



Course – AQA Music A-Level

Component 1 – Performing (course code – 7272/P)

Component 2 – Composing (course code – 7272/C)

ALLERTON GRANGE SCHOOL AQA MUSIC A-LEVEL NEA

2024-2025

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Overview of requirements

INTRODUCTION

A-Level Component 2– Performing

Component 2: Performance
What's assessed Music performance
How it's assessed Solo and/or ensemble performing as an instrumentalist, or vocalist and/or music production (via technology).
Requirement A minimum of ten minutes of performance in total is required. This component is 35% of A-level marks (50 marks). Non-exam assessment (NEA) will be externally marked by AQA examiners. Work must be completed between 1 March and the specified date given at aqa.org.uk/keydates Work must be sent by post/uploaded to AQA by the specified date given at aqa.org.uk/keydates

A-Level Component 3 – Composing

Component 3: Composition
What's assessed Composition
How it's assessed <ul style="list-style-type: none">• Composition 1: Composition to a brief (25 marks)• Composition 2: Free composition (25 marks)
Requirement A minimum of four and a half minutes of music in total is required. This component is worth 25% of A-level marks (50 marks). NEA will be externally marked by AQA examiners. Work must be completed and sent by post/ uploaded to AQA by the specified date given at aqa.org.uk/keydates .

Presentation and Submission of coursework

Performance

For each candidate:

- **Recordings of performances** - mp3 files of all pieces performed (Recordings of performances must be submitted without post-performance editing).
- **A minimum duration of 10 minutes.**
- **Scores** of all pieces performed outlining the melody, chords, tempo and performance directions
- Audio recordings and performance documentation must be submitted as evidence as well as a signed **Candidate record form (CRF)**.

Performance documentation

The performance documentation is referred to by examiners when marking the audio recording of the performance. Students must submit **one or a combination** of the following, as appropriate, for each of the pieces performed for assessment.

Evidence type	Requirement
Notated score	Providing full performance information through musical notation.
Lead sheet	Providing a detailed framework giving structure and musical substance from which a performance can be produced that meets the composer's intentions.
Guide recording (If no score or lead sheet available)	If students have based their own performance on a recording of another performance of the same piece, this must be submitted digitally so that the file can be easily accessed by the examiner.
Annotation (Production only)	Including details of the processes, devices and techniques used, showing how the areas detailed in the criteria contributed to the final performance. Students must provide details of the hardware and software used.

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Composition

For each candidate:

- **Recordings of compositions** - mp3 files of all both compositions (NB. video files are not accepted.)
- **Scores/annotations** (or equivalent) of both compositions - A score or a detailed written description of the music plus a lead sheet outlining the melody, chords, structure and compositional devices
- **Programme note** - For both compositions students must provide a Programme note of approximately 150 words that identifies:
 - the compositional intention, including the intended audience/occasion
 - details of the software and hardware used in the compositional process.

For both compositions, students must also be able to present one or more of the following which details the composition's structure and musical substance.

Evidence type	Requirement
Notated score	Providing full performance information through musical notation, detailing, for example, dynamics, tempo, and techniques where appropriate.
Lead sheet	Providing a detailed framework giving structure and musical substance from which a performance can be produced that meets the composer's intentions eg a melody line with chord symbols and lyrics.
Aural guide	A written account which provides a detailed guide through the aural experience of the piece which will highlight structure and musical ideas, including the ways in which they have been explored.

Guidance for Performance Coursework

Component 2: Performance (Assessment objective A01)

Performance is externally marked by AQA out of 50 and constitutes 35% of the total marks for the qualification.

Each student must select, following discussion with their teacher, the piece or pieces that the student will perform during the assessment. The performance must meet the specified duration of **ten minutes**.

If the student's performance does not meet the required duration a penalty is applied to the mark (the size of the penalty depends on the severity of the timing infringement). It may also result in schools or colleges being investigated for maladministration.

Teachers must check the final performance for assessment of each student's work to ensure it meets the minimum duration requirement.

There is no maximum duration for performance.

The student can perform through one of the following, or through a combination:

- instrumental/vocal solo and/or in an ensemble
- production via technology.

Teachers are responsible for ensuring the following requirements are met in administering the performances for assessment:

- performances should take place in a suitable venue
- performances should be recorded using good quality audio equipment
- performances must be under the supervision of a teacher for authentication purposes
- recordings of performances and production must be submitted complete and without post-performance editing or augmentation
- performances must take place between 1 March and the NEA deadline date given at aqa.org.uk/keydates
- where available a copy for assessment of either the score(s) or lead sheet(s) must be submitted with the performance assessment. Where a written score or lead sheet does not exist other means of showing the performance intention should be submitted. For example annotation(s), guide recording(s) or written evidence (production via technology) must be submitted with the performance for assessment .

Link p.31 of AQA Music Specification - [A-level Music 7272 Specification \(aqa.org.uk\)](http://aqa.org.uk)

Guidance for Composition Coursework

Component 3: Composition (Assessment objective A02)

Composition is externally marked by AQA out of 50 and constitutes 25% of the total marks for the qualification.

Each student must compose two pieces. One composition must be in response to an externally set brief and the other composition is freely composed by the student.

Composition 1: Composition to a brief

The composition must be in response to **one** brief from a choice of **seven** externally set briefs. The briefs will be released on or as near as possible to 15 September of the year of certification. Students must be given the externally set briefs in their entirety; they must not be edited, changed or abridged in any way.

The briefs may include different stimuli, such as:

- a poem or a piece of text
- photographs, images or film
- notation.

Composition 2: Free composition

Free compositions need not reference areas of study or a given brief.

4.2.3.3 Compositions 1 and 2

Together, the compositions must last a combined minimum time of **four and a half minutes**.

If the student's combined compositions do not meet the required duration a penalty is applied to the mark (the size of the penalty depends on the severity of the timing infringement). It may also result in schools or colleges being investigated for maladministration.

There is no maximum duration for composition.

For each student, teachers are responsible for ensuring the following requirements are met in administering the final compositions for assessment:

- the final compositions for assessment of each student's work meet the minimum duration requirement
- the audio recordings of the final compositions must be recorded from start to finish
- the student is not required to perform the composition but may do so if they wish
- the student's composition that is being assessed must be identified by name and candidate number at the start of the recording.

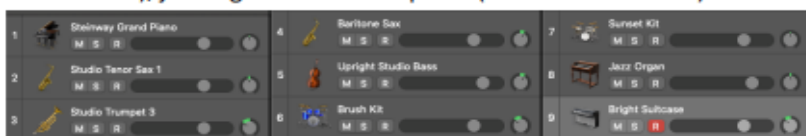
Example of a Composition Annotation (2 PAGES OUT OF A 11 PAGE ANNOTATION)

“Cube Jam”

Annotation

This piece is a Jazz fusion piece, drawing from Afro-Cuban piano, funk and blues. I wrote and produced it on Logic Pro, using the following instruments:

Grand piano, tenor saxophone, trumpet, baritone saxophone, double bass, two drum kits (one for sticks and one for brushes which would likely be both on one kit if played by an actual band), jazz organ and electric piano (shortened to “clav”).



The parts in the Logic session are colour coded by role and shaded by section. A sections are the brightest shade, B and C are darker and the links are in between. Melody lines are in pink, drums are dark blue, piano is green, bass is orange and other accompanying parts are teal. All scores shown are generated by Logic and therefore lack some detail and accuracy.

The piece follows a rondo form with additional linking sections, as shown below.

Section Name	Intro	A ₁	Link to B	B	Link to A ₂	A ₂	Link to C	C	Link to A ₃	A ₃
Number of Bars	9	16	8	32	4	16	4	40	8	16
Bar Numbers	1-9	10-25	26-33	34-65	66-69	70-85	86-89	90-129	130-137	138-154
Timestamps	0:00 – 0:18	0:18 – 0:51	0:51 – 1:09	1:09 – 2:33	2:33 – 2:41	2:41 – 3:14	3:14 – 3:23	3:23 – 4:46	4:48 – 5:03	5:03 – 5:39

The Intro begins the piece in 4/4 at 115 bpm, and opens with a drum count-in for bar 1. This is followed by the introduction of the piano, with a melody inspired by Afro-Cuban piano music. The right-hand melody is doubled in octaves by the left-hand part, and accompanied by only a drum pulse at first. It is joined by a walking bassline on the double bass at bar 6, which uses only the notes of the C minor triad, aside from a B_b, the flattened 7th, in bar 7 to outline a Cm7 chord. This section is in the modal key of C Aeolian, although the mode is slightly ambiguous due to an avoidance of the 6th, which is flattened in Aeolian but not in the Dorian mode.

The melody is mostly conjunct, and presents an ascending pattern in bar 2 which is developed with different rhythms in bar 3. The pattern is also repeated in bar 6, but the development in bar 7 is different with an ascending leap of a fifth from the E_b to the B_b. The rhythms of the section are mostly syncopated, with lots of individual semiquavers such as the first note, and beats being pushed or delayed by a semiquaver, such as the last note of bar 2, which lasts for 1 + ¼ beats. The last bar, 9, sees a descending sequence of

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semiquavers which then ascends to end on a crotchet C note, mirroring the start of the section.

The section in Logic:

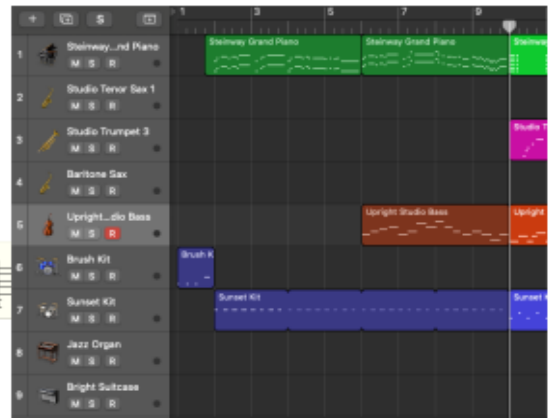
The bassline from bar 6:



The piano score for this bars 2-5:



Bars 6-9:



Section A₁ is in the same key as the intro, C Aeolian, although more clearly defined this time. It introduces all instruments throughout the section, starting with a melody by the trumpet. The section has a melody and accompaniment texture overall, though the texture of the melody itself is more specific. There is antiphony between the piano and the melody instrument, as the piano calls with a pair of chords every bar and the melody responds with a line. The rhythms of the piano chords remain consistent, with a dotted quaver followed by a staccato semiquaver, though every fourth chord is preceded by a staccato quaver chord. Bar 16 (the 7th bar of the section) has two chord pairs in it, on beats 1 and 3. The initial 8 bar chord sequence is as follows:

Cm (i) | Cm (i) | Bb (VII) | Cm (i) | Cm7 (i) | Cm (i) | Ab (VI) - Gm (v) | Cm (i)

There is a perfect cadence at bars 16-17. This pattern then repeats for 6 bars, but the last 2 bars of the section are different, as the piano doubles the riff which ends the section. All the chords in the section are at least 6 notes as the right hand doubles the left an octave above. The piano score for bars 10-17:



As mentioned, the melody line responds to the chords, entering halfway through beat 2 of the bar 10 with the trumpet, playing the first instance of what I'll call "Motif X" (original, I know), an ascending line which begins on the C and ends on the Bb, waiting to be resolved. It consists of two semiquavers, two quavers and a crotchet, and those last 3 notes are referenced frequently throughout the piece, such as in bar 11 at the end of the pattern. Motif X starts syncopated, and this syncopation is continued throughout the section. At bar 12, the tenor sax takes the melody for two bars with a phrase including the first use of an

Example of a Composition Programme Note of 150 words

Programme Note

Free Composition - "Cube Jab"

This piece is a jazz fusion piece inspired by a range of genres including funk, blues and Afro-Cuban piano. Inspirations include Nina Simon's "African Mailman", Duke Ellington's "Take the "A" Train", Funky Destination's "Revolution Is Only Solution", Dave Brubeck Quartet's "Take Five" and Freddie Hubbard's "Red Clay". The piece is intended to be played in a jazz club. I wrote and produced the piece in Logic Pro, playing in the music with a midi keyboard and occasionally writing with the piano roll. I have also quantized parts to improve rhythmic accuracy. All instruments are software instruments – some are pre-installed on Logic while others are downloaded add-ons. I chose the piano and saxophones because I play these so I am familiar with their techniques and styles, and the trumpet complemented the saxes and was integral to the funk style. The rhythm section is standard for a jazz band with the addition of the jazz organ and electric keyboard, which both added to the funk style. I've added a lot of automation including volume changes for individual parts and pan between channels, so I would recommend listening with split audio and not mono.

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Example of a Traditional Composition Score (1st page only)

Love Story

♩ = 50
Tempo Rubato

Exposition
[theme 1]

The score consists of four systems of music. The first system (measures 1-3) starts with a piano (*pp*) dynamic and features a steady bass line. The second system (measures 4-6) includes dynamics *mp*, *pp*, and *ff*. The third system (measures 7-9) includes dynamics *p* and *ff*, and a *rit.* marking. The fourth system (measures 10-12) includes dynamics *pp*, *mf*, and *p*. Chord symbols are placed above the treble clef staff, and articulation marks like slurs and accents are used throughout.

Measures 1-3: G, G, C

Measures 4-6: G9, D, F#dim, F#dim7, Em7, D

Measures 7-9: C, G, Am9, Bdim, Bdim, C

Measures 10-12: G, secondary dominant (A), D, Em9, F#dim

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MARK SCHEME - PERFORMING

4.4.1.1 Ambition of project

The following assessment grid shows the comparable levels of demand for all performance types.

- Instrumental/vocal grades refer to nationally recognised accredited music grades.
- For non-standard instruments the levels of demand for instrumental/vocal **must** be applied.

Teachers must refer to online exemplification materials which show how marks are awarded for each level of demand across all performance types. Please refer to [e-AQA](#)

Both the common level descriptor and additional descriptors, as appropriate to the type of performance, should be used to locate the correct mark.

Mark	Instrumental/vocal	Production
5	The chosen programme will make high musical and technical demands.	
	The standard expected will be greater than grade seven or its equivalent and will demonstrate considerable expressive variety across the programme.	The chosen programme will demonstrate a highly complex texture and considerable expressive variety.
4	The chosen programme will make a substantial range of musical and/or technical demands.	
	The standard expected will equate to grade seven or its equivalent with expressive variety across the programme or greater than grade seven or its equivalent without expressive variety.	The chosen programme will demonstrate complex texture and expressive variety.
3	The chosen programme will make a reasonable range of musical and/or technical demands.	
	The standard expected will equate to grade six or its equivalent with expressive variety across the programme or equate to grade seven or its equivalent without expressive variety.	The chosen programme will demonstrate moderately complex texture and some degree of expressive variety.
2	The chosen programme will make a range of musical or technical demands.	
	The standard expected will equate to grade six or its equivalent without expressive variety.	The chosen programme will feature relatively simple texture and demonstrate little or no expressive variety.

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Mark	Instrumental/vocal	Production
1	The chosen programme will make some musical or technical demands upon the student.	
	The standard expected will equate to grade five or its equivalent with expressive variety across the programme.	The chosen programme will demonstrate rudimentary texture and basic skills.
0	No work submitted or not worthy of credit.	

4.4.1.2 Technical control

Instrumental/vocal: assessment of pitch (including intonation), rhythm and quality of tone, (including breathing and diction, bowing, pedalling etc).

Production: assessment of pitch, rhythm, articulation, phrasing and clarity of capture.

Mark	Instrumental/vocal	Production
13–15	<ul style="list-style-type: none"> at the top of the band there will be no discernible flaws and pitch/intonation will be completely secure towards the bottom of the band inaccuracies will be limited to small but noticeable errors a performance which is entirely fluent and rhythmically secure, without any hesitations the techniques demanded are fully mastered with a mature tone quality across the whole range. 	<ul style="list-style-type: none"> excellent accuracy of pitch and control of all rhythmic elements to produce a musically satisfying recording detailed and musically effective articulation and phrasing well considered choice and placement of microphones which have produced a clear, clean capture for all tracks with no noise or distortion.
10–12	<ul style="list-style-type: none"> a performance which is generally accurate in pitch and security of intonation rhythmically stable with only a few small errors not affecting the overall fluency tone production is generally good but the quality suffers at the extremities of the pitch range, or at moments of technical difficulty, or is uneven between registers techniques demanded by the music are met. 	<ul style="list-style-type: none"> a few minor slips which do not inhibit the overall musicality or fluency of the recording close attention to all performance detail with effective articulation and phrasing appropriate choice and placement of microphones, a few tracks have occasional clipping or a slight noise.

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Mark	Instrumental/vocal	Production
7–9	<ul style="list-style-type: none"> • a performance which achieves consistency of pitch overall with reasonably secure intonation • weaknesses of rhythm or pulse may be evident • evidence of good tone quality over most of the pitch range but with occasional weaknesses • in general technical demands are met but there will be evidence of loss of integrity. 	<ul style="list-style-type: none"> • slips in pitch and rhythm become increasingly frequent interrupting the fluency of the recording • generally effective articulation and phrasing • largely appropriate choice and placement of microphones, however some tracks are not captured cleanly.
4–6	<ul style="list-style-type: none"> • a performance in which the basic outline of the music is appreciable but either errors of pitch are significant and intonation may be consistently flat or sharp or rhythmic problems are sufficient enough to interrupt the flow • tone production is inhibited, with only some technical demands being met. 	<ul style="list-style-type: none"> • more significant errors in pitch and rhythm affecting the overall sense of ensemble • some attempts, which are not always successful, to create articulation and phrasing • some appropriate choice of microphones but not all placement is appropriate • there is likely to be some intrusive noise or distortion.
1–3	<ul style="list-style-type: none"> • a performance which achieves limited consistency of pitch and rhythm or fluency • accuracy is only evident in the more straightforward passages • intonation is rarely secure and is inconsistent • technique and tone production are problematic. 	<ul style="list-style-type: none"> • significant lapses in the accuracy of pitch and rhythm resulting in an unmusical performance • mechanical with limited attention to articulation and phrasing • poor microphone choice and placement results in a noisy and problematic recording.
0	No work submitted or worthy of credit.	

4.4.1.3 Expressive control

Instrumental/vocal: assessment of tempo, dynamics, phrasing and articulation.

Production: assessment of choice of timbres, dynamics, dynamic processing including compression and EQ.

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Mark	Instrumental/vocal	Production
13–15	<ul style="list-style-type: none"> • a highly musical performance in which tempo is entirely appropriate throughout • the composer's expressive and performance directions have been fully observed resulting in accurate, effective and broad-ranging dynamics, phrasing and articulation • subtlety and control will be a feature at the top of the band. 	<ul style="list-style-type: none"> • well-chosen timbres which have been appropriately edited • excellent management of dynamics in ways completely appropriate to the music • dynamic shaping appropriately used • compression and EQ have been used appropriately to good effect.
10–12	<ul style="list-style-type: none"> • musical performance in which the main chosen tempi are appropriate, but there are one or two misjudged moments • the majority of the composer's expressive and performance directions have been carefully observed • dynamics, phrasing and articulation are successfully varied and mostly effective. 	<ul style="list-style-type: none"> • appropriate choice of timbres but without further editing • good overall dynamic contrast but lacks some shaping • some occasional miscalculations of over or under use of compression so tracks do not sit well in the mix • there are some slight errors in the use of EQ.
7–9	<ul style="list-style-type: none"> • a performance in which the main chosen tempi are slightly misjudged and the performance mechanical on occasion • the composer's expressive and performance directions have been largely observed and phrases are generally well shaped • articulation and dynamics are mostly accurate, if rather bland. 	<ul style="list-style-type: none"> • the majority of chosen timbres are appropriate • some misjudgements with dynamic contrast and shaping • there are some occasional intrusive misjudgements with the use of compression and more frequent errors in the application of EQ.
4–6	<ul style="list-style-type: none"> • a performance in which the main chosen tempi are generally misjudged and the performance is very mechanical • there is a basic control of phrasing, articulation and dynamics; these are often misjudged. 	<ul style="list-style-type: none"> • partially successful choice of timbres • sections where attempts to create dynamic contrast and/or the dynamic processing is misjudged and EQ has been applied inconsistently.

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Mark	Instrumental/vocal	Production
1–3	<ul style="list-style-type: none"> the main chosen tempi are inappropriate there is little or no application of dynamics, phrasing and articulation. 	<ul style="list-style-type: none"> chosen timbres are largely inappropriate limited dynamic contrasts a mechanical or unmusical result limited or no use of dynamic processing and EQ.
0	No work submitted or worthy of credit.	

4.4.1.4 Performance quality

Instrumental/vocal: assessment of musical style and communication.

Production: assessment of style, balance, blend, panning and use of effects.

Mark	Instrumental/vocal	Production
13–15	<ul style="list-style-type: none"> an engaging and commanding performance in which the student demonstrates total involvement in the music with real flair a mature and sensitive understanding of both period and style is evident; communicated through an assured, convincing and well-projected performance. 	<ul style="list-style-type: none"> complete awareness of the stylistic requirements of the music including musical shaping excellent sense of balance and effectively blended throughout the recording musically appropriate use of the stereo field excellent and judicious use of stylistically appropriate effects.
10–12	<ul style="list-style-type: none"> performance which is mostly commanding and convincing there is clear commitment and the performance is mostly assured a good sense of style is evident but there is lack of individual flair. 	<ul style="list-style-type: none"> a consistent sense of style with attention to musical detail most tracks are well balanced and blended with some minor slips effective placement in the stereo field well controlled use of appropriate effects.
7–9	<ul style="list-style-type: none"> a performance which demonstrates some level of commitment but lack an overall assurance there is still an overall sense of conviction the style of the music is appropriate with a clear sense of character. 	<ul style="list-style-type: none"> broadly successful creation of the required style more frequent miscalculations as to balance and blend largely effective use of the stereo field but with some misjudgements occasional miscalculations as to the use of effects.

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Mark	Instrumental/vocal	Production
4-6	<ul style="list-style-type: none"> • a performance which lacks conviction and commitment on occasions • there is limited sensitivity to the demands of the music although there is a general understanding of the overall character. 	<ul style="list-style-type: none"> • some sense of the required style but achieved inconsistently • there are also inconsistencies in balance and blend with key tracks or features obscured • largely inappropriate use of the stereo field • inconsistency in the application of effects.
1-3	<ul style="list-style-type: none"> • a performance which is limited in conviction and displays rudimentary sensitivity to the style of the music • there is a limited sense of assurance leading to an anxious experience for performer and listener. 	<ul style="list-style-type: none"> • limited sense of style with little attention to musical detail • poorly balanced resulting in a misjudged final product • little or no use of the stereo field • inappropriate use of effects.
0	No work submitted or worthy of credit.	

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MARK SCHEME – COMPOSING (BRIEF)

Composition 1: Composition to a brief

There are five bands of achievement and there are five marks available for each band. The lower mark indicates the lower level of achievement.

Mark	Composition 1: Composition to a brief	Requirements Brief 1 – Chorales	Requirements Briefs 2–7
21–25	<p>an authoritative composition</p> <ul style="list-style-type: none"> lower marks in the band suggest some less imaginative elements or passages, and/or some inconsistencies in the supporting written material. 	<ul style="list-style-type: none"> stylistic detail is evident throughout, using imaginative and interesting features cadences are varied and there is an inventive exploration of keys a wide variety of chords is used fluently and with few significant errors grammatical errors are insignificant and part-writing is fluent and sophisticated. 	<ul style="list-style-type: none"> the composition has a sustained mastery of technical control the quality of contrasting ideas and their development creates a commanding structure that is more than just a standard form, providing a musical journey musical elements are used with flair and imagination, complementing each other with strong creative purpose to give a consistently fluent and successful result the style of the composition is convincing, fluent and used perceptively to give a compelling musical experience imaginative use of the brief fundamentally informs the composition the music is communicated fluently on paper with comprehensive score or commanding annotation.

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Mark	Composition 1: Composition to a brief	Requirements Brief 1 – Chorales	Requirements Briefs 2–7
16–20	<p>a confident composition</p> <ul style="list-style-type: none"> • higher marks in the band represent music that has some signs of imagination • lower marks in the band suggest greater inconsistencies in technical control and/or elements of the style. 	<ul style="list-style-type: none"> • there is interesting stylistic detail but the result is secure rather than imaginative • main keys and cadences are well-chosen but there is scope for more interest and variety, for example with passing modulation • chord choice is mostly secure and varied with some adventurous moments • some grammatical errors occur but they have little effect on the aural result • part-writing has melodic direction and few difficulties. 	<ul style="list-style-type: none"> • the composition has a largely successful technical control • the quality of contrasting ideas and/or their development has led to a successful musical structure • musical elements are used with variety and secure handling, though some may be used with more creative purpose than others, combining to give a largely successful, if not always consistent, result • the style of the composition is assured and used proficiently to give a clear musical experience • interesting use of the brief significantly informs the composition • the music is communicated clearly on paper with a good score or helpful annotation, despite some imprecision • this band may also be appropriate for compositions of top band compositional quality which have very weak supporting written material (score or annotation).

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Mark	Composition 1: Composition to a brief	Requirements Brief 1 – Chorales	Requirements Briefs 2–7
11–15	<p>a secure composition</p> <ul style="list-style-type: none"> • higher marks in the band represent music that has some signs of creative exploration or a superior score/ annotation • lower marks in the band suggest greater concerns with technical control, little creative exploration or a less convincing sense of style. 	<ul style="list-style-type: none"> • stylistic awareness is evident at times, but inconsistently, throughout the composition • cadences are largely effective despite some errors; key choices may lack some variety • chord choice is often suitable but there will be errors and some lack of variety • there is some awareness of part-writing, but errors are frequent, and there is a lack of interest. 	<ul style="list-style-type: none"> • the composition has largely competent technical control • there is a clear musical structure, though this may lack effective contrast or development of ideas • musical elements are used with moderate effectiveness and some control, providing evidence of creative purpose, which is not always fully explored or realised, to give a partially successful result • the style of the composition is evident but used in a generic manner to give a predictable musical experience • satisfactory use of the brief informs the composition • the music is communicated on paper through a score of annotation, but not always clearly, accurately or with sufficient detail.

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Mark	Composition 1: Composition to a brief	Requirements Brief 1 – Chorales	Requirements Briefs 2–7
6–10	<p>a composition of some limitations</p> <ul style="list-style-type: none"> • higher marks in the band represent music that has more signs of technical competence and/or a stronger sense of intended style • lower marks in the band suggest serious concerns regarding technical control or music with no discernible sense of style. 	<ul style="list-style-type: none"> • stylistic awareness is apparent only occasionally • some understanding of cadences, but errors frequently occur and the key is insecure at times • chord choice is weak and progression is often ineffective • errors are significant but a few passages have successful part-writing. 	<ul style="list-style-type: none"> • the composition has some persistent issues with technical control • there are some signs of a musical structure, but these are not always clear • musical elements are used with some effectiveness, but there are sustained difficulties in some aspects and little sense of creative purpose leading to a composition of limited success • there is evidence of an intended style in the composition but this is dilute, inconsistent or ineffectively contradictory, leading to a restricted musical experience • limited use of the brief is evident at times • the music is only partially communicated on paper through an incomplete, confusing or only outline version provided as score or annotation.

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Mark	Composition 1: Composition to a brief	Requirements Brief 1 – Chorales	Requirements Briefs 2–7
1–5	<p>a rudimentary composition</p> <ul style="list-style-type: none"> • higher marks in the band represent music that has a few signs of musical awareness • lower marks in the band represent compositions that have strongly random elements and/or are very simplistic, scant or short. 	<ul style="list-style-type: none"> • there is no evidence of stylistic awareness • important key centres have not been grasped; cadences are mostly inaccurate • chords are often incomplete, inaccurate or inappropriate • errors are frequent and there is little awareness of part-writing. 	<ul style="list-style-type: none"> • the composition is dominated by issues with technical control • there is little or no evidence of musical structure • musical elements are used with little control, making genuine creative intentions hard to discern in a rudimentary or confused result • there is no sense of style evident in the composition, leading to a lack of musical experience • rudimentary use is made of the brief • the written material in no way enhances the composition and is likely to be poor in its detail and layout (whether score or annotation).
0	No work submitted or worthy of credit.		

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MARK SCHEME – COMPOSING (FREE)

Composition 2: Free composition

Mark	Composition 2: Free composition	Requirements
21–25	<p>an authoritative composition</p> <ul style="list-style-type: none"> lower marks in the band suggest some less imaginative elements or passages, and/or some inconsistencies in the supporting written material. 	<ul style="list-style-type: none"> the composition has a sustained mastery of technical control the quality of contrasting ideas and their development creates a commanding structure that is more than just a standard form, providing a musical journey musical elements are used with flair and imagination, complementing each other with strong creative purpose to give a consistently fluent and successful result the style of the composition is convincing, fluent and used perceptively to give a compelling musical experience the music is communicated fluently on paper with comprehensive score or commanding annotation.
16–20	<p>a confident composition</p> <ul style="list-style-type: none"> higher marks in the band represent music that has some signs of imagination lower marks in the band suggest greater inconsistencies in technical control and/or elements of the style. 	<ul style="list-style-type: none"> the composition has a largely successful technical control the quality of contrasting ideas and/or their development has led to a successful musical structure musical elements are used with variety and secure handling, though some may be used with more creative purpose than others, combining to give a largely successful, if not always consistent, result the style of the composition is assured and used proficiently to give a clear musical experience the music is communicated clearly on paper with a good score or helpful annotation, despite some imprecision this band may also be appropriate for compositions of top band compositional quality which have very weak supporting written material (score or annotation).

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Mark	Composition 2: Free composition	Requirements
11–15	<p>a secure composition</p> <ul style="list-style-type: none"> • higher marks in the band represent music that has some signs of creative exploration or a superior score/annotation • lower marks in the band suggest greater concerns with technical control, little creative exploration or a less convincing sense of style. 	<ul style="list-style-type: none"> • the composition has largely competent technical control • there is a clear musical structure, though this may lack effective contrast or development of ideas • musical elements are used with moderate effectiveness and some control, providing evidence of creative purpose, which is not always fully explored or realised, to give a partially successful result • the style of the composition is evident but used in a generic manner to give a predictable musical experience • the music is communicated on paper through a score of annotation, but not always clearly, accurately or with sufficient detail.
6–10	<p>a composition of some limitations</p> <ul style="list-style-type: none"> • higher marks in the band represent music that has more signs of technical competence and/or a stronger sense of intended style • lower marks in the band suggest serious concerns regarding technical control or music with no discernible sense of style. 	<ul style="list-style-type: none"> • the composition has some persistent issues with technical control • there are some signs of a musical structure, but these are not always clear • musical elements are used with some effectiveness, but there are sustained difficulties in some aspects and little sense of creative purpose leading to a composition of limited success • there is evidence of an intended style in the composition but this is dilute, inconsistent or ineffectively contradictory, leading to a restricted musical experience • the music is only partially communicated on paper through an incomplete, confusing or only outline version provided as score or annotation.

AGS AQA MUSIC A-LEVEL COURSEWORK/NEA

Mark	Composition 2: Free composition	Requirements
1–5	<p>a rudimentary composition</p> <ul style="list-style-type: none"> • higher marks in the band represent music that has a few signs of musical awareness • lower marks in the band represent compositions that have strongly random elements and/or are very simplistic, scant or short. 	<ul style="list-style-type: none"> • the composition is dominated by issues with technical control • there is little or no evidence of musical structure • musical elements are used with little control, making genuine creative intentions hard to discern in a rudimentary or confused result • there is no sense of style evident in the composition, leading to a lack of musical experience • the written material in no way enhances the composition and is likely to be poor in its detail and layout (whether score or annotation).
0	No work submitted or worthy of credit.	

Guidance

WHAT GUIDANCE IS YOUR TEACHER PERMITTED TO OFFER?

- Teachers can assist with performance mastery if require
- Teaching of all required content.
- Overseeing progression in composition and performance and monitoring student efforts with this.

Teachers are responsible for ensuring the following requirements are met in administering the performances for assessment:

- performances should take place in a suitable venue
- performances should be recorded using good quality audio equipment
- performances must be under the supervision of a teacher for authentication purposes
- recordings of performances and production must be submitted complete and without post-performance editing or augmentation
- performances must take place between 1 March and the NEA deadline date given at aqa.org.uk/keydates
- where available a copy for assessment of either the score(s) or lead sheet(s) must be submitted with the performance assessment. Where a written score or lead sheet does not exist other means of showing the performance intention should be submitted. For example, annotation(s), guide recording(s) or written evidence (production via technology) must be submitted with the performance for assessment.

Teachers are responsible for ensuring the following requirements are met in administering the compositions for assessment:

- Teachers may provide guidance and support to students so that they are clear about the requirements of the tasks they need to undertake and the marking criteria on which the work will be assessed.
- Teachers should encourage students to reflect upon and evaluate their own music, including considering the success of meeting the brief/intent, during their composition process.
- Teachers are expected to follow the *Joint Council for Qualifications (JCQ) instructions regarding the provision of feedback to students.*

AGS AQA MUSIC A-LEVEL COURSEWORK/NEA

- Teachers are responsible for ensuring the following requirements are met in administering the performances for assessment:

SUPERVISING AND AUTHENTICATING

To meet Ofqual's qualification criteria and conditions, teachers must adhere to the requirements set out in [Assessment components](#). Evidence of authentication for each student must include:

- a *Candidate record form* (CRF), signed by the student and their teacher to confirm that all the student's Non-exam assessment evidence submitted is their own work
- audio recordings of each student's performance/composition, which identify the candidate by name and candidate number.

Students must have sufficient direct supervision to ensure that the work submitted can be confidently authenticated as their own. This means that you must review the progress of work during its production to see how it develops.

Any work produced without supervision, for example outside of the classroom, should be compared to work produced with supervision.

In comparing the student's work, consideration must be given to the consistency in levels of skill demonstrated.

Work that cannot be confidently authenticated must not be included in the student's submission.

Teachers are required to provide details of the support the student received on the CRF and sign the authentication statement. If the statement is not signed, the exam board **cannot** accept the student's work for assessment.

WHAT GUIDANCE IS YOUR TEACHER NOT PERMITTED TO OFFER?

- By the time you start coursework, you would have been taught all theory needed to compose. Therefore, it is your responsibility to compose using this knowledge.
- Teachers are not allowed to give musical ideas but can guide with theory assistance.
- Teachers should not be supplying your performance scores.

STUDENT EXPECTATIONS

- You are required to compose outside of lesson time as H/W every week and sign the sheet in Al's office. These sheets will be kept and stored as part of your coursework progress evidence.
- Saving work – save TWICE! Once on your computer and once on your USB. Make sure you eject your USB's carefully.
- Composition booklets and notes. Have these in front of you when composing to keep notes.
- Log keeping every lesson - Complete a self-comment (SC), personal comment (PC) or teacher comment (TC) log!
- Annotation (ongoing) – write your annotation on a word document alongside your composition process. To take screen shots, press cmd+shift+5.
- You are not allowed to use pre-recorded loops or any other composer/song writer's material.
- You are required to compose **TWO compositions** in total. You will start the 2nd composition in October.
- Both compositions have to last a minimum of **4 and a half minutes**.
- **Meet all Composition Deadlines:**
 - Year 12 – Free Composition interim deadline – 11th July 2024
 - Year 13 – Free Composition final deadline – 6th December 2024
 - Year 13 – Brief Composition interim deadline - 12th December 2024
 - Year 13 – Final Brief Composition deadline – March 28th 2025

AGS AQA MUSIC A-LEVEL COURSEWORK/NEA

THE EXAMINATION BOARD STIPULATES THAT:

- 2.1 When marking the coursework, teachers **must not** give credit to any additional assistance given to candidates beyond that which is described in the specification. Teachers **must** give details of any additional assistance on the appropriate record form(s). Examples would include:
- having reviewed the candidate's coursework giving (either to individual candidates or to groups) detailed advice and suggestions as to how the work may be improved in order to meet the assessment criteria;
 - giving detailed indications of errors or omissions which leave the candidate no opportunity for individual initiative;
 - giving advice on specific improvements needed to meet the assessment criteria;
 - providing writing frames specific to the coursework task (e.g. outlines, paragraph headings or section headings);
 - intervening personally to improve the presentation or content of the coursework.

Before giving additional assistance beyond that which is described in the specification, teachers should ensure that there is provision to record this assistance and take account of it in the marking.

- 2.2 Candidates are free to revise and re-draft a piece of coursework without teacher involvement before submitting the final piece. Candidates should be advised to spend an appropriate amount of time on the work, proportional to the marks available.
- 2.3 Where drafting is inherent in the skills being tested, subject-specific guidance and exemplification will indicate its role in relation to the type of writing being undertaken and any interim assessment allowed in these circumstances. This guidance may extend to the way in which evidence of re-drafting is provided for subsequent internal standardisation or external moderation purposes.
- 2.4 In the absence of subject-specific guidance, teachers may review coursework before it is handed in for final assessment. Provided that advice remains at the general level, enabling the candidate to take the initiative in making amendments, there is no need to record this advice as assistance or to deduct marks. Generally, one review should be enough to enable candidates to understand the demands of the assessment criteria. Advice may be given in either oral or written form.
- 2.5 A clear distinction **must be** drawn between any interim review of coursework and final assessment for the intended examination series. **Once work is submitted for final assessment it must not be revised. Adding or removing any material to or from coursework after it has been presented by a candidate for final assessment will constitute malpractice.**

AGS AQA MUSIC A-LEVEL COURSEWORK/NEA

- 2.6 Where coursework is submitted in digital format there may be instances where the construction of the e-coursework does not attract any marks. In this case the construction may be done by the teacher instead of the candidate.
- 2.7 If a candidate requires additional assistance to demonstrate aspects of the assessment, the teacher **must** award a mark which represents the candidate's unaided achievement. The authentication statement **must** be signed and information given on the record form.
- 2.8 Where candidates are following Project qualifications, the supervisor will need to discuss with the candidate the range of acceptable evidence that should be used. The supervisor may give feedback on the progress of the project, which should be acknowledged on the appropriate record form.
- 2.9 Teachers **must** always keep live coursework secure and confidential whilst in their possession. **The sharing of 'live' coursework with other candidates by teaching staff will constitute malpractice.**

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- 3.1** All coursework submitted for assessment **must** be the candidate's own work. Written material may be handwritten using black ink, or wherever possible word-processed.
- 3.2** Where appropriate, work submitted may also include printouts/copies of presentations, charts, artefacts, photographs, letters, videos, recordings or transcripts of interviews, as well as witness statements from supervising teachers to record what a candidate has demonstrated. If videos or photographs/images of candidates are included as evidence of individual participation or contribution, heads of centre **must** obtain, at the beginning of the course, the written consent of each candidate (and where necessary the candidate's parent/carer) who appears.
- 3.3** Coursework **must** include a title and, where relevant, a table of contents and a bibliography. Material included as appendices (such as tables of statistics, diagrams, graphs, illustrations, photographs, maps etc) will only be given credit if it is pertinent to the work and is referred to in the text.

- 3.4** Valuable illustrative materials should not normally be included with the work sent for moderation or external marking. A note should be attached to the coursework confirming that the material was part of the original submission. Photographs of the material may be included if appropriate.

If valuable or fragile illustrative materials have been sent for moderation or external marking, awarding bodies recommend that centres insure such material against damage or loss from the time of its despatch up to its return to the centre.

The awarding bodies accept no liability for the loss of, or damage to coursework that occurs during the moderation process or during despatch, transit or storage, or for problems that occur during the construction, submission and moderation of coursework in an electronic format.

NB Candidates should be advised **not** to include any items of real or sentimental value, e.g. photographs, certificates.

- 3.5** Where candidates produce coursework electronically, their work **must** be backed-up regularly and stored securely on the centre's IT system. The centre **must** implement appropriate information security arrangements (which will include protection against corruption and cyber-attack).
- 3.6** Centres should take precautions to ensure that the package in which the work is despatched is robust and securely fastened. Centres should also consider encrypting any sensitive digital media to ensure the security of the data stored within it. Centres **must** refer to awarding body guidance to ensure that the method of encryption is suitable.

- 3.7** For moderation or external marking purposes, typed or written work should be submitted on appropriately sized paper in a plain cover or folder, **together** with the cover sheets provided by the awarding body. The cover **must** be marked clearly with the candidate's name and number, the centre number, the specification title or code and the component/unit title or code. Bulky covers or folders **must not** be included. If the coursework is word-processed, the candidate **must** ensure that their centre number, candidate number and the component/unit code appears on each page as a header or footer.
- 3.8** For Project qualifications, the written report and all evidence specified by the awarding body **must** be securely attached to the candidate's record form so that the moderator can easily read the work and associated marks.

AGS AQA MUSIC A-LEVEL COURSEWORK/NEA

An example of the NEA student authentication sheet – Performance



2025 candidate record form

For examiner's
use

A-level Music

NEA component 2 – Performance (7272/P)

Please attach the form to your candidate's work and send it to the examiner. The declarations should be completed by the candidate and teacher as indicated.

Centre number

Centre name

Candidate number

Candidate's full name

Work submitted for assessment **must** be the candidate's own. If candidates copy work, allow candidates to copy from them, or cheat in any other way, they may be disqualified.

Candidate declaration

Have you received help/information from anyone **other than** subject teacher(s) to produce this work?

No Yes (give details below or on a separate sheet if necessary).

Please list below any books, leaflets or other materials (eg DVDs, software packages, internet information, artificial intelligence (AI) tools) used to complete this work **not** acknowledged in the work itself. Presenting materials copied from other sources **without acknowledgement** is regarded as deliberate deception.

We may use examples of candidate's work for standardisation or training purposes. Please see our privacy notice for more information on how we use assessment data and on your rights under data privacy legislation.

I have read and understood the above. I confirm I produced the attached work without assistance other than that which is acceptable under the scheme of assessment.

Candidate signature.

Date _____

Teacher declaration

I confirm the candidate's work was conducted under the conditions laid out by the specification. I have authenticated the candidate's work and am satisfied (to the best of my knowledge) that the work produced is solely that of the candidate.

Teacher signature.

Date _____

Malpractice

If a student commits malpractice it means that, they have failed to follow the rules of an examination or assessment.

‘Candidate malpractice’ means malpractice by a candidate in connection with any examination or assessment, including the preparation and authentication of any controlled assessments, coursework or non-examination assessments, the presentation of any practical work, the compilation of portfolios of assessment evidence and the writing of any examination paper.

Malpractice includes:

Plagiarism – copying a another students’ work or copying from any other source e.g. musical ideas from another songs, books, articles, websites or AI. This is cheating and is malpractice.

Collusion – sharing your work with another student to benefit the competition of the coursework. Sharing your work for someone else to copy is still cheating and is deemed as malpractice. The consequence could mean that your coursework is jeopardised.

Students who are suspected of plagiarism or collusion will be investigated and this shall be sent off to the examination board by the examination’s officer. The examination board, will notify the Head teacher of their final decision. If the examination board finds the student guilty of malpractice because they have either colluded, the student may not be given any marks for their coursework.

The AGS malpractice policy, which has been drawn from the JCQ (Joint Council for Qualifications), can be found here:

[Malpractice Policy \(Exams\) \(2\).pdf](#)

If a teacher suspects that there has been malpractice but does not report this, they are also committing malpractice as they have allowed cheating to occur.

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AI AND ASSESSMENTS

AI stands for artificial intelligence and using it is like having a computer that thinks.

AI tools like ChatGPT or Snapchat, My AI can write text, make art and create music by learning from data from the internet.

Using AI to create your coursework and say it is your own work is cheating and is considered as 'malpractice.' Candidate's work, which is suspected of using AI, will undergo an investigation through the examination board. This could result in the candidate's coursework being invalid and will not count towards their final GCSE or A-Level coursework.

Do not use any AI to complete your coursework. It is cheating and could jepordise your grade.

The exam boards use sophisticated 'plagiarism' software called Turnit In to identify any cheating. As coursework is submitted to the examination board, any plagiarism will be identified and consequences will occur.

For the full AI policy created by JCQ (Joint Council for Qualifications) please following the link below:

[JCQ guidance - AI-Use-in-Assessments Feb24 v3.pdf](#)

Avoiding malpractice

Please inform your students of the AQA regulations concerning malpractice.

They must not:

- submit work that is not their own
- lend work to other students
- allow other students access to, or use of, their own independently-sourced source material

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- include work copied directly from books, the internet or other sources without acknowledgement
- submit work that is word-processed by a third person without acknowledgement
- include inappropriate, offensive or obscene material.

These actions constitute malpractice and a penalty will be given (for example, disqualification).

If a teacher identifies malpractice before the student signs the declaration of authentication, they don't need to report it to AQA. They will deal with it in accordance with the school or college's internal procedures. AQA expect schools and colleges to treat such cases very seriously.

If a teacher identifies malpractice after the student has signed the declaration of authentication, the head of your school or college must submit full details of the case to us at the earliest opportunity. The school must record details of any work which is not the student's own on the front of the assessment booklet or other appropriate place. The school should consult the exams officer about these procedures.

GUIDANCE ON MALPRACTICE DIRECTLY FROM THE NEA EXAM BOARD

6.1 Candidates **must not**:

- submit work which is not their own;
- make available their work to other candidates through any medium;
- allow other candidates to have access to their own independently sourced material;
- assist other candidates to produce work;
- use **AI**, books, the internet or other sources without acknowledgement or attribution;
- **misuse AI**;
- submit work that has been word processed by a third person without acknowledgement;
- include inappropriate, offensive or obscene material.

These prohibitions mean that candidates **must not** publicise their work by posting it on social media or by any other electronic means. They **must** be made aware of the JCQ document *Information for candidates – Social Media*:

<https://www.jcq.org.uk/exams-office/information-for-candidates-documents>

Candidates are not prohibited from lending books or other resources to one another provided these are not used as part of their own independently sourced material.

- 6.2 If irregularities in coursework are discovered **prior** to the candidate signing the declaration of authentication this should be dealt with under the centre's internal procedures and need not be reported to the awarding body. The only exception to this is where the awarding body's confidential assessment material has been breached. In such a case the breach **must** be reported to the awarding body.

Details of any work which is not the candidate's own **must** be recorded on the authentication form supplied by the awarding body or other appropriate place.

- 6.3 If irregularities in coursework are identified by a centre **after** the candidate has signed the declaration of authentication, the head of centre **must** submit full details of the case to the relevant awarding body immediately. Guidance is provided in the JCQ document *Suspected Malpractice: Policies and Procedures*. The document and Form JCQ/M1 can be found on the JCQ website:

<http://www.jcq.org.uk/exams-office/malpractice>

6.4 Centres **must** have a published internal appeals procedure in place, relating to internal assessment decisions, which is made widely available and accessible to all candidates. The procedure **must** cover appeals against decisions to reject a candidate's coursework on the grounds of malpractice.

A centre may place its internal appeals procedure on the school/college website or alternatively the document may be made available to candidates upon request.

6.5 Where a report of suspected malpractice in coursework is received from an examiner or a moderator, the awarding body, where necessary, will ask the head of centre to conduct a full investigation into the alleged malpractice and report his/her findings to the awarding body. Guidance is provided in the JCQ document referred to in paragraph 6.3.

6.6 Awarding bodies reserve the right to submit candidates' work to third party IT service providers to detect potential and suspected malpractice. Any such submissions will be done in a way which protects the identity of the candidate.

6.7 Heads of centre and appropriate senior leaders **must** ensure that those members of teaching staff involved in the direct supervision of candidates producing coursework are aware of the potential for malpractice.

Teaching staff must be reminded that failure to report allegations of malpractice or suspected malpractice constitutes malpractice in itself.

Teaching staff **must**:

- be vigilant in relation to candidate malpractice and be fully aware of the published regulations;
- escalate and report any alleged, suspected or actual incidents of malpractice to the head of centre or directly to the awarding body, following the centre's whistleblowing procedures where relevant.

GUIDANCE ON PLAGARISM DIRECTLY FROM THE NEA EXAM BOARD

AGS AQA MUSIC A-LEVEL COURSEWORK/NEA

This document tells you about some things that you **must** and **must not** do when you are completing coursework.

When you submit any coursework for marking, you will be asked to sign an authentication statement confirming that you have read and followed these regulations.

If there is anything that you do not understand, you **must** ask your teacher.

In some subjects you will have an opportunity to do some independent research into a topic. The research you do may involve looking for information in published sources such as textbooks, encyclopedias, journals, TV, radio and on the internet.

You can demonstrate your knowledge and understanding of a subject by using information from sources or generated from sources which may include the internet and AI. Remember though, you **must** take care how you use this material - you **cannot** copy it and claim it as your own work.

The regulations state that:

'the work which you submit for assessment **must** be your own';

'you **must not** copy from someone else or allow another candidate to copy from you'.

If you use the same wording as a published source, you **must** place quotation marks around the passage and state where it came from. This is called 'referencing'. You **must** make sure that you give detailed references for everything in your work which is not in your own words. A reference from a printed book or journal should show the name of the author, the year of publication and the page number, for example: (Morrison, 2000, p29).

For material taken from the internet, your reference should show the date when the material was downloaded and **must** show the precise web page, not the search engine used to locate it. This can be copied from the address line. For example: http://news.bbc.co.uk/onthisday/hi/dates/stories/october/28/newsid_2621000/2621915.stm, downloaded 5 February 2024.

Where computer-generated content has been used (such as an AI Chatbot), your reference **must** show the name of the AI bot used and should show the date the content was generated. For example: ChatGPT 3.5 (<https://openai.com/blog/chatgpt/>), 25/01/2024. You should retain a copy of the computer-generated content for reference and authentication purposes.

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You may be required to produce a bibliography at the end of your work. This **must** list the full details of publications you have used in your research, even where these are not directly referred to, for example: Curran, J. *Mass Media and Society* (Hodder Arnold, 2005).

If you copy the words, ideas or outputs of others and do not show your sources in references and a bibliography, this will be considered as cheating.

Preparing your coursework – good practice

If you receive help and guidance from someone other than your teacher, you **must** tell your teacher who will then record the nature of the assistance given to you.

Your parent/carer may provide you with access to resource materials and discuss your coursework with you. However, they **must not** give you direct advice on what should or should not be included.

If you worked as part of a group on an assignment, you **must** each write up your own account of the assignment. Even if the data you have is the same, the description of how that data was obtained and the conclusions you draw from it should be in your own words.

You **must** meet the deadlines that your teacher gives you. Remember – your teachers are there to guide you. Although they cannot give you direct assistance, they can help you to sort out any problems before it is too late.

Take care of your work and keep it safe. **Don't** leave it lying around where your classmates can find it or share it with anyone, including posting it on social media. You **must always** keep your coursework secure and confidential whilst you are preparing it; **do not** share it with your classmates. If it is stored on the computer network, keep your password secure. Collect all copies from the printer and destroy those you do not need.

Don't be tempted to use any pre-prepared or generated online solutions and try to pass them off as your own work – this is cheating. Electronic tools used by awarding bodies can detect this sort of copying.

You **must not** write inappropriate, offensive or obscene material.

Plagiarism

Plagiarism involves taking someone else's words, thoughts, ideas or outputs and trying to pass them off as your own. **It is a form of cheating which is taken very seriously.**

Don't think you won't be caught; there are many ways to detect plagiarism.

- Markers can spot changes in the style of writing and use of language.
- Markers are highly experienced subject specialists who are very familiar with work on the topic concerned - they may have read the source you are using, or even marked the work you have copied from!
- Internet search engines and specialised computer software can be used to match phrases or pieces of text with original sources and to detect changes in the grammar and style of writing or punctuation.

Penalties for breaking the regulations

If your work is submitted and it is discovered that you have broken the regulations, one of the following penalties will be applied:

- the piece of work will be awarded zero marks;
- you will be disqualified from that unit for that examination series;
- you will be disqualified from the whole subject for that examination series;
- you will be disqualified from all subjects and barred from entering again for a period of time.

The awarding body will decide which penalty is appropriate.

REMEMBER - IT'S YOUR QUALIFICATION SO IT NEEDS TO BE YOUR OWN WORK

Reference: [Coursework ICC 23-24 FINAL.pdf \(jcq.org.uk\)](#)

AGS AQA MUSIC A-LEVEL COURSEWORK/NEA

Referencing guide

If you are influenced by another composer, you must reference this in your student declaration. For example, composer, date and piece e.g. Bernard Herrmann, 1960, Psycho's 'Prelude'.

Completion of Coursework

DEADLINES

Throughout the academic year you will have several internal deadlines.

Failure to meet each deadline will immediately result in an academic detention and an e-mail home to your parents.

Year 12 A-Level Music

Recorded Performance Dates:

- Friday 13th October 2023 – Solo (classroom)
- Tuesday 7th November 2023 – Solo (same as before – with feedback in prep for concert) (classroom)
- Thursday 16th November 2023 – KS4&5 Concert 1
- Friday 1st December 2023 – 2 contrasting (in genre) pieces – solo (classroom)
- Friday 23rd February 2024 – Performance of 6 minutes of music (solo/ensemble)
- Friday 8th and Tuesday 19th March 2024 – performance for concert (solo/ensemble)
- Monday 21st March 2024 – KS4&5 Concert 2
- Friday 26th April 2024 - 6-minute recital (same as before – with feedback in prep for concert)
- Friday 14th June 2024 – 8-minute recital (one extra piece – contrasting – solo/ensemble)
- Friday 28th June 2024 - Perform 8-minute recital with feedback amendments

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Year 13 A-Level Music

Recorded Performance Dates:

- Monday 23rd October 2023 – Solo 8 minutes AND an Ensemble piece (classroom)
- Monday 13th November 2023– Solo AND Ensemble (same as before – with feedback in prep for concert) (classroom)
- Thursday 16st November 2023 – KS4&5 Concert 1
- Thursday 7th December 2023 – 10 minutes – Solo (classroom)
- Monday 26th February 2024 – FINAL PERFORMANCE DEADLINE FOR SEND OFF – 10 Minutes.
- Monday 11th March 2024 - Full run through for the concert – Ensemble/Solo
- Thursday 21st March 2024 KS4/5 Concert – Ensemble pieces to be performed

Composition Deadlines

- Year 12 – Free Composition interim deadline – 11th July 2024
- Year 13 – Free Composition final deadline – 6th December 2024
- Year 13 – Brief Composition interim deadline - 12th December 2024
- Year 13 – Final Brief Composition deadline – March 28th 2025

MODERATION

Teachers will moderate and standardise your coursework within the school music department and with other departments in Leeds to ensure upmost accuracy of the feedback you receive. All coursework is externally marked.

For more information visit - [Moderation of centre assessed work \(aqa.org.uk\)](https://www.aqa.org.uk/moderation).