| Criteria 1: developing musical ideas |
| --- |
| Development of musical ideas, use of musical elements, use of the genre's characteristics, response to the audience and brief |
| 1 - 2 | * Musical ideas are limited and undeveloped
* The wrong characteristics have been used
* Brief: Wrong approach to the brief
 |
| 3 - 4 | * Musical ideas are somewhat developed, but there are many misjudgements
* There is an attempt to develop genre characteristics but they do not work and haven't been maintained in the piece
* Brief: The piece is trying to match the brief but lacks detail and sophistication
 |
| 5 - 6 | * Musical ideas are developed and extended but there are one or two obvious misjudgements and/or inconsistencies
* Characteristics have been selected appropriately but are maintained inconsistently in places. This doesn't make the piece any worse however
* Brief: The piece meets the brief but is basic and functional
 |
| 7 - 8 | * Musical ideas are developed and extended efficiently. They have been used correctly and are fit for purpose
* Characteristics have been selected and used correctly, maintained convincingly, and if there are one or two misjudgements, it doesn't affect the overall piece
* Brief: Creative response to the piece, thought about the occasion and audience can be seen
 |
| 9 - 10 | * Musical ideas are developed and extended successfully
* Characteristics have been selected, used and handled convincingly throughout
* Brief: Imaginative response to the brief and a well-developed thought process
 |

**GCSE Composition Mark Scheme**

| Criteria 2: Demonstrating technical control |
| --- |
| Use of appropriate musical elements, use of devices in relation to the genre, use and control of instruments, texture and timbre. |
| 1 - 2 | * Control of musical elements is insecure and seriously compromises the piece
* The parts aren't written well for the chosen instruments
* The textures are narrow and unvaried
 |
| 3 - 4 | * Control of musical elements is insecure
* The writing for the parts is functional and basic
* The textures may be misjudged and unvaried. Basic and unvaried
 |
| 5 - 6 | * Control of musical elements is mostly secure, there may be some misjudgements in places
* There is some attempt to write correctly for instruments (idiomatic) but lacks exploitation in parts
* Textures are secure and correct but lack variety
 |
| 7 - 8 | * Control of musical elements is secure and any misjudgements aren't noticeable
* The instrument writing is idiomatic and shows some contrast and exploitation
* Textures are varied and appropriate to the genre
 |
| 9 - 10 | * Control of musical elements is secure and misjudgements aren't noticeable, if at all there
* The instrumental parts are idiomatic and exploited imaginatively
* The textures are varied, complex and appropriate to the chosen genre
 |

| Criteria 3: Composing with musical coherence  |
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| Structure, direction and length, fluency, overall musical sense in parts and overall |
| 1 - 2 | * Little or no sense of structure
* Limited sense of fluency
* An incomplete piece
 |
| 3 - 4 | * A basic structure, perhaps a little repetitive but balanced
* Fluency is attempted but not convincing
* An attempt at a sense of direction
 |
| 5 - 6 | * A satisfactory, basic structure is used
* Fluency and contrast is maintained
* There is a sense of direction in your piece
 |
| 7 - 8 | * The piece is balanced in your sections and demonstrates some sense of wholeness
* A good sense of fluency and contrast
* A good sense of direction
 |
| 9 - 10 | * A sense of coherence and wholeness can be seen throughout the whole piece
* There is a sense of fluency and contrast throughout the whole piece
* There is a convincing sense of direction over the whole piece
 |