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**ALEVEL MUSIC**

**HANDBOOK**

**Contents:**

1. Course details
2. Organisation and Equipment
3. Assessment Map and Criteria
4. 5 hours in Music
5. Supercurricular
6. Write like a Musician
7. Specification
8. Grading Criteria

**1. Course Details**

**Qualification:** Pearson Edexcel Level 3 Advanced GCE in Music (9MU0)

**Entry Requirements:**

**-**GCSE or BTEC Music Grade 5 or above (BTEC M2)

-Grade 4 level or above for Performance (Do not need to have exam qualification)

**Calendar of events:**

Comp 1 performance submitted: April year 13

Comp 2 Composition submitted: March year 13

Comp 2 Arrangement / Remix: May 1st year 13

Comp 3 Theory exam: June year 13

**Contact details:**

Head of Music: Mr Lee ([Mlee01@beckfoot.org](mailto:Mlee01@beckfoot.org))

Head of Creativity: Mr Stimpson ([Mstimpson01@beckfoot.org](mailto:Mstimpson01@beckfoot.org))

Beckfoot Exams Officer: Janine Lunn ([Jlunn01@beckfoot.org](mailto:Jlunn01@beckfoot.org))

Pearson Contact: Jeffrey Hole ([teachingmusic@pearson.com](mailto:teachingmusic@pearson.com))

**2. Organisation and equipment**

**Composition lessons**- Composition tracker up to date.

**Composition practice –** To compose on a weekly basis outside lessons, two hours per week as a minimum

**Theory lessons-** To every theory lesson you must bring: Anthology, Music file, Pencil, Pen, Sharpener, Rubber, Whiteboard Pen.

**Performance practice-** attend one to one music lessons on a weekly basis. Practice independently for 30 mins per day (minimum).

**Home Learning**- Complete five hours in each week. Complete all home learning on time and submit either on class charts or in person.

**3. Assessment**

**Assessment Map**





**Performance grading criteria**

**For this A Level Music qualification, pieces identified as level 7 are identified as ‘standard’; above this (level 8 and above) pieces are ‘more difficult’ and below this (levels 1-6) they are ‘less difficult’**

Performance is assessed against AO1: Interpret musical ideas through performing, with technical and expressive control and an understanding of style and context.

Performance assessment grid 1: Technical control – Technique assesses the students’ technical control of the instrument.

Performance assessment grid 2: Technical control (Accuracy) and Expressive control (Fluency) assesses the students’ ability to use technical control to play the pieces accurately, and their ability to use expressive control to play the pieces fluently.

Performance assessment grid 3: Expressive control, style and context assesses the students’ ability to communicate through the use of musical elements and interpret ideas with expressive control and an understanding of style and context

**Further, more detailed grading criteria can be found at the end of the booklet**

**Composition grading criteria**

Assessment criteria Compositions will be externally assessed for all students.

There are 60 marks available for this assessment. Of these, there are 40 marks available for free choice compositions. Compositions will be assessed individually, using the relevant grids.

Criteria have been developed to assess students’ skills in developing musical ideas, demonstrating technical control and demonstrating musical coherence.

Marks for each composition will be added together to give a total mark out of 60 for this component. Free choice compositions (whether to a brief related to areas of study or free compositions) will be marked against 3 grids, each carrying 13-14 marks. These grids assess creating and developing musical ideas with coherence, creating and developing musical ideas with expressive control, and creating and developing musical ideas with technical control

**Further, more detailed grading criteria can be found at the end of the booklet**

**4. 5 Hours in Music**

Research shows that the most successful students (i.e. those that make the most progress and get the highest grades) are doing between 20 and 25 hours of independent study per week by the end of Year 13. That may seem a lot, but it’s something that you would build up to over the course of your A-Levels. In Year 12, we’re talking something more like 15 hours per week. This equates to roughly 5 hours of independent study per A-Level per subject.

Remember that your independent study is divided into three types – Consolidation, Reactive and Proactive.

**Consolidation**: The evening following a Music lesson, you should spend 12-15 minutes (24-30 minutes for a double) rereading your notes, writing the summary section and making relevant flashcards e.g. composer facts, contextual information, wider listening links, DR SMITH cards.

**Reactive:** This is your ’homework’. You will get at least an hour a week from staff. If they don’t – ask them for some! If you find this takes more than 1 hour, that’s fine, you can take this from the proactive phase (not from the consolidation phase though). Equally, if you find you finish your reactive work quickly, spend more time on your proactive work. The homework will normally be to write essay plans, essays, complete listening questions etc.

**Proactive:** This is the section that will broaden and deepen your overall understanding of the subject you are studying. It will not necessarily involve work that has been set by your teacher, but instead it is about you doing the extra practice questions, reading articles, watching videos, TED talks etc. In Music, this might contain some of the following:

* Complete a set of practice past paper questions – available on SDrive **(1 hour)**
* Use websites to complete and add to class notes **(30 minutes)**
* Use the specification checklist to evaluate your understanding **(10 mins)**
* Write essays based on wider listening tracks that you watch on youtube **(30 mins)**
* Listen to a radio station/youtube pieces that you wouldn’t normally so you can widen your understanding **(30 mins)**
* “Read, Cover, Write and Check” sections of Knowledge organisers **(30 mins)**
* Watch a tiny desk concert **(20 mins)**
* Watch a TED talk on a Music topic **(20 mins)**
* Complete some aural dictation questions on teoria or youtube **(30 mins)**
* Complete independent composition work **(unlimited)**
* Practice your instrument **(at least 30 minutes per day)**

**Useful links**

* **Edexcel music pages** <https://qualifications.pearson.com/en/qualifications/edexcel-a-levels/music-2016.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments>
* **Radio 3** <https://www.bbc.co.uk/radio3>
* **TED Talks** <https://www.ted.com/search?q=music>
* **Teoria** <http://www.teoria.com/>

**5. Super Curricular**

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| Books | Composer Biographies from set work composers |
| Competitions | BBC Young Composers (Either the essay or composer competition)  Compete in young musician (either as a soloist or in an ensemble) |
| Films | Batman Returns- Set work for Film music  Psycho- Set work for Film music |
| TV/Films/Video | Tiny Desk Concerts  Documentaries / biographies on composer of set work pieces |
| Music/Podcasts | A Level wider listening playlist on Spotify  Covered within the course content for music |
| Visits | Visit to watch concert linked to one of the set works  External performance opportunities such as Bradford Proms |
| Websites | * Edexcel music pages https://qualifications.pearson.com/en/qualifications/edexcel-a-levels/music-2016.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments * Radio 3 https://www.bbc.co.uk/radio3 * TED Talks https://www.ted.com/search?q=music * Teoria <http://www.teoria.com/> * Tiny Desk concerts on YouTube |
| Other (e.g. clubs, guest speakers etc.) | Must be involved in one or more of:   * Senior Band * Senior Vocal Group * Hand Chimes * Senior Rock Group   Must attend music theory club on Thursdays  One to one music lessons (In or out of school)  Volunteering opportunities in KS3 music classes and junior ensembles. |

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| **How will you promote your super curricular offer to students at Beckfoot (both pre- and post-16)?** |
| Website- On the music page  Class charts notifications regarding concerts and competitions  Setting listening activities on class charts as part of 5 hours in  In lessons  Students involved in extra curricular from year 7 will often continue throughout 6th form |

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| **What professional bodies/organisations can staff/students join?** |
| Musicians union- <https://musiciansunion.org.uk/become-a-member/student> |

**6. Write Like a Musician**

* Correct use of an excellent musical vocabulary when appraising music
* Structure the essay in paragraphs, with each paragraph addressing one element of music, as set out in the question
* Ensure paragraphs start with headlines and focus into more detail with bar numbers
* Critically analyse and justify the impact the composers choices have on the music
* Explain and analyse the context behind composers from different eras / Musical genres
* Use examples from within the music to support composers intentions.
* Use relevant works to justify and support your opinions

**7. Specification**

Full specification can be found on the Pearson Website:

<https://qualifications.pearson.com/content/dam/pdf/A%20Level/Music/2016/Specification%20and%20sample%20assessments/Pearson_Edexcel_Level_3_Advanced_GCE_in_Music_9MU0_specification_issue7.pdf>

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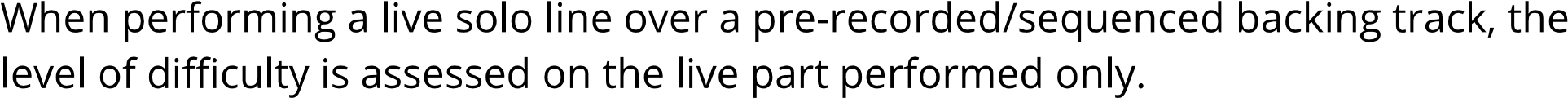
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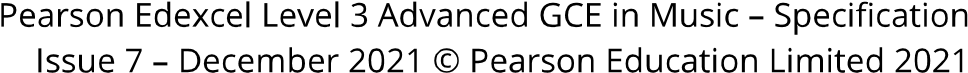
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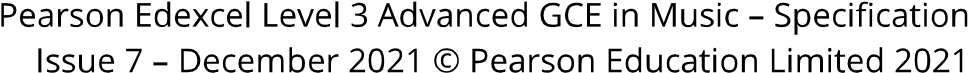
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# Composition assessment grid 1: Creating and Developing Musical Ideas with Coherence

Marks are awarded for the organisation of the music: the melodic construction, harmony and rhythm.

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| **Level** | **Mark** | **Creating and Developing Musical Ideas with Coherence (A02)** |

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| **Level 1** | 1 | * Little or no structuring and control of key and modulation. * Limited understanding and control of chords and chord progressions with many unconvincing moments. * Limited sense of melodic shape. Melodies lack direction and structure or are inappropriate to the style. * Limited control of rhythm. E.g. the stimulus vocal is out of time with the instrumental parts. * Limited control of harmony detrimental to the music. |
| **Level2** | 2 | * An attempt at structuring and control of key and modulation but compromised by insecurities and misjudgements. * Some control of chords and chord progressions but compromised by misjudgements. * A serious attempt at writing melodic lines but generally stiff, unstylistic and/or repetitive. * Repetitive rhythms or a surfeit of rhythmic ideas. * Harmony is functional but uninteresting. |
| **Level3** | 3 | * Generally well managed structuring and control of key and modulation but with some obvious misjudgements and/or missed opportunities. * Generally well managed control of appropriate chords and chord progressions despite some obvious misjudgements and/or limitations. * A good melodic sense. Melodies have shape and style. * Appropriate use of rhythms with some development as appropriate to the style. * Harmony is functional but uninteresting. The same chord set is used throughout. |

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| **Level** | **Mark** | **Creating and Developing Musical Ideas with Coherence (A02)** |
| **Level4** | 4 | * Well managed structuring and control of key and modulation, but with one or two misjudgements and/or missed opportunities. * Convincing control of appropriate chords and chord progressions despite a few misjudgements. * A strong sense of melodic flow as appropriate to the style. * Excellent stylistic rhythmic elements. * Appropriately chosen harmonies with some variety of chord sets. |
| **Levels** | 5 | * Effective structuring and control of key and modulation throughout. * Mature and sophisticated control of appropriate chords and chord progressions. * Excellent and imaginative with a strong sense of melodic flow as appropriate to the style. * Excellent and imaginative use of stylistic rhythmic elements. * Imaginative harmony appropriate to the style. |

# Composition assessment grid 2: Creating and Developing Musical Ideas with Expressive Control

Marks are awarded for the control of appropriate and expressive stylistic characteristics, idioms, conventions and procedures appropriate to the brief and for the awareness of occasion and audience, for example, characteristic cadential devices in the Bach chorale, the accurate capture of appropriate dance styles or the handling of the chosen style for the arrangement.

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| **Level** | **Mark** | **Creating and Developing Musical Ideas with Expressive Control (A02)** |

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| **Level 1** | 1 | * Little evidence of control of style and stylistic procedures. * The style is recognisable but compromised by serious misjudgements. * There is no variety and an over- reliance on looping and repetition. |
| **Level2** | 2 | * The control of style and stylistic procedures is compromised by some significant misjudgements. * Some inconsistency of style. Stylistic features have been attempted unsuccessfully. * Music is unpredictable or overly repetitive. |
| **Level3** | 3 | * Some effective control of style and stylistic procedures but with some obvious inconsistencies and/or misjudgements. * Generally a convincing sense of style but with some minor misjudgements. * The structure is functional but uninteresting. |
| **Level4** | 4 | * Generally convincing control of style and stylistic procedures but with one or two misjudgements. * Most of the features of the style have been included successfully. Musical ideas are presented with a sense of direction and coherence as appropriate to the style with few misjudgements. * The structure is stylistic but some sections may not link well together. |
| **Levels** | 5 | * Assured control of style and stylistic procedures, applied creatively and expressively. * All features of the style have been included creatively. * The structure is stylistic and sections are well linked. |

# Composition assessment grid 3: Creating and Developing Musical Ideas with Technical Control

Marks are awarded for the handling of techniques appropriate to the brief chosen.

In the Bach chorale and two-part counterpoint, the security of the part writing and handling of dissonance. In the arrangement task, the handling of the instrumentation and textures, and in the remix task, the handling of timbres, sound manipulation and procedures.

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| **Level** | **Mark** | **Creating and Developing Musical Ideas with Technical Control (A02)** |

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| **Level1** | 1 | * Little evidence of control of technical procedures and devices * Many misjudgements in the control of part writing and dissonance. * Instrumentation, timbres and sound manipulation lack control with many misjudgements * The style is recognisable but compromised by serious misjudgements. * There is no variety and an over- reliance on looping and repetition. |
| **Level2** | 2 | * Handling of technical procedures and devices is compromised by technical weaknesses * Part writing and control of dissonance are compromised by some significant errors * Instrumentation, timbres and sound manipulation compromised by misjudgements and limitations * Some inconsistency of style. Stylistic features have been attempted unsuccessfully. * Music is unpredictable or overly repetitive. |

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| **Level** | **Mark** | **Creating and Developing Musical Ideas with Technical Control (A02)** |
| **Level3** | 3 | * Inconsistent handling of technical procedures and devices * Part writing and control of dissonance are generally successful but with some obvious misjudgements * Instrumentation, timbres and sound manipulation generally successful but with some obvious misjudgements. * Generally a convincing sense of style but with some minor misjudgements. * The structure is functional but uninteresting. |
| **Level4** | 4 | * Generally secure handling of technical procedures and devices * Part writing ad control of dissonance are successful apart from one or two marginal misjudgements * Handling of instrumentation, timbres and sound manipulation is broadly satisfying despite some minor misjudgements * Most of the features of the style have been included successfully. * Musical ideas are presented with a sense of direction and coherence as appropriate to the style with few misjudgements. |
| **Levels** | 5 | * Distinctive and secure handling of technical procedures and devices throughout * Part writing and control of dissonance successful throughout. * Instrumentation, timbres and sound manipulation handled with assurance * All features of the style have been included creatively. * The structure is stylistic and sections are well linked. |

# Composition assessment grid 4.1: Response to the brief - Bach Chorale

## Bach chorale

Marks are awarded for the overall response to the brief in terms of creative response and development of the given stimulus.

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| **Level** | **Mark** | **Creating and Developing Musical Ideas with Technical Control (A02)** |

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| **Level1** | 1 | * Little evidence of development of, or a controlled response to, the stimulus * Little evidence of melodic shape. |
| **Level2** | 2 | * An attempt at developing the stimulus but this is compromised by technical weaknesses. * Lines are often angular and/or lack direction. |
| **Level3** | 3 | * Response to the stimulus is limited in places by missed opportunities or a formulaic and/or mechanical approach. * Lines lack shape and/or contrast in parts. |
| **Level4** | 4 | * There is some creativity and fluency in the handling of the stimulus. * Lines are mostly well shaped despite some minor misjudgements. |
| **Levels** | 5 | * The stimulus is harmonised with fluency and creativity. * Lines are elegant and well shaped. |

# Composition assessment grid 4.2: Response to the brief - Two-part counterpoint

## Two-part counterpoint

Marks are awarded for the overall response to the brief in terms of creative response and development of the given stimulus.

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| **Level** | **Mark** | **Creating and Developing Musical Ideas with Technical Control (A02)** |

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| **Level1** | 1 | * Little evidence of development of, or a controlled response to, the stimulus * Little evidence of melodic shape and/or rhythmic interest. |
| **Level2** | 2 | * An attempt at developing the stimulus but this is compromised by technical weaknesses. * Lines are often angular and/or lack direction: Rhythm dull and unvaried. |
| **Level3** | 3 | * The stimulus is developed but limited in places by missed opportunities or a formulaic and/or mechanical approach. * Melodic lines lack shape and/or contrast in parts: rhythmic interest inconsistent and/or lacking variety. |
| **Level4** | 4 | * There is some development and fluency in the handling of the stimulus. * Lines are mostly well shaped and rhythm creatively handled despite some minor misjudgements. |
| **Levels** | 5 | * The stimulus is developed with fluency and creativity. * Lines are elegant and well shaped with rhythmic interest. |

# Composition assessment grid 4.3: Response to the brief -

**Arrangement**

## Arrangement

Marks are awarded for the overall response to the brief in terms of creative response and development of the given stimulus.

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| **Level** | **Mark** | **Creating and Developing Musical Ideas with Technical Control (A02)** |

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| **Level 1** | 1 | * Little evidence of development of, or a controlled response to, the stimulus |
| **Level 2** | 2 | * There is an attempt at developing the stimulus but this is compromised by technical weaknesses. * Additional material, where added, is unconvincing. |
| **Level3** | 3 | * The stimulus is developed but limited in places by missed opportunities or a formulaic and/or mechanical approach. * Additional material, where added, is inconsistently handled. |
| **Level4** | 4 | * There is some development and fluency in the handling of the stimulus. * Additional material is mostly convincing despite some minor misjudgements. |
| **Levels** | 5 | * The stimulus is developed with fluency and creativity. * Additional material, where appropriate, is convincing and enhances the overall impression. |

# Composition assessment grid 4.4: Response to the brief - Remix

## Remix

Marks are awarded for the overall response to the brief in terms of creative response and development of the given stimulus.

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| **Level** | **Mark** | **Creating and Developing Musical Ideas with Technical Control (A02)** |

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| **Level 1** | 1 | * There are rhythm and/or harmony errors in how the stimulus has been set, or not all of stimulus used. |
| **Level 2** | 2 | * Limited use of the stimulus or simple repetition of the given material. |
| **Level 3** | 3 | * However, the audio is cut up and re-arranged to fit a new structure. * The music and stimulus fit but the stimulus audio is largely unaltered. |
| **Level4** | 4 | * Makes good use of the stimulus material, developing it in a logical but mostly convincing fashion. * The vocal part has been edited to create some new material. |
| **Levels** | 5 | * Makes imaginative use of the stimulus with extensive and convincing development. * The vocal part has been reconceptualised/edited to create new parts that play simultaneously. |