

APPENDIX B

Component 2: Composing

Appendix B contains the following information regarding the assessment of Component 2:

- assessment grid for Component 2
- guidance for assessing Component 2
- additional advice for composing within the areas of study.

APPENDIX B

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.

AO2			
Compose and develop musical ideas with technical control and coherence			
Band	Creativity and development of musical ideas (AO2.1a)	Technical control of musical elements and resources (AO2.1b)	Structure and stylistic coherence (AO2.1c)
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • Highly effective choice of elements and resources • A wide variety of musical elements are used skilfully • Resources, including technology, are skilfully controlled 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • Generally effective choice of elements and resources • A variety of musical elements are used competently • Resources, including technology, are generally well controlled 	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • 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

<p>2</p>	<p>4-6 marks</p> <ul style="list-style-type: none"> Ideas are simple, offering some potential for development Some ideas are partially developed Some contrasts of tone colour and mood 	<p>4-6 marks</p> <ul style="list-style-type: none"> Some choices of elements and resources are effective Some musical elements are used inconsistently Inconsistent control of resources, including technology 	<p>4-6 marks</p> <ul style="list-style-type: none"> 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
<p>1</p>	<p>1-3 marks</p> <ul style="list-style-type: none"> Ideas are limited, offering little opportunity for development Only limited development is evident Limited evidence of tone colour and mood 	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited effectiveness in choice of elements and resources Limited employment of musical elements Limited control of resources including technology 	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited organisation and presentation of ideas The style and character is limited in response to the chosen brief An incoherent and limited outcome
<p>0</p>	<p>0 marks</p> <ul style="list-style-type: none"> No evidence of any creativity or development 	<p>0 marks</p> <ul style="list-style-type: none"> Ineffective control of the musical elements and resources 	<p>0 marks</p> <ul style="list-style-type: none"> No evidence of organisation, style and character or coherence

Guidance for assessing Component 2: Composing

The following table explains how to assess each bullet point on the assessment grid for AO2. The qualitative descriptors have been removed.

Guidance for assessing AO2	
Compose and develop musical ideas with technical control and coherence	
Assessment grid	Guidance
<p>AO2.1.a: Develop musical ideas</p> <ul style="list-style-type: none"> • Ideas offer potential for development • The content is developed throughout the piece • Use of contrasts in tone colour and moods 	<ul style="list-style-type: none"> • 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.
<p>AO2.1b: Demonstrate technical control</p> <ul style="list-style-type: none"> • Choice of elements and resources • How musical elements are used • How resources, including technology, are controlled 	<ul style="list-style-type: none"> • 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.
<p>AO2.1c: Compose with musical coherence</p> <ul style="list-style-type: none"> • Organisation of the piece and presentation of musical ideas • Style and character in response to the chosen brief • Coherency of final outcome 	<ul style="list-style-type: none"> • 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.