

Component 2: Composing

Composition Portfolio Requirements

The portfolio will consist of a recording (MIDI or live) and a score of each composition, plus a composition log that outlines the process of feedback, development and refinement during year 13.

All students

<i>Composition One (Style Composition)</i>	A composition of around three minutes in length in a style that is recognisably linked to the Western Classical Tradition . Eduqas will publish a choice of four briefs in September of your Year 13. This composition will draw on sketches written during year 12 and will be developed via a series of drafts completed during year 13 (see next page for details).
<i>Composition Two (Free Composition)</i>	A composition of around three minutes in length that is in any style and to a brief agreed between the student and teacher. It might draw on composition worked linked to the Musicals or Twentieth Century AOSs or it might be in any other style .

Students taking Option B only (35% composition / 25% performance)

<i>Composition Three (Style Composition)</i>	A composition of around three minutes in length that relates to any one of Areas of Study B to F. It is composed to a brief agreed between the student and the teacher.
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- For students taking Option A (25% composition / 35% performance) your final portfolio of TWO pieces must have a total duration of 4-6 minutes.
- For students taking Option B (35% composition / 25% performance) your final portfolio of THREE pieces must have a total duration of 8-10 minutes.

Areas of Study (see Appendix A for specific guidance for composing)

A	Western Classical Tradition
B	Rock and Pop
C	Musical Theatre
D	Jazz
E	Into the Twentieth Century
F	Into the Twenty-first century

Composing Schedule

Over the next two years at King Edward VI, we will be give you regular feedback on your composition work. There are various points in the course, however, at which you will receive more formal feedback on your progress and these, along with a deadlines for externally assessed work, are outlined below:

	Date	Requirements	Notes
Sketch Review 1	December Year 12	Composition exercises completed during term one	This review will be a formal opportunity to highlight strengths and weaknesses in your composition work and produce some targets.
Sketch Review 2	Spring Half Term Year 12	Composition exercises completed during the first half of the second term	Another general review of strengths and weaknesses.
Draft Internal Composition Assessment	Easter Year 12	Sketches for composition on a brief related to AoS A (Western Classical Tradition)	The brief for this composition will be of a similar type to those set for <i>Composition One</i> by Eduqas.
Internal Composition Assessment	May Year 12	Completed composition around 2 minutes long on a brief related to AoS A	As above.
Sketch Review 3	July Year 12	Two sketches that will lead into your <i>Composition Two</i> .	This composition can be in any style including those linked to Areas of Study.
Portfolio Submission 1	Autumn Half Term Year 13	<ul style="list-style-type: none"> <i>Composition One</i> (draft 1) – based on a brief relating to AoS A set by Eduqas Candidate Log 	You will submit a series of sketches for this composition.
Portfolio Submission 2	December Year 13	<ul style="list-style-type: none"> <i>Composition One</i> (draft 2) <i>Composition Two</i> (draft 1) Updated <i>Candidate Log</i> 	You will submit some more developed sketches for <i>Composition One</i> and a series of sketches for <i>Composition Two</i> .
Portfolio Submission 3	Spring Half Term Year 13	<ul style="list-style-type: none"> <i>Composition One</i> (Final Submission) <i>Composition Two</i> (draft 2) Updated <i>Candidate Log</i> 	You will submit the final version of <i>Composition One</i> and a second draft of <i>Composition Two</i> . Students taking Option B will also have to submit a draft of <i>Composition Three</i> .
Portfolio Submission 4	Easter Year 13	<ul style="list-style-type: none"> Feedback on <i>Composition Two</i> (Final Submission) plus all other completed work. Final Version of <i>Candidate Log</i> 	<p>Option A: Two compositions (total length 4-6 minutes)</p> <p>Option B: Three compositions (total length 8-10 minutes).</p> <p>See previous page for precise requirements.</p>
Final Submission	April Year 13	All completed work will be handed in during the first week back after Easter	

Composing Assessment Criteria

An external examiner gives each composition a mark out of 36 by awarding marks across three criteria up to a maximum of 12 as outlined below.

Criterion One – Creating Musical Ideas (out of 12)

To achieve Band 4, the top band, for this criterion (10-12) you must create sophisticated musical ideas, which are ‘fully structured’ and offer potential for development.

For a piece that was following the Western Classical Tradition this would mean melodic ideas that make *harmonic sense* (e.g. starting in the tonic and moving towards a cadence) have some sort of *motivic coherence* and that based on clear phrases that make sense both rhythmically and in terms of the metre. In another tradition, these structures might be completely different (e.g. music based on different scales or serial principles).

As part of this criterion, examiners are also checking that the piece makes sense in relation to the brief on which it is based, whether that has been set by the exam board or in consultation with your composition teacher. For Band 4 the response to the brief must be ‘mature and sophisticated’.

Criterion Two – Developing Music Ideas (out of 12)

To achieve Band 4 for this criterion you need to organize and develop your thematic ideas in a ‘sophisticated manner’. You should ensure that *links and transitions* between ideas are effective and that the *overall form* is effective and makes sense so that the piece is ‘fully coherent’.

You also need to use a ‘wide range of composition techniques’. Techniques that are particularly relevant to different areas of study can be found on Moodle, but for the Western Classical tradition, these might include:

- Harmonic development through sequences, use of chromatic harmony, reharmonisation, modulation and addition of appropriate dissonance
- Melodic and rhythmic development through expansion, fragmentation, augmentation, diminution and recombination of the basic ideas as well as the addition of appropriate contrasting material
- Textural development through the addition of counterpoint (including countermelodies and imitation), contrasts in accompaniment, combination of ideas and textural effects such as antiphony
- Formal development through the use of variation, sonata principles, the addition of transitions, introductions, codettas and codas.

Criterion Three – Technical and Expressive Control of Musical Elements (out of 12)

To achieve Band 4 for this criterion you need to demonstrate ‘sophisticated and skilful’ technical control of the musical elements. In the Western Classical Tradition this will mean that you follow the established conventions of the style. This might include:

- Using idiomatic harmonic progressions (and therefore avoiding progressions that are rare unless you have a good reason for including them)
- Following the basic principles of voice-leading (e.g. avoiding parallels, being careful with doubling and writing lines that appropriately balance steps and leaps)
- Following the conventions of dissonance treatment (i.e. using standard dissonances and resolving them appropriately)
- Writing music that is in a clear metre, is phrased appropriately and avoids highly irregular rhythms and groupings.

You also need to demonstrate ‘sophisticated control of the chosen resources’, which means writing idiomatically for the instruments both in their individual parts and in roles they play and how they combine. Instrumentation is a complex subject and you are strongly advised to make extensive use of textures borrowed and adapted from the work of existing pieces by composers in the relevant style.

Finally (and more difficult to pin down) your music must show expressive control and musical understanding. This is partly to do with how well you manage to work with your musical instincts and partly to do with how you plan the shape and development of the materials in your piece.

Apart from the *Western Classical Tradition*, we will also spend some composing time on two further Areas of Study in year 12: *Into the Twentieth Century* and *Musical Theatre*. You will be given detailed guidance on all three areas at the relevant points in the course.

The *Western Classical Tradition* in this context covers any music from the Baroque, Classical and Romantic periods. You are expected to stick to the broad norms of structure, style, developmental devices, texture, timbre and harmony and tonality.

For *Into the Twentieth Century* your musical language will need to reflect the innovations introduced around the turn of the century, which vary between styles. You might choose to utilise the expansions of harmony and orchestration found in Impressionist music, the recasting of the language of the Western Classical Tradition with a modern twist found in Neo-Classicism or the completely new set of conventions found in serial and other atonal music.

In writing for *Musical Theatre* many of the basic conventions are similar to the Western Classical tradition but you need to pay careful attention to plot, text setting, structure (e.g. different types of solos, duets and choruses), harmony (more classic Broadway or more pop-based like some more recent musicals) and the use of resources.