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# A-LEVEL Music

7272/C - Composition

Mark scheme

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7272

June 2018

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Version/Stage: 1.0 Final

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Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from [aqa.org.uk](http://aqa.org.uk)

## **Level of response marking instructions**

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

### **Step 1 Determine a level**

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

### **Step 2 Determine a mark**

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

## Composition 1: Composition to a brief

Mark	Composition 1: Composition to	Requirements Brief 1 –	Requirements Briefs 2–7
21–25	<p>an authoritative composition</p> <ul style="list-style-type: none"> <li>lower marks in the band suggest some less imaginative elements or passages, and/or some inconsistencies in the supporting written material.</li> </ul>	<ul style="list-style-type: none"> <li>stylistic detail is evident throughout, using imaginative and interesting features</li> <li>cadences are varied and there is an inventive exploration of keys</li> <li>a wide variety of chords is used fluently and with few significant errors</li> <li>grammatical errors are insignificant and part-writing is fluent and sophisticated.</li> </ul>	<ul style="list-style-type: none"> <li>the composition has a sustained mastery of technical control</li> <li>the quality of contrasting ideas and their development creates a commanding structure that is more than just a standard form, providing a musical journey</li> <li>musical elements are used with flair and imagination, complementing each other with strong creative purpose to give a consistently fluent and successful result</li> <li>the style of the composition is convincing, fluent and used perceptively to give a compelling musical experience</li> <li>imaginative use of the brief fundamentally informs the composition</li> <li>the music is communicated fluently on paper with comprehensive score or commanding annotation.</li> </ul>

Mark	Composition 1:	Requirements Brief 1 – Chorales	Requirements Briefs 2–7
16–20	<p>a confident composition</p> <ul style="list-style-type: none"> <li>• higher marks in the band represent music that has some signs of imagination</li> <li>• lower marks in the band suggest greater inconsistencies in technical control and/or elements of the style.</li> </ul>	<ul style="list-style-type: none"> <li>• there is interesting stylistic detail but the result is secure rather than imaginative</li> <li>• main keys and cadences are well-chosen but there is scope for more interest and variety, for example with passing modulation</li> <li>• chord choice is mostly secure and varied with some adventurous moments</li> <li>• some grammatical errors occur but they have little effect on the aural result</li> <li>• part-writing has melodic direction and few difficulties.</li> </ul>	<ul style="list-style-type: none"> <li>• the composition has a largely successful technical control</li> <li>• the quality of contrasting ideas and/or their development has led to a successful musical structure</li> <li>• musical elements are used with variety and secure handling, though some may be used with more creative purpose than others, combining to give a largely successful, if not always consistent, result</li> <li>• the style of the composition is assured and used proficiently to give a clear musical experience</li> <li>• interesting use of the brief significantly informs the composition</li> <li>• the music is communicated clearly on paper with a good score or helpful annotation, despite some imprecision</li> <li>• this band may also be appropriate for compositions of top band compositional quality which have very weak supporting written material (score or annotation).</li> </ul>

11–15	<p>a secure composition</p> <ul style="list-style-type: none"> <li>higher marks in the band represent music that has some signs of creative exploration or a superior score/annotation</li> <li>lower marks in the band suggest greater concerns with technical control, little creative exploration or a less convincing sense of style.</li> </ul>	<ul style="list-style-type: none"> <li>stylistic awareness is evident at times, but inconsistently, throughout the composition</li> <li>cadences are largely effective despite some errors; key choices may lack some variety</li> <li>chord choice is often suitable but there will be errors and some lack of variety</li> <li>there is some awareness of part-writing, but errors are frequent, and there is a lack of interest.</li> </ul>	<ul style="list-style-type: none"> <li>the composition has largely competent technical control</li> <li>there is a clear musical structure, though this may lack effective contrast or development of ideas</li> <li>musical elements are used with moderate effectiveness and some control, providing evidence of creative purpose, which is not always fully explored or realised, to give a partially successful result</li> <li>the style of the composition is evident but used in a generic manner to give a predictable musical experience</li> <li>satisfactory use of the brief informs the composition</li> <li>the music is communicated on paper through a score of annotation, but not always clearly, accurately or with sufficient detail.</li> </ul>
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Mark	Composition 1: Composition to a	Requirements Brief 1 –	Requirements Briefs 2–7
6–10	<p>a composition of some limitations</p> <ul style="list-style-type: none"> <li>• higher marks in the band represent music that has more signs of technical competence and/or a stronger sense of intended style</li> <li>• lower marks in the band suggest serious concerns regarding technical control or music with no discernible sense of style.</li> </ul>	<ul style="list-style-type: none"> <li>• stylistic awareness is apparent only occasionally</li> <li>• some understanding of cadences, but errors frequently occur and the key is insecure at times</li> <li>• chord choice is weak and progression is often ineffective</li> <li>• errors are significant but a few passages have successful part-writing.</li> </ul>	<ul style="list-style-type: none"> <li>• the composition has some persistent issues with technical control</li> <li>• there are some signs of a musical structure, but these are not always clear</li> <li>• musical elements are used with some effectiveness, but there are sustained difficulties in some aspects and little sense of creative purpose leading to a composition of limited success</li> <li>• there is evidence of an intended style in the composition but this is dilute, inconsistent or ineffectively contradictory, leading to a restricted musical experience</li> <li>• limited use of the brief is evident at times</li> <li>• the music is only partially communicated on paper through an incomplete, confusing or only outline version provided as score or annotation.</li> </ul>

1–5	<p>a rudimentary composition</p> <ul style="list-style-type: none"> <li>• higher marks in the band represent music that has a few signs of musical awareness</li> <li>• lower marks in the band represent compositions that have strongly random elements and/or are very simplistic, scant or short.</li> </ul>	<ul style="list-style-type: none"> <li>• there is no evidence of stylistic awareness</li> <li>• important key centres have not been grasped; cadences are mostly inaccurate</li> <li>• chords are often incomplete, inaccurate or inappropriate</li> <li>• errors are frequent and there is little awareness of part-writing.</li> </ul>	<ul style="list-style-type: none"> <li>• the composition is dominated by issues with technical control</li> <li>• there is little or no evidence of musical structure</li> <li>• musical elements are used with little control, making genuine creative intentions hard to discern in a rudimentary or confused result</li> <li>• there is no sense of style evident in the composition, leading to a lack of musical experience</li> <li>• rudimentary use is made of the brief</li> <li>• the written material in no way enhances the composition and is likely to be poor in its detail and layout (whether score or annotation).</li> </ul>
0	No work submitted or worthy of credit.		



## Composition 2: Free composition

Mark	Composition 2: Free composition	Requirements
21–25	<p>an authoritative composition</p> <ul style="list-style-type: none"> <li>lower marks in the band suggest some less imaginative elements or passages, and/or some inconsistencies in the supporting written material.</li> </ul>	<ul style="list-style-type: none"> <li>the composition has a sustained mastery of technical control</li> <li>the quality of contrasting ideas and their development creates a commanding structure that is more than just a standard form, providing a musical journey</li> <li>musical elements are used with flair and imagination, complementing each other with strong creative purpose to give a consistently fluent and successful result</li> <li>the style of the composition is convincing, fluent and used perceptively to give a compelling musical experience</li> <li>the music is communicated fluently on paper with comprehensive score or commanding annotation.</li> </ul>
16 – 20	<p>a confident composition</p> <ul style="list-style-type: none"> <li>higher marks in the band represent music that has some signs of imagination</li> <li>lower marks in the band suggest greater inconsistencies in technical control and/or elements of the style.</li> </ul>	<ul style="list-style-type: none"> <li>the composition has a largely successful technical control</li> <li>the quality of contrasting ideas and/or their development has led to a successful musical structure</li> <li>musical elements are used with variety and secure handling, though some may be used with more creative purpose than others, combining to give a largely successful, if not always consistent, result</li> <li>the style of the composition is assured and used proficiently to give a clear musical experience</li> <li>the music is communicated clearly on paper with a good score or helpful annotation, despite some imprecision</li> </ul>

11 – 15	<p>a secure composition</p> <ul style="list-style-type: none"> <li>higher marks in the band represent music that has some signs of creative exploration or a superior score/annotation</li> <li>lower marks in the band suggest greater concerns with technical control, little creative exploration or a less convincing sense of style.</li> </ul>	<ul style="list-style-type: none"> <li>the composition has largely competent technical control</li> <li>there is a clear musical structure, though this may lack effective contrast or development of ideas</li> <li>musical elements are used with moderate effectiveness and some control, providing evidence of creative purpose, which is not always fully explored or realised, to give a partially successful result</li> <li>the style of the composition is evident but used in a generic manner to give a predictable musical experience</li> <li>the music is communicated on paper through a score of annotation, but not always clearly, accurately or with</li> </ul>
6 – 10	<p>a composition of some limitations</p> <ul style="list-style-type: none"> <li>higher marks in the band represent music that has more signs of technical competence and/or a stronger sense of intended style</li> <li>lower marks in the band suggest serious concerns regarding technical control or music with no discernible sense of style.</li> </ul>	<ul style="list-style-type: none"> <li>the composition has some persistent issues with technical control</li> <li>there are some signs of a musical structure, but these are not always clear</li> <li>musical elements are used with some effectiveness, but there are sustained difficulties in some aspects and little sense of creative purpose leading to a composition of limited success</li> <li>there is evidence of an intended style in the composition but this is dilute, inconsistent or ineffectively contradictory, leading to a restricted musical experience</li> <li>the music is only partially communicated on paper through an incomplete,</li> </ul>
1 – 5	<p>a rudimentary composition</p> <ul style="list-style-type: none"> <li>higher marks in the band represent music that has a few signs of musical awareness</li> <li>lower marks in the band represent compositions that have strongly random elements and/or are very simplistic, scant or short.</li> </ul>	<ul style="list-style-type: none"> <li>the composition is dominated by issues with technical control</li> <li>there is little or no evidence of musical structure</li> <li>musical elements are used with little control, making genuine creative intentions hard to discern in a rudimentary or confused result</li> <li>there is no sense of style evident in the composition, leading to a lack of musical experience</li> <li>the written material in no way enhances the composition and is likely to be poor in its detail and layout (whether score or annotation).</li> </ul>

Mark	Composition 2: Free composition	Requirements
0	No work submitted or worthy of credit.	