

3.2 Component 2: Composing

Students compose **two** pieces of music. They write one of these in response to a pre-release stimulus. They record their compositions and provide a score, a lead sheet or a written account of their work.

For full details of assessment, see Section 6.4 and Appendix 4.

Content	Learning Outcomes
Composing (AO2)	Students should be able to: <ul style="list-style-type: none"> • create and develop musical ideas; • understand, control and make use of musical resources effectively; and • make consistent and effective use of the following within a chosen style or genre: <ul style="list-style-type: none"> – structure; – harmony; – texture; – rhythm; – timbre; and – music technology.

6 Guidance on Controlled Assessment

6.1 Controlled assessment review

We will review our controlled assessment tasks every year to ensure that they continue to set an appropriate challenge and remain valid, reliable and stimulating.

6.2 Skills assessed by controlled assessment

Teachers must assess the following core skills through the controlled assessment of both compositions:

- creation, organisation and development of ideas; and
- understanding, control and use of resources.

Teachers must assess **three** of the following skills through the controlled assessment of each composition (**please note that use of harmony must be assessed in Composition A**):

- use of harmony;
- texture and accompaniment;
- rhythmic interest;
- expressive interest; and
- use of technology.

6.3 Level of control

Rules for controlled assessment in GCSE Music are defined for the three stages of the assessment:

- task setting;
- task taking; and
- task marking.

6.4 Task setting

The level of control for task setting is medium. This means that we set the tasks.

Centres have the opportunity to contextualise the controlled assessment tasks to suit their specific circumstances. This includes the availability of and access to resources.

We will provide centres with details of controlled assessment tasks and guidance on how to complete and submit them.

Component 2: Composing

For these controlled assessments, candidates compose **two** pieces of music.

Composition A

Candidates choose their own brief, compositional style and resources.

Composition B

This is a response to a **pre-release stimulus** provided in September of the academic year in which the candidate takes the assessment. Candidates write Composition B in response to **one** of the following:

- a short melodic fragment;
- a rhythmic motif; or
- a chord sequence.

Submitting the compositions

Candidates submit both compositions in the form of a **recorded performance** (which may be live or sequenced) and **one** of the following:

- a **score** outlining performance direction through musical notation and, for example, use of tempo, dynamics and instrumental techniques;
- a **lead sheet** outlining a detailed framework that allows for a musical performance, for example a melody line with chord symbols and lyrics, where appropriate; or
- a **written account** (no longer than **600 words**) using the pro forma available at www.ccea.org.uk

Recordings should be submitted on CD formatted for audio playback.

6.5 Task taking

There are different levels of control in the tasks, for example research – limited control and outcome – high control.

Areas of Control	Detail of Control
Authenticity	<ul style="list-style-type: none">• Teachers must ensure that candidates are aware of any third party copyright or intellectual property issues in their work.• They must sign a declaration to certify that, to the best of their knowledge, all the work that candidates have submitted for assessment is their own.

Areas of Control	Detail of Control
Feedback	<ul style="list-style-type: none"> • Teachers must guide and supervise candidates to: <ul style="list-style-type: none"> – monitor progress; – prevent plagiarism; – ensure work is completed in accordance with this specification’s requirements; and – ensure work can be assessed in accordance with the procedures and marking criteria.
Time Limit/Word Limit	<ul style="list-style-type: none"> • The combined length of both compositions should be 3–6 minutes. • Candidates have 25 hours to complete this component.
Collaboration	<ul style="list-style-type: none"> • Candidates must work independently when completing both compositions.
Resources	<ul style="list-style-type: none"> • Candidates may use acoustic instruments and/or electronic media. • Candidates may use notation, sequencing and multitracking software to complete their compositions.

6.6 Task marking

The level of control for task marking is medium. Teachers mark the controlled assessment tasks using assessment criteria that we provide. They should use professional judgement to select and apply the criteria in each successive mark band appropriately and fairly to candidates’ work. They should follow a ‘best fit’ approach when selecting a candidate’s mark, making allowance for balancing strengths and weaknesses in each response.

Teachers must ensure that the work they mark is the candidate’s own. For up-to-date advice on plagiarism, or any kind of candidate malpractice, see *Suspected Malpractice in Examinations and Assessments: Policies and Procedures* on the Joint Council for Qualifications website at www.jcq.org.uk

6.7 Internal standardisation

Centres with more than one teaching group must carry out internal standardisation of controlled assessment tasks before submitting their marks to us. This is to ensure, as far as possible, that each teacher has applied the assessment criteria consistently when marking assessments. Centres may need to adjust an individual teacher's marking:

- to bring assessments into line with those of other teachers in the centre; and
- to match the standards established at the agreement trial.

If marks do change, centres must amend the total/final mark on their Candidate Record Sheet.

6.8 Moderation

Centres must submit their marks and samples to us by the deadline we set each year. We may adjust centres' marking to bring the assessment of the candidates' work into line with our agreed standards.

We issue full instructions each year on:

- our moderation procedures;
- which samples we require; and
- the deadlines for submitting marks and samples to us.

Teachers and centre staff may contact us at any stage if they require advice, assistance or support relating to any aspect of controlled assessment.

6.9 Drafting/Redrafting

Teachers must not correct candidates' work in detail and return it to them to write up a fair copy. Responsibility for drafting a piece of work towards completion lies entirely with the candidate. Once a candidate has submitted the controlled assessment and it has been awarded a mark, that mark is final. The candidate may not carry out further work.

See Appendix 1 for a glossary of controlled assessment terms. For more details, see the Joint Council for Qualifications document *Instructions for Conducting Controlled Assessments*, available at www.jcq.org.uk

Appendix 4

Assessment Criteria and Mark Bands – Component 2: Composing

Compulsory criteria: both must be assessed in Composition A **and** Composition B (18 marks)

Compulsory Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>Creation, organisation and development of ideas</p> <p>(10 marks)</p>	<ul style="list-style-type: none"> Musical ideas show limited style, creativity, balanced phrasing, shape and fluency. There is limited development of musical ideas. Limited structural interest with no clear form. The music lacks direction and is disorganised. <p>(1–3 marks)</p>	<ul style="list-style-type: none"> Musical ideas show some sense of style, creativity, balanced phrasing, shape and fluency. There is some development of musical ideas. Some structural interest and musical coherence within a recognised form. The music shows some direction. <p>(4–5 marks)</p>	<ul style="list-style-type: none"> Musical ideas show a good sense of style, creativity, balanced phrasing, shape and fluency. There is good development of musical ideas in line with the overall structure of the music. Good structural interest and musical coherence within a recognised form. The music shows direction and has a sense of completeness. <p>(6–7 marks)</p>	<ul style="list-style-type: none"> Musical ideas show a strong sense of style, creativity, balanced phrasing, shape and fluency. There is stylistic and imaginative development of musical ideas in line with the overall structure and genre of the music. The music is organised with sophistication into a clear structure and/or form. There is clear direction and purpose to the music and it has a sense of completeness. <p>(8–10 marks)</p>

Compulsory criteria: both must be assessed in Composition A **and** Composition B (18 marks) (cont.)

Compulsory Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Understanding, control and use of resources (8 marks)	<ul style="list-style-type: none"> Writing for the chosen instruments and/or voices is limited and/or inappropriate. <p style="text-align: center;">(1–2 marks)</p>	<ul style="list-style-type: none"> Writing for the chosen instruments and/or voices shows some understanding. <p style="text-align: center;">(3–4 marks)</p>	<ul style="list-style-type: none"> Writing for the chosen instruments and/or voices shows good understanding and is idiomatic. <p style="text-align: center;">(5–6 marks)</p>	<ul style="list-style-type: none"> Strong writing for the chosen instruments and/or voices; the composition is idiomatic, imaginative and stylistic. <p style="text-align: center;">(7–8 marks)</p>
Award zero for work not worthy of credit.				

Additional criteria: three of the five criteria below must be assessed in Composition A and Composition B. (12 marks)

Additional Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>(1) Use of harmony (Must be assessed in Composition A)</p> <p>(4 marks)</p>	<ul style="list-style-type: none"> Limited understanding of harmony within the chosen style. <p style="text-align: right;">(1 mark)</p>	<ul style="list-style-type: none"> Some understanding of primary chords, functional harmony and harmonic pulse within the chosen style. <p style="text-align: right;">(2 marks)</p>	<ul style="list-style-type: none"> Good understanding of primary chords, progressions and harmonic pulse within the chosen style. <p style="text-align: right;">(3 marks)</p>	<ul style="list-style-type: none"> Excellent understanding of chords, progressions and harmonic colour within the chosen style. <p style="text-align: right;">(4 marks)</p>
<p>(2) Texture and accompaniment</p> <p>(4 marks)</p>	<ul style="list-style-type: none"> Limited and/or inappropriate use of texture. The accompaniment style is simple and/or inappropriate for the chosen genre. <p style="text-align: right;">(1 mark)</p>	<ul style="list-style-type: none"> Some use of texture to create and maintain interest and variety. The accompaniment style is mostly appropriate and unchanged throughout. <p style="text-align: right;">(2 marks)</p>	<ul style="list-style-type: none"> Good use of texture to create and maintain interest and variety. The accompaniment style is mostly interesting, appropriate and shows some variation. <p style="text-align: right;">(3 marks)</p>	<ul style="list-style-type: none"> Effective and resourceful use of texture to create and maintain interest and variety. The accompaniment style is interesting, imaginative and varied. <p style="text-align: right;">(4 marks)</p>
<p>(3) Rhythmic interest</p> <p>(4 marks)</p>	<ul style="list-style-type: none"> Limited rhythmic interest within the composition. The writing is not in keeping with the chosen genre. <p style="text-align: right;">(1 mark)</p>	<ul style="list-style-type: none"> Some rhythmic interest within the composition, with some contrasting ideas and development. The writing is not always in the style of the chosen genre. <p style="text-align: right;">(2 marks)</p>	<ul style="list-style-type: none"> Good rhythmic interest within the composition, showing variety and development. The writing is in the style of the chosen genre. <p style="text-align: right;">(3 marks)</p>	<ul style="list-style-type: none"> Rhythmic ideas are well chosen and fully developed, and show originality. There is a sense of idiomatic writing within the chosen genre. <p style="text-align: right;">(4 marks)</p>

Additional criteria: three of the five criteria below must be assessed in Composition A and Composition B (12 marks) (cont.)

Additional Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>(4) Expressive interest</p> <p>(4 marks)</p>	<ul style="list-style-type: none"> The choice of suitable timbres, dynamics and articulation is unsuccessful and/or inappropriate for the chosen genre. <p>(1 mark)</p>	<ul style="list-style-type: none"> The choice of timbres, dynamics and articulation is satisfactory and shows some consideration of the chosen genre. <p>(2 marks)</p>	<ul style="list-style-type: none"> The choice of timbres, dynamics and articulation is appropriate to the chosen genre, showing variation and awareness of the capabilities of the chosen instruments and/or voices. <p>(3 marks)</p>	<ul style="list-style-type: none"> Timbres, dynamics and articulation have been well chosen and handled sensitively within the chosen genre, showing variation, gradations and full awareness of the chosen instruments and/or voices. <p>(4 marks)</p>
<p>(5) Use of technology</p> <p>(4 marks)</p>	<ul style="list-style-type: none"> Limited attention is given to the capturing and mixing of the music. Limited sense of balance and blend between parts. <p>(1 mark)</p>	<ul style="list-style-type: none"> Some attempt has been made to capture and mix the composition appropriately. Some sense of balance and blend between parts. There is some awareness of EQ, panning and other effects but these may have been applied inappropriately. <p>(2 marks)</p>	<ul style="list-style-type: none"> Instruments are captured successfully and the final recording of the composition is well mixed. Good sense of balance and blend between parts. The use of effects, including EQ, panning and reverb, is controlled and applied successfully throughout. <p>(3 marks)</p>	<ul style="list-style-type: none"> Instruments are captured with expertise and the final recording is stylistically mixed with sophistication and creativity. Parts are balanced and blended effectively. The use of effects, including EQ, panning and reverb, is highly successful, demonstrating a high level of aural awareness. <p>(4 marks)</p>
<p>Award zero for work not worthy of credit.</p>				