**Little Heath Sixth Form**

**Music** Personal Learning Checklist

**Student Name: ……………………….…………………………………..………**

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| **Unit Name: Composing** | **Unit Code: 6MU05**  *KEY:* ***Red =*** *with difficulty* ***Amber*** *= not sure* ***Green*** *= yes*  **Tick and date on completion:** |
| *Minimum Target Grade:* | *Aspirational Target Grade:* |

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| **Criterion (look overleaf for more information / tips): (*2 optional criterion)*** | **Red** | **Amber** | **Green** |
| 1. Quality of ideas / outcome |  |  |  |
| 2. Structure: coherent, organised structure? |  |  |  |
| 3. Instruments and texture: variety of textures / playable lines? |  |  |  |
| *4. Harmony: use of chord progressions.* |  |  |  |
| *5. Melody: variety of melodies, countermelodies…* |  |  |  |
| *6. Rhythm: ability to write different rhythms* |  |  |  |

**Grade / mark tracking (teacher and student):**

*Note: You should discuss this checklist regularly with your subject teacher/mentor*

All marks are your current standard / level. Please be positive about these and use these to motivate you to succeed!

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| **Date** | **Mark (40)** | **(After a discussion with the teacher) I need to work on the following:** |
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**Unit 5: Composition – What does the assessment criteria mean?**

**Holistic Assessment Criterion:**

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| Holistic (A02) | | Assessment Criteria says… | Assessment Criteria means |
| 36-40 | Outstanding | **Impressive and imaginative** in style, ideas and development.  Complete (or almost complete) control of compositional methods and techniques used.  Sense of musical wholeness with no passage sub-standard. | Imaginative and ambitious ideas, structure, melodies and rhythm.  Exploited a range of techniques for specific instruments.  A range of successful harmonic techniques. |
| 31-35 | Excellent | **Convincing throughout** in style, ideas and development.  Good control of compositional methods and techniques used.  Any errors and/or misjudgements are marginal. | Convincing ideas, melodies and rhythms.  A mixture of styles, textures and harmonies.  Clearly understand chosen instruments  Strong understanding of a few harmonic techniques. |
| 26-30 | Confident | **Convincing for most of the time** in style, ideas and development.  Some control of (perhaps a narrow range) compositional methods and techniques.  Some errors and/or misjudgements, but too few to have a big impact. | Strong transitions between most sections.  Correct ranges of instruments although more textural variety is needed.  Good harmonic techniques although uninspiring modulations.  Some angular melodies and unsubtle rhythms. |
| 21-25 | Competent | **Generally secure** in style and ideas, but development may be limited.  Some effective control of (probably a narrow range) compositional methods and techniques.  Some errors and misjudgements, but the piece still has some direction and flow. | Some satisfying ideas  Basic structure and basic understanding of chosen instruments.  Some mistakes in harmonic progressions.  No contrasting melodies and rhythms do not suit sections / styles. |
| 16-20 | Adequate | **A serious attempt** but probably some inconsistent/immature handling of style and ideas.  Some effective use of (probably a narrow range) compositional methods and techniques.  Errors, misjudgements and technical problems begin to be obtrusive, but much of the piece still holds together. | Useful ideas but a predictable structure.  Not much textural variety.  Imperfect and perfect cadences but inappropriate use of primary chords.  Uninspiring melodies by just using notes of the chord.  Repetitive rhythms – need more variety. |
| 11-15 | Basic | **Positive features are fairly few** with inconsistent/immature handling of style and ideas.  Basic use of (perhaps just a few) compositional methods and techniques.  Errors, misjudgements and technical problems are obtrusive. | Some good ideas but a simple structure.  Lack of balanced phrasing (no melody)  No Harmonic structure  Poor choice of instruments and / or unplayable melodies. |
| 6-10 | Limited | **Positive features are few**.  A few encouraging signs, but considerable difficulties with a weak end product in most areas. Perhaps under the required length. | Few positive features and under length. |
| 1-5 | Poor | **Positive features are very few** indeed, being heavily outweighed by errors, misjudgements and technical problems. In practice, a mark in the 1–5 band is appropriate only for work which is seriously under the required length and/or difficulty or too incomplete to be marked using the five detailed assessment criteria. | Very few positive features and significantly under length. |
| 0 | No positive features can be clearly identified | | You did nothing that could be marked. |

**Criterion 1: Quality of ideas and outcome**

Assessment Criteria says:

Overall security and effectiveness of materials and the technical processes used to develop them. Extent to which the piece meets the specification in terms of duration and the brief in terms of outcome.

Assessment Criteria means:

Does your composition meet the brief? (Musical ideas) Links all other criterion.

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| Criterion 1: Quality of ideas and outcome (compulsory) (A02) | | Assessment Criteria says… | Assessment Criteria means… |
| 8 | Outstanding | Mature and exciting ideas.  Ambitious and highly creative realisation of ideas throughout — highly imaginative. | You have written an exciting composition which includes imaginative and ambitious ideas. Your composition meets the requirements of the brief with your imaginative use of harmony, rhythm, texture, instrumentation and structure. |
| 7 | Excellent | Very convincing ideas.  Ambitious and creative realisation of ideas throughout. | You have written a convincing composition and clearly thought about the criterion mentioned above. However you have not ‘stepped outside the box’. |
| 6 | Confident | Generally convincing ideas.  Ambitious and creative realisation of ideas, with only occasional weakness. | You have written a good composition. Your ideas are excellent however there a few misjudgements with notes, rhythms and harmonies. |
| 5 | Competent | Broadly satisfying ideas.  Broadly satisfying end product with a few weaknesses not seriously detracting from the overall impression. | You have created a successful composition which meets the brief. You have suitable melodies and a strong structure. There are a few weaknesses such as incorrect chords or an uninspiring texture but these do not completely ‘ruin’ the overall impression. |
| 4 | Adequate | Some useful ideas.  Serious attempt, despite some obvious technical weaknesses, or mechanical end product. | You have composed some strong ideas but these feel angular. |
| 3 | Basic | A few workable ideas.  Reasonable attempt to use and develop ideas, but marred by technical problems or brevity. | You have composed some good ideas but your lack of balanced phrasing and structure make these weaker. |
| 2 | Limited | Ideas limited and/or very few.  Limited sense of assurance, seriously compromised by lack of sophistication and/or brevity. | You have very few ideas. These ideas do not follow a structure, harmonically or melodically. |
| 1 | Poor | Very little evidence of competence. Seriously under-length. | Your ideas have little relevance to the brief. Your composition is significantly under-length. |
| 0 | No positive features can be clearly identified. | | You did nothing that could be marked! |

**Criterion 2: Coherence**

Assessment Criteria says:

Structure: sense of wholeness (including relationship between component parts and the whole), and structure of individual sections. Balance of unity and variety.

Assessment Criteria means:

1. Balanced phrasing? Repetition of melodies / countermelodies?
2. Is there a contrasting melody / middle section / harmony (key change)? Is there an introduction / coda / transition passages?

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| Criterion 2: Coherence (compulsory) (A02) | | Assessment Criteria says… | Assessment Criteria means… |
| 8 | Outstanding | Imaginative, with sophisticated and/or complex structure.  Completely convincing balance between unity and variety. | Your structure is imaginative and demonstrates your understanding of the brief. |
| 7 | Excellent | A sense of wholeness, with sophisticated and/or complex structure.  Convincing balance between unity and variety. | You have clearly thought about the structure of your piece to fit the brief. You have a mixture of styles, textures and harmonies which also have a strong link. |
| 6 | Confident | Some feeling of wholeness, with sophisticated and/or complex structure.  Generally convincing balance between unity and variety, despite a few minor misjudgements. | The overall structure is generally strong with balanced sections and transitional passages.  There is a strong link between most sections however some transitions could be less obvious. |
| 5 | Competent | Satisfactory use of basic, balanced structures.  Some balance between unity and variety, despite minor misjudgements. | The overall structure is basic but successful (Ternary Form without transitions).  You have thought about contrast in your piece but these sections need to be thought about more as they are unsubtle. |
| 4 | Adequate | Serious attempt at using basic, balanced structures, but perhaps repetitive, predictable or formulaic.  Serious attempt to create variety, but repetitive or lacking contrast in parts. | The overall structure is basic and at times quite predictable.  You have attempted to add variety but most of the time your ideas are repetitive. |
| 3 | Basic | Basic sense of structure, but repetitive, predictable and/or formulaic.  Some attempt to create variety. | You have thought about a basic structure to your piece but the listener can predict what is going to be heard.  You have attempted to add variety with a contrasting middle section but have not exploited the mediums enough (Tempo, instrumentation…). |
| 2 | Limited | A limited sense of structure, design and balance, lacking flow and contrast. | You have thought about the structure but the melodies / sections are not contrasting enough or balanced in length. |
| 1 | Poor | Very little evidence of structure, design or balance. | You have not thought about the structure, textures, harmonies of your piece. |
| 0 | No positive features can be clearly identified. | | You did nothing which could be marked! |

**Criterion 3: Forces and textures**

Assessment Criteria says:

Handling of forces (ie the chosen voice(s) and/or instrument(s)) and timbres — including use of ICT where appropriate; Handling of ensemble (where candidate uses more than one voice or instrument). Choice and management of textures.

Assessment Criteria means:

Have you used more than one playing style (e.g. strum pattern / rhythm)? Is there a countermelody? Is there a range of pitches? Have you written for specific techniques of the instrument? Have you varied the texture (e.g. call and response, imitation, block chords, more/fewer parts, legato/staccato)?

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| Criterion 3: Forces and textures (compulsory) (A02) | | Assessment Criteria says… | Assessment Criteria means… |
| 8 | Outstanding | Imaginative with full understanding and thoughtful exploitation of chosen forces.  Imaginative use of an appropriate range of textures. | You fully understand the instruments for which you have composed by using a range of techniques for the specific instruments. You have varied the texture appropriately for the style / piece. |
| 7 | Excellent | Very good understanding and exploitation of chosen forces.  A range of appropriate textures handled very successfully. | You understand the instruments for which you have composed.  You have used a range of textures – polyphony, homophony, monophony. |
| 6 | Confident | Generally effective writing with some attempt to exploit chosen forces.  Range of textures handled securely with only a few minor misjudgements. | You have written for instruments in their correct range (pitch).  You have written a variety of textures but could have thought about your choices more. |
| 5 | Competent | Broadly satisfying writing, although not much attempt to extend chosen forces.  Textures generally well handled, but perhaps lacking in variety. | You have written for the instruments well but you are not fully aware of ranges / capabilities of instruments.  You have thought about the textures but they all sound the same. |
| 4 | Adequate | Rather functional treatment of chosen forces.  Textures reasonably well handled, but probably lacking in variety. | You have written for the instruments well but you are not aware of ranges / capabilities of instruments.  Not much variety in the textures but those that you have thought about are adequate. |
| 3 | Basic | Some basic ability to write for chosen forces, but perhaps with some unidiomatic writing.  Textures sometimes misjudged and/or unvaried. | You have attempted to write for your instruments but you have written some ideas which would not be played on the instrument.  You have not thought about varying the texture enough. |
| 2 | Limited | Limited awareness of vocal and/or instrumental idiom or texture (probably with some unsingable/unplayable material). | You have very little knowledge on the instruments as your ideas are unplayable.  You have not thought about the texture of your piece. |
| 1 | Poor | Very little evidence of good judgement in handling forces and textures. | You have not thought about the use of instruments or your textures. |
| 0 | No positive features can be clearly identified. | | No comments can be made about your instruments or textures. |

**Criterion 4: Harmony**

Assessment Criteria says:

Choice of chords and chord progressions and dissonance treatment. In tonal music, choice and handling of modulations.

Assessment Criteria means:

Cadential progressions (e.g. perfect and imperfect cadences)? Use of primary triads (I, IV, V)? Have you added interest to the harmony by adding rhythm or change instrumentation? Is there a key change, modulation? Added chords, pedals, secondary triads, sevenths?

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| Criterion 4: Harmony (optional) (A02) | | Assessment Criteria says… | Assessment Criteria means… |
| 8 | Outstanding | Mature and sophisticated use of appropriate harmonic progressions.  Enterprising use of tonality and modulation. | You have exploited a range of harmonic techniques successfully which fit the brief / serve a purpose. |
| 7 | Excellent | Very convincing use of appropriate harmonic progressions.  Effective use of tonality and modulation. | You have demonstrated your understanding of a few harmonic techniques. Your cadential progressions and modulations are handled successfully. |
| 6 | Confident | Convincing use of appropriate harmonic progressions, despite one or two misjudgements or limitations.  Sound use of tonality and modulation, but perhaps a little unenterprising. | The majority of your harmonic techniques are handled well but there are some mistakes in a few of them.  Your modulations to related tonalities are handled well but they are rather uninspiring. |
| 5 | Competent | Competent control of harmonic progressions for the most part, despite some technical weaknesses or eccentricities.  Sound, or generally sound, use of tonality and modulation, but probably unenterprising. | You have demonstrated a good understanding of a variety of harmonic progressions but there are a few mistakes. Modulations to related tonalities are relatively successful but are somewhat uninspiring. |
| 4 | Adequate | Some reasonable understanding of the more elementary harmonic progressions, but technical weaknesses are sometimes obtrusive.  Some understanding of tonality and modulation, but unenterprising. | You have included some basic imperfect and perfect cadences. Sometimes you use inappropriate second inversion chords.  You have included a key change but repeated harmonic progressions. |
| 3 | Basic | Some understanding of basic harmonic progressions some of the time, but compromised by fairly frequent uncomfortable moments and misjudgements.  Probably little success with tonality and modulation. | You have attempted to include some cadential progressions. However you have made some mistakes such as minor dominant in a minor tonality, unbalanced structure, etc. |
| 2 | Limited | Limited understanding and control of harmony and tonality, with many uncomfortable moments and misjudgements. | You have written no cadential progressions. You have used some primary triads however non-chord notes are included. |
| 1 | Poor | Very little evidence of harmony and tonal understanding and control. | You have written no cadential progressions. |
| 0 | No positive features can be clearly identified. | | Nothing could be marked! |

**Criterion 5: Melody**

Assessment Criteria says:

The horizontal organisation of the music: the melodic construction (including any motivic working) and shape and the security of the part-writing.

Assessment Criteria means:

1. You have used balanced phrasing. You have written a smooth (non-angular) melody. Use of sequences, repetition, passing notes and other techniques of decorating a melody.
2. You have written some countermelodies. How does the accompaniment fit with the melody?

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| Criterion 5: Melody (optional) (A02) | | Assessment Criteria says… | Assessment Criteria means… |
| 8 | Outstanding | Distinctive and well-shaped melodic lines throughout.  Part-writing elegant and flowing throughout. | You have followed a successful construction of a melody.  Counter-melodies and accompaniment features suit the melody |
| 7 | Excellent | Convincing and well-shaped melodic lines throughout.  Part-writing efficient and successful apart from marginal error(s). | You have followed a successful construction of a melody.  Countermelodies and accompaniment suit the melody but there are a few misjudgements. |
| 6 | Confident | Generally convincing and well-shaped melodic lines.  Part-writing successful apart from some minor errors. | You have written a successful melody and countermelodies although there are some wrong notes / angular phrasing in the part-writing. |
| 5 | Competent | Generally successful melodic lines, but sometimes lacking in shape and/or contrast.  Part-writing generally successful, but with a small number of obvious errors. | You have written some successful melodies however you have not explored the pitch of the instrument(s) or written any contrasting melodies.  Countermelodies and accompaniment are generally successful but some wrong notes / angular lines. |
| 4 | Adequate | Reasonably successful melodic lines, but at times stiff or formulaic.  Part-writing broadly successful, but with some significant errors. | Melodic lines are angular in formation and rely too much on the notes of the chord.  Countermelodies are successful but some notes cause dissonance / angular in formation. |
| 3 | Basic | Some awareness of how to build melodic lines, but generally stiff and/or formulaic.  Part-writing compromised by many errors. | You have generally followed a harmonic sequence but your phrases are not balanced and /or your melodic lines are angular. |
| 2 | Limited | Melodic lines seriously restricted by lack of shape and/or direction.  Part-writing seriously compromised by many errors. | There is no structure in the formation of your melody. This is due to your lack of a harmonic structure.  Your countermelodies are formed with incorrect notes and seem to have no purpose in your composition. |
| 1 | Poor | Very little evidence of competence in melodic construction and part-writing. | You have chosen unsuitable notes for your melody which do not fit with the accompaniment. |
| 0 | No positive features can be clearly identified. | | Nothing positive could be identified! |

**Criterion 6: Rhythm**

Assessment Criteria says:

Interest, effectiveness and variety of rhythmic elements (which may include syncopation and such devices as cross-rhythm). In a popular song, criterion 6 may apply to rhythmic articulation of chord progressions and/or riffs and to management of backing tracks, particularly drums and percussion.

Assessment Criteria means:

Interesting use of rhythms (polyrhythms, syncopation, cross-rhythms)

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| Criterion 6: Rhythm (optional) (A02) | | Assessment Criteria says… | Assessment Criteria means: |
| 8 | Outstanding | Distinctive and creative use of rhythm throughout, providing a sense of vitality.  Rhythms are imaginatively varied and always well controlled. | You have creatively used a range of rhythms in your composition. Not just individually in each section but also played together as polyrhythms. |
| 7 | Excellent | Very convincing use of rhythm throughout, providing a sense of vitality.  Rhythms varied and always well controlled. | You have used a range of rhythms in your composition to create excitement. |
| 6 | Confident | Generally very convincing use of rhythm, with some sense of vitality, but occasional weakness or misjudgements.  Rhythms appropriately varied and usually well controlled. | You have used a range of rhythms in your composition but sometimes they sound out of place. |
| 5 | Competent | Rhythmic interest is sustained for the most part, but some inconsistency or insecurity.  Some rhythmic variety appropriate to the style. | You have used a range of rhythms but sometimes the mixture of rhythms is not consistent with the particular style or section of your piece. |
| 4 | Adequate | Some rhythmic interest and development, but often unsubtle and perhaps repetitive and lacking in variety. | You have used a few different rhythms but these are repetitive and on occasions seem random. |
| 3 | Basic | Some basic rhythmic interest, but many passages dull and/or rather unvaried. | You have used a few different rhythms but these are very similar to each other. |
| 2 | Limited | Some limited rhythmic interest, but mostly dull and/or unvaried and/or lacking control. | You have not used many different rhythms. If you have then you have not linked them to previous rhythmic ideas. |
| 1 | Poor | Very little evidence of rhythmic interest, coherence or competence. | You have not thought about varying the rhythms in your composition. |
| 0 | No positive features can be identified | | You did nothing that could be marked! |