



Shell and Fifth Form

SDC: Music

Specification

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SDC Music: Summary of assessment

	Detail	Assessment	Weighting	When will the assessment take place?	Skills	Guided learning hours
Component 1: Performing	The creation of a practice journal. X3 finished pieces will be submitted. Each finished recording will have a draft recording and written reflection to accompany it.	Digital performing portfolio and written reflections.	25%	Shell and Fifth form	Self-regulation	30 hours
Component 2: Composing	Portfolio of composing experiments. The creation of one extended composition in a style chosen and researched by the pupil.	Digital composing portfolio	25%	Shell – end of summer term (composing experiments)	Complex problem-solving	30 hours
				Fifth form – end of Michaelmas term (extended composition)	Self-regulation Complex problem-solving	15 hours
Component 3: Appraising	Listening examination. 8-10 questions (tbd) in total. Eight questions will be in response to unfamiliar aural extracts, some of which will include musical notation. Two questions will require an extended response and will be based on familiar extracts.	Examination	25%	Fifth Form -end of Lent term		30 hours
Component 4: Special Study	The creation of an artefact (performance, composition, or arrangement), or 2000-word report on an area of personal musical interest.	Artefact or Written Report Viva	25%	Fifth Form – end of Lent term	Digital literacy Self-regulation	15 hours

Learning outcomes and weightings

Learning outcome A: Apply practice processes for music skills and techniques	-	7.5%
Learning outcome B: Perform with technical control, expression, and interpretation	-	17.5%
Learning outcome C: Apply understanding of techniques to create music	-	12.5%
Learning outcome D: Develop musical ideas with technical control and coherence	-	12.5%
Learning outcome E: Demonstrate and apply musical knowledge	-	12.5%
Learning outcome F: Use appraising skills to make evaluative and critical judgements about music	-	12.5%

An additional 25% of the learning outcomes will be attributed to the Special Study from the list above.

Introduction

1.1 Aims and objectives

SDC: Music offers a broad and rigorous course of study which aims to:

- a. Develop pupils' knowledge, understanding, and skills to communicate effectively as musicians through performing, composing, and analysis.
- b. Engage pupils in regular practice and self-evaluation to demonstrate progress on their instrument/voice.
- c. Develop processes that underpin effective ways of working as musicians in the working world: skills and techniques for practice and rehearsal; and the creation, production, and performance of music in response to a brief.
- d. Develop an area of genuine personal musical interest through an independent research task (Special Study). This allows the course to be more heavily weighted in an area of the pupil's main musical interest.
- e. Apply knowledge and skills in a practical way through exploration and development of musical techniques and styles through performance and composition (including the use of music technology).
- f. Develop pupils' self-regulation, complex problem-solving, and digital literacy skills.
- g. Broaden musical experience and interests, develop imagination, and foster creativity.

1.2 Prior learning and progression

- This specification builds on subject content which is typically taught at key stage 3 and provides a suitable foundation for the study of music at A level or as part of the IBDP.
- Pupils will continue to develop knowledge and understanding of musical elements, vocabulary, and the categorisation of these features of music.
- Pupils will continue to develop aural skills (which also demonstrate knowledge and understanding of musical concepts).
- Pupils will develop their ability to interpret musical notation and communicate using this medium (knowledge, understanding, and skills).
- Pupils will continue to develop their existing instrumental/vocal skills, composing skills, and music technology skills.
- The course will develop the three Faulkner's skills of Self-Regulation, Complex Problem-Solving, and Digital Literacy:
 - Self-regulation through practice, journalling, self-reflection, extended composing task, special study.
 - Complex Problem Solving through extended composing task and special study.
 - Digital Literacy through the research carried out for the Special Study and Extended Composition.

1.2 Equality and fair access

This specification may be followed by any pupil, irrespective of gender, ethnic, religious or cultural background. It has been designed to avoid, where possible, features that could, without justification, make it more difficult for a learner to achieve because they have a particular protected characteristic. The protected characteristics under the Equality Act 2010 are age, disability, gender reassignment, pregnancy and maternity, race, religion or belief,

sex and sexual orientation. The specification will be kept under review. External quality assurance processes will ensure the awarding process is fair to every pupil.

1. Subject content

2.1 Component 1: Performing

Pupils will set themselves targets, document their practice in a journal, and reflect on their progress at regular intervals. A final performance will be assessed; this may take place individually in front of the subject teacher, or in front of an audience. Pupils will be assessed on both the process of practising for the performance, and the accuracy and musicality of the musical performance itself. Although there is no assessed ensemble performance, it is expected that pupils will participate in a co-curricular ensemble if they take this course.

Practice Journal

- Paper journal
- Pupils record verbal teacher feedback in their own words.
- Targets (as set by VMTs, pupils themselves, and academic music teachers. A move towards pupils taking responsibility for target-setting will be encouraged).
- Details of wider listening (existing recordings of the pieces pupils are learning and their own reflections on these interpretations)
- Scales (in particular, the scales and arpeggios relevant to the key of the music)
- Technical exercises (for drummers where scales/arpeggios are not relevant, and advanced grades)
- Sight-reading (where appropriate).

The practice journal will provide much of the material for pupils' written reflections which will be submitted alongside their draft and final recordings. The practice journal is physical evidence that the pupil has engaged in the process of practising and skill development. It is likely that a comprehensive log will result in better outcomes in terms of the final performances and in pupils' ability to reflect.

Pupils whose primary instrument is music technology will work on developing their keyboard skills – essential for inputting music on a DAW using a midi keyboard.

Recordings

Pupils will submit x2 recordings of each of their 3 pieces. One of the recordings will be the piece as a work-in-progress. Both recordings will help inform the process of reflection. The final recordings will be marked using an adapted version of the AQA GCSE Music marking criteria.

Reflection

The reflection will include:

- Reasoning behind the choice of repertoire.
- Challenges presented by the repertoire.
- Techniques used to overcome these challenges (e.g. practising scales, arpeggios, technical exercises etc.)
- Discussion of interpretation of expressive/stylistic features and how listening to existing performances has helped shape the final interpretation.

- An evaluation of the draft and final performances discussing what has improved, what was done particularly well, and what could be improved upon further.

Process is an important part of performing and by including this in the mark scheme self-regulation is emphasised as an important attribute for a performing musician.

Learning outcome A: Apply practice processes for music skills and techniques

Learning outcome B: Perform with technical control, expression, and interpretation.

2.2 Component 2: Composing

Composing portfolio

Creating experiments based on the themes listed below to demonstrate understanding of the musical features listed next to each heading.

- **Electronic Dance Music (EDM):** major/minor chords, 7th chords, harmonic rhythm, common chord progressions, voicings, inversions, rhythmic variety, ostinato, riffs, sonority, and texture.
- **Jazz:** common jazz chord progressions, structures, pentatonic and modal melodies, piano accompaniments, common structures, and drum notation.
- **Western Classical:** primary and secondary chords, cadences, harmonising a melody, accompaniment textures, and the rules of a “good” melody.
- **Minimalism:** melodic and harmonic devices, texture, pitch, dynamics, articulation, sonority, orchestration, and minimalist techniques.

Within each theme, the study material to prepare pupils for the composing tasks will come from a diverse range of musical styles and cultures.

Extended composition

Pupils will carry out research on the musical style they have selected for their extended composition. They may select one of the themes from the composing portfolio, but it does not have to be linked. They will create a thorough plan of the structure they intend to use. They will carry out extensive listening to pieces of music in their chosen style, making research notes about the musical features they find particularly interesting to help inspire their own compositions. Pupils will record teacher feedback and use it to help inform their planning, target-setting, and development of their ideas. Self-regulation is developed through planning, research, drafting, and evaluation at each stage of the process.

The weighting of the composing experiment portfolio and extended composition will be 50:50.

Learning outcome C: Apply understanding of techniques to create music.

Learning outcome D: Develop musical ideas with technical control and coherence.

2.3 Component 3: Appraising

Written examination: 1 hour and 30 minutes (approximately)

25% of qualification

This examination will assess knowledge and understanding of music.

Pupils will develop knowledge and understanding of musical elements, musical contexts and musical language.

Musical elements

- Melody
- Harmony
- Tonality
- Form and Structure
- Dynamics
- Instruments and Instrumental Techniques
- Texture
- Tempo
- Rhythm
- Metre

Appendix D contains a list of musical terms linked to these musical elements.

Musical Contexts

- The purpose and intention of composers and performers.
- The effect of the occasion, audience, and choice of venue on the way music is composed and performed.
- How music is created, developed, and performed in different social, historical, and cultural contexts.

Musical Language

- Reading and writing treble and bass staff notation in simple and compound time.
- Roman numerals for chords I, ii, iii, IV, V, vi and vii. The use of lower and upper case to signify minor and major chords.
- Contemporary chord symbols for chords e.g. C, Dm, Em, F, G(7), Am and B°. To include diminished chords, slash chords and open 5ths.
- Reading and writing key signatures to four sharps and flats.
- Musical vocabulary.

It is expected that pupils will answer questions using aural extracts, and in some cases, with the aid of a score.

Includes recognition of key signatures, time signatures, tonality, tempo, cadences, modulations, articulation, dynamics, texture, form and structure, instrumentation, and instrumental techniques. Melodic and rhythmic dictation.

Appendix D contains a full list of vocabulary which pupils are expected to be able to identify in the examination.

Two questions will require extended responses.

1. An arrangement of a previously studied piece of music. Pupils will draw on their own knowledge of the music to describe how it has been adapted to suit the new style. This music will come from a contemporary music genre (pop, jazz, fusions).
2. An extract of a previously studied piece of music where pupils are expected to make detailed reference to a score. This music will come the Western Classical genre.

Section A (Western Classical and Popular Music)

A1: Categorisation of five musical extracts according to period and genre (table format) [female composers only]

A2: Identification of time signature, texture, and tonality of five musical extracts (table format)

Section B (Western Classical)

B1: Short response / multiple choice questions on an extract of music focusing on aspects of the melody and accompaniment, musical devices, cadences, and textures.

Section C (Popular Music including Jazz and Fusions)

C1: Longer responses on three extracts of music covering instruments, melody, tonality, tempo, texture, rhythm, instrumentation.

Section D (Western Classical: Theme and Variations)

D1: Extract A - Identification of tonality and texture. Recognition of chords, melodic dictation, rhythmic dictation (multiple choice), instruments, phrase structure.

D2: Extract B - Identification of tonality and texture. Similarities and differences between Extract A and Extract B.

Section E (Popular Music including Jazz and Fusions)

Extended response: a comparison of a previously studied piece of music with an arrangement adapted for a different ensemble/genre/vocalist etc. This will be a piece of vocal music from the contemporary music genre (pop, jazz, fusions).

Section F (Western Classical)

A choice of essay question based on a previously studied piece of music from the Western Classical genre. A score will be provided.

Learning outcome E: Demonstrate and apply musical knowledge

Learning outcome F: Use appraising skills to make evaluative and critical judgements about music

2.4 Component 4: Special Study

The aim of the special study is to develop an area of personal interest, and/or something that will make a significant contribution to a pupil's own development as a musician. This is a low floor high ceiling task that all pupils can access but that can be extended to high levels.

It offers opportunities for pupils to:

- Develop and improve their own learning and performance.
- Use their learning experiences to support their personal aspirations for further study and career development.

The final product may be an artefact (it is expected that this would take the form of a performance (solo or group), composition, or arrangement), or an extended piece of writing (minimum 2000 words).

In addition to the final artefact, pupils will be required to undertake a viva to explore their intentions, the research/rehearsal process, and their own reflection on the project.

Questions included in the viva will consist of general questions provided at the start of the process, and more specific questions to be decided upon by the examiner at submission. All questions will relate to an aspect(s) of the assessment criteria.

A Special Study in Performance may take the following format:

- The setting of an appropriate performance goal in collaboration with the pupil's academic music teacher and individual music teacher.
- Documentation of the rehearsal process through a practice journal (links to the skills built in the Component 1).
- Research (e.g. a listening diary, research into a composer/style of music).
- Self-evaluation throughout the process (e.g. recording a performance as a work-in-progress and reflecting on the outcome, identifying areas for work and setting new targets as a result of this process, feedback from academic music teacher and individual music teacher).
- Final performance.
- Viva.

A Special Study in Composing may take the following format:

- The formulation of a specific composing brief (including intention/purpose, style, structure, instrumentation etc.).
- Research (e.g. a listening diary, research into a composer/style of music).
- Drafts of initial ideas and feedback from academic music teacher.
- Self-evaluation throughout the process (e.g. testing out compositional ideas on real instruments to ensure they are idiomatic, monitoring progress and setting objectives, seeking feedback from instrumental/vocal specialists, setting new targets as a result of this process).
- Final composition.
- Viva (to include how the composition has met the brief)

A Special Study in Musical Analysis (2000-word report) may take the following format:

- The formulation of a research question / identification of the music to be analysed.
- Research (e.g. score analysis, aural analysis, academic research journals, books, podcasts etc.)
- Plan and draft of report and feedback from academic music teacher.
- Monitoring, feedback and evaluation throughout the process.
- Final report and reflection.

- Viva (one of the purposes here will be to ensure academic integrity in the production of the written report)

Assessment

3.1 Learning outcomes and weightings

Learning outcome A: Apply practice processes for music skills and techniques	-	12.5%
Learning outcome B: Perform with technical control, expression, and interpretation	-	12.5%
Learning outcome C: Apply understanding of techniques to create music	-	12.5%
Learning outcome D: Develop musical ideas with technical control and coherence	-	12.5%
Learning outcome E: Demonstrate and apply musical knowledge	-	12.5%
Learning outcome F: Use appraising skills to make evaluative and critical judgements about music	-	12.5%

An additional 25% of the learning outcomes will be attributed to the Special Study from the list above.

Technical information

4.1 Grading, awarding and reporting

Pupils will be awarded a distinction, merit, pass, or complete for the qualification. Marks will be awarded according to the assessment criteria, and it is expected that pupils will meet the following criteria for each band:

Distinction

A distinction will be awarded when a pupil has completed work which is comparable to that of a grade 9 at GCSE. They will have demonstrated a high level of attainment across at least three of the four components.

This pupil is likely to have developed strong self-regulation skills demonstrated through excellent progress on their instrument/voice/music technology, and/or through their independent research for their Special Study. They have demonstrated the ability to refine, adapt, and evaluate their work, and creativity in the way they apply their knowledge to composing tasks. They will demonstrate strong analytical skills and will be able to apply specific musical vocabulary accurately in response to aural extracts and scores.

Merit

A merit will be awarded when a pupil has completed work which is comparable to that of grades 7-8 at GCSE. They will have demonstrated a high level of attainment, but not necessarily across all components.

This pupil is likely to have developed effective self-regulation skills demonstrated through commendable progress on their instrument/voice/music technology, and through their independent research for their Special Study. They have demonstrated the ability to refine, adapt, and evaluate their work, along with a degree of creativity in the way they apply their knowledge to composing tasks. They will demonstrate secure analytical skills and will be able to apply specific musical vocabulary accurately in response to aural extracts and scores.

Pass

A pass will be awarded when a pupil has completed work which is comparable to that of grades 5-6 at GCSE.

This pupil is likely to have developed adequate self-regulation skills demonstrated through some progress on their instrument/voice/music technology, and through their independent research for their Special Study. They have demonstrated the ability to refine, adapt, and evaluate their work, and are able to apply their knowledge to composing tasks in a functional way. They will be able to use musical vocabulary to identify musical features from aural extracts and scores, but not always accurately and in depth.

Complete

Attended lessons and participated in activities related to each component of the course.

Appendices

Appendix A: Component 1 assessment

A mark is awarded /42 for the final performances. The mark scheme is an adapted version of the AQA GCSE Music specification. The mark scheme in full may be found here

<https://filestore.aqa.org.uk/resources/music/specifications/AQA-8271-SP-2016.PDF>

Learning outcome B: Perform with technical control, expression, and interpretation	
Mark (total of 42)	Assessment criteria
12	Process and Reflection
15	Technical control (accuracy)
15	Expression and interpretation

Process and Reflection

	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Learning outcome A: Apply practice processes for music skills and techniques				
0 marks	1-3 marks	4-6 marks	7-9 marks	10-12 marks
No rewardable material	Limited refinement of musical skills through application to musical outcomes. Basic reflections lead to superficial musical improvements.	Adequate refinement of musical skills through application to musical outcomes. Straightforward reflections lead to some musical improvements.	Competent refinement of musical skills through application to musical outcomes. Appropriate reflections lead to clear musical improvements.	Effective refinement of musical skills through application to intended musical outcomes. Perceptive reflections lead to highly effective musical improvements.

Instrumental/Vocal assessment grid

Marks	Technical control (accuracy)		Expression and interpretation	
	Instrumental/vocal	DJ	Instrumental/vocal	DJ
15 Convincing	Exceptional ability to demonstrate technical control, with excellent accuracy (pitch, rhythm, intonation) and fluency. At the top of the band, there will be no discernible flaws, with just minor inaccuracies towards the lower end.	Exceptional ability to demonstrate technical control, with excellent accuracy (pitch, rhythm, tempo) and fluency. At the top of the band, there will be no discernible flaws, with just minor inaccuracies towards the lower end.	Exceptional ability to demonstrate expression and interpretation, with an excellent and assured sense of style and attention to detail. Lack of attention to small expressive details will result in a mark towards the lower end of this band.	Exceptional ability to demonstrate expression and interpretation, with an excellent sense of style and attention to detail. Arrangement of selected tracks demonstrates excellent sensitivity towards the expressive and interpretative demands of the music. Lack of attention to small expressive details will result in a mark towards the lower end of this band.
14 Clear				
13 Just				

Marks	Technical control (accuracy)		Expression and interpretation	
	Instrumental/vocal	DJ	Instrumental/vocal	DJ
12 Convincing 11 Clear 10 Just	Highly developed ability to demonstrate technical control, with high levels of accuracy (pitch, rhythm, intonation) and fluency. Towards the lower end of the band inaccuracies will become more noticeable.	Highly developed ability to demonstrate technical control, with high levels of accuracy (pitch, rhythm, tempo) and fluency. Towards the lower end of the band, inaccuracies will become more noticeable.	Highly developed ability to demonstrate expression and interpretation, with a highly developed, secure sense of style and attention to detail. A more frequent lack of sensitivity towards the expressive and interpretative demands of the music will result in a mark at the lower end of this band.	Highly developed ability to demonstrate expression and interpretation, with a highly developed sense of style and attention to detail. Arrangement of selected tracks demonstrates highly developed sensitivity towards the expressive and interpretative demands of the music. A more frequent lack of sensitivity towards the expressive and interpretative demands of the music will result in a mark at the lower end of this band.

Marks	Technical control (accuracy)		Expression and interpretation	
	Instrumental/vocal	DJ	Instrumental/vocal	DJ
9 Convincing 8 Clear 7 Just	Secure ability to demonstrate technical control, with moderate accuracy (pitch, rhythm, intonation) and fluency. Regular inaccuracies in more than one area will result in marks towards the lower end of this band.	Secure ability to demonstrate technical control, with moderate accuracy (pitch, rhythm, tempo) and fluency. Regular inaccuracies in more than one area will result in marks towards the lower end of this band.	Secure ability to demonstrate expression and interpretation, with a moderately secure sense of style and attention to detail. At the lower end of this mark band, a moderate lack of sensitivity towards the expressive and interpretative demands of the music will inhibit how well the character of the music is conveyed.	Secure ability to demonstrate expression and interpretation, with a moderately secure sense of style and attention to detail. Arrangement of selected tracks demonstrates moderate sensitivity towards the expressive and interpretative demands of the music. At the lower end of this mark band, a lack of sensitivity towards the expressive and interpretative demands of the music will inhibit how well the character of the music is conveyed.
6 Convincing 5 Clear 4 Just	Moderate ability to demonstrate technical control, with limited accuracy (pitch, rhythm, intonation) and fluency. At the bottom of this band, the basic outline of the music will still be appreciable to the listener.	Moderate ability to demonstrate technical control, with limited accuracy (pitch, rhythm, tempo) and fluency. At the bottom of this band, the basic outline of the music will still be appreciable to the listener.	Moderate ability to demonstrate expression and interpretation, with a basic sense of style and attention to detail. Limited sensitivity towards the expressive and interpretative demands of the music, becoming more pronounced towards the lower end of the mark band, resulting in a performance which has a limited sense of character.	Moderate ability to demonstrate expression and interpretation, with a basic sense of style and attention to detail. Arrangement of selected tracks demonstrates limited sensitivity towards the expressive and interpretative demands of the music, becoming more pronounced towards the lower end of the mark band, resulting in a performance which has a limited sense of character.

Marks	Technical control (accuracy)		Expression and interpretation	
	Instrumental/vocal	DJ	Instrumental/vocal	DJ
3 Convincing	Limited ability to demonstrate technical control, with minimal accuracy (pitch, rhythm, intonation) and fluency. At the bottom of this band, the basic outline of the music will be barely appreciable to the listener.	Limited ability to demonstrate technical control, with minimal accuracy of pitch, rhythm, tempo and fluency. At the bottom of this band, the basic outline of the music will be barely appreciable to the listener.	Limited ability to demonstrate expression and interpretation, with a rudimentary sense of style and minimal attention to detail. Minimal sensitivity towards the expressive and interpretative demands of the music, becoming more pronounced towards the lower end of the mark band, resulting in a performance which has virtually no sense of character.	Limited ability to demonstrate expression and interpretation, with a rudimentary sense of style and attention to detail. Arrangement of selected tracks demonstrates minimal sensitivity towards the expressive and interpretative demands of the music, becoming more pronounced towards the lower end of the mark band, resulting in a performance which has virtually no sense of character.
2 Clear				
1 Just				
0	No work submitted or worthy of credit.			

Production via technology

Mark (total of 36 per performance)	Assessment criteria
6	Levels of demand
5	Accuracy
5	Expression
5	Balance
5	Panning/stereo separation
5	Appropriate use of effects
5	Sense of style

Appendix B: Component 2 assessment

Composing Portfolio – Assessment Criteria

	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<i>Learning outcome C: Apply understanding of techniques to create music</i>				
0 marks	1-3 marks	4-6 marks	7-9 marks	10-12 marks
No rewardable material	<ul style="list-style-type: none"> Limited application of techniques and processes used in the realisation of music in response to the brief. Tentative exploration of creative opportunities. 	<ul style="list-style-type: none"> Adequate application of techniques and processes used in the realisation of music in response to the brief. Sufficient exploration of creative opportunities. 	<ul style="list-style-type: none"> Competent application of techniques and processes used in the realisation of music in response to the brief. Competent exploration of creative opportunities. 	<ul style="list-style-type: none"> Effective application of techniques and processes used in the realisation of music in response to the brief. Perceptive exploration of creative opportunities

Extended Composition – Assessment Criteria

	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<i>Learning outcome D: Develop musical ideas with technical control and coherence</i>				
0 marks	1-3 marks	4-6 marks	7-9 marks	10-12 marks
No rewardable material	<ul style="list-style-type: none"> Limited application of techniques and processes used in the realisation of music in response to the brief. Ideas show limited cohesion in the use of elements of music with superficial fulfilment of intentions. 	<ul style="list-style-type: none"> Adequately developed ideas based on sufficient application of musical realisation techniques and resources in response to the brief. Ideas show partially cohesive use of some relevant elements of music that adequately fulfils intentions. 	<ul style="list-style-type: none"> Competently developed ideas based on appropriate application of techniques and resources in response to the brief. Mostly cohesive use of relevant elements of music that clearly fulfil intentions. 	<ul style="list-style-type: none"> Perceptively developed ideas based on secure application of techniques and resources in response to the brief. Cohesive use of musical elements that thoroughly fulfil intentions.

Appendix C: Component 4 assessment

The Special Study gives pupils an opportunity to explore a subject that interests them and to present work in a variety of formats. However, as this is a GCSE level qualification, high marks can be achieved without the need to be original or imaginative. Additional credit should be given for ambitious work whether in subject matter, method, or presentation. This is a **Low Floor High Ceiling** task that all pupils can access but that can be extended to high levels.

Learning Outcome E: The ability to work independently using appropriate resources and feedback.

Learning Outcome F: The ability to work responsibly and effectively using digital tools.

Band A (21 – 25)

Work in this band will be excellent for this level (GCSE). Essays will be interesting to read and have plenty of factual detail which is carefully analysed.

For performances, wholly significant and appropriate listening will lead to informed decisions regarding interpretative choices as evidenced in the pupil's final artefact and supporting material.

For compositions, wholly significant and appropriate listening to music of the chosen genre leads to informed creative choices as evidenced in the pupil's final artefact and supporting material.

Work which shows originality or imagination would normally be in this band.

- Evidence of very good knowledge and understanding
- Convincing and well-structured arguments with few errors
- Use of specialist vocabulary where appropriate
- Evidence of effective research
- Citations and academic protocol used effectively.

Band B (16 – 20)

Work at the top of this band will be very good for this level (GCSE). It will be interesting for the most part with some factual detail and analysis of key points. Lower down there will be passages which are too general without real analysis or depth.

For performances, appropriate listening will lead to confident decisions regarding interpretative choices as evidenced in the pupil's final artefact and supporting material.

For compositions, appropriate listening to a range of music in the chosen genre leads to confident decisions regarding creative choices as evidenced in the pupil's final artefact and supporting material.

- Evidence of good knowledge and understanding
- Generally well-structured
- Some use of specialist vocabulary where appropriate

- Some evidence of effective research
- Citations and academic protocol generally followed

Band C (10 – 15)

Work at the top of this band is satisfactory; it will lack analysis and depth and may read more like a general description of the topic. There will also be errors and/or important omissions at the bottom of the band.

For performances, mostly appropriate listening will lead to competent decisions regarding interpretative choices as evidenced in the pupil's final artefact and supporting material.

For compositions, mostly appropriate listening to a range of music in the chosen genre will lead to mostly appropriate creative choices as evidenced in the pupil's final artefact and supporting material.

- Some evidence of general knowledge and understanding but with some factual errors.
- Arguments are not always well-structured or clear.
- Appropriate specialist vocabulary is occasionally used.
- Research is in evidence but with a limited range.
- Citations and academic protocol used inconsistently or ineffectively.

Band D (0 – 9)

Work in this band is limited and shows little attempt to get to grips with the topic.

For performances, there will be little evidence that enough appropriate listening has taken place to inform the final artefact.

Composition will lack aural familiarity with music of the chosen genre.

- Limited knowledge and understanding
- Arguments are not clear or well-structured
- Limited use of appropriate specialist vocabulary
- Little evidence of research
- Little evidence of citations and academic protocol

Appendix D: List of musical terms

Melody

Anacrusis • Conjunct (stepwise) • Disjunct (angular) • Arpeggio/broken chord • Scalic (ascending/descending)
Low pitch • High pitch • Range • Sequence • Imitation • Repetition • Contrast • Leitmotif • Motif • Octave •
Tone/ Major 2nd • Major 3rd • Perfect 4th • Perfect 5th • Major 6th • Major 7th • Semitone • Microtone •
Chromatic movement • Pentatonic • Blue notes • Trill/ornamentation/decoration • Countermelody • Answering
phrase • Thematic • Fanfare

Tonality

Major • Minor • Modulation to the Dominant and Relative Major/Minor Pentatonic

Harmony

Primary chords • Secondary chords • Inversion • Diatonic • Tonic • Subdominant • Dominant (7th) • Perfect
cadence • Imperfect cadence • Plagal cadence • Interrupted cadence • Chord progression/chord sequence •
Harmonic rhythm • Drone • Pedal • Dissonance • Power chords

Form and Structure

Binary • Ternary • Rondo • Minuet and Trio • Repetition • Contrast • Theme and variations • Strophic • 32 bar
song form/AABA • 12 bar Blues • Call and response • Ostinato • Bridge • Break • Loop • Improvisation • Verse •
Chorus • Middle 8 • Fill • Introduction • Outro • Coda • Riff • Phrasing (regular and irregular)

Texture

Monophonic • Homophonic • Polyphonic • 2, 3 or 4 part texture • Unison • Chordal • Imitation • Layered •
Melody and accompaniment • Countermelody • Descant • Round • Canon • Drone • Alberti bass • Stab chords
• Walking bass

Tempo

Allegro/Vivace • Allegretto • Moderato/Andante • Adagio/Lento • Accelerando • Ritardando/Rallentando •
Rubato • Pause

Rhythm

Semibreve • Minim • Crotchet • Quaver • Semiquaver • Dotted • Syncopation • Swing rhythms • On the beat •
Off-beat • Triplet • Chalm • Associated rests • Driving rhythms • Dance rhythms • Rock rhythms

Metre

Regular • Irregular (e.g. 5/4, 7/8) • Accent • Simple time (2/4, 3/4, 4/4) • Duple/triple/quadruple • Compound
time (6/8, 9/8, 12/8)

Dynamics

Pianissimo • Piano • Mezzo piano • Mezzo forte • Forte • Fortissimo • Crescendo • Diminuendo • Sforzando

Musical Styles

Western Classical Tradition • Baroque • Classical • Romantic • Chamber music • Jazz • Blues • Musical
Theatre/Musical • Film Music • Rock • Soul • Hip-hop • Reggae • Ballad • Pop • Bhangra • Fusion • Minimalism

Sonority - Instruments, Voices and Groupings

Strings • Violin • Viola • Cello • Double bass • Harp • Woodwind • Flute • Oboe • Clarinet • Saxophone • Bassoon • Brass • Trumpet • French horn • Trombone • Tuba • Percussion • Timpani • Drum kit • Snare drum • Cymbal • Hand held percussion • Glockenspiel • Xylophone • Tabla • Dhol • Keyboard • Piano • Organ • Harpsichord • Basso Continuo • Classical or Spanish guitar • Electric guitar • Bass guitar • Sitar • Sarangi • Tumbi • Solo • Duet • Trio • Soprano • Alto • Tenor • Bass • Backing vocals • A cappella • Chorus • Orchestra • String quartet • Basso continuo • Pop/rock group • Rhythm section • Acoustic

Technology

Synthesised/electronic • Panning • Phasing • Sample • Reverb • Echo • Amplified

Performance techniques/Articulation

Humming • Syllabic • Melismatic • Scat • Vibrato • Falsetto • Belt • Rap • Staccato • Legato • Sustained • Accent • Pizzicato • Arco/bowed • Divisi • Double stopping • Tremolo • Distortion • Hammer on • Rim shot • Slap bass • Drum roll • Muted • Glissando/slide • Pitch bend • Plucked • Slurred • Tongued • Detached