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| **Quality of Outcome** | **Tick/Comment** |
| Does your piece successfully meet the brief? (E.g. Can you imagine a river flowing through a variety of scenes? Is your song about a meeting?) |  |
| Does your piece meet the exact technical requirements of the brief? (It might be worth re-reading the brief and checking for correct number of instruments, types of instruments etc). |  |
| Does your piece last for at least 3 minutes? |  |
| Do you think you think you have come up with creative and ambitious ideas? |  |

COMPOSITION CHECKLIST & IDEAS SHEET

Measure your composition against this checklist now and when you think you have finished. This is not an exhaustive list of features which must appear in your composition, but it should help to give you some ideas.

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| **Coherence** | **Tick/Comment** |
| Are there any passages that feel too long or ideas that repeat too often? |  |
| Is there a sense of unity? (Are there enough familiar moments to hold the piece together but without it becoming boring?) |  |
| Is there some variation in phrase length? (Not just endless 4 bar phrases!) |  |
| Have you developed your opening ideas? (Perhaps through use of augmentation/diminution/sequence/inversion/fragmentation/ornamentation/change of texture or timbre) |  |
| Are there any interesting structural sections? (E.g. transition, coda, pre-chorus) |  |
| Are there any dull sections? (This might be due to lack of contrast in melody, rhythm, modulation) |  |
| Does your piece come to a satisfying end? |  |

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| **Forces & Textures** | **Tick/Comment** |
| Are the parts within the instrumental ranges? |  |
| Are the parts physically possible to be performed? |  |
| Have you left breathing space for wind players? |  |
| Is your writing idiomatic? (Have you played parts in on a MIDI keyboard and have therefore ended up with ‘piano style’ writing for instruments which can’t play like this?) |  |
| Have you used some instrumental techniques? |  |
| Have you used a range of instruments/timbres/colours? (E.g. use different instrument combinations, registers, dynamics) |  |
| Have you included changes in texture? (Think about homophony, counterpoint, imitation, call and response, use of countermelodies etc) |  |
| Have you varied your accompaniment styles? (You could vary the number of parts or the drum rhythm). |  |

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| **Harmony** | **Tick/Comment** |
| Have you used more than chords I, IV and V? |  |
| Have you used a mixture of root position and inversion chords? |  |
| If you have chosen a standard pop chord progression have you tried to vary it? Could you make the harmony more interesting by changing the rhythm/texture? |  |
| Could you add interest by using added chords, diminished or augmented chords, suspended chords, slash chords or pedals? |  |
| Have you treated dissonance according to the style of music? E.g. suspensions should be prepared in tonal music. |  |
| Is there a key change/modulation? |  |
| If appropriate, does the music return to the home key and is this done convincingly? |  |

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| **Melody** | **Tick/Comment** |
| Do your melody lines have a good shape to them? Do they have a sense of direction, climax and then finish in the ‘right’ place? |  |
| Are your melodies ‘singable’/memorable with a good balance between steps, leaps and repeated notes? |  |
| Do parts move in a flowing, conjunct way without awkward intervals (unless that’s a deliberate part of your style!)? |  |
| Have you used your melody as a basis for development – extending and developing ideas and motifs? |  |

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| **Rhythm** | **Tick/Comment** |
| Have you used a variety of note lengths? |  |
| Have you considered using syncopation, crossrhythms, hemiolas, triplets etc to create variation? |  |
| Have you changed metre (perhaps to an irregular time signature)? |  |
| Do your rhythms compliment the atmospheres created in your composition? Could you use augmentation/diminution? |  |

**TARGET:**

Which area of the mark scheme do you think you need to spend most time developing in your composition?

How do you plan to do this?