KEY STAGE 3 Y7 - Y9 ASSESSMENT STEPS

Music

Key Stage 3 Descriptors	Composing	Performing	Appraising
Excelling + *(Projected Grade 9 at GCSE)*	• Students will create a variety of ideas using a range of notes, elements and devices. • Students will be able to develop their ideas using all of the elements of music, offering contrast within their work. • Students will be able to explain their ideas coherently using specific musical vocabulary. • Students will evaluate and refine their ideas and the work of others as they work. • Students will record their ideas using musical notation and software.. • Students will compose music within a given style or genre.	• Students will perform complex melodies, added chords and complex rhythms from ear or from notation. • Students will demonstrate fluency. • Students will perform with good technique. • Students will show resilience in improving their performance work through self and peer assessment. • Students will recognize how to create chords. • Students will demonstrate dexterity and coordination. ▪ Performance work will be accurate and follow given performance directions. ▪ Students will take peripatetic music lessons or learn a instrument at home.	• Students will recognize elements of music such as pitch, tempo, sonority and dynamics, texture, structure, rhythm, harmony, tonality and articulation. • Students will recognize changes in the elements of music such as pitch, dynamics, texture, structure, rhythm, harmony, tonality and articulation. • Students will be able to articulate changes in the elements of music using specific musical vocabulary. • Students will be able to justify the use of elements in musical examples, linking them to the function and historical context of the genre.
Mastering + *(Projected Grades 6 - 8 at GCSE)*	• Students will create a variety of ideas using a range of notes, elements and devices. • Students will be able to develop their ideas using the elements of music, offering some contrast within their work. • Students will be able to explain their ideas coherently using specific musical vocabulary. • Students will evaluate and refine their ideas as they work. • Students will record their ideas in an appropriate format.	• Students will perform melodies, chords and rhythms from ear or from notation. • Students will demonstrate fluency. • Students will perform with good technique. • Students will show resilience in improving their performance work through self and peer assessment. • Students will recognize how to create chords. • Students will demonstrate dexterity and coordination. • Students will show an interest in extra-curricular music projects.	• Students will recognize elements of music such as pitch, tempo, sonority and dynamics, texture, structure and articulation. • Students will recognize changes in the elements of music such as pitch, dynamics, texture, structure and articulation. • Students will be able to articulate changes in the elements of music using specific musical vocabulary. • Students will be able to justify the use of elements in musical examples, linking them to the function and historical context of the genre.

Key Stage 3 Descriptors	**Descriptors of Key Knowledge Skills and Understanding for Key Stage 3** ***What do students know and what can they do?***		
	Composing	**Performing**	**Appraising**
+ Securing – *(Projected Grades 3 - 5 at GCSE)*	• Students will create a variety of ideas using a range of notes and devices. • Students will be able to develop their ideas using the simple elements of music such as pitch, tempo and dynamics. • Students will be able to explain their ideas coherently using simple specific musical vocabulary. •	• Students will perform melodies and rhythms from ear or from notation. • Students will demonstrate fluency. • Students will perform with an awareness of technique. • Students will show resilience in improving their performance work through self and peer assessment.	• Students will recognize elements of music such as pitch, tempo, sonority and dynamics and articulation. • Students will recognize clear changes in the elements of music such as pitch, dynamics and articulation. • Students will be able to articulate changes in the elements of music using specific vocabulary. • Students will be able to justify the use of elements in musical examples, linking them to the function of the example.
+ Developing – *(Projected Grades 1 – 2 at GCSE)*	• Students will create simple ideas using a limited range of notes and devices. • Students will be able to change given ideas using the elements of music. • Students will be able to explain their ideas coherently using non specific musical vocabulary.	• Students will perform simple melodies and rhythms from ear or from limited notation. • Students will demonstrate some fluency. • Students will perform with an awareness of technique.	• Students will recognize simple elements of music such as pitch, tempo, sonority families and dynamics. • Students will recognize clear changes in simple elements of music such as pitch, tempo and dynamics. • Students will be able to articulate changes in the elements of music using non specific vocabulary.
+ Emerging – *(Below GCSE Grading)*	• Students will create simple ideas using a limited range of notes and devices. • Students will be able to change given ideas using the elements of music.	• Students will perform simple melodies and rhythms from ear or from adapted notation. • Students will demonstrate some fluency.	• Students will recognize simple elements of music such as pitch, tempo, sonority families and dynamics. • Students will recognize clear changes in simple elements of music such as pitch, tempo and dynamics.

HALEWOOD ACADEMY

KEY STAGE 4 Y10 - Y11 ASSESSMENT STEPS

Music

Assessment grid for Component 1: Performing

Each piece performed should be marked out of 36. Please see Section 3.2 for further assessment details.

- The appropriate band **for each assessment objective** should be established by determining which performance descriptor best reflects the candidate's performance.
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band.**
- The total marks for each column may reflect performance at different bands across the assessment objectives, for example, a candidate may achieve band 4 for column 1, band 4 for column 2 and band 3 for column 3.
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

Band	AO1 Perform with technical control, expression and interpretation		
	Accuracy	**Technical control**	**Expression and interpretation**
4	10-12 marks • An accurate performance, secure in terms of rhythm and/or pitch • An appropriate tempo is sustained throughout, resulting in a fluent performance • All performance directions are followed appropriately throughout the performance	10-12 marks • Secure vocal/instrumental technique and intonation (where appropriate) throughout the whole performance • Secure control of sonority (tone) with the use of contrast fully appropriate to the music • The performance is well-projected	10-12 marks • An expressive performance in keeping with the chosen style • Effective communication sustaining audience interest throughout the performance • Effective rapport with other performers, where appropriate, resulting in a balanced performance • Effective balance between live and pre-recorded tracks, where appropriate
3	7-9 marks • The performance is generally accurate in terms of rhythm and/or pitch, however, there are occasional slips • An appropriate tempo is generally maintained throughout, however the fluency of performance is compromised occasionally • Most performance directions are followed appropriately in the performance	7-9 marks • Generally reliable vocal/ instrumental technique and intonation (where appropriate) throughout the performance • Generally secure control of sonority (tone) with the use of contrast mainly appropriate to the music • The performance is generally well-projected	7-9 marks • A generally expressive performance mainly in keeping with the chosen style • Competent communication sustaining audience interest throughout most of the performance • Generally effective rapport with other performers, where appropriate, resulting in a mostly balanced performance • Generally effective balance between live and pre-recorded tracks, where appropriate

2	**4-6 marks**	**4-6 marks**	**4-6 marks**
	• A less secure performance in terms of rhythm and/or pitch with frequent inaccuracies • Irregularities in tempo, which compromise the fluency, occur more frequently • Performance directions are followed inconsistently throughout the performance	• Inconsistent vocal/instrumental technique and intonation (where appropriate) throughout the performance • Inconsistent control of sonority (tone) with some contrast where needed in the music • The performance has inconsistent projection	• An inconsistent performance which is not always in keeping with the chosen style • Inconsistent communication with the audience • Some sense of rapport and balance between parts where other performers are present • Some effective balance between live and pre-recorded tracks, where appropriate
1	**1-3 marks**	**1-3 marks**	**1-3 marks**
	• Inaccuracies in rhythm and/or pitch occur throughout • The performance lacks fluency and is compromised by frequent hesitations • A limited response to performance directions throughout the performance	• Limited vocal/instrumental technique and intonation (where appropriate) throughout the performance • Limited control of sonority (tone) with little or no variety where needed in the music • The performance has limited projection	• A limited performance with little or no understanding of the chosen style • Limited communication with the audience • Limited rapport where other performers are present, resulting in an unbalanced performance • ineffective balance between live and pre-recorded tracks, where appropriate
0	**0 marks**	**0 marks**	**0 marks**
	• An inaccurate performance in terms of rhythm and/or pitch where performance directions are not followed	• No evidence of technique, control of sonority (tone) or projection	• No sense of involvement, expression, rapport, balance or communication

Raw mark for each piece performed	Level of difficulty		
	Easier than standard level	Standard level of difficulty (equivalent to grade 3 GME)	More difficult than standard level
36	32	36	36
35	32	35	36
34	31	34	36
33	30	33	36
32	29	32	35
31	28	31	34
30	27	30	33
29	26	29	32
28	25	28	31
27	24	27	30
26	23	26	29
25	23	25	28
24	22	24	26
23	21	23	25
22	20	22	24
21	19	21	23
20	18	20	22
19	17	19	21
18	16	18	20
17	15	17	19
16	14	16	18
15	14	15	17
14	13	14	15
13	12	13	14
12	11	12	13
11	10	11	12
10	9	10	11
9	8	9	10
8	7	8	9
7	6	7	8
6	5	6	7
5	5	5	6
4	4	4	4
3	3	3	3
2	2	2	2
1	1	1	1
0	0	0	0

Assessment grid for Component 2: Composing

Each composition should be marked out of 36. Please see Section 3.2 for further assessment details.

- The appropriate band **for each assessment objective** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for each column may reflect performance at different bands across the assessment objectives, for example, a candidate may achieve band 4 for AO2.1a, column 1, band 4 for AO2.1b, column 2 and band 3 for AO2.1c, column 3.
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

Band	AO2 Compose and develop musical ideas with technical control and coherence		
	Creativity and development of musical ideas (AO2.1a)	**Technical control of musical elements and resources (AO2.1b)**	**Structure and stylistic coherence (AO2.1c)**
4	10-12 marks • Ideas are highly effective, offering much potential for creative development • The content is skilfully developed throughout the piece • Highly effective contrasts of tone colour and moods	10-12 marks • Highly effective choice of elements and resources • A wide variety of musical elements are used skilfully • Resources, including technology, are skilfully controlled	10-12 marks • A very well-organised piece with a highly effective presentation of musical ideas • The style and character is highly effective in response to the chosen brief • The outcome is highly effective, musical and fully coherent
3	7-9 marks • Ideas are generally effective, offering potential for further development • The content is competently developed throughout the piece • Generally effective contrasts of tone colour and mood	7-9 marks • Generally effective choice of elements and resources • A variety of musical elements are used competently • Resources, including technology, are generally well controlled	7-9 marks • A well-organised piece with effective presentation of musical ideas • The style and character is generally effective in response to the chosen brief • The outcome is generally effective and coherent

2	4-6 marks	4-6 marks	4-6 marks
	• Ideas are simple, offering some potential for development • Some ideas are partially developed • Some contrasts of tone colour and mood	• Some choices of elements and resources are effective • Some musical elements are used inconsistently • Inconsistent control of resources, including technology	• Inconsistent organisation with some effective presentation of musical ideas • The style and character is inconsistent in response to the chosen brief • The outcome is inconsistent displaying some sense of coherence
1	1-3 marks	1-3 marks	1-3 marks
	• Ideas are limited, offering little opportunity for development • Only limited development is evident • Limited evidence of tone colour and mood	• Limited effectiveness in choice of elements and resources • Limited employment of musical elements • Limited control of resources including technology	• Limited organisation and presentation of ideas • The style and character is limited in response to the chosen brief • An incoherent and limited outcome
0	0 marks	0 marks	0 marks
	• No evidence of any creativity or development	• Ineffective control of the musical elements and resources	• No evidence of organisation, style and character or coherence

Guidance for assessing AO2
Compose and develop musical ideas with technical control and coherence

Assessment grid	Guidance
AO2.1.a: Develop musical ideas • Ideas offer potential for development • The content is developed throughout the piece • Use of contrasts in tone colour and moods	• Assess how well the quality of the initial thematic material (including pitch and rhythm) and/or harmonic material, as appropriate to the piece, allows for further development. This will include material at the beginning of the piece or any new ideas introduced subsequently. • Assess how well the thematic/harmonic material has been developed throughout the piece. This can include use of compositional devices plus extension and working out of ideas. • Assess whether the piece includes different tone colours and moods (e.g. changes of tempo, texture, dynamics etc) to provide variety and contrast within the piece.
AO2.1b: Demonstrate technical control • Choice of elements and resources • How musical elements are used • How resources, including technology, are controlled	• Assess whether the choice of musical elements, instrumentation, voices and technology is sufficient and appropriate for the piece. • Assess how well the chosen musical elements are controlled and used within the piece. • Assess how well the resources, (instrumentation, voices and technology) are controlled and used in the piece.
AO2.1c: Compose with musical coherence • Organisation of the piece and presentation of musical ideas • Style and character in response to the chosen brief • Coherency of final outcome	• Assess whether the musical ideas are well structured and whether the piece is balanced. • Assess how well the piece fulfils the set or chosen brief stylistically. • Assess whether the piece makes sense as a unified and musical whole.

Additional advice for composing within the areas of study

The following information is a guide to composing within the areas of study. It is **not** an exhaustive list of features which must be included.

Area of study 1: Musical Forms and Devices

- effective employment of structures such as those listed under the area of study
- an appropriate sense of balance and proportion (overall structures, phrasing)
- evidence of musical understanding of tonality, melody, rhythm, harmony (elements)
- secure control of devices listed under the area of study content

Area of study 2: Music for Ensemble

- evidence of understanding of the different types of texture as listed under the area of study and as appropriate to the piece
- effective employment of textural variety and contrasts
- varying instrumental textures (thick or thin, dense or light)
- successful use of devices such as:
  - layering
  - tutti/unison
  - descant
  - countermelody
  - backing ideas
  - contrasting timbres
  - effective control of chordal sections
  - use of imitation/call and response/echo + antiphonal devices

Area of study 3: Film Music

- relevance of music to the storyline
- use of lyrics as consistent with the plot/ideas
- characterisation reflected in the music
- strong and distinctive thematic material
- supportive accompanying ideas
- appropriate musical contrasts to reflect mood/meaning/scene
- musical reflection of visual images
- use of musical devices and features to create anticipation, action, excitement
- suitable dynamics to support and reflect the chosen ideas
- chromatic movement and harmonies where appropriate
- use of 'leitmotif'
- layering
- minimalistic techniques including:
  - an overall coherence
  - phasing
  - creative manipulation of melodic cells
  - gradual change of initial cells to new cells by small incremental alterations – subtle transformation of ideas
  - varying textures
  - additive melodies
  - rotation/phase shifting
  - rhythmic displacement; isorhythmic overlap/layering of ostinato patterns
  - metamorphosis (of ostinato patterns)
  - avoidance of exact repetition

Area of study 4: Popular Music

- Rock Music/Pop
  - clearly defined structures (32 bar, verse-chorus, 12 bar)
  - chorus with melodic hook
  - verses with changing words
  - intro/outro
  - instrumental/solo
  - improvisation/bridge ideas
  - use of riffs
  - clarity of chord progression
  - close harmony work
  - guitar licks
  - strong bass lines
  - walking bass
  - clear-cut rhythms
  - strongly emphasised pulse
  - appropriate instrumentation

- Bhangra
  - 4/4 (with each crotchet beat divided into three)
  - chaal rhythm pattern
  - dhol drum (not the tabla)
  - fast tempo, typical dance rhythms
  - vocal melodies which have a small range, and quite often fall at the end of phrase (often with ornamentation added)
  - use of microtonal intervals
  - shouts of 'Hoi!'
  - verse-chorus structure
  - makes use of Indian instruments such as sitar, and string instruments
  - use of riffs
  - sampled bass lines
  - fused with pop music/pop instruments, effects, music technology, sampling, drum synthesizers

- Fusion
  - Fusion as a musical genre is generally accepted as a combination of two different musical genres. For example, the outcome may include a fusion of historical and modern styles, jazz, rock, classical, or elements of world music; or it may possibly include a fusion of contrasting current trends, and/or a blending of acoustic and electronic timbres.

2.3 Component 3

Appraising
Written examination: 1 hour 15 minutes (approximately)
40% of qualification
96 marks

This examination will assess knowledge and understanding of music through the following four areas of study:

Area of study 1: Musical Forms and Devices
Area of study 2: Music for Ensemble
Area of study 3: Film Music
Area of study 4: Popular Music.

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

Musical Elements

- melody
- harmony
- tonality
- form and structure
- dynamics
- sonority
- texture
- tempo
- rhythm
- metre

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

Musical Contexts

- the purpose and intention of composers, performers and those who commission music
- 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 clef staff notation in simple time
- reading treble **and** bass clef staff notation in compound time
- roman numerals for chords I, ii, iii, IV, V and vi in a major key
- contemporary chord symbols for chords within a major key e.g. C, Dm, Em, F G(7) and Am
- reading and writing key signatures to four sharps and flats
- musical vocabulary related to areas of study

This component encourages learners to develop skills in appraising music through the exploration of a wide variety of music linked to the **four** areas of study. Each area of study includes a list of terms focusing on particular musical knowledge and understanding. However, learners and teachers should be aware that the knowledge and understanding of these elements, contexts and language are transferrable and the full list of musical terms in Appendix C must be considered when preparing for the examination.

Area of study 1: Musical Forms and Devices

In this area of study, learners place music within a broad historical context. However, it is not expected that they develop a detailed chronology of music aside from an awareness of the principal features of Baroque, Classical and Romantic music. The area of study focuses on understanding **structural forms** and **devices** across a variety of genres and styles from the **Western Classical Tradition** 1650-1910.

This area of study includes **one** prepared extract which learners must study in depth.

- *Eine Kleine Nachtmusik, Movement 3, Minuet:* Mozart (1787) <u>for assessment in summer 2020 and summer 2021</u>.

Learners must study the whole of Movement 3, including the trio.

- *Badinerie* by J.S.Bach for Flute and String Orchestra with Harpsichord (Final movement, Orchestral Suite No.2 in B minor, BWV 1067) <u>for assessment from summer 2022 onwards</u>.

Through listening to and/or playing examples of music from the Western Classical Tradition (1650-1910), learners will identify the main features of **binary, ternary, minuet and trio, rondo, variation and strophic forms**, including how composers use the musical devices listed below to create and develop music:

- repetition
- contrast
- anacrusis
- imitation
- sequence
- ostinato
- syncopation
- dotted rhythms
- drone
- pedal
- canon
- conjunct movement
- disjunct movement
- ornamentation
- broken chord/arpeggio
- alberti bass
- regular phrasing
- melodic and rhythmic motifs
- simple chord progressions including cadences
- modulation to dominant and relative minor.

Area of study 2: Music for Ensemble

In this area of study, learners develop understanding of **sonority** and **texture**, including instrumental and vocal groupings as appropriate to their context. Through listening to and/or performing examples from **chamber music, musical theatre, jazz and blues**, learners will study texture, including how composers combine musical lines in the following textures:

- monophonic
- homophonic
- polyphonic
- unison
- chordal
- layered
- melody and accompaniment
- round
- canon
- countermelody.

Learners will also consider how texture is used in the following instrumental and vocal groupings:

- vocal ensembles (including solos, duets, trios, use of backing vocals)
- jazz/blues trio
- rhythm section
- string quartet
- basso continuo
- sonatas.

Area of study 3: Film Music

In this area of study, learners will develop an understanding of film music including the use of **timbre, tone colour** and **dynamics** for effect.

Through listening to and/or performing examples of film music learners will study how:

- composers use musical elements appropriately to respond to a specific commission
- composers use leitmotifs and thematic transformation to develop thematic material
- to respond to a given stimulus or commission such as words or pictures
- musical features are adopted by composers to create a mood in descriptive music
- performers interpret a composition
- the audience and/or venue affect the performance and/or composition
- instrumental and/or vocal timbres are used to create colour/mood
- dynamics and contrast are used for the creation of special effects
- music technology may be used to further enhance sonority
- minimalistic techniques are used in film music.

Area of study 4: Popular Music

In this area of study, learners will develop an understanding of popular music: **pop, rock and pop, bhangra** and **fusion (of different styles)**.

This area of study includes **one** prepared extract which learners must study in depth.

- *Since You've Been Gone:* Rainbow (released 1979) for assessment in summer 2020 and summer 2021.

- *Africa:* Toto (released 1982) for assessment from summer 2022 onwards.

Through listening to and/or performing examples of popular music learners will study how:

- instrumental and synthesised sound is used
- original music may be modified
- vocal sounds are used
- instruments and voices are combined
- sound is computer-generated and amplified
- software and samplers are utilised.

Learners will also identify and use (as appropriate) the following musical features:

- 32 bar song form
- Strophic
- 12 bar blues
- verse
- chorus
- riffs
- middle 8
- bridge
- fill
- instrumental break
- intros and outros
- improvisation
- loops
- samples
- panning
- phasing
- syncopation
- driving rhythms
- balance
- standard chord progressions
- melismatic and syllabic writing
- lead and backing vocals
- backing tracks
- primary chords
- secondary chords
- cadences.

	Total	9	8	7	6	5	4	3	2	1
MUSIC	240	199	185	172	157	142	128	106	84	62
Component 1 - Performing	72	67	63	60	54	49	44	36	28	20
Component 2 - Composing	72	67	63	58	53	47	42	34	26	18
Component 3 - Appraising	96	65	59	54	50	46	42	36	30	24