

Agreement Trial

# AS Music: Composition (SMU21)

# Agenda

---



- **Welcome & Introduction**
- **Unit Overview**
  - The moderation process
  - General feedback on Composition
- **Chief Examiner / Principal Moderator Report**
- **Table Marking**
- **Questions**

# Option A: Composition Task (SMU21)

---



- The purpose of moderation is to ensure that the work of all candidates has been assessed to the Council's standard by all teachers in all centres

# Option A: Composition Task (SMU21)

Work submitted by centres

Senior moderator briefing

Moderator briefing

Moderation period & supervision

Post moderation meeting & RMA

# Option A: Composition Task (SMU21)

---



- **Internally assessed**
- One composition
- **1 ½ - 2 ½ minutes**
- Audio recording
- Written commentary (1000 words)
  
- **53 Raw marks available**

# Option A: Composition Task (SMU21)



- Tolerance: **+/- 3 raw marks**
- Moderators choose a sub sample of  $\frac{1}{2} + 1$ 
  - A sub sample should **never be less than 6**
  - The sub-sample must include the **top and bottom mark**
- If one or more in the sub sample are found to be outside tolerance, the full sample from the centre must be scrutinised

# Option A: Composition Task (SMU21)



Moderators must decide if:

- The centre's marks are acceptable (**20% or fewer outside tolerance**) **Category 1**
- The centre's marks may need adjustment (**21%– 40% outside tolerance**) **Category 2**
- The centre's marks will need to be adjusted (**over 40% outside tolerance**) **Category 3**

# Option A: Composition Task (SMU21)



- If centre marking is ***consistently*** lenient or severe:
  - Adjustment; or
  - Amendment to Moderator Marks.
- If centre marking is ***erratic***:
  - Return of work for internal standardisation; and/or
  - Amendment to Moderator Marks.
- ***If all work from a centre has been moderated and marking is deemed to be outside of tolerance, an amendment to moderator marks will be made.***



# Option A: Composition Task (SMU21)



- Set a clear, achievable, brief at the outset;
- Be mindful of ensemble size;
- All tracks must be clearly audible;
- When submitting a Sibelius recording of a choral piece, a score must be included;
- In the absence of a score, it is not helpful to reference bar numbers in the commentary; and
- For commentaries, please use the provided template.

# Option A: Composition Task (SMU21)



- A strong melodic line, which uses balanced phrasing, within a clearly defined structure;
- Reflect the chosen style - developmental techniques should not be used in a contrived manner;
- Depending on the style, developmental techniques may include some of the following:
  - *Imitation; Sequence; Pedal; Change of key / time signature; Motivic / rhythmic development; Countermelodies; Fragmentation; Inversion; and Diminution / augmentation*

Creation, development and organisation of ideas (20 marks)

# Option A: Composition Task (SMU21)

---



- Use a clear structure. Successful structures or forms include;
- There should be balance across sections.

# Option A: Composition Task (SMU21)



- **Instruments** and **texture**;
- A common pit fall - unnatural word setting;
- Texturally, many compositions tend to be dense and busy throughout, with limited space or variety;
- When considering part writing, instrumental/vocal register should be considered; and
- Caution should be taken when including piano parts.

# Option A: Composition Task (SMU21)



For all styles of music, candidates should consider:

- an appropriate harmonic pulse;
- fluent progressions which establish a clear sense of tonality;
- chord voicing;
- doubling within chords;
- clear cadence points; and
- control of dissonance.

# Option A: Composition Task (SMU21)



Depending on the chosen style, the inclusion and handling of the following may be appropriate:

AS/A2	A2
<ul style="list-style-type: none"><li>• Inversions</li><li>• Dominant seventh</li><li>• Tonal shifts and/or simple modulations</li></ul>	<ul style="list-style-type: none"><li>• Secondary sevenths</li><li>• Chordal extensions</li><li>• Chromatic chords</li><li>• Modulations to more remote keys</li></ul>

Harmonic handling (15 marks)