

Music performance comparison

Comparison of GCSE subject content and assessment objectives (released January 2015 by the Department for Education and Ofqual respectively) and the LCM specification for graded examinations in music performance (syllabus version 2012-2015).

Comparison headings	GCSE subject content (DfE January 2015)	Grades 4 and 5 music performance syllabus
Aims and objectives	GCSE specifications in music must require students to develop and demonstrate their musicianship skills through performing, composing and appraising.	<p>Aims A course of study based on LCM’s graded and diploma syllabuses is intended to provide:</p> <ul style="list-style-type: none"> • A progressive and unified assessment system, enabling candidates to plan and obtain an effective education in and through the arts; • Skills of organisation, planning, problem-solving and communication, through the study of the arts in performance and theory; enhanced ability in acquiring the personal disciplines and motivation necessary for life-long learning; • an enduring love, enjoyment and understanding of the performing arts, from the perspective of both participants and audience; • an assessment system equipping candidates with added value to enhance career routes, educational opportunities and decision-making. <p>Objectives A course of study based on this syllabus is intended to provide:</p> <ul style="list-style-type: none"> • A balanced combination of performing skills and the supporting literacy; • opportunities for learning and assessment that are both creatively challenging and technologically relevant; • opportunities for mastery learning that are structured and directly related to the repertoire published for each grade; • candidates with the basis for study and practice to develop relevant and usable skills and concepts. <p>Grade description for Grade 5 The musical material selected for Grade 5 is of a significantly more demanding nature than for previous grades; it is the first</p>

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		<p>grade where one might expect to encounter repertoire which might conceivably be performed at a professional recital. The number of keys and time signatures which may be used extends to all but the most unusual and unlikely examples. Melodic and rhythmic material may include a moderate degree of complexity. Dynamics, articulation, phrasing and ornamentation will be varied and will often demand a degree of subtlety in performance. The repertoire of scales and arpeggios in Component 1 is expanded in number to include more taxing examples. The duration of pieces in Component 2 is approximately 2-3 minutes. Musicality is judged to be an important element of assessment, and expectations of communication are higher.</p>
<p>Content – practical</p>	<p>Musical elements</p> <ul style="list-style-type: none"> • organisation of pitch (melodically and harmonically) including simple chord progressions e.g. perfect and imperfect cadences, and basic melodic devices e.g. sequence • tonality including major, minor and basic modulation e.g. tonic – dominant • structure; organisation of musical material including simple structure e.g. verse • and chorus, call and response, binary and theme and variations • sonority including recognition of a range of instrumental and vocal timbres and articulation e.g. legato and staccato • texture; how musical lines (parts) fit together including simple textural combinations e.g. unison, chordal and solo • tempo, metre and rhythm including pulse, simple time, compound time, and basic rhythmic devices e.g. dotted rhythms • dynamics; basic dynamic devices e.g. crescendo and diminuendo 	<p>Assessment Component 1: Technical Work (15%)</p> <p>Candidates need to be prepared to demonstrate:</p> <ol style="list-style-type: none"> 1. the ability to perform from memory the scales, arpeggios, and/or other tasks and exercises specified in the repertoire. The primary areas of study are the pitch content of the set exercises, and the ability to perform them from memory (unless specified to the contrary), with accuracy and fluency, within the specified parameters of tempo. 2. technical mastery of their particular instrument (including fingering, breath control, tone control, variation in dynamics, articulation and intonation, as appropriate), and the ability to shape the exercises musically. <ul style="list-style-type: none"> • Explicit ability: perform from memory a specified set of technical exercises, at a specified tempo or within specified parameters of tempo, appropriate to the instrument and grade, with accuracy and fluency. • Implied ability: demonstrate basic technical fluency, fingering, articulation, intonation, breath control, as appropriate to the instrument, and knowledge of keys and diatonic chords.

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		<p>Assessment Component 2: Performance (60%)</p> <p>Candidates need to be prepared to demonstrate:</p> <ol style="list-style-type: none">1. the ability to choose and perform pieces as prescribed in the repertoire, with accuracy and musicality. The principal area of study is the technical mastery of the instrument, which might include fingering, breath control, tone control, articulation, intonation, tonal variety and/or consistency, accuracy, dexterity, tempo and dynamics.2. increasing evidence of a sense of musicality and emerging musical personality as the grades progress.3. familiarity with notation appropriate to the grade.4. increasing ability to communicate effectively to the listener as the grades progress. <ul style="list-style-type: none">• Explicit ability: perform pieces, usually three chosen by the candidate from prescribed lists, with accuracy and musicality.• Implied ability: execute a programme of three relatively substantial pieces of music, demonstrating technical accuracy, musicality, communication, and musical knowledge, appropriate to the grade. <p>Component 4: Sight Reading (10%)</p> <p>Candidates need to be prepared to demonstrate the ability to:</p> <ol style="list-style-type: none">1. perform, as accurately and fluently as possible, an extract of previously unseen music, after a short period of preparation. The primary areas of study are the abilities to respond to, and interpret, traditional musical notation, displaying an understanding of keys, phrasing, dynamics, structure and other musical elements.2. make sensitive and musical performance choices that reflect an increasing sense of musical instinct.3. use the preparation time effectively in order to produce as convincing a rendition of the given extract as possible. <ul style="list-style-type: none">• Explicit ability: perform, as accurately and fluently as possible, an extract of music previously unseen by the
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		<p>candidate, after a short period of preparation.</p> <ul style="list-style-type: none"> • Implied ability: respond to, and interpret, traditional musical notation, displaying an understanding of keys, phrasing, dynamics, structure, and other musical elements, using the preparation time effectively to produce as convincing a rendition of the given extract as possible, as if the candidate were commencing the process of learning the piece fully. <p>Assessment Component 5: Aural Tests (8%) Candidates need to be prepared to demonstrate the ability to:</p> <ol style="list-style-type: none"> 1. provide accurate musical or verbal responses to questions set by the examiner, based on a published rubric of question types. The primary areas of study are the knowledge and understanding of the required parameters of pitch, rhythm, harmony, form and style. 2. communicate these answers to the examiner by means of appropriate terminology and through practical means (singing, clapping, etc.) as required. 3. understand the specific test formats as published by LCM Examinations. <ul style="list-style-type: none"> • Explicit ability: provide accurate musical or verbal responses to questions set by the examiner, based on a published rubric of question types, relating to discrimination of such musical aspects as pitch, rhythm, harmony, form and style. • Implied ability: aurally discriminate between a variety of musical elements and parameters, such as those outlined above; communicate this to the examiner by means of appropriate terminology and practical means (singing, clapping etc.) as required; and an understanding of the specific test formats as published by LCM Examinations.
<p>Content – theoretical understanding</p>	<p>Musical language</p> <ul style="list-style-type: none"> • reading and writing of staff notation including treble-clef and bass-clef note names, rhythmic notation in simple time, key signatures to four sharps and four flats • major and minor chords and associated chord symbols including traditional and contemporary notation as appropriate e.g. IV or G7 	<p>Assessment Component 3: Viva Voce (7%) Candidates need to be prepared to demonstrate:</p> <ol style="list-style-type: none"> 1. the ability to respond orally to questions from, or (at higher grades) enter into a discussion with, the examiner regarding aspects of the pieces performed. The primary areas of study throughout the grades will be (a) a thorough understanding of all aspects of notation occurring in the performed scores,

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<p>Content – historical and contextual understanding</p>	<p>Musical contexts</p> <ul style="list-style-type: none"> the effect of purpose and intention (e.g. of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts the effect of audience, time and place (e.g. venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts 	<p>and (b) an informed and considered response to the repertoire.</p> <ol style="list-style-type: none"> at Grades 4-8, knowledge and understanding of the historical and musical context of the pieces performed. the ability to articulate answers clearly and confidently, employing appropriate terminology. <ul style="list-style-type: none"> Explicit ability: respond orally to questions from, or (at higher grades) enter into a discussion with, the examiner regarding aspects, appropriate to the grade, of the pieces performed. Implied ability: a technical and (at higher grades) critical understanding of the music performed in Component 2, and of the candidate's own response to it, demonstrated through articulate responses employing appropriate vocabulary.
<p>Assessment - practical</p>	<p><i>NB the assessment objectives are likely to contain a mixture of practical and theoretical elements which will be assessed using a variety of means.</i></p> <p>AO1 Perform with technical control, expression and interpretation 30%</p> <p>AO2 Compose and develop musical ideas with technical control and coherence 30%</p> <p>AO3 Demonstrate and apply musical knowledge 20%</p> <p>AO4 Use appraising skills to make evaluative and critical judgements about music 20%</p>	<p>Assessment objective domain 1: Technical accomplishment The extent to which the instrument or voice is effectively controlled, assessed via the candidate's performance.</p> <p>Assessment objective domain 2: Musicality The ability to make sensitive and musical performance decisions</p> <p>Assessment objective domain 4: Communication The degree to which the performer communicates with and engages the listener through musical performance on their instrument or voice.</p>
<p>Assessment – knowledge and understanding</p>		<p>Assessment objective domain 3: Musical Knowledge The synthesis of theoretical, notational and contextual knowledge.</p>