available to provide guidance to centres.

a) (i) Individual Performance

Candidates perform a piece of music in which they are assessed as an individual. The music chosen can be:

- an unaccompanied solo (where this is the intended nature of the piece)
- an accompanied solo
- a performance where the candidate has a substantial solo part.

An individual performance is defined as one person playing/singing/maintaining an independent melodic/rhythmic part.

N.B. this includes 'rapping' in all of its forms and 'turntablism'.

a) (ii) Technology-based Performance

This consists of using a sequencer and/or multi-track recorder and then manipulating the inputted data to achieve a satisfactory performance in terms of the assessment criteria. There should be at least **three** parts and candidates must perform at least one of the parts in real or step time.

b) Group Performance

The group performance must consist of two or more **live** players including the candidate. Where a candidate performs within a large ensemble, the candidate's part must be clearly identifiable aurally to the teacher and the moderator.

Groups may be conducted but not by the teacher assessing the performance.

Task supervision and control

The level of control for performing is set at medium.

This means that research and preparation should be completed under limited supervision, i.e. without direct supervision. Candidates are encouraged to listen to as many similar performances as possible to inform their approach to their own performance.

Final performance must be completed under formal, i.e. direct, supervision and the teacher must assess the live performance.

Assessment Criteria

a) (i) Individual Performance **Max 30 marks**

Level of Demand

- 3** Complex and demanding music, presenting a range of challenges equivalent to pieces graded above 4 by the examining boards: i.e. requiring a higher degree of technical facility than at level 2, presenting challenges in areas such as tempo, key, intricacy of rhythm and complexity of chords or texture. Music at this level requires increased command of the instrument/voice and a variety of performance techniques in a style appropriate to the piece, sustained throughout a performance of reasonable duration.
- 2** Music presenting a range of challenges equivalent to pieces graded at 4 by the examining boards: i.e. requiring a moderate degree of technical facility but with increased challenges in terms of the command of the instrument/voice and the range of performance techniques required. There are moderate demands in rhythmic complexity and/or melodic patterns and in the duration of the piece.
- 1** Music presenting a range of challenges equivalent to pieces graded at 3 (or 2) by the examining boards: i.e. music of a fairly simple nature, of relatively short duration and in easier keys. Tempo, range and rhythmic/melodic patterns will place only modest demands on the performer.
- 0** Straightforward and undemanding music, presenting few technical challenges.

The remaining 27 marks are awarded for

- **Accuracy**
- **Communication**
- **Interpretation**

Accuracy

9–7

A secure performance in terms of pitch (including intonation, where appropriate) and rhythm. Occasional slips not affecting the fluency of the performance result in a mark at the lower end of this band.

6–4

A reasonably secure performance in terms of pitch (including intonation, where appropriate) and rhythm. Slips and/or inaccuracies tend to compromise the overall flow, increasing in number as marks move lower down this band.

3–1

A performance inhibited by slips/inaccuracies/miscalculations of pitch (including intonation, where appropriate) and rhythm. Fluency is poor. At the top of this band, the outline of the music is appreciable to the listener but, at the lower marks, the music may be barely recognisable.

0

The candidate's work shows no evidence of the skills being assessed.

Communication

9–7

A committed, assured, convincing and well-projected performance. The candidate demonstrates a high level of involvement in the music. The music is likely to be complex and demanding.

6–4

A performance which, at the top of this band, demonstrates a generally assured level of commitment and an overall sense of conviction in the performance. Towards the lower end, the performance lacks some conviction and commitment on occasions.

3–1

The performance shows only limited conviction and the candidate may fail to impose him/herself upon the performance. Towards the lower end of this band, the performance may be an anxious experience for both the candidate and the listener. The music is likely to be simple and undemanding.

0

The candidate's work shows no evidence of the skills being assessed.

Interpretation

9–7

The candidate shows a mature understanding of both period and style. The tempo is appropriate and mastery of the techniques demanded by the music is evident. The candidate observes the composer's expressive and performance directions. The music is likely to be complex and demanding.

6–4

The performance has style and tempo appropriate to the music for the most part. At the top of this band, the majority of the composer's expressive and performance directions are observed, although less so as marks are reduced. At the lower end of the band, there is a sense of the character of the music. In general, the techniques demanded by the music are met, though with increasing loss of integrity towards the lower end of this mark band.

3–1

There is limited sensitivity to the interpretative demands of the music. Technical demands may compromise the tempo. There is little or no application of the composer's expressive and performance directions. At the lower end of this band, there is only rudimentary sensitivity to the interpretative demands of the music. The music is likely to be simple and undemanding.

0

The candidate's work shows no evidence of the skills being assessed.

a) (ii) Technology-based Performance

Max 30 marks

This performance is assessed on:

- accuracy of pitch and rhythm including evidence of close attention to performing and expressive detail
- care taken to ensure a good balance
- use of an appropriate dynamic range
- use of panning to obtain a clear recording and, where necessary, to separate sounds that utilise similar frequency ranges
- awareness of style required including use of effects where appropriate, such as reverb., delay.

Candidates are expected to give details of the equipment used and of the recording process.

Accuracy of pitch and rhythm including evidence of close attention to performing and expressive detail

6–5

Excellent accuracy of pitch and rhythm with close attention to all performing and expressive details, resulting in a musically satisfying performance.

4–3

There are a few minor slips which will increase and may impinge upon fluency at the lower mark. Articulation, phrasing and use of shading is largely successful.

2–1

More significant errors for the upper mark and significant lapses for the lower; there are inconsistencies in the application of performing and expressive detail at the top of this band while, at the bottom, the recording is characterised by a lack of attention to articulation, phrasing and tempo.

0

The candidate's work shows no evidence of the skills being assessed.

Care taken to ensure a good balance**6–5**

An excellent sense of balance throughout the recording.

4–3

Occasional miscalculations of balance where 4 is awarded, increasing to include some sections of poor balance where 3 is awarded.

2–1

Generally poor balance: 2 will be awarded where important features are unclear; 1 where most of the detail is obscured.

0

The candidate's work shows no evidence of the skills being assessed.

Use of an appropriate dynamic range**6–5**

Excellent management of dynamics in ways completely appropriate to the music.

4–3

Occasional miscalculations of dynamic with 3 awarded where there are sections in which the dynamic range is miscalculated and/or very limited.

2–1

Often inappropriate choice/use of dynamics which adversely affect the impact of large sections of the recorded performance.

0

The candidate's work shows no evidence of the skills being assessed.

Use of panning to obtain a clear recording and, where necessary, to separate sounds that utilise similar frequency ranges**6–5**

Judicious use of panning to gain a clear and effective recording.

4–3

Some evidence of use of panning though, for the lower mark, the panning is less clear and less effective.

2–1

Little or no evidence of the use of panning to obtain a clear recording.

0

The candidate's work shows no evidence of the skills being assessed.

Awareness of style required including use of effects where appropriate, such as reverb., delay**6–5**

Complete awareness of the stylistic requirements of the music with appropriate use of effects throughout the performance.

4–3

For the upper mark, the required style is broadly in evidence and effects are used generally well, though with occasional miscalculations; at the lower mark, there is inconsistency in achieving the required style and sections where effects are misjudged or lacking.

2–1

The performance of the music is basic with little or no sense of the required style. There is little or inappropriate use of effects.

0

The candidate's work shows no evidence of the skills being assessed.

b) Group Performance**Max 30 marks****Level of Demand**

- 3** Music presenting a range of challenges equivalent to pieces graded above 4 by the examining boards: i.e. requiring a higher degree of technical facility than at level 2, presenting challenges in areas such as tempo, key, intricacy of rhythm and complexity of chords or texture. Music at this level requires increased command of the instrument/voice and a variety of performance techniques in a style appropriate to the piece, sustained throughout a performance of reasonable duration. The candidate has a consistently important, but perhaps varying, role within the ensemble.
- 2** Music presenting a range of challenges equivalent to pieces graded at 4 by the examining boards: i.e. requiring a moderate degree of technical facility but with increased challenges in terms of the command of the instrument/voice and the range of performance techniques required. There are moderate demands in rhythmic complexity and/or melodic patterns and in the duration of the piece. The candidate's role within the ensemble may be within limited parameters and remain consistent.

- 1** Music presenting a range of challenges equivalent to pieces graded at 3 (or 2) by the examining boards: i.e. music of a fairly simple nature, of relatively short duration and in easier keys. Tempo, range and rhythmic/melodic patterns place only modest demands on the performer. The candidate's role within the ensemble presents few challenges.
- 0** Straightforward and undemanding work, presenting few challenges.

The remaining 27 marks are awarded for

- **Accuracy**
- **Communication and Interpretation**
- **Sense of Ensemble**

Accuracy

9–7

A secure performance in terms of pitch (including intonation, where appropriate) and rhythm. Occasional slips not affecting the fluency of the performance result in a mark at the lower end of this band.

6–4

A reasonably secure performance in terms of pitch (including intonation, where appropriate) and rhythm. Slips and/or inaccuracies tend to compromise the overall flow, increasing in number as marks move lower down this band.

3–1

A performance inhibited by slips/inaccuracies/miscalculations of pitch (including intonation, where appropriate) and rhythm. Fluency is poor. At the top of this band, the outline of the music is appreciable to the listener but, at the lower marks, the music may be barely recognisable.

0

The candidate's work shows no evidence of the skills being assessed.

Communication and Interpretation

9–7

A committed, assured, convincing and well-projected performance. The candidate demonstrates a high level of involvement in the music. The candidate shows a mature understanding of both period and style. The tempo is appropriate and mastery of the techniques demanded by the music is evident. The candidate observes the composer's expressive and performance directions. The music is likely to be complex and demanding.

6–4

A performance which, at the top of this band, demonstrates a generally assured level of commitment and an overall sense of conviction in

the performance. The majority of the composer's expressive and performance directions are observed although less so as marks are reduced. Towards the lower end, the performance lacks some conviction and commitment on occasions. There is a sense of the character of the music. In general, the techniques demanded by the music are met, though with increasing loss of integrity towards the lower end of this mark band. The performance has style and tempo appropriate to the music for the most part.

3–1

The performance shows only limited conviction and the candidate may fail to impose him/herself upon the performance. There is limited sensitivity to the interpretative demands of the music. Technical demands may compromise the tempo. At the lower end of this band, there will be only rudimentary sensitivity to the interpretative demands of the music. There is little or no application of the composer's expressive and performance directions and the performance may be an anxious experience for both the candidate and the listener. The music is likely to be simple and undemanding.

0

The candidate's work shows no evidence of the skills being assessed.

Sense of Ensemble

9–7

A performance showing complete unity of purpose in all aspects of ensemble playing, including balance, timing, intonation and responsiveness to others. If necessary, the candidate shows the ability to react positively to any difficulties which may occur. Marks towards the bottom of this band reflect success in most of these areas.

6–4

There is a generally high level of responsiveness to the other performers, showing a good understanding of the nature of ensemble playing, demonstrated in timing, intonation and dynamics. At the bottom of this band marks reflect an inconsistent level of responsiveness.

3–1

The candidate shows some awareness of the other member(s) of the ensemble but the response will be uneven. At the bottom of this band, there is little or no evidence of responsiveness. Performances at this level include those where the candidate tends to concentrate on his/her own part to the exclusion of other ensemble considerations.

0

The candidate's work shows no evidence of the skills being assessed.

3.4 Unit 4: Composing Music

20% of the total marks

30 marks

Creating and developing musical ideas with technical control and coherence.

Controlled Assessment Advisers will be available to provide guidance to centres.

The task

Candidates are required to compose **one** piece of music which explores **two or more** of the five Areas of Study. This may be in any style or genre of the candidate's choosing.

Candidates have up to **25 hours of Controlled Assessment** in which to complete the composition. This must be undertaken as an individual exercise under informal supervision. There is no time limit in terms of the duration of the composition but candidates should be aware of the need to demonstrate sufficient development of musical ideas in the music and as a consequence, very short pieces may not allow for this.

The composition must be submitted as follows:

1. **A recording of the final completed composition.** This must be in a format that can be played on an external device such as CD or mini-disc. The recording may be made using live performers, ICT or a combination of both.
2. **A musical score.** In this case, a score is understood to be any written format that is appropriate to the particular genre of music presented. This could include:
 - staff notation
 - graphic notation
 - tab
 - a written account detailing the structure and content of the music
 - a combination of some or all of these.

In all circumstances, the score should accurately reflect the intentions of the candidate and bear close resemblance to the music presented in the recording.

The composition submitted for Unit 4 must be different from that submitted for Unit 2.

Candidates also complete a Candidate Record Form detailing the nature of their chosen task and the Areas of Study explored in the composition.

Submissions should be sent to the AQA moderator.

In preparing candidates for this Unit, it is anticipated that teachers will assist in helping candidates to work to their strengths. In many cases, candidates may wish to utilise their skills and aptitudes in performing and/or their preferences in listening and appraising in creating and developing the composition. The nature of the task in relation to the selected Areas of Study will encourage this and whilst it is recognised

that many compositions will explore most, if not all of the Areas of Study, it must be possible to respond successfully within two areas. It is recognised that different centres will have widely differing resources and musical experiences for their candidates. The nature of the set task will allow for this diversity and enable centres to work to their strengths.

Task supervision and control

- Candidates have **up to 25 hours** in which to complete the composition.
- Additional time may be allowed in order to complete the recordings, where necessary.
- Candidates must complete the composition, with the exception of research and preparation, under informal supervision.
- Research and preparation may be completed under limited supervision. This might include set tasks to be completed at home, in libraries or through internet research.
- Teachers may help with the research and preparation of the composition but the final presented work must be the work of the candidate. Teachers must make clear on the Candidate Record Form the amount of help and guidance given to candidates.
- Candidates may work with others but the final completed composition must be the individual work of the candidate. In practice, this means that candidates may work with other musicians in producing the recording, but the score will be entirely their own work. It must be possible within the presentation of the score to be able to understand how the performances of those other than the candidate have taken place. There should be a strong correlation between the music presented in the recording and the presented score.

Assessment Criteria

Teachers will mark and assess the final presented composition according to a single set of assessment criteria. This assessment will be subject to moderation by AQA.

The piece will be assessed in the light of the selected Areas of Study and its success measured against the realisation of key elements with consideration of the musical aspects detailed below:

- the imaginative use of sound
- a sense of musical balance
- the creation and development of musical ideas
- an understanding of the chosen medium
- the appropriate and idiomatic use of instruments, voices and other sound sources
- appropriate uses of musical elements, devices, techniques and conventions.

Strengths in one or more aspects may balance relative weaknesses elsewhere.

Compositions will be marked according to the following six bands of assessment in combination with the musical aspects listed above.

30–26

- The composition is musically stimulating, interesting and satisfying.
- The candidate demonstrates the successful and imaginative creation of musical ideas in relation to the Areas of Study selected.
- There is a sense of completeness in the music and there is evidence of development of the musical ideas.
- Writing for instruments, voices and sound sources is idiomatic.
- The score is accurate and contains detailed performance directions appropriate to the chosen style of the music.

25–21

- The composition is imaginative and largely satisfying.
- The candidate demonstrates a sound sense of understanding of musical ideas in relation to the Areas of Study selected.
- There is a sense of wholeness in the music with some development of the musical ideas presented.
- Writing for instruments, voices and sound sources demonstrates understanding of the techniques required.
- The score contains sufficient detail to reflect the candidate's intentions, though some details may be missing.

20–16

- The composition is largely effective.
- The candidate demonstrates some understanding of the musical ideas in relation to the Areas of Study selected.
- There is a competent handling of the musical ideas.
- Writing for instruments, voices and sound sources demonstrates some understanding of the techniques required.
- The score shows some accuracy but may contain some omissions and/or inaccuracies.

15–11

- The composition is partially effective.
- The candidate demonstrates limited understanding of the musical ideas in relation to the Areas of Study selected.
- There are some limitations in the handling of the musical ideas.
- Writing for instruments, voices and sound sources may present inconsistencies in their deployment.
- The score shows some musical ideas clearly.

10–6

- The composition works but at a basic level.
- The candidate demonstrates a basic understanding of the musical ideas presented in relation to the Areas of Study selected.
- There may be some incoherence in the handling of musical ideas.
- Writing for instruments, voices and sound sources appears simplistic and may lack finish.
- The score shows inconsistencies and is not accurately presented.

5–1

- The composition is very rudimentary.
- The candidate demonstrates a rudimentary understanding of the ideas in relation to the Areas of Study.
- Musical ideas lack coherence and may appear incomplete.
- Writing for instruments, voices and sound sources lacks understanding.
- The score is inaccurate and incomplete.

0

The candidate's work shows no evidence of the skills being assessed.

4 Scheme of Assessment

4.1 Aims and learning outcomes

GCSE specifications in music should encourage candidates to be inspired, moved and changed by following a broad, coherent, satisfying and worthwhile course of study and to develop broader life-skills and attributes including critical and creative thinking, aesthetic sensitivity, emotional awareness, cultural understanding, self-discipline, self-confidence and self-motivation. They should prepare learners to make informed decisions about further learning opportunities and career choices.

GCSE courses based on this specification should encourage candidates to:

- actively engage in the process of music study in order to develop as effective and independent learners and as critical and reflective thinkers with enquiring minds
- develop their own musical interests and skills including the ability to make music individually and in groups
- evaluate their own and others' music
- understand and appreciate a range of different kinds of music.

4.2 Assessment Objectives (AOs)

The following assessment objectives will be assessed in the context of the content and skills set out in Section 3 (Subject Content).

- AO1 Performing skills: performing/realising with technical control, expression and interpretation.
- AO2 Composing skills: creating and developing musical ideas with technical control and coherence.
- AO3 Listening and appraising skills: analysing and evaluating music using musical terminology.

Quality of Written Communication (QWC)

In GCSE specifications which require candidates to produce written material in English, candidates must:

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

In this specification QWC will be assessed in Unit 1 by means of specialist vocabulary, where appropriate, and in Unit 2 via the appraisal.

Weighting of Assessment Objectives

The table below shows the approximate weighting of each of the Assessment Objectives in the GCSE Units.

Assessment Objectives	Unit Weightings (%)				Overall Weighting of AOs (%)
	1	2	Controlled Assessment		
			3	4	
AO1 Performing skills			40		40
AO2 Composing skills		10		20	30
AO3 Listening/Appraising skills	20	10			30
Overall weighting of Units (%)	20	20	40	20	100

4.3 National criteria

This specification complies with the following.

- The Subject Criteria for Music including the rules for Controlled Assessment
- Code of Practice
- The GCSE Qualification Criteria
- The Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria
- The requirements for qualifications to provide access to Levels 1 and 2 of the National Qualification Framework.

4.4 Prior learning

There are no prior learning requirements.

However, any requirements set for entry to a course following this specification are at the discretion of centres.

4.5 Access to assessment: diversity and inclusion

GCSEs often require assessment of a broader range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised GCSE qualification and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any candidates regardless of their ethnic origin, religion, gender, disability or sexual orientation. If this was the case, the situation was

reviewed again to ensure such competences were included only where essential to the subject. The findings of this process were discussed with groups who represented the interests of a diverse range of candidates.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Further details are given in Section 5.4.

5 Administration

5.1 Availability of assessment units and certification

Examinations and certification for this specification are available as follows:

	Availability of Units				Availability of Certification
	1	2	3	4	
January 2010					
June 2010	✓	✓	✓	✓	
January 2011					
June 2011	✓	✓	✓	✓	✓

5.2 Entries

Please refer to the current version of *Entry Procedures and Codes* for up to date entry procedures. You should use the following entry codes for the units and for certification.

Unit 1: 42701
 Unit 2: 42702
 Unit 3: 42703
 Unit 4: 42704

GCSE certification – 4272

QCA's 40% terminal rule means that 40% of the assessment must be taken in the examination series in which the qualification is awarded. This rule is not dependent on the size of the qualification. Therefore, all GCSE candidates, whether taking short course, single and double awards, must have 40% of their assessment taken at the end.

5.3 Private candidates

This specification is not available to private candidates.

5.4 Access arrangements and special consideration

We have taken note of equality and discrimination legislation and the interests of minority groups in developing and administering this specification.

We follow the guidelines in the Joint Council for Qualifications (JCQ) document: *Access Arrangements, Reasonable Adjustments and Special Consideration: General and Vocational Qualifications*. This is published on the JCQ website (<http://www.jcq.org.uk>) or you can follow the link from our website (<http://www.aqa.org.uk>).

Access arrangements

We can make arrangements so that candidates with special needs can access the assessment. These arrangements must be made **before** the examination. For example, we can produce a Braille paper for a candidate with a visual impairment.

Special consideration

We can give special consideration to candidates who have had a temporary illness, injury or indisposition at the time of the examination. Where we do this, it is given **after** the examination.

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

5.5 Language of examinations

We will provide units for this specification in English only.

5.6 Qualification titles

The qualification based on this specification is:

- AQA GCSE in Music

5.7 Awarding grades and reporting results

The GCSE and GCSE short course qualifications will be graded on an eight-grade scale: A*, A, B, C, D, E, F and G. Candidates who fail to reach the minimum standard for grade G will be recorded as U (unclassified) and will not receive a qualification certificate.

We will publish the minimum raw mark for each grade, for each unit, when we issue candidates' results. We will report a candidate's unit results to centres in terms of uniform marks and qualification results in terms of uniform marks and grades.

For each unit, the uniform mark corresponds to a grade as follows.

Unit 1 – Listening to and Appraising Music (maximum uniform mark = 80)

Grade	Uniform Mark Range
A*	72–80
A	64–71
B	56–63
C	48–55
D	40–47
E	32–39
F	24–31
G	16–23
U	0–15

Unit 2 – Composing and Appraising Music (maximum uniform mark = 80)

Grade	Uniform Mark Range
A*	72–80
A	64–71
B	56–63
C	48–55
D	40–47
E	32–39
F	24–31
G	16–23
U	0–15

Unit 3 – Performing Music

(maximum uniform mark = 160)

Grade	Uniform Mark Range
A*	144–160
A	128–143
B	112–127
C	96–111
D	80–95
E	64–79
F	48–63
G	32–47
U	0–31

Unit 4 – Composing Music

(maximum uniform mark = 80)

Grade	Uniform Mark Range
A*	72–80
A	64–71
B	56–63
C	48–55
D	40–47
E	32–39
F	24–31
G	16–23
U	0–15

We calculate a candidate's total uniform mark by adding together the uniform marks for the relevant units. We convert this total uniform mark to a grade as follows.

GCSE Music (maximum uniform mark = 400)

Grade	Uniform Mark Range
A*	360–400
A	320–359
B	280–319
C	240–279
D	200–239
E	160–199
F	120–159
G	80–119
U	0–79

5.8 Re-sits and shelf-life of unit results

Unit results remain available to count towards certification within the shelf life of the specification whether or not they have already been used.

Candidates may re-sit a unit once only. The better result for each unit will count towards the final qualification provided that the 40% rule is satisfied. Candidates may re-sit the qualification an unlimited number of times.

Candidates will be graded on the basis of the work submitted for assessment.

Candidates must take units comprising at least 40% of the total assessment in the series in which they enter for certification.

6 Controlled Assessment Administration

The Head of Centre is responsible to AQA for ensuring that controlled assessment work is conducted in accordance with AQA's instructions and JCQ instructions.

6.1 Authentication of controlled assessment work

In order to meet the requirements of the Code of Practice AQA requires:

- **candidates** to sign the Candidate Record Form to confirm that the work submitted is their own
- **teachers/assessors** to confirm on the Candidate Record Form that the work assessed is solely that of the candidate concerned and was conducted under the conditions laid down by the specification
- **centres** to record marks of zero if candidates cannot confirm the authenticity of work submitted for assessment.

The completed Candidate Record Form for each candidate should be attached to his/her work. All teachers who have assessed the work of any candidate entered for each unit must sign the declaration of authentication.

If teachers/assessors have reservations about signing the authentication statements, the following points of guidance should be followed.

- If it is believed that a candidate has received additional assistance and this is acceptable within the guidelines for the relevant specification, the teacher/assessor should award a mark which represents the candidate's unaided achievement. The authentication statement should be signed and information given on the relevant form.
- If the teacher/assessor is unable to sign the authentication statement for a particular candidate, then the candidate's work cannot be accepted for assessment.

If, during the external moderation process, there is no evidence that the work has been properly authenticated, AQA will set the associated mark(s) to zero.

6.2 Malpractice

Teachers should inform candidates of the AQA Regulations concerning malpractice.

Candidates must **not**:

- submit work which is not their own;
- lend work to other candidates;
- allow other candidates access to, or the use of, their own independently sourced source material (this does not mean that candidates may not lend their books to another candidate, but candidates should be prevented from plagiarising other candidates' research);
- include work copied directly from books, the Internet or other sources without acknowledgement and attribution;
- submit work typed or word-processed by a third person without acknowledgement.

These actions constitute malpractice, for which a penalty (for example disqualification from the examination) will be applied.

If malpractice is suspected, the Examinations Officer should be consulted about the procedure to be followed.

Where suspected malpractice in controlled assessments is identified by a centre after the candidate has signed the declaration of authentication, the Head of Centre must submit full details of the case to AQA at the earliest opportunity. The form JCQ/M1 should be used. Copies of the form can be found on the JCQ website (<http://www.jcq.org.uk/>).

Malpractice in controlled assessments discovered prior to the candidate signing the declaration of authentication need not be reported to AQA, but should be dealt with in accordance with the centre's internal procedures. AQA would expect centres to treat such cases very seriously. Details of any work which is not the candidate's own must be recorded on the Candidate Record Form or other appropriate place.

6.3 Teacher standardisation

AQA will hold annual standardising meetings for teachers, usually in the autumn term, for controlled assessment. At these meetings we will provide support in contextualising the tasks, in developing appropriate controlled assessment tasks and using the marking criteria.

If your centre is new to this specification, you must send a representative to one of the meetings. If you have told us you are a new centre, either by submitting an intention to enter and/or an estimate of entry or by contacting the subject team, we will contact you to invite you to a meeting.

AQA will also contact centres if:

- the moderation of controlled assessment work from the previous year has identified a serious misinterpretation of the controlled assessment requirements, *or*
- inappropriate tasks have been set, *or*
- a significant adjustment has been made to a centre's marks.

In these cases, centres will be expected to send a representative to one of the meetings. For all other centres, attendance is optional. If a centre is unable to attend and would like a copy of the written materials used at the meeting, they should contact the subject administration team at **music@aqa.org.uk**

6.4 Internal standardisation of marking

Centres must standardise marking to make sure that all candidates at the centre have been marked to the same standard. One person must be responsible for internal standardisation. This person should sign the Centre Declaration Sheet to confirm that internal standardisation has taken place.

Internal standardisation may involve:

- all teachers marking some trial pieces of work and identifying differences in marking standards;
- discussing any differences in marking at a training meeting for all teachers involved in the assessment;
- referring to reference and archive material such as previous work or examples from AQA's teacher standardising meetings.

6.5 Annotation of controlled assessment work

The Code of Practice states that the awarding body must require internal assessors to show clearly how the marks have been awarded in relation to the marking criteria defined in the specification and that the awarding body must provide guidance on how this is to be done.

The annotation will help the moderator to see as precisely as possible where the teacher considers that the candidates have met the criteria in the specification.

Work could be annotated by either of the following methods:

- key pieces of evidence flagged throughout the work by annotation either in the margin or in the text;
- summative comments on the work, referencing precise sections in the work.

6.6 Submitting marks and sample work for moderation

The total mark for each candidate must be submitted to AQA and the moderator on the mark forms provided, by Electronic Data Interchange (EDI) or through the e-Portfolio system (only available for certain units/components) by the specified date (see

<http://www.aqa.org.uk/deadlines.php>).

Centres will normally be notified which candidates' work is required in the sample to be submitted to the moderator (please refer to section 7.1 for further guidance on submitting samples).

6.7 Factors affecting individual candidates

Teachers should be able to accommodate the occasional absence of candidates by ensuring that the opportunity is given for them to make up missed controlled assessments. An alternative supervised, time session may be organised for candidates who are absent at the time which the centre originally arranged.

If work is lost, AQA should be notified immediately of the date of the loss, how it occurred, and who was responsible for the loss. Centres should use the JCQ form JCQ/LCW to inform AQA Centre and Candidate Support Services of the circumstances.

Where special help which goes beyond normal learning support is given, AQA must be informed through comments on the Candidate Record Form so that such help can be taken into account when moderation takes place.

Candidates who move from one centre to another during the course sometimes present a problem for a scheme of controlled assessment work. Possible courses of action depend on the stage at which the move takes place. If the move occurs early in the course the new centre should take responsibility for controlled assessment work. If it occurs late in the course it may be possible to arrange for the moderator to assess the work through the 'Educated Elsewhere' procedure. Centres should contact AQA at the earliest possible stage for advice about appropriate arrangements in individual cases.

6.8 Retaining evidence

The centre must retain the work of all candidates including CDs/mini-discs, with Candidate Record Forms attached, under secure conditions, from the time it is assessed, to allow for the possibility of an enquiry about results. The work may be returned

to candidates after the deadline for enquiries about results. If an enquiry about a result has been made, the work must remain under secure conditions in case it is required by AQA.

7 Moderation

7.1 Moderation procedures

Moderation of the controlled assessment work is by inspection of a sample of candidates' work, sent by post or electronically through the e-Portfolio system from the centre to a moderator appointed by AQA. The centre marks must be submitted to AQA and to the moderator by the specified deadline (see <http://www.aqa.org.uk/deadlines.php>).

Centres entering fewer candidates than the minimum sample size and centres submitting through the e-Portfolio system should submit the work of all of their candidates. Centres entering larger numbers of candidates will be notified of the candidates whose work will be required in the sample to be submitted for moderation.

Following the re-marking of the sample work, the moderator's marks are compared with the centre marks to determine whether any adjustment is needed in order to bring the centre's assessments into line with standards generally. In some cases it may be necessary for the moderator to call for the work of additional candidates in the centre. In order to meet this possible request, centres must retain under secure conditions and have available the controlled assessment work and Candidate Record Forms of every candidate entered for the examination and be prepared to submit it on demand. Mark adjustments will normally preserve the centre's rank order, but where major discrepancies are found, we reserve the right to alter the order of merit.

7.2 Consortium arrangements

If there is a consortium of centres with joint teaching arrangements (i.e. where candidates from different centres have been taught together but where they are entered through the centre at which they are on roll), the centres must inform AQA by completing the JCQ/CCA form.

The centres concerned must nominate a consortium co-ordinator who undertakes to liaise with AQA on

behalf of all centres in the consortium. If there are different co-ordinators for different specifications, a copy of the JCQ/CCA form must be submitted for each specification.

AQA will allocate the same moderator to each centre in the consortium and the candidates will be treated as a single group for the purpose of moderation.

7.3 Post-moderation procedures

On publication of the results, we will provide centres with details of the final marks for the controlled assessment work.

The candidates' work will be returned to the centre after the examination. The centre will receive a report,

at the time results are issued, giving feedback on the accuracy of the assessments made, and the reasons for any adjustments to the marks.

We may retain some candidates' work for awarding, archive or standardising purposes.

Appendices

A Grade Descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions should be interpreted in relation to the content outlined in the specification; they are not designed to define that content.

The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives (see Section 4) overall. Shortcomings in some aspects of the candidates' performance may be balanced by better performances in others.

Grade	Description
A	<p>Candidates explore the expressive potential of musical resources and conventions used in selected genres and traditions. They perform/realise with a sense of style, have command of the resources they use and make appropriate gradations of tempo, dynamics and balance.</p> <p>They compose music that shows a coherent and imaginative development of musical ideas and consistency of style, and explore the potential of musical structures and resources.</p> <p>They make critical judgements about their own and others' music, using an accurate and extensive musical vocabulary.</p>
C	<p>Candidates perform/realise music with control, making expressive use of phrase and dynamics appropriate to the style and mood of the music.</p> <p>They compose music that shows an ability to develop musical ideas and use conventions, and explore the potential of musical structures and resources.</p> <p>They make critical judgements about their own and others' music, using a musical vocabulary.</p>
F	<p>Candidates perform/realise music with some fluency and control of the resources used.</p> <p>They compose music that shows some ability to organise musical ideas and use appropriate resources in response to a brief.</p> <p>They describe musical features using a simple musical vocabulary, make improvements to their own work and offer some justification of the opinions they express.</p>

B Spiritual, Moral, Ethical, Social, Legislative, Sustainable Development, Economic and Cultural Issues, and Health and Safety Considerations

AQA has taken great care to ensure that any wider issues, including those particularly relevant to the education of students at Key Stage 4, have been identified and taken into account in the preparation of this specification. They will only form part of the assessment requirements where they relate directly to the specific content of the specification and have been identified in Section 3: Content.

Through the three strands – The Western Classical Tradition, Popular Music of the 20th and 21st Centuries and World Music – candidates have the opportunity to consider how:

- such issues have affected the composition of different genres of music for specific purposes
- music can reflect these aspects of society
- to appreciate the impact that such issues have had on the composers.

In turn, candidates' own appraisal, performing, and composing may be affected by their resulting knowledge and experience.

European Dimension

AQA has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen units.

Environmental Education

AQA has taken account of the 1988 Resolution of the Council of the European Community and the Report “Environmental Responsibility: An Agenda for Further and Higher Education” 1993 in preparing this specification and associated specimen units.

Avoidance of Bias

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

C Overlaps with other Qualifications

There are limited overlaps with graded examinations in performing and theory but these are viewed as complementary to the experience of music which this specification offers.

There are also limited overlaps of subject content between GCSE Music, GCSE Expressive Arts, GCSE Performing Arts and GCSE Performing Arts (Double Award). In Music, however, the specification provides opportunities to study defined *Areas of*

Study in depth, focusing on activities in Listening and Appraising, Composing and Performing, with a clear emphasis on the integration of these musical areas. In Expressive Arts and Performing Arts, the emphasis is multi-disciplinary. As such the overlaps of subject content are not substantial.

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

Introduction

The Key Skills Qualification requires candidates to demonstrate levels of achievement in the Key Skills of Communication, Application of Number and Information and Communication Technology.

The Wider Key Skills of Improving own Learning and Performance, Working with Others and Problem Solving are also available. The acquisition and demonstration of ability in these ‘wider’ Key Skills is deemed highly desirable for all candidates.

The units for each Key Skill comprise three sections:

- What you need to know
- What you must do
- Guidance.

Candidates following a course of study based on this specification for Music can be offered opportunities to develop and generate evidence of attainment in aspects of the Key Skills of:

- Communication
- Application of Number
- Information and Communication Technology
- Working with Others
- Improving own Learning and Performance
- Problem Solving.

Areas of study and learning that can be used to encourage the acquisition and use of Key Skills, and to provide opportunities to generate evidence for Part B of units, are provided in the Teachers’ Resource Bank for this specification.

The above information is given in the context of the knowledge that Key Skills at levels 1 and 2 will be available until 2010 with last certification in 2012.

Key Skills Qualifications of Communication, Application of Number and Information and Communication Technology will be phased out and replaced by Functional Skills qualifications in English, Mathematics and ICT from September 2010 onwards. For further information see the AQA website: <http://web.aqa.org.uk/qual/keyskills/com04.php>.



GCSE Music Teaching from 2009 onwards

Qualification Accreditation Number: 500/4666/4

Every specification is assigned a national classification code indicating the subject area to which it belongs. The classification code for this specification is 7010.

Centres should be aware that candidates 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.

Centres may wish to advise candidates that, if they take two specifications with the same classification code, schools and colleges are very likely to take the view that they have achieved only one of the two GCSEs. The same view may be taken if candidates take two GCSE specifications that have different classification codes but have significant overlap of content. Candidates who have any doubts about their subject combinations should check with the institution to which they wish to progress before embarking on their programmes.

To obtain free specification updates and support material or to ask us a question register with Ask AQA:

www.aqa.org.uk/ask-aqa/register

Support meetings are available throughout the life of the specification.

Further information is available at:

<http://events.aqa.org.uk/ebooking>

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