

THE
DUSTON
SCHOOL

TDS
4-19

Knowledge Booklet

Year 10 Music Composing



Edexcel GCSE Music (Year 10)

Component 2 - Composing (Free Choice)

You will learn to...

- ⇒ Create initial ideas and riffs.
- ⇒ Compose appropriate musical ideas for different genres.
- ⇒ Write idiomatically for specific instruments.
- ⇒ Develop and extend musical ideas.
- ⇒ Perform ideas that have been composed.

Big Questions

1. How do I create a piece of music?
2. How do I plan my composition?
3. What influences should I draw upon to inspire my composition?
4. How do I actually begin my composition?
5. How do I develop my initial ideas?
6. What do I do after I've written the first section?
7. How do I add contrast to my composition?
8. How do I end my composition?
9. What is the importance of answering the brief?
10. What's the best way to successfully finish my composition?

Homework Tasks (September-October)

1. Research 3 influences for your composition.
 - ⇒ Contextual information about the composer/artist.
 - ⇒ Reason for the link between their music and the ideas for your composition.
 - ⇒ Technical analysis of the chosen piece of music.
2. Complete a 32 bar chord sequence in your chosen key signature.
3. Spend 1 hour in the music department working on your composition. This should be done before school, during lunch time, or after school and can be completed in separate sessions.

The basic outline of the first 32 bars of you 'Free Choice' composition must be completed when you come back from half term. This will include melody and accompaniment.

Homework Tasks (November-December)

4. Spend 1 hour in the music department working on your composition. This should be done before school, during lunch time, or after school and can be completed in separate sessions.
5. Listen to the exemplar compositions. Using the mark scheme in this organiser, give each of the pieces a mark out of 30. Use the worksheet to complete this task.
6. Spend 1 hour in the music department working on your composition. This should be done before school, during lunch time, or after school and can be completed in separate sessions.

A first draft of your composition is to be handed in before the Christmas holidays.

This is not the final version.

Free Choice Composition - Mark Scheme

Level	Mark	Grid 1 - Developing Musical Ideas
Level 0	0	No rewardable material
Level 1	1-2	<ul style="list-style-type: none"> ⇒ Musical ideas are limited, undeveloped and have little relevance to the intended purpose and/or audience. ⇒ Characteristics and conventions for the chosen genre/style have not been observed or are seriously misjudged. ⇒ For brief-set composition only: unimaginative and inappropriate response to the brief.
Level 2	3-4	<ul style="list-style-type: none"> ⇒ Musical ideas are somewhat developed, with some relevance to the intended purpose and/or audience, but with some obtrusive misjudgements that compromise the effectiveness of the piece. ⇒ There is an attempt to develop and manage appropriate stylistic characteristics and conventions for the chosen genre/style but these are unconvincing for the most part and maintained inconsistently. ⇒ For brief-set composition only: the piece meets the brief in some respects but lacks sophistication and/or detail.
Level 3	5-6	<ul style="list-style-type: none"> ⇒ Musical ideas are developed and extended, with relevance to the intended purpose and/or audience but there are one or two obvious misjudgements and/or inconsistencies. ⇒ Stylistic characteristics and conventions for the chosen genre/style have been selected appropriately and are maintained inconsistently in parts but misjudgements do not detract seriously from the overall impression. ⇒ For brief-set composition only: the piece meets the brief and its intended audience and occasion although the approach is perhaps a little functional.
Level 4	7-8	<ul style="list-style-type: none"> ⇒ Musical ideas are developed and extended effectively, with good relevance to the intended purpose and/or audience for the most part. ⇒ Stylistic characteristics and conventions for the chosen genre/style have been selected appropriately and maintained convincingly for some of the piece despite one or two minor misjudgements. ⇒ For brief-set composition only: creative response to the brief with some sense of audience and occasion.
Level 5	9-10	<ul style="list-style-type: none"> ⇒ Musical ideas are developed and extended successfully and with assurance, meeting the intended purpose and/or audience appropriately. ⇒ Stylistic characteristics and conventions for the chosen genre/style have been selected appropriately and handled convincingly throughout. ⇒ For brief-set composition only: imaginative response to the brief with a well-developed sense of audience and occasion.



Free Choice Composition - Mark Scheme

Level	Mark	Grid 2 - Demonstrating Technical Control
Level 0	0	No rewardable material
Level 1	1-2	⇒ The control of appropriate musical elements is insecure, with many obtrusive misjudgements that seriously compromise the effectiveness of the piece. ⇒ The instrumental and/or vocal forces are handled un-idiomatically, possibly with passages that cannot be played/sung. ⇒ Textures are narrow in scope and unvaried.
Level 2	3-4	⇒ The control of appropriate musical elements is insecure and marred by obvious and/or frequent misjudgements. ⇒ The handling of instrumental and/or vocal forces is functional and basic although the parts are mainly playable/singable. ⇒ The handling of textures may be misjudged and/or unvaried.
Level 3	5-6	⇒ The control of appropriate musical elements is mostly secure although there may be some obvious inconsistencies and/or misjudgements. ⇒ There is some attempt to write idiomatically for the instrumental and/or vocal forces but they may lack exploitation in parts. ⇒ There are no serious misjudgements in the handling of textures but they may lack variety.
Level 4	7-8	⇒ The control of appropriate musical elements is secure, and any misjudgements are not enough to have a serious impact on the success of the piece. ⇒ The instrumental and/or vocal forces show some contrast and exploitation. ⇒ Textures are varied and clear as appropriate to the style.
Level 5	9-10	⇒ The control of appropriate musical elements is secure throughout, and any misjudgements are marginal and few, if any. ⇒ The instrumental and/or vocal forces are handled idiomatically and exploited imaginatively. ⇒ Textures are varied, complex, and/or clear as appropriate to the style.

Level	Mark	Grid 3 - Composing with Musical Coherence
Level 0	0	No rewardable material
Level 1	1-2	⇒ Little sense of structure, design or balance between the sections. ⇒ Limited sense of fluency or contrast in the piece. ⇒ The piece may be incomplete or missing significant passages.
Level 2	3-4	⇒ An attempt at basic, balanced structures but perhaps repetitive, predictable or showing too great a diversity of ideas. ⇒ Fluency and contrast will be attempted but unconvincing in parts. ⇒ There are attempts made at achieving a sense of direction in the piece.
Level 3	5-6	⇒ The piece demonstrates a satisfactory use of basic structures but these may be formulaic or standard forms. ⇒ Fluency and contrast will be maintained for the most part. ⇒ There is a sense of direction in the piece.
Level 4	7-8	⇒ The piece demonstrates some sense of wholeness and balance between the sections. ⇒ There is good sense of fluency and contrast. ⇒ There is a good sense of direction overall.
Level 5	9-10	⇒ A sense of coherence and wholeness is achieved throughout. ⇒ There is a consistent sense of fluency and contrast throughout. ⇒ There is a convincing sense of direction overall.

Knowledge Organiser - Free Choice Composition

KEYWORDS

The following keywords are all elements that should be considered when starting a composition.

Your composition plan should describe how you are going to employ these features.

Instrumentation - The instruments and/or voices used.

Inspiration - Influences for composition. Examples of existing pieces of music.

Structure - Plan the sections of the composition. A,B,A, Rondo Form, Ternary Form etc.

Genre - Your chosen style of music.

Phrasing - Music should be written in phrases of even numbers in order for it to sound coherent.

Harmony - The chords and cadences used.

Tonality - What key is the music in?



Time Signature - How many beats in a bar?

Accompaniment - Which instruments provide the harmony to the melody, and what will they play?

Melody - The main motif. It should reoccur, be recognisable, be developed and extended.

Conjunct - Does the melody mainly move by step? (Scalic)

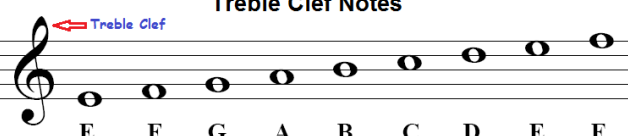
Disjunct - Does the melody mainly move by large jumps?

Dynamics in Italian	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
	<i>Pianissimo</i>	<i>Piano</i>	<i>Mezzo Piano</i>	<i>Mezzo Forte</i>	<i>Forte</i>	<i>Fortissimo</i>
	Very Quiet	Quiet	Medium Quiet	Medium Loud	Loud	Very Loud
	 Crescendo Gradually getting louder			 Diminuendo Gradually getting quieter		

<i>Largo</i>	<i>Adagio</i>	<i>Andante</i>	<i>Allegro</i>	<i>Presto</i>	Tempo in Italian
Very Slow	Slow	Walking pace	Fast	Very Fast	

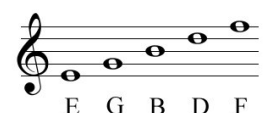
Rhythm Symbols and Values				
				
<i>Semibreve</i>	<i>Minim</i>	<i>Crotchet</i>	<i>Quaver</i>	<i>Semiquaver</i>
4 beats	2 beats	1 beat	1/2 beat	1/4 beat

Treble Clef Notes



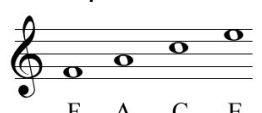
E F G A B C D E F

Line Notes



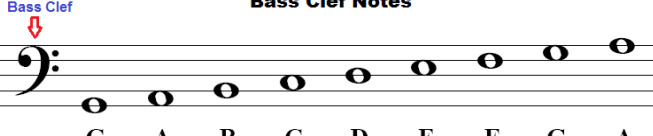
E G B D F

Space Notes



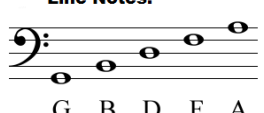
F A C E

Bass Clef Notes



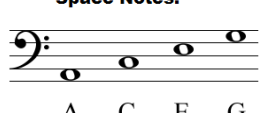
G A B C D E F G A

Line Notes:



G B D F A

Space Notes:



A C E G

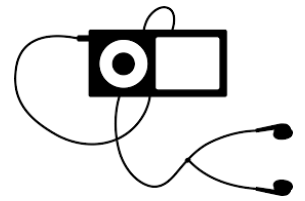
Further Understanding

WIDER LISTENING

'Eine Kleine Nachtmusik' - Wolfgang Amadeus Mozart

'Jazz Waltz No 2' - Dimitri Shostakovich

'Viva la Vida' - Coldplay



WIDER WATCHING



<https://www.youtube.com/watch?v=iSkJFs7myn0>

- The Power of Music in Film.

<https://www.youtube.com/watch?v=yCX1Ze3OcKo>

- Hans Zimmer Teaches Scoring.

<https://www.youtube.com/watch?v=HTYrkOZ5nCs>

- The Four Chord Song.

WIDER READING

