| Criteria 1: developing musical ideas | |
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| 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 | |
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| 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 |