

**IT IS ESSENTIAL THAT CENTRES REFER TO THE CURRENT SPECIFICATION (FEBRUARY 2006) WITH REGARD TO ALL ASPECTS OF THE GCSE MUSIC EXAMINATION.**

## GCSE MUSIC(1426) : Centre Guidance Document

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## Introduction

This document has been compiled to inform teachers of the latest information regarding GCSE Music and the assessment of the new Specification for the first time in Summer 2008.

It must be read alongside the **GCSE Music Specification, February 2006** (order code: UG017100), available from the Edexcel Publications Department on 01623 467 467.

**It is essential that teachers study and carefully apply the instructions and advice given. Failure to do so is likely to disadvantage candidates.**

Teachers can contact Edexcel with queries by phone, email or fax using the following contact information.

Telephone: 0844 576 0027

Fax: 0207 758 6960

Email: [enquiries@edexcel.org.uk](mailto:enquiries@edexcel.org.uk)

“Ask The Expert”

Email: [gcsemusic@edexcelexperts.co.uk](mailto:gcsemusic@edexcelexperts.co.uk)

Website: <http://www.edexcel.com/iwantto/Pages/asktheexpert.aspx>

November 2008

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## INTRODUCTION TO AREAS OF STUDY

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

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

1. For Performing (Paper 01), one of the pieces to be presented (either the solo or the ensemble) must be taken from the same Area of Study as composition 1. The second piece (solo or ensemble) is a free selection. This does not in any way limit the choice of the performance piece to one of the topic titles but rather to the Area of Study itself. This may be their composition or any other music of their choice.
2. For Composing (Paper 02), candidates compose/ arrange two pieces written to briefs based on two different Areas of Study, or the specific topics within these areas. Candidates are required to complete a proforma 'Understanding the Brief' which appraises their composing activities in relation to the brief and the Area of Study, thus tying together each of the assessment objectives.
3. For Listening and Appraising (Paper 03), all candidates will be expected to respond to music from a variety of styles and traditions across all four Areas of Study.

**All subject specific queries should be addressed to “Ask The Expert”**

<http://www.edexcel.com/iwantto/Pages/asktheexpert.aspx>

## Other important information

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### Deadlines and Examination Dates

Papers 1A, 1B and 02:	Coursework submission date is <b>2<sup>nd</sup> May 2009</b> .
Paper 03:	For the date of examination, please consult the examinations officer or the information manual.

### Submission Forms (MUS100 and MUS200)

Centres must ensure that they download the relevant MUS form for the appropriate examination session from the Edexcel website [www.edexcel.com](http://www.edexcel.com).

These should accompany each candidate's submission; one of each form per candidate based on estimated entries made by centres. Please note that page 4 of the MUS 100 form should be completed by 01B candidates only.

Examples of the MUS100 and MUS200 forms are in the Appendix at the back of this document. These forms are an essential part of the moderation process thus it is important that they are fully completed and accompany all work submitted.

Teacher and candidate signatures are required to authenticate work on the front of the form. **Moderation cannot commence if work is not authenticated by the necessary signatures.**

### Incomplete Submissions

Where a candidate fails to submit the required number of pieces of work, marks should be awarded for those pieces that *have* been submitted. Centres must give a reason on the MUS form if a submission is incomplete.

To enable Edexcel to monitor the standards being applied, Edexcel reserves the right to visit centres to observe a normal lesson in progress. Either the Chief Examiner or a Principal Moderator would undertake such visits.

### Carrying forward marks

Candidates are able to carry forward coursework marks from the previous examination series. Please refer to your Examinations Officer's copy of the Edexcel Information Manual for details on entry codes.

### Special consideration

Candidates who miss any component of an examination for a valid reason (e.g. illness or injury), or sit an examination whilst ill or during difficult personal circumstances, could be eligible for Special Consideration. The centre's Examination Officer should fill in a Special Consideration Form and must provide evidence to support the reason for absence or underachievement (e.g. a doctor's certificate).

This form should be submitted to the **Special Requirements Section at Edexcel**. A short list of comparable candidates with an estimated mark for that **component** will be required.

**The centre should not contact the examiner/moderator or Music Assessment Team with this information.**

## What to Send to the Moderator for Coursework Papers

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**Performance coursework and composition coursework go to different moderators, so it is necessary to have separate CDs/ MiniDiscs/ tapes and scores for the two sets of work.**

### OPTEMS

OPTEMS forms will arrive in centres in April and will indicate the specification name and number, paper name and number, centre name and number and candidates' names and numbers.

They will also indicate, with asterisks, the sample of candidates' work that should be sent to the moderator.

For Music GCSE 1426 they should be completed for Papers 01A **or** 01B and 02, as appropriate and the **top copy** returned to Edexcel to report the marks awarded for all candidates entered for the coursework papers.

**Centres are reminded that the work from candidates scoring the highest and lowest marks must also be sent to the moderator if these are not included in the asterisked sample. The centre should indicate these additional candidates by means of a tick in the left-hand column against the candidates concerned.**

### Performance Coursework

The following should be sent to the 01A or 01B moderator, depending on which option the candidates have been entered for:

1. The **yellow** copy of the OPTEMS **marked 01A or 01B**, depending on which option the candidates have been entered for.
2. A completed MUS100 form for each candidate in the sample. Centres must ensure that they download the relevant MUS form for the appropriate examination session from the Edexcel website. The forms must be printed A3 size and folded with the coursework placed inside the folded forms. The same form is to be used for both 01A and 01B submissions.
3. A CD/ MD/ tape of each sampled candidate's work – please check the CD/ MiniDisc/ tape before posting to the moderator to ensure that the recordings are actually on the media and clearly audible without distortion. "For Directing An Ensemble" a DVD or VHS video must be submitted with the sample.
4. Photocopies of the music played by each of the sampled candidates **or** a commercial recording of the music if no score is available (or if it is more appropriate to the style).

**Centres are reminded that if MUS forms/ recordings/ scores/ commentaries are not submitted correctly, candidates will not receive any results.**

## Composition Coursework

The following should be sent to the 02 moderator:

1. The **yellow** copy of the OPTEMS.
2. A completed MUS200 form for each candidate in the sample. Centres must ensure that they download the relevant MUS form for the appropriate examination session from the Edexcel website. The forms must be printed A3 size and folded with the coursework placed inside the folded forms. This form includes the 'Understanding the brief' pro forma which must be filled out in full.
3. A CD/ MD/ tape of each sampled candidate's work – please check the CD/ MiniDisc/ tape before posting to the moderator to ensure that the recordings are actually on the media and clearly audible without distortion.
4. A score/ commentary for each composition submitted by the sampled candidates.

<b>Centres are reminded that if MUS forms/ recordings/ scores/ commentaries are not submitted correctly, candidates will not receive any results.</b>
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## CDs, MiniDiscs and Tapes

Moderators have reported that their preferred format for coursework submissions is CD or MD, but tapes (C60 or shorter) are still acceptable.

When submitting CDs or MiniDiscs it is preferred that all the sampled candidates' recordings (or as many as possible) are on the one disc. In this case the centre name and number announcement need be before the first candidate's work only. Further announcements of the same information are unnecessary.

The work should be recorded in the following order:

Track no.	Recording
1	Announcement: Centre name and number, GCSE Music, year, paper (01A/ 01B/ 02)
2	Announcement: Candidate name and number, title of pieces
3	Candidate 1, recording 1 – Solo performance/ Composition 1
4	Candidate 1, recording 2 – Ensemble Performance/ Composition 2
5	Announcement: Candidate name and number, title of pieces
6	Candidate 2, recording 1 – Solo performance/ Composition 1
7	Candidate 2, recording 2 – Ensemble Performance/ Composition 2
8	ETC.

If commercial recordings are to be presented in lieu of scores, they should all be on a separate CD/ MD, clearly labelled. Announcements are not necessary on this disc.

Some centres have taken the time to label their MiniDiscs using the text feature so that the information scrolls across the screen while playing the appropriate tracks. If this is done there is no need for announcements at all.

**All CDs/MDs must be accompanied by a clear track list.**

If recordings are presented on tape there must be only one candidate on each side, with the cassette and box clearly labelled – **C90 cassettes should not be used.** Announcements should be as above, but only one set of centre announcements is required per cassette.

**Please check the CD/MiniDisc/ tape before posting to the moderator to ensure that the recordings are actually on the media and clearly audible without distortion.**

### **Presentation of Coursework**

When presenting the appropriate paperwork for moderation it would be greatly appreciated if the following points are followed:

1. All documentation should be arranged in candidate number order
2. All scores should be placed inside the folded A3 MUS form for each candidate, **but not stapled to it.** There is no need to use expensive and bulky folders – this will only increase postage costs for the centre. A simple plastic wallet for each candidate is sufficient.
3. CD/ MD/ tape(s) should be bundled in protective bubble wrap so as to avoid potential damage during transit.



## PAPER 01 – PERFORMING

### Paper 01A – Performing Paper 01B – Performing Using Music Technology

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#### Performing

Candidates are required to perform a solo (one piece) and an ensemble (one piece). Either the solo or ensemble performance must be from the same Area of Study as composition 1. A solo item is considered to be a piece in which the candidate's part is undoubled and plays a significant or leading role. An ensemble must be two or more people performing independent parts together. In situations where a soloist is accompanied by another instrument such as a piano, the accompanying candidate may submit this performance as an ensemble but the soloist may not.

Please refer to pages 18-23 of the Specification.

	Item	Number to be sent
1.	MUS Forms	1 per sampled candidate
2.	CD/ MD/ Tape recording of solo and ensemble performances	1 per centre or as required
3.	Score or commercial recording of solo performance	1 per sampled candidate
4.	Score or commercial recording of ensemble performance	1 per sampled candidate
5.	OPTEMS (middle copy)	Number as appropriate

#### Ensemble Performing

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.

Second solos are not acceptable as an ensemble piece.

**Entries for the Performing component of the course should be made as follows:**

If either of the **recorded performances** contains an element of sequencing or multi-track recording then the candidate should be entered for the **01B option**.

Standard keyboard pieces that do not involve an element of sequencing or multi-track recording should be entered for the 1A option. (This includes the use of pre-programmed backing on keyboards and the use of backing tracks for any other instrument/ voice.)

Coursework is not considered to be 01B just because the teacher has used a multi-track recorder to capture a candidate's performance. Multi-track recordings are only considered as performances if the candidate has operated the device **without assistance**.

### **Use of Backing Tracks for Ensemble Performances**

Candidates may use a backing track to accompany what is already an ensemble. For example, a pair of candidates singing a duet from a musical may use the orchestral backing track to give the performance a sense of context. **Candidates may not sing a solo piece with a backing track and count it as an ensemble performance.**

### **Teacher-Examiner Comments**

For fair and accurate moderation purposes it is essential that teacher-examiner comments detail the background and decisions with regard to their initial assessment of each performance. Spaces for such commentary are provided on the MUS100 form.

### **Internal Assessment**

Please refer to pages 41 –82 of the Specification.

## PAPER 02 - COMPOSING

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Candidates are required to compose/ arrange two compositions based on two different Areas of Study. Composition 2 must be from a **different** Area of Study than that used for Composition 1 (which must be from the same AoS as either the Solo or Ensemble Performing piece submitted for Paper 01). Candidates will be penalised if the two compositions are based on from the same Area of Study. Candidates may perform Composition 1 for paper 01 if they wish, but this is no longer a requirement.

	<b>Item</b>	<b>Number to be sent</b>
1.	MUS Forms	1 per sampled candidate
2.	CD/ MD/ Tape recording of composition 1 and 2	1 per centre or as required
3.	Score/ commentary of composition 1	1 per sampled candidate
4.	Score/ commentary of composition 2	1 per sampled candidate
5.	OPTEMS (middle copy)	Number as appropriate

### Scores and Commentaries

**To fulfil the requirements of the Specification, candidates must submit a score or written commentary with the recording of each composition. Candidates' work will not be moderated if they infringe this requirement.**

A score does not have to be in standard musical notation, but it should be appropriate to the style and include sufficient information for an acceptable realisation of the composer's intentions. A score may be a fully notated score, a lead sheet or chord chart, track sheets, tables or diagrams.

If a teacher has accompanied a candidate for the recording of a composition and the score does not provide a clear indication of this accompaniment then teachers must provide a detailed explanation of how much was explicitly outlined by the candidate and the exact nature of the teacher's input on the MUS200 form.

Please refer to pages 26 –27 of the Specification.

### Use of Technology for Composition

At the most basic level, music technology can be used to record candidates' compositions or to print off scores. **If technology is used at this level, marks should not be awarded under Criterion J 'Use of technology' for composing and Criterion K 'Use of technology' for arranging.** This criterion is intended for use when music technology plays a significant role in the composition itself, not its capture on tape or paper.

Scores can be printed off on many music software packages, some giving better results than others. The best score packages are those intended for the purpose of

engraving or notation; sequencers are good for sequencing, but do a less able job of score printing. Nevertheless, a printed score can be a real aid to moderation and the time teachers put into this task is appreciated.

There is a wide range of software packages available to facilitate composition. Some give the user a bank of samples or pre-programmed loops and styles to choose from so all that is required for the creation of a piece of music is the arranging of these loops and samples into the user's preferred order. Although this process addresses areas such as structure and timbral choice, it does not allow the user to exhibit enough of the compositional skills required for the purposes of this examination. As such, loop based programs should be used only if candidates generate their own samples and intend to manipulate them in such a way as to constitute development of ideas. In such cases the candidates should include with the score/ commentary an indication of how these samples were originally captured and the teacher should authenticate this on the MUS200 form in the teachers' comments section. Any auto-arrange functions on sequencers or notation packages must not be used.

The use of technology is implicit in several of the topics e.g. electronic music or club dance remix, but it can also be a valuable aid for composing pieces based on topics such as minimalism, African drumming, serialism, experimental music, fusion, etc. or for simply inputting the candidate's ideas for manipulation or evaluation. Candidates may wish to use multi-track recording techniques to capture their initial ideas and overdub harmony lines or bass parts. Clearly the extent to which candidates can use technology in this area is limited only by the centre's resources, but it should be encouraged where possible.

### **Teacher-Examiner Comments**

For fair and accurate moderation purposes it is essential that teacher-examiner comments detail the background and decisions with regard to their initial assessment of each composition. Spaces for such commentary are provided on the MUS200 form. 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. Composition 2 must be written according to a brief based on a different Area of Study or from one of the topics from within that different Area of Study.

### **Internal Assessment**

Please refer to pages 83 –93 of the Specification.

## Paper 03 – Listening and Appraising

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A list of general musical vocabulary (Specification, pages 35 - 40) provides a guide to the range of understanding required across the Specification. **It does not necessarily include all the specialist vocabulary required for each topic.** The vocabulary may be used in the construction of questions for Paper 03 and candidates should use it as appropriate in their responses. However, credit will be given for the use of any language that adequately describes the music heard and correctly answers the questions. Candidates should have a clear understanding of what each of these terms mean and be able to use them appropriately.

When free response answers are expected, point form is acceptable. Candidates should be encouraged to take note of how many marks an answer is worth and give one response per mark. Opinion must be linked to facts and answers should always be justified. In such cases, one-word answers will seldom be creditworthy.

Candidates should always avoid 'hedging their bets' by providing multiple responses to a question in which only one is required. Teachers should give candidates practice at answering multi-part questions under timed conditions with limited playings of an extract so as to familiarise them with the conditions of the examination situation.

The Areas of Study are designed so that they can be applied across all three papers. Listening activities should lead naturally into composition and inform candidates' performance activities. Students should be encouraged to experiment with composition and performing techniques linked to their classroom listening whenever possible.

## Preparing for and Conducting the Listening and Appraising Examination (Paper 03)

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There are two CDs in 2009.

CDs must not be opened prior to one hour before the examination.

The CDs must be kept by the examination officer in secure conditions until the day of the examination. If an error is found on the CDs at this time then please use the spare(s) provided.

A good quality CD player should be used on the examination day.

Candidates should use **Black Ink** to answer this paper.

It would be helpful if the music teacher could be present to administer the exam but he/ she must not be the sole invigilator.

The examination begins when the CD is switched on. CD1 includes 10 minutes silence during which the candidates can read the question paper. The invigilator may read the questions to the candidates if they wish.

The CDs should **not** be stopped for any reason during the examination: all pauses for writing have been allowed for in the recording.

It will be necessary to change to CD2 half way through the examination. An instruction to this effect will be heard on CD1.

If a CD is stopped for any reason other than for the above, a letter explaining the reasons for the interruption must be forwarded to the Music Assessment Team at the main Edexcel address.

<b>GCSE MUSIC</b> <b>PAPER 1 A/ 1 B: PERFORMING</b>	<b>MUS</b> <b>100</b>
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Centre Name		Centre No.				
Candidate Name		Candidate No.				
Teacher-Examiner		Year				

- **Assessment must be conducted using the coursework mark schemes and Levels of Difficulty grid from the revised specification (February 2006), pp41-56**
- **One form to be completed for each candidate.**
- **All scores for the candidate's recorded performances should be placed inside the folded A3 sheet, NOT STAPLED TO IT.**
- **Please put the MUS100 forms for sampled candidates into candidate number order for submission to the moderator.**
- **All unshaded areas must be completed.**

### Summary of teacher assessment from p2&3

	TE	MOD
Mark for Solo Performance from p2 (max 25)	/25	/25
Mark for Ensemble Performance from p3 (max 25)	/25	/25
<b>Total mark for Performing coursework</b>	<b>/50</b>	<b>/50</b>

**Transfer the TOTAL MARK to the OPTEMS**

Circle the Area of Study of Composition 1	1	2	3	4
Circle which performance links to this Area of Study	solo		ensemble	

### Authentication

<b>Candidate:</b>	I have read and understood the Notice to Candidates. I hereby certify that this is my own unaided work. I have produced the attached work without assistance other than that which my teacher has explained is acceptable within the specification.						
<b>Signature:</b>		<b>Date</b>					
<b>Teacher's Signature:</b>	<b>Date</b>						
<b>Moderator's Signature:</b>	<b>Mod. No.</b>						

**GCSE MUSIC**  
**PAPER 1 A/1 B: PERFORMING**

**MUS**  
**100**

<b>Title of Piece</b>		<b>Composer</b>	
<b>Instrument</b>		<b>Level of Difficulty (E/S/MD)</b>	TE MOD
<b>Accuracy/Improvising/Articulation&amp;Phrasing</b> (Delete as appropriate)		TE MOD /10 /10	
<b>Interpretation</b>		TE MOD /15 /15	
<b>Mark for Solo Performance before scaling</b>		TE MOD /25 /25	
<b>Mark for Solo Performance after scaling</b> (transfer to appropriate box on p1 of MUS100)		TE MOD /25 /25	

<b>Teacher-Examiner Comments</b> (justifying LoD and mark awarded)	<b>Leave blank for Moderator use</b>

**If the piece submitted for Solo Performing is a sequence please complete the following:**

What software package was used to sequence the performance?	
<b>Tick the mark scheme that was used to assess this piece</b>	
Solo performance using music technology (sequencing) (p45 of spec)	
Solo performance using music technology (sequencing) – when the piece to be submitted is the candidate's own composition (p46 of spec)	



<b>GCSE MUSIC</b> <b>PAPER 1 A/1 B: PERFORMING</b>	<b>MUS</b> <b>100</b>
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<b>Title of Piece</b>		<b>Composer</b>		
<b>Instrument</b>		<b>Level of Difficulty (E/S/MD)</b>	TE	MOD
<b>Role in ensemble (e.g. 1st Violin)</b>				

<b>Accuracy/Improvising/Preparation/Unity of Ensemble</b> (Delete as appropriate)	TE	MOD		
	/10	/10		
<b>Ensemble Skill/Interpretation/Directing Skill/Recording Skills</b> (Delete as appropriate)	TE	MOD		
	/15	/15		
<b>Mark for Ensemble Performance before scaling</b>	TE	MOD		
	/25	/25		
<b>Mark for Ensemble Performance after scaling</b> (transfer to appropriate box on p1 of MUS100)	TE	MOD		
	/25	/25		

**If the ensemble performance is a multi-track recording please fill in the required information on p4**

<b>Teacher-Examiner Comments</b> (justifying LoD and mark awarded)	<b>Leave blank for Moderator use</b>

**GCSE MUSIC  
PAPER 1 A/1 B: PERFORMING**

**MUS  
100**

If the ensemble performance is a multi-track recording please fill in the following:

**Multi-track Recording**

Write a brief summary of the recording equipment used

--

List the tracks recorded, ticking the box if the candidate has performed the listed track.

This is required for multi-track recording only – do not fill in this section for sequences.

1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		

Tick the mark scheme that was used to assess this piece

Multi-track recording where candidate has performed one or more of the live tracks (p51-52 of spec)	
Multi-track recording where candidate has not performed any of the tracks (p53-54 of spec)	
Multi-track recording which includes an element of sequencing (p55-56 of spec)	

<b>GCSE MUSIC</b>	<b>MUS</b>
<b>PAPER 02: COMPOSING</b>	<b>200</b>

<b>Centre Name</b>		<b>Centre No.</b>						
<b>Candidate Name</b>		<b>Candidate No.</b>						
<b>Teacher-Examiner</b>		<b>Year</b>						

- **Assessment must be conducted using the coursework mark schemes from the revised specification (February 2006), pp83-93.**
- **One form to be completed for each candidate.**
- **All scores and/or commentaries for the candidate’s compositions should be placed inside the folded A3 sheet, NOT STAPLED TO IT.**
- **Candidates MUST fill in p3&4 of this form “Understanding the Brief”. Comments should be restricted to the available space whenever possible. Any additional pages should be stapled to the form.**
- **Please put the MUS200 forms for sampled candidates into candidate number order for submission to the moderator.**
- **All unshaded areas must be completed.**

### Summary of teacher assessment from p2&3

	TE	MOD
<b>Mark for Composition 1 (max 30)</b>	/30	/30
<b>Mark for Composition 2 (max 30)</b>	/30	/30
<b>Total mark for Composition coursework</b>	/60	/60

<b>Authentication</b>		
<b>Candidate:</b>	I have read and understood the Notice to Candidates. I hereby certify that this is my own unaided work. I have produced the attached work without assistance other than that which my teacher has explained is acceptable within the specification.	
<b>Signature:</b>	<b>Date</b>	
<b>Teacher’s Signature:</b>	<b>Date</b>	
<b>Moderator’s Signature:</b>	<b>Mod. No.</b>	

**GCSE MUSIC  
PAPER 02: COMPOSING**

**MUS  
200**

<b>Composition 1</b>	
Title of Piece	
Area of Study (1 – 4)	
Composition/Arrangement (delete as appropriate)	

<b>Composition 2</b>	<b>Comp 2 must NOT be from the same AoS as Comp 1</b>
Title of Piece	
Area of Study (1 – 4)	
Composition/Arrangement (delete as appropriate)	

**Criteria for Compositions and Arrangements**

		Composing	Arranging
Compulsory core criteria	A	Use and development of ideas	Extent of effective change/choice of material
	B	Exploitation of the medium	Exploitation of the medium
	C	Structural interest	Impact
	D	Understanding the brief	Understanding the brief
Optional criteria	E	Melody	Melodic interest/part writing
	F	Harmony/accompaniment	Harmony
	G	Texture	Texture
	H	Rhythm	Rhythm
	I	Dynamics	Dynamics
	J	Use of technology	Technical Problems
	K		Use of technology

		Comp/Arr 1	
		TE	Mod
Compulsory core criteria	A	/5	/5
	B	/5	/5
	C	/5	/5
	D	/5	/5
Opt 1	/5	/5	
Opt 2	/5	/5	
<b>Total</b>	<b>/30</b>	<b>/30</b>	

		Comp/Arr 2	
		TE	Mod
Compulsory core criteria	A	/5	/5
	B	/5	/5
	C	/5	/5
	D	/5	/5
Opt 1	/5	/5	
Opt 2	/5	/5	
<b>Total</b>	<b>/30</b>	<b>/30</b>	

Teacher-Examiner Comments	Leave blank for Moderator use
<b>Composition 1</b>	
<b>Composition 2</b>	

<b>GCSE MUSIC PAPER 02: COMPOSING</b>	<b>MUS 200</b>
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### **Composition 1 – Understanding the Brief Pro Forma**

What was your composition/arrangement brief?	Mod use only
Describe the process you went through to complete your piece, using appropriate musical vocabulary where appropriate, explaining any alterations to your work as you evaluated it during the process. How did your piece meet the brief?	

<b>GCSE MUSIC</b> <b>PAPER 02: COMPOSING</b>	<b>MUS</b> <b>200</b>
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### Composition 2 – Understanding the Brief Pro Forma

What was your composition/arrangement brief?	Mod use only