

## **GCE Music**

OCR Advanced Subsidiary GCE in Music H142

OCR Advanced GCE in Music H542

version 2 – February 2008

# specification

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# 1 About these Qualifications

This booklet contains OCR's Advanced Subsidiary GCE and Advanced GCE specifications in Music for teaching from September 2008.

The OCR Advanced Subsidiary GCE and Advanced GCE specifications extend the GCSE skills of Performing, Composing and Appraising in ways that emphasise their interdependence. There are increased opportunities for the development of skills and understanding in performing and provision for their appraisal in *viva voce* discussion with the examiner. There are no limits on the instruments (or voices) and types of repertoire which may be presented in performance and the study of the widest possible range of music, including folk, popular and classical traditions of non-Western origin as well as those of jazz and Western classical and popular traditions, is encouraged.

Both specifications offer scope to develop creativity using music technology and in non-Western traditions, as well as more traditional tonal and non-tonal Western composing skills.

## 1.1 The Three-Unit AS

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The Advanced Subsidiary GCE is both a 'stand-alone' qualification and also the first half of the corresponding Advanced GCE. The AS GCE is assessed at a standard appropriate for candidates who have completed the first year of study (both in terms of teaching time and content) of the corresponding two-year Advanced GCE course, i.e. between GCSE and Advanced GCE.

From September 2008, the AS GCE in Music is made up of **three** mandatory units, **two** of which are externally assessed (Performing Music 1 and Introduction to Historical Study in Music), and **one** that is internally assessed/externally moderated (Composing 1). Together they form 50% of the corresponding six-unit Advanced GCE.

The AS specification is suitable both for candidates who wish to proceed further in their study of music and for those whose interest is recreational.

## 1.2 The Six-Unit Advanced GCE

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From September 2008, the Advanced GCE is made up of **three** mandatory units at AS and **three** further mandatory units at A2. **Two** A2 units are externally assessed (Performing Music 2 (Interpretation) and Historical and Analytical Studies in Music) and **one** is internally assessed/externally moderated (Composing 2).

The A2 units build directly upon the foundations laid in Performing, Composing and Listening in the AS specification. They develop candidates' skills to a level appropriate for entry to courses of study in music in higher education and provide access to a range of music-related employment, as well as offering an informed basis for a life-long appreciation and enjoyment of music. Their academic

rigour sets out approaches and lays down standards for critical judgement that may be transferred to candidates' learning in other subjects.

## 1.3 Qualification Titles and Levels

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These qualifications are shown on a certificate as:

- OCR Advanced Subsidiary GCE in Music.
- OCR Advanced GCE in Music.

Both qualifications are Level 3 in the National Qualification Framework (NQF).

## 1.4 Aims

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These AS and A Level specifications encourage students to:

- extend the skills, knowledge and understanding needed to communicate through music and to take part in making music;
- engage in, and extend their appreciation of, the diverse and dynamic heritage of music, promoting spiritual and cultural development;
- develop particular strengths and interests encouraging life-long learning and providing access to music-related and other careers; and
- recognise the interdependence of musical skills, knowledge and understanding and the links between the activities of performing/realising, composing and appraising.

They also encourage students to broaden experience, develop imagination, foster creativity and promote personal and social development.

The A Level specification also aims to:

- extend the skills, knowledge and understanding developed in the AS and provide a basis for further study.

## 1.5 Prior Learning/Attainment

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The essential prerequisite knowledge, skills and understanding are those acquired through experience as a performer and an attentive listener. These should be at a level of attainment equivalent to that needed for successful completion of GCSE in Music but this qualification itself is not a prerequisite. An appropriate foundation may equally have been laid down within the context of the National Curriculum Stages 1 to 3, supplemented by extra-curricular participation in musical

activities or by following graded performance syllabuses offered by *conservatoire* examining boards, or it may have been acquired through wholly informal means, externally assessed or not.

# 2 Summary of Content

## 2.1 Areas of Study

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Two areas of study at each level provide an over-arching framework within which links between units may be developed. They each address important aspects of the study of music and are designed to offer candidates broad perspectives within which their skills and learning about details of specific repertoire, and their understanding of its cultural context, may be developed. The general principles learned can be applied to help candidates understand, and respond to, unfamiliar music.

At AS the areas of study are:

- **Tonality (The Language of Western Tonal Harmony)**
- **The Expressive Use of Instrumental Techniques**

At A2 the study of tonality is continued and an additional area of study is introduced:

- **Interpretation**

**Tonality:** at AS Level, candidates acquire a broad understanding of tonal principles within the language of Western tonal harmony and, at A2, they broaden this understanding by exploring more complex chords, tonal relationships and also non-tonal techniques of composing music.

**The Expressive Use of Instrumental Techniques:** instrumental writing skills and knowledge are developed to include idiomatic combinations of instruments and considerations of texture.

**Interpretation:** techniques and issues of interpretation are explored in all of the candidate's musical activities.

## AS Areas of Study

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### **Tonality (The Language of Western Tonal Harmony)**

The dominance of tonal principles in the composition of Western classical music over three centuries, spanning roughly 1600 to 1900, makes this an essential body of prerequisite knowledge and understanding for any study of Western music. Its adoption by jazz in the 20<sup>th</sup> century adds further significance. Candidates are expected to know and be able to recognise the most common tonal language procedures in their performing and listening. This knowledge and understanding should then be applied in their own composition work.

They should learn to use and recognise aurally:

- primary and secondary triads, together with their inversions;
- seventh chords;
- rate of harmonic change;
- standard harmonic progressions within a clearly-defined tonal system;
- harmonic implication (for example, in a melody or a bass line);
- techniques of melodic repetition, variation and change within a defined harmonic pattern;
- modulation to closely-related tonal centres;
- tonal devices such as sequence and pedal.

### **The Expressive use of Instrumental Techniques**

The starting-point for this area of study is candidates' own experience of performing. They are expected to:

- develop a fuller understanding of the nature and repertoire of their own instrument (including voice, which singers should understand in comparable terms);
- acquire knowledge about other instruments;
- develop their awareness of the sounds and performing techniques which characterise their own and other instruments, both as solo instruments and in combination with others; and
- develop an understanding of the principal contexts in which they are, or have been, used.

## A2 Units

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Each of the units at A2 builds directly on the equivalent unit studied at AS and each of the assessment objectives is again central to, though not confined to, a specific unit. The two areas of study again provide an over-arching framework within which more extensive connections may be made between the different activities of performing, composing and listening and between music and its context.

## A2 Areas of Study

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### Tonality

The content is extended to include knowledge, recognition and understanding of more complex harmony and tonal processes as well as such approaches to harmonic organisation as pre-tonal, post-tonal and non-tonal techniques. A foundation for understanding how approaches to the handling of tonality have changed over time is laid down in Unit G356: *Historical and Analytical Studies in Music*.

### Interpretation

**The Performer as Interpreter:** building on the appraisal skills applied both to their own performing and to differing realisations of Prescribed Orchestral Scores at AS Level, candidates demonstrate their interpretative understanding in a substantial recital and show, in a discussion with the examiner, how this has been informed by close critical listening to the interpretations of other performers.

**The Composer as Interpreter:** candidates choose an extra-musical stimulus (either text-based as a poem, narrative or storyboard, or one or more visual images) to interpret in a composition in their own choice of style and medium.

**The Critical Listener:** as well as a specific listening task designed to inform their performing, candidates extend their understanding of the composer as interpreter in Unit G356: *Historical and Analytical Studies in Music* through focussed listening, analysis and discussion of techniques used by composers, working at different times and in different cultural and musical contexts, to interpret extra-musical stimuli.

## 2.2 AS Units

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### Unit G351: Performing Music 1 120 marks

OCR-assessed Practical Examination (visiting examiner)

Section A Recital: solo (maximum 8 minutes) 60 marks

Section B *Viva voce*: discussion (approximately 5 minutes) 20 marks

Section C Extended Performing: **one** of

- performing on a second instrument (maximum 4 minutes)
- further performance on the recital instrument in an ensemble or duet or as an accompaniment (maximum 4 minutes)
- performing own composition (maximum 4 minutes)
- improvisation (maximum 2 minutes plus 10 minutes preparation time) 40 marks

### Unit G352: Composing 1 90 marks

Teacher-assessed Portfolio

Section A The Language of Western Tonal Harmony: exercises (maximum **seven**) 45 marks

Section B Instrumental Composition (maximum length **three** minutes) 45 marks

### Unit G353: Introduction to Historical Study in Music 90 marks

Timed Examination Paper (1 hour 45 minutes + 15 minutes preparation time)

Section A Aural Extract: **one** of

- solo instrumental chamber or orchestral repertoire from the period 1700 to 1830
- popular instrumental music from 1900 to the present day 30 marks

Section B Prescribed Works: **two** extracts

- 18<sup>th</sup>/early 19<sup>th</sup> century Orchestra
- Jazz 1920 to 1960 40 marks

Section C Contextual Study: **one** question from **three** 20 marks

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## 2.3 A2 Units

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### Unit G354: Performing Music 2: (Interpretation) **120 marks**

OCR-assessed Practical Examination (visiting examiner)

Section A Recital: solo, ensemble or accompanying (maximum 15 minutes) **100 marks**

Section B *Viva voce*: interpretative understanding (approximately 5 minutes) **20 marks**

### Unit G355: Composing 2 **90 marks**

Teacher-assessed Portfolio

Section A Stylistic Techniques: exercises (maximum 8) based on **one** of:

- two-part counterpoint of the late 16<sup>th</sup> century
- two-part Baroque counterpoint
- chorale harmonisations in the style of J.S. Bach
- string quartets in the Classical style
- keyboard accompaniments in early Romantic style
- popular song
- serialism
- minimalism

**45 marks**

Section B Composition: **one** of:

- vocal setting of a text (maximum 120 words or 4 stanzas)
- instrumental interpretation of a programme (maximum 4 minutes)
- music for film/TV (maximum 4 minutes)

**45 marks**

### Unit G356: Historical and Analytical Studies in Music **90 marks**

Timed Examination Paper (1 hour 45 minutes + 15 minutes preparation time)

Section A Aural extract: accompanied vocal music 1900 to 1945 **40 marks**

Section B Prescribed topics: **two** questions from **three** on **one** of **six** topics:

- Song
- Programme Music
- Music for Screen
- Music and Belief
- Music for the Stage
- Post-1945 Popular Music

**50 marks**

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# 3 Unit Content

## 3.1 AS Unit G351: *Performing Music 1*

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### Assessment

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Candidates are required to perform a practical examination, which is externally assessed by a visiting examiner.

Candidates are required to:

- perform as soloist on any instrument or voice (**Section A**);
- discuss their performance in **Section A** with the examiner (**Section B**); and
- present **one** option from **four** as further evidence of performing skills (**Section C**).

The examiner will record both sets of performances and the discussion. Centres are **not** permitted to record (or video) any part of the examination. An audience may be present for **Sections A** and **C** (except for option **4**) at the candidate's discretion.

Centres are responsible for providing a competent accompanist for a soloist when needed.

Scores in forms appropriate to the styles of the music performed, or a clear indication of the basis of improvised performances (eg lead sheets, chord patterns), must be provided for reference by the examiner. The copies will be retained with the recording.

#### **Section A: Recital**

**60 marks**

Candidates are required to perform solo (on any instrument or voice) a programme of pieces which demonstrate representative features of the repertoire for the instrument or voice presented. If it is appropriate to the repertoire being performed, candidates may improvise.

The programme should last no longer than **eight** minutes.

Candidates should be able to demonstrate:

- secure knowledge of the music and fluency in its performance;
- technical control across a range of techniques;
- understanding of relevant performance markings and/or performing conventions; and
- aural and stylistic understanding.

## Section B: Discussion (*Viva voce*)

20 marks

In a discussion lasting about **five** minutes, candidates will be required to answer questions posed by the examiner. Candidates may, if they wish, support their oral responses with musical illustrations using their instrument (or voice).

Candidates should be able to explain decisions taken in the preparation and performance of the music presented, in relation to:

- expressive aspects such as tempo, phrasing, dynamics and colour; and
- technical tools such as bowing, breathing, fingering, pedalling, amplification

and to appraise how effectively their intentions have been realised in performance.

Candidates are required to offer **one** of the following:

**1.** Performing on a second instrument (or voice) which is clearly differentiated in technique and/or repertoire from that presented in **Section A**. The programme should last no longer than **four** minutes.

Candidates should be able to demonstrate:

- secure knowledge of the music and fluency in its performance;
- technical control across a range of techniques;
- understanding of relevant performance markings and/or performing conventions; and
- aural and stylistic understanding.

**2.** Performing:

- in an ensemble; or
- in a duet; or
- as an accompanist.

The programme should last no longer than **four** minutes.

The candidate's part in any ensemble, duet or accompaniment should be clearly distinguishable from that of any other performers and sufficiently substantial to be individually assessable. If the instrument offered is the same as that assessed in **Section A**, the programme must demonstrate clear evidence of an extension of performing skills. (The combination in which the candidate performs should not duplicate the one presented in **Section A**, eg duo performance with piano in both sections is not normally appropriate.)

Candidates should be able to demonstrate:

- secure knowledge of the music and fluency in its performance;
- technical control across a range of techniques;
- understanding of relevant performance markings and/or performing conventions; and
- aural and stylistic understanding.

**3.** Performing **one** or **two** pieces composed by the candidate for the instrument (or voice) presented in **Section A** and at least **one** other different instrument. The piece(s) should last no longer than **four** minutes. A fully-notated score must be handed to the examiner before the performance.

Candidates should be able to demonstrate:

- accuracy of notation and performance;
- technical and expressive understanding of the recital instrument (or voice);
- technical and expressive understanding of the other instrument(s) and/or voice(s); and
- aural awareness and understanding of the relationship between the instruments/voices.

4. **One** improvisation, on any instrument (or voice), using **one** of the following **five** types of stimuli set by the Board:

- four pitches (without rhythm);
- a melodic incipit (in treble, bass or C-clef), which may be transposed as appropriate to the instrument or voice;
- an unpitched rhythmic incipit;
- a simple poem with an optional melodic incipit;
- a chord sequence (for which a keyboard accompaniment may be used).

After choosing a stimulus the candidate will have **ten minutes** to prepare (in private with their instrument and, for the chord sequence stimulus, with accompanist if appropriate).

Candidates should be able to demonstrate:

- fluency and formal shaping;
- technical control of the instrument (or voice);
- development of the stimulus; and
- aural and stylistic understanding.

### **Section A: Recital**

The study of an instrument or voice should continue to develop in terms of technical and expressive control. Knowledge and understanding acquired in the context of the area of study **The Expressive Use of Instrumental Techniques** should be applied to the study of the candidate's own instrument (or voice) in terms of the characteristics of its sound, what the most natural and effective techniques of performing on/with it are and how composers, performers and arrangers have exploited these. This understanding should inform all the candidate's performing activities and may also feed into **Section B** in **Unit G352: Composing 1** or into option **3** or **4** in **Section C** of this unit.

### **Section B: Discussion**

At this level, candidates should begin to take responsibility for the decisions that shape their performances. They should learn to recognise what technical and expressive choices need to be made in any particular piece and become increasingly responsive aurally to the effects of their decisions. Self-reflection should be encouraged but opportunities should also be offered for candidates to discuss their performances with others, informally, in order to develop confidence in articulating and illustrating points of detail and to recognise what is relevant to self-appraisal.

### **Section C**

This section of the unit also contributes to learning in the area of study **The Expressive Use of Instrumental Techniques**. Understanding of performing techniques is explicitly extended in options **1** and **2**, but is also engaged in the options **3** and **4**.

Candidates who choose to:

- study a second instrument;
- perform in duets/ensembles or as an accompanist; or
- compose

should learn not only about the compasses, characteristic timbres, expressive qualities and technical limitations of other instruments but also about effective combinations of instruments and voices. Performing in duets and ensembles, and accompanying vocalists and instrumentalists, enables candidates to extend their skills by the consideration of such aspects as tuning, status, balance and different textures.

Candidates who choose to improvise on a given stimulus should learn about the expressive techniques of extension, development and form within an improvised performance, and develop the ability to use the expressive techniques of their preferred instrument or voice in a spontaneous and creative way.

All candidates should be offered opportunities to support the study of their own solo instrument(s), or voice, and repertoire with experience of performing in a wide range of other contexts such as ensembles, choirs, bands and orchestras, and by critical listening – to their peers, to public and broadcast performances, and to professional recorded performances.

## 3.2 AS Unit G352: *Composing 1*

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### Assessment

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#### Teacher-Assessed Portfolio

Candidates are required to submit a portfolio representative of work undertaken throughout the course.

#### Section A: The Language of Western Tonal Harmony

**45 marks**

Candidates should submit a set of **seven** exercises: **six** completed during the course and **one** completed under centre supervision towards the end of the course.

Each exercise should consist of a given melody taken from any suitable established repertoire. The candidate is required to add a bass line and indicate the harmonic implications of this by annotating the exercise with chord symbols (such as Roman numerals, guitar-style chord symbols or figured bass). At least two exercises should be worked in a complete texture, continuing an appropriate type of figuration on the model of the *incipit*.

The material worked by the candidate should be between 8 and 24 bars.

Candidates should be able to demonstrate:

- understanding of the harmonic implications of a melody;
- appropriate use of core vocabulary;
- control of technique; and
- notational legibility and accuracy.

The selection of exercises submitted should enable moderators to assess the full range of the candidate's knowledge and understanding of the chosen style. The set should contain examples in major and minor keys.

All exercises must name the composer and title of the work from which it is taken and give the date on which it was completed. Fair copies are not required but notation must be accurate and legible, with the given part and any teacher annotation **clearly** distinguishable from the candidate's own working. Music notation software may be used.

## Section B: Instrumental Techniques

45 marks

Candidates should submit **one** of the following:

### Either:

A composition for between four and ten instruments lasting not more than **three** minutes.

The instruments used in the composition may be:

- purely acoustic;
- amplified instruments; or
- a combination of acoustic and amplified instruments.

The composition must be submitted as a **full score** together with a **recording**.

A concise accompanying commentary should define the self-determined brief, outline the influence of relevant listening and explain the process of composition.

### Or:

An arrangement of a lead sheet (i.e. a single-line melody with chord symbols) for between four and ten instruments lasting not more than **three** minutes.

The instruments used in the composition may be:

- purely acoustic;
- amplified instruments; or
- a combination of acoustic and amplified instruments.

The arrangement must be submitted as a **full score** together with a **recording**.

A concise accompanying commentary should define the self-determined brief, outline the influence of relevant listening and explain the process of composition.

### **A copy of the lead sheet must also be submitted.**

Candidates' compositions/arrangements will be assessed on:

- the quality of materials;
- the handling of resources;
- technical control; and
- the effectiveness of communication (notation and recording).

## Materials

In composing, candidates should be able to:

- invent basic compositional units; these might be **melodic** – motifs, longer melodic lines, themes, a tone row; **harmonic** – progressions, ‘turnarounds’, types of chord or mode; **rhythmic** – patterns, motifs, ostinati; or a mixture of the three elements;
- shape ideas effectively; and
- demonstrate aural familiarity with a range of relevant music which has informed the composing process as evidenced in a commentary.

In arranging, candidates should be able to:

- add materials to the given part; candidates should demonstrate a commensurate level of invention with that required for the composing option. Candidates may construct counter-melodies, invent a range of accompanying figurations or reinterpret the rhythmic profile of the given theme, for example.

## Use of Medium

In composing and arranging, candidates should be able to:

- construct effective textures within which to present materials – from solo, unison or homophonic writing to heterophonic or contrapuntal textures;
- write for the chosen instruments with imagination and idiomatic understanding; and
- demonstrate an understanding of the technical capabilities and respective sonorities of instruments, alone and in combination.

## Structure

In composing and arranging, candidates should be able to:

- demonstrate the control of contrast and continuity to develop structures on a large and small scale;
- have an awareness of the structural significance of changes in key, texture, orchestration, materials, etc; and
- control the timing/pacing of events and rate of change where contrast might be less relevant to the chosen compositional style.

In arranging, candidates are free to explore a range of structural options, which take them beyond those presented in the original lead sheet.

## Technique

In composing and arranging, candidates should be able to:

- demonstrate appropriate use of techniques to combine, extend and connect material.

### **Notation**

In composing and arranging, candidates should be able to:

- communicate their ideas accurately using staff notation; and
- furnish scores with detailed performance directions, e.g. tempi, dynamics, articulation, phrasing and expression markings.

### **Realisation**

In composing and arranging candidates should be able to:

- communicate their ideas effectively in aural format; and
- communicate all aspects of the score, including the performance directions detailed by the composer.

## Unit Content

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Both areas of study are relevant to this unit.

**Tonality (The Language of Western Tonal Harmony)** is the focus of Section A and is linked closely with the understanding developed in Unit G353: *Introduction to Historical Study in Music*. **The Expressive Use of Instrumental Techniques** is the focus of Section B and candidates' experiences in relation to Unit G351: *Performing Music 1* and Unit G353: *Introduction to Historical Study in Music* are relevant.

### Section A: The Language of Western Tonal Harmony

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This section of the unit introduces candidates to the language, techniques and conventions of established tonal practice. Candidates should learn about the 'building blocks' of the language such as keys, intervals and chords and the ways they combine and connect into a living language. They will need to learn to recognise the harmonic implications of a given melody and to shape an appropriate bass line.

Examples may be drawn from any suitable established repertoire. Exposure to 'real music' from the outset should enable candidates to identify a variety of harmonic practices across a range of musical examples and provides a point of connection with their own performing and listening experiences.

Initially, candidates might explore the language of tonality by performing simple Baroque two-part textures on wind instruments, for example, or they might sing treble and bass parts of hymns or construct appropriate guitar figurations to accompany typical melodies of Stephen Foster. In such a practical context, candidates are able to investigate models of 'best practice' to gain aural familiarity with the ways in which harmony operates, bass lines are shaped and accompanying textures are developed.

A range of text books and other publications are available that can provide teaching materials for this part of the course. By exposing candidates to a range of 'real music' repertoire in a practical way, however, the music itself effectively becomes the text book.

The piano keyboard can be helpful as a medium through which to explore tonality; aural awareness of harmonic intervals and voice leading, for example, can be perceived more readily in an acoustic rather than an electronic context. Computer software, nevertheless, may also have an important role in enabling the candidate to work and notate exercises.

During the course of study, it is likely that candidates will complete a range of preliminary exercises in preparation for working longer extracts. Musical examples from different genres that demonstrate a range of tonal practice should be studied and the final selection of examples for assessment should reflect this breadth. It is important that, at an early stage in the course, candidates should be given opportunities to make independent judgements about harmony choices by working with melodies which are unfamiliar to them.

For the final submission, six extracts, which together demonstrate the candidate's most successful work, should be selected. An additional exercise completed under supervised conditions towards the end of the course should also be included. Refer to further details in Appendix D.

If the notation of exercises completed during the course is accurate and legible, the submission of working copies is to be encouraged. This reduces the possibility of transcribing inaccuracies that frequently occur when candidates make fair copies of their work and is helpful in retaining teacher annotation.

The seven exercises that form the submission should demonstrate the following range of skills and understanding:

### Harmonic Language

In learning to recognise the harmonic implications of a given melody, candidates will need to be able to distinguish between harmony and non-harmony notes and to develop an understanding of the pacing of harmonic change in relation to the melodic line ('harmonic rhythm').

The range of harmonic vocabulary should include diatonic chords, in both major and minor keys, their inversions and dominant and supertonic sevenths. Candidates should learn how chords define and shape both 'openings' and cadence points, e.g. the common approaches to a cadence such as  $iib\ Ic\ V^7\ I$ . While these are important 'landmark' formulae, candidates should also learn a variety of ways in which chords connect between the main markers of a longer phrase. The use of chord symbols is an important indicator of a candidate's harmonic understanding.

### Technique

As candidates acquire a harmonic vocabulary, they learn about the fundamental *rôle* of the bass line to underpin the harmonic realisation and form an important linear relationship with the given melody. Candidates will learn how the appropriate use of chord inversions can facilitate the construction of an effective, well-shaped bass line.

As chords connect, candidates will gain a sense of melodic flow and develop an understanding of voice leading. They should learn to identify opportunities for modulation within the given material and use vocabulary appropriately to ensure effective transition between keys.

The continuation of simple textures from a given opening will allow candidates to express the underlying harmony with regard to inner parts. Genre-specific techniques, such as the avoidance of parallel fifths and octaves between parts in chorale/hymn treatments, for example, further help to reinforce the candidates' understanding of the importance of linear flow within each voice. In the construction of a simple piano accompaniment, for example, candidates can gain experience in the appropriate spacing of chords to continue a given opening figuration.

### Notation

A working knowledge of staff notation will enable candidates to communicate their understanding of harmonic practice in an appropriate manner. For some candidates, preliminary work will involve the acquisition of additional skills in order to submit exercises using both bass and treble clefs.

Examples of the clear use of notation include the accurate placing of rests and note heads, legible note values and accurate alignment of information between staves.

## Section B: Instrumental Techniques

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In this section, candidates should be encouraged to explore a range of musical language. They may work in any style: some may choose to work in one specific style or technique, producing pastiche, others may want to define their own stylistic language, or incorporate popular or non-Western elements. Originality is not a criterion for assessment.

Influences on the initial shaping of materials may come from a number of sources. Candidates should be given opportunities to evaluate a range of listening examples, to learn how to identify their basic 'building blocks' and to gain an understanding of how the ideas are developed and linked together in an overall structure. Candidates' own independent listening, as well as their study of prescribed works in Unit G353, will be highly relevant. Additionally, there is much to be learned from performing experience; the range of instrumental techniques and ideas presented in music for ensemble, for example, may prove a valuable resource.

As candidates gain an understanding of the nature of the composing/arranging options, they should begin to define their self-determined task and produce a written 'brief'. This must take the form of a clear statement of intent with a concise outline of the chosen task (see Appendix D). Candidates should be advised to keep a record of all listening that contributes to their preparation and that provides concurrent support for their work. This will be helpful to them when they later reflect on the composing/arranging process in their commentary. This commentary should document specific ways in which aural familiarity with a range of listening has informed the creative process.

Preliminary composing and arranging tasks may enable a candidate to consider a range of options as part of the course of study. Well-defined, small group practical work can allow for the exploration of ideas away from notation and give valuable insight into the sonorities and range of instruments that candidates might choose to compose/arrange for. Candidates should develop an awareness of the expressive capabilities of instruments; for instance, they should learn how an aspect of technique such as articulation can be effective in a variety of ways when writing for string and wind players. Compositions or arrangements may be submitted with additional voice if required. There must still be 4 to 10 instrument parts and assessment will focus principally on the instrumental writing as appropriate to the area of study: *The Expressive Use of Instrumental Techniques*.

In the arrangement option, candidates should learn that, although the given part in the lead sheet provides the initial materials, they will need to add further ideas of their own. They might evaluate arrangements such as Cannonball Adderly's *Fiddler on the Roof* or the 'deconstruction' of Debbie Harry's *Heart of Glass* by The Bad Plus. Listening to a range of models will enable candidates to understand, for example, how the rhythmic profile of a theme can be altered by syncopation and rhythmic 'pushes' and to learn to devise freer interpretations of the structure than those presented in the original lead sheet.

All candidates should learn how to present their ideas accurately in written score form, using standard layouts. Score fragments, or lyric sheets with chords, might form a useful starting point for the notation of ideas but candidates need to develop the skills to communicate their ideas comprehensively, using staff notation.

If it is practical to use some or all of the forces for which the piece was conceived, careful planning and pacing of the work should allow candidates time to rehearse and try out their ideas. This provides a useful opportunity to make amendments in the light of performance before making a recording of the final version.

The course should enable candidates to develop the following skills and understanding:

### **Materials**

Candidates will be assessed on the quality of their ideas and will learn to shape these effectively; aural familiarity with a range of relevant listening will inform their choices and this should be evident both in the composition/arrangement itself and the commentary.

In composing, candidates will invent basic compositional units. These might include motifs, longer melodic lines, themes or a tone row, different types of chords or mode, progressions, 'turnarounds', rhythmic patterns, motifs, ostinati or a mixture of melodic, harmonic and rhythmic elements.

In arranging, candidates should learn to create effective accompanimental textures from a sequence of given chord symbols. They are free to extend and alter the given harmonies if appropriate to their choice of style and to change the overall key or use modulation within the

arrangement. Candidates will learn to construct additional materials such as a bass line, counter melodies or rhythmic elements; they might explore the opportunities for structural reinterpretation of the given part or focus on 'soloing' as a way to further develop ideas in response to the given melody.

## **Use of Medium**

An understanding of the issues of register, timbre, sonority and expressive potential should be developed as candidates learn about the practical and idiomatic considerations of writing for instruments imaginatively. Candidates should develop an understanding of the limits of range and execution of the chosen instruments as well as common practices. They should learn to construct effective textures within which to present materials, such as solo, unison or homophonic writing, heterophonic or contrapuntal textures. In using instruments in combination, an understanding of the relative weights of instrumental timbres will allow candidates to balance their resources effectively.

## **Technique**

Candidates should be given the opportunity to learn about the ways in which materials can be developed, combined and connected on the small scale, such as the handling of motifs and developing melodic ideas using repetition, fragmentation, augmentation, diminution and other techniques of manipulation. Candidates working in a minimalist style might, for example, learn how the gradual unfolding of ideas, in rhythm, pitch and texture rely more on techniques involving pacing than on the use of contrasting material. Consideration of the larger structure of the composition or arrangement is relevant for all candidates. The pacing of events, the use of contrast and repetition and the balance of the ideas within the larger whole are important structural considerations.

## **Communication**

Candidates should learn to present their ideas using standard layouts of staff notation. Instruments should be clearly marked and particular attention paid to the inclusion of appropriate tempo, phrasing, articulation, dynamic and expression markings. Candidates should understand common practice with regard to transposing instruments but will not be expected to transpose parts for transposing instruments in the score. Candidates may submit a score in which all parts are notated at concert pitch but the standard conventions of octave displacements for instruments such as piccolo, xylophone, guitar and bass guitar should be understood.

Improvisation may form a legitimate element within the chosen style of arrangement or composition. The candidate must, however, provide a workable outline notation of the improvisation. If the composer is identified clearly in the commentary as the improviser on the recording, it would be acceptable to have a measure of deviation from the written outline. Candidates are expected to make a recording of their composition or arrangement either in its intended instrumentation, or in reduction. If the full instrumental forces are not available for a recording to be made, candidates may make a reduction of all or part of the final draft for piano or other reduced forces, or prepare a synthesized or sequenced demonstration. In order to communicate the expressive aspects of their instrumental writing, candidates may choose to submit a live performance, a carefully edited sequenced realisation, a multi-tracked realisation or a recording which combines live and technical resources.

### 3.3 AS Unit G353: *Introduction to Historical Study in Music*

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#### Assessment

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Candidates are required to sit an externally-assessed timed examination paper of 1 hour 45 minutes (plus 15 minutes preparation time). Candidates are provided with individual CD recordings containing extracts for Sections A and B, which they may play as many times as they wish, together with a printed insert containing skeleton scores for **Extracts 1A** and **1B**, and a full score for **Extract 2**.

Questions in all sections of the paper draw on prescribed repertoires relevant to the two areas of study: **Tonality (The Language of Western Tonal Harmony)** and **The Expressive Use of Instrumental Techniques**. In their answers, candidates may refer to music studied elsewhere in their course, i.e. to repertoire performed in Unit G351: *Performing Music 1* or studied as models in Unit G352: *Composing 1*.

#### **Section A: Aural Extracts**

**30 marks**

Candidates are required to answer all the questions on **one** of two recorded extracts, **either**:

**Extract 1A**, which is part of an instrumental movement drawn from solo, chamber or orchestral repertoire composed between 1700 and 1830

**or:**

**Extract 1B**, which is part of a piece of popular instrumental music, taken from 1900 to the present day.

A skeleton score of each extract is provided on two staves. Some questions may require answers to be written into the answer booklet, others directly onto the score. Candidates are advised to spend not more than 40 minutes on this section of the question paper.

Using appropriate technical language, candidates should be able to:

- recognise aurally;
- describe; and
- compare

techniques and effects within the extract, showing knowledge and understanding relevant both to the areas of study and to variation processes. They should also be able to use staff notation accurately to add short passages of music or rhythm omitted from the score.

#### **Section B: Prescribed Works**

**40 marks**

There are **two** sets of questions:

**1. The 18<sup>th</sup>/early 19<sup>th</sup> century Orchestra: Prescribed Orchestral Scores**

**Extract 2:** Candidates are required to answer **all** the questions on a short extract taken from **one** of **three** works prescribed for study in the series (see p. 25). The printed score of the extract contained in the insert is accompanied by two recordings, from different performances of the music, on the CD. Candidates may not take copies of any music into the examination room.

**25 marks**

## 2. Jazz 1920–60

**Extract 3:** Candidates are required to answer **all** the questions on a short aural extract taken from **one of three** jazz recordings prescribed for study in the series (see p. 25). **15 marks**

Questions on **Extract 2** and **Extract 3** require candidates to use appropriate technical language to:

- identify aurally;
- describe; and
- compare

techniques and effects relevant to the areas of study and to variation processes and:

- place each extract within the context of the whole movement or piece from which it comes.

Questions may also be asked about the score for **Extract 2** that require candidates to demonstrate knowledge and understanding of common conventions for the notation of performing instructions, and about aspects of the recording process in relation to **Extract 3**.

### Section C: Contextual Awareness

**20 marks**

**Three** questions about the background to the music studied in **Section B** are set in this section, of which candidates answer **one**. In extended prose, candidates should be able to:

- describe;
- explain; and
- compare

the contexts in which one or more of the prescribed works studied had its origins.

The quality of written communication will be assessed.

## Unit Content

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### Section A: Aural Extracts

The aural perception skills to be developed in this section of the unit are directly related to learning about **The Language of Western Tonal Harmony** in Section A of Unit G352: *Composing 1*. They also support learning about **The Expressive Use of Instruments** in Section B of this unit and in Unit G351: *Performing Music 1*.

Candidates should understand:

- the use of instrumental playing techniques (including articulation), instrumentation or texture as part of a variation process;
- phrasing and structure;
- techniques of melodic construction and variation;
- techniques of musical repetition and change;
- melodic dissonance;
- primary and secondary triads, inversions and sevenths;
- tonal devices such as dominant pedal and sequence;
- cadences, keys and closely-related modulation; and
- articulation and ornamentation.

## Section B: Prescribed Works

The primary focus is on **The Expressive Use of Instruments** but aspects of **Tonality (The Language of Western Tonal Harmony)** are also relevant.

**Two** sets of prescribed repertoire form a nucleus of musical material for listening and close study as well as exploration of wider historical background. **Three** works are prescribed in each set for each series.

Any editions of miniature scores may be used for study purposes.

### Section B: Prescribed Works

#### The 18<sup>th</sup>/early 19<sup>th</sup> century Orchestra: Prescribed Orchestral Scores

June 2009–January 2012

- **J.S. Bach:** *Orchestral Suite (Overture) no.3 in D, BWV 1068* (Overture, Air & Gigue)
- **Mozart:** *Concerto in A for clarinet & orchestra, K.622*, 3rd movement
- **Schubert:** *Symphony no.8 in b, D.759 ('Unfinished')*, 1st movement

June 2012–January 2014

- **Vivaldi:** *Concerto in e for bassoon & orchestra, RV484*, 1st movement
- **Haydn:** *Symphony no.103 in E-flat, Hob.I:103 ('Drum roll')*, 4th movement
- **Beethoven:** *Concerto in D for violin & orchestra, op.61*, 1st movement

June 2014–January 2016

- **Handel:** *Water Music Suite no.2 in D, HWV349* (Allegro, Alla Hornpipe, Menuet, Lentement & Bourree)
- **Mozart:** *Concerto no.4 in E-flat for horn & orchestra, K.495*, 3rd movement
- **Beethoven:** *Symphony no.5 in c, op.67*, 1st movement

#### Jazz 1920–60: Prescribed Recordings

June 2009–January 2011

- **Jelly Roll Morton:** *Black Bottom Stomp* (1926) from *Jelly Roll Morton, Chicago Days, 1926–27*, **Jazz Archives 158942** (ASIN **B000024UIR**)
- **Count Basie:** *Jumpin' at the Woodside* (1938) from *One O'clock Jump: Original 1936–1939 recordings*, **Naxos Jazz Legends 8.120662** (ASIN **B000088DU3**)
- **Miles Davis:** *So What* from *Kind of Blue* (1959), **Sony Jazz CK64935** (ASIN **B000024F6G**)

June 2011–January 2013

- **Louis Armstrong & His Hot Five:** *Alligator Crawl* (1927) from *Louis Armstrong – 25 Greatest Hot Fives & Hot Sevens*, **Living Era AJA 5171** (ASIN **B000001H15**)
- **Charlie Parker:** *Ko-Ko* (1945), from *Ornithology: Classic Recordings, 1945–1947*, **Naxos Jazz Legends 8.120571** (ASIN **B00005US4G**)
- **Gil Evans/Miles Davis:** *It ain't necessarily so* from *Porgy & Bess* (1958), **Sony Jazz CK65141** (ASIN **B000024F6M**)

June 2013–January 2015

- **Louis Armstrong & His Hot Five:** *Hotter than that* (1927) from *Louis Armstrong – 25 Greatest Hot Fives & Hot Sevens*, **Living Era AJA 5171** (ASIN **B000001H15**)
- **Duke Ellington:** *Koko* (1940) from *Cotton Tail: Classic Recordings, vol.7* (1940), **Naxos Jazz Legends 8.120738** (ASIN **B00030B9AC**)
- **Miles Davis:** *Boplicity* from *Birth of the Cool* (1949), on *Birth of the Cool, Rudy Van Gelder (RVG) Edition* (original recording remastered), **Capitol Jazz/Blue Note Records 7 24353 0117 2 7** (ASIN **B00005614M**). (The original recording can also be found on the CD specified for use with the previous OCR Music specification: **Capitol Jazz 0777 7 92862 2 5** (ASIN **B000005HF9**))

## **Instrumental colour and instrumentation**

Candidates are expected to learn about the nature of the orchestras, bands and performers who performed the prescribed music and to understand:

- the expressive use of individual instrumental colour;
- standard *rôles* in the harmonic texture;
- chord-voicing;
- texture; and
- figurations.

## **Structure**

The prescribed repertoire offers opportunities to learn about a range of formal principles and structures. The understanding of tonality developed in Unit G352: *Composing 1* and in Section A of this unit should be further developed here to help candidates understand the contribution that tonality can make to structural processes. They should know the basic compositional structure of each of the works that they study and be able to put the extract into its musical context by describing its place in the overall structure.

## Summary

Candidates should become thoroughly familiar with the music of the **Prescribed Orchestral Scores** and understand:

- instrumental *rôles* and techniques;
- performing instructions in the score;
- alto and tenor clefs and be able to translate short passages into treble and/or bass clefs;
- transposing instruments and be able to give accurate sounding-pitch equivalents;
- common techniques of instrumentation; and
- relevant tonal features (such as chords, keys, cadences and tonal devices such as dominant pedals, sequences and circle of fifths)

and be able to:

- comment on expressive effects;
- compare passages, explaining similarities and differences;
- recognise short extracts and place them in the context of the whole piece; and
- relate the composer's handling of an extract to other sections of the prescribed work.

They should know and learn to apply technical vocabulary appropriately.

Through their study of the **Prescribed Jazz Recordings**, candidates should develop an understanding of:

- instrumental *rôles* and techniques;
- techniques of performing;
- techniques of instrumentation;
- simple arranging techniques;
- relevant features of harmony and tonal practices;
- approaches to improvisation and arrangement within the context of a particular style; and
- approaches to improvisation within the context of the instrument and/or performer

and be able to:

- relate the extract to the overall musical context of the piece; and

- compare passages, explaining similarities and differences.

## **Section C: Contextual Awareness**

### **Context**

Candidates should learn about the immediate background to each prescribed work:

- the circumstances surrounding its creation and early performances;
- the nature of its audience and early responses to it; and
- its subsequent transmission.

They should also understand some of the ways in which external factors can affect what music is composed and performed, and how they may also influence its sound and style, in particular:

- the nature and availability of instruments;
- performing conditions;
- the effect of new technologies; and
- financial and social pressures.

By comparing similarities and differences in the contextual background to each of the prescribed works, candidates should begin to develop an awareness of musical history as an exploration of continuity and change over time.

## 3.4 A2 Unit G354: *Performing Music 2 (Interpretation)*

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### Assessment

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Candidates are required to perform a practical examination, which is externally assessed by a visiting examiner.

Candidates are required to demonstrate interpretative skills and understanding through performing (**Section A: Recital**), and in discussion with the examiner (**Section B: *Viva voce***).

Candidates are required to explain the focus of their recital programme and record details of the critical listening and research they have undertaken in preparation for it on the *viva voce* preparation form (see example, Appendix C, p. 85). This form is to be handed to the examiner on the day of the examination, prior to the recital (**Section A**), for the examiner's reference in the discussion that follows (**Section B**).

The examiner will record both sections of the examination. Centres are **not** permitted to record (or video) any part of either section. An audience may be present for **Section A**, at the candidate's discretion.

#### **Section A: Recital**

**100 marks**

Candidates are required to perform on **one** instrument or voice (or on differently pitched instruments of the same type, e.g. different recorders or cor anglais/oboe). They may perform as a soloist, a member of an ensemble, or as an accompanist, but may not mix these *rôles*. Candidates who perform as a member of an ensemble must perform an individual part that is not doubled by any other performer.

Centres are responsible for providing a competent accompanist for a soloist when needed.

The programme should last no longer than **15 minutes**.

The repertoire performed should have a focus that demonstrates an in-depth understanding of a single idiomatic style or genre, either in the form of one or more movements from a multi-movement piece (e.g. a sonata), or of a small group of shorter, related pieces. A short piece composed by the candidate, and directly related to the focus of the recital, may form part of the programme, if the candidate wishes. Candidates may improvise when it is appropriate to the style and/or genre chosen as the focus of the programme.

Scores in a form appropriate to the style of the music performed, or a clear indication of the basis of improvised performances (e.g. lead sheets, chord patterns), must be provided for reference by the examiner. The copies will be retained with the recording.

Candidates should be able to demonstrate:

- secure knowledge of the music and fluency in its performance;

- technical control of the instrument (or voice);
- understanding of relevant performance markings and/or performing conventions; and
- aural and interpretative understanding.

### Section B: *Viva voce*

**20 marks**

Candidates are required to have listened to, and compared, at least **two** interpretations of music relevant to the style or genre that is the focus of their recital in **Section A** and to have supported their study by appropriate research. Using the *viva voce* preparation form (example, Appendix C, p. 85) as a starting-point, the examiner will explore, through discussion with the candidate, the relationship between the candidate's listening and reading and the interpretative choices made in performing the recital programme.

Candidates should be able to:

- demonstrate an in-depth understanding of their focus style or genre and the different performing choices and conventions associated with it;
- show awareness of different interpretative possibilities;
- explain their interpretative decisions; and
- appraise the effectiveness of their decisions in their performance.

Candidates may, if they wish, illustrate their points by demonstrating on their own instrument (or voice).

The discussion will last about **five** minutes.

## Unit Content

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The Area of Study **Interpretation** determines the principal focus of this unit. Critical listening is central to developing awareness of how interpretations may differ and to informing the candidate's decisions about interpretative aspects of their own performance.

### Section A: Recital

Many candidates may choose to continue the study of the solo instrument (or voice) on which they performed in **Section A** of **Unit G351: *Performing Music 1***, extending their technical and expressive control and developing their stylistic awareness. Some may choose to offer a different instrument, or voice, or to perform in a different *rôle*, developing their skills in ensemble-playing or as an accompanist. (Accompaniments may be played on any instrument that is suitable for the style of the music presented. As with recitals presented solo or in ensemble, the programme must have a specific emphasis, demonstrated, for example, through performance of one or more movements from a violin sonata in which the candidate plays the piano part, or a group of songs by Dowland in which the candidate plays the lute or guitar.)

Each candidate's course of study should be tailored to the individual instrument (or voice), whether performed solo, in ensemble, or as an accompaniment, and should focus on a significant aspect of its repertoire. The specific nature of the instrument (or voice) will suggest characteristic repertoire but may also impose some constraints. Candidates are expected to deepen their understanding of the repertoire by choosing a defined style or genre as the focus for their study.

Candidates should be given opportunities to learn about the nature of the medium that they have chosen, and to acquire knowledge about its principal genres and their development, before deciding which specific style or genre to study in depth. This should normally be one that is recognised as representative of the instrument or voice-type and its standard repertoire (e.g. Weber's music for clarinet, Satriani's music for guitar, Cole Porter's songs) but an equally valid form of study may focus on a less commonly-known style or genre. The focus for study should be one that both promotes the development of the candidate's technical and expressive control and lends itself to interpretative understanding.

The listening and research undertaken should reflect the focus of the recital programme and contribute to the candidate's understanding of interpretative aspects of performance. At least two contrasting performances of music related to the focus of the candidate's programme should be studied and compared, supported by relevant reading.

All candidates should be encouraged to participate in a wide range of musical activities to provide a broad canvas against which to deepen their understanding of the Area of Study **Interpretation**.

## Section B: *Viva voce*

This section of the unit builds on the discussion in **Unit G351: *Performing Music 1 (Section B)***. Whilst the emphasis at AS Level was already on self-reflection, with candidates commenting on the effects of their decisions about expressive and technical features in their own performing, here they will be expected additionally to show how comparative listening to interpretations and background research has also informed their performing decisions. In their listening they should learn to recognise and comment on salient differences in terms of technical and expressive interpretation and in ways of realising performing conventions. In order to be able to respond confidently to the examiner's questions they will need to develop, and learn to articulate, their awareness of different interpretations and to discuss the choices and decisions that contribute to their own.

The *viva voce* preparation form (see example, Appendix C, p 85) should be compiled as a log of listening and reading carried out during the course. Candidates should learn early on how to record details of recordings that they listen to, books and articles they read and internet sources that they access, in a scholarly fashion using standard bibliographical conventions. They should be encouraged to take full advantage of the opportunities offered on the form to comment on what they hear, recording their observations on interpretative features in brief notes.

Before handing the form to the examiner at the beginning of the day on which the examination takes place, candidates may wish to photocopy the form so that they can use it as an *aide mémoire* in the discussion.

## 3.5 A2 Unit G355: *Composing 2*

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### Assessment

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#### Teacher-Assessed Portfolio

Candidates are required to submit a portfolio representative of work undertaken from **Section A** and **Section B** throughout the course.

#### Section A: Stylistic Techniques

**45 marks**

Candidates should submit a set of no more than **eight** exercises, one of which must have been completed under centre supervision towards the end of the course. All the exercises should be drawn from **one** of the following stylistic categories:

1. Two-part counterpoint of the late 16<sup>th</sup> century
2. Two-part Baroque counterpoint
3. Chorale harmonisations in the style of J.S. Bach
4. String quartets in the Classical style
5. Keyboard accompaniment in early Romantic style
6. Popular song
7. Serial technique
8. Minimalism.

Extracts should normally consist of between 16 and 24 bars. The duration of each minimalist exercise need not exceed one minute. In tonal styles, extracts in both major and minor keys should be completed.

Candidates should be able to demonstrate:

- an understanding of the harmonic/stylistic vocabulary of the chosen genre;
- technical competence;
- stylistic fluency; and
- an understanding of texture.

The selection of extracts submitted should enable moderators to assess the full range of the candidate's knowledge and understanding of the chosen style. Each exercise must include the date on which it was completed. Fair copies are not required but notation must be legible and any given material **clearly** distinguishable from the candidate's own working.

If appropriate, a recorded version of some or all of the exercises may be submitted **in addition to** the notated version.

Candidates are required to submit **one** of the following types of composition lasting not more than **four** minutes:

**1. Vocal composition**

- A setting of a short poem or other text, normally of not more than **four stanzas** or **120 words**.

**2. Programme music**

- An instrumental composition for **four** or more instruments, interpreting a narrative text, character or visual image.

**3. Film/TV composition**

- Music to accompany a storyboard, DVD clip, TV title theme, cartoon or advertisement.

Whichever option is chosen, candidates define their own brief for their composition, which they must explain fully in a commentary.

The instruments used for the chosen composition may be:

- acoustic;
- amplified;
- a combination of acoustic and amplified instruments; or
- electro-acoustic.

Candidates should be able to demonstrate:

- effective choice and use of materials;
- technical and structural control;
- expressive use of the medium; and
- clear communication and realisation of intentions.

The submission must include the following:

- the brief, including a copy of the original text or stimulus in a form appropriate to it (if the original language is other than English, a literal translation should be provided);

- a recording in either the intended instrumentation or reduced as a piano or synthesized/sequenced demonstration; and
- **either** a full score in a form appropriate to the style (to serve as the principal examination document)
- **or** a full commentary on the methods of mixing and producing the master recording (which becomes the principal examination document assessed on production values).

## Unit Content

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### Section A: Stylistic Techniques

The principal focus of this section of the unit is the Area of Study **Tonality**. Each style requires a different range of techniques and vocabulary but all candidates are expected to develop an awareness of what is appropriate to a specific style in both language and texture. Specific aspects of the Area of Study **Tonality** are relevant to most of the styles. Where appropriate, opportunities may be taken to link candidates' work in this section to historical models offered in **Section B of Unit G356: *Historical and Analytical Studies in Music***, e.g. song accompaniments of the early Romantic period, popular song.

Candidates are not required to generate pastiche compositions, creating all parts from an incipit. For exercises in most styles an incipit which is complete in all parts should be given. Thereafter, some kind of 'given part' should be present throughout each extract: this will normally be the principal melodic line, but some exercises might contain other given material such as harmonic landmarks or more harmonically advanced bars, for example, to form skeleton scores.

Extracts in all styles should be of sufficient length to allow candidates to demonstrate breadth of language and technique, and the suggested number of bars (16 to 24) may be taken as a loose guide. Shorter extracts at a slower tempo may, for example, require more intricate working than a longer extract at a faster tempo, where a similar harmonic underlay and a slower rate of harmonic change may be required.

The course of study must extend over a sufficient period of time to allow candidates to complete at least eight exercises.

### Centre-supervised exercise

Towards the end of the course, candidates will be required to complete one of their exercises under centre supervision. The centre will select an appropriate stylistic exercise, which the candidate must not have seen previously and which should be typical of the work undertaken during the course. The candidate must be given 90 minutes to complete this exercise. Candidates can, if they wish, have access to any instrument of their choice to assist them. For candidates whose normal mode of working is using the computer, centres **must ensure** that the candidate has no access to any other software, programs or plug-ins that may assist the candidate in any way. The exercise should be assessed by the teacher, and must not be re-visited by the candidate. It should be included within the candidate's portfolio and clearly identified as the centre-supervised exercise.

### Two-part vocal counterpoint of the late 16<sup>th</sup> century

Candidates are expected to develop their understanding of typical contrapuntal techniques of the late Renaissance. Examples for working may be drawn from Lassus, Palestrina, Byrd, Morley or any other appropriate sacred or secular source from the period. Techniques of melodic construction, counterpoint and vocal setting should be learned, including:

- the shape and fluency of melodic movement;
- the appropriate underlay of the text and word-setting;
- the treatment of vertical intervals and the treatments of dissonance;

- the use of imitation; and
- rhythmic flow and variety.

## **Two-part Baroque keyboard counterpoint**

Candidates are expected to develop their understanding of contrapuntal techniques in the Baroque period and their ability to recognise harmonic implications within a given melodic part. Extracts for working may be drawn from a wide range of repertoire, including not only equal-voice counterpoint, as found in Bach Inventions, for example, but also simpler 'melody and bass line' textures.

Candidates are expected to learn:

- harmonic awareness;
- melodic construction;
- treatment of vertical intervals and dissonance;
- use of imitation, sequence and common cadential patterns; and
- rhythmic flow and variety.

## **Chorale harmonisations in the style of J.S. Bach**

Candidates are expected to develop their understanding of Bach's techniques of harmonising chorale melodies in four-part SATB form. Exercises for working usually consist of a complete melody to be harmonised from a complete incipit. In addition to being able to make appropriate harmonic selections, candidates are also expected to learn to construct a mobile and directional bass line, to address fluent and precise inner voice leading, and to treat cadences and modulations idiomatically.

## **String quartets in the Classical style**

Candidates are expected to develop their ability to construct idiomatic quartet textures to support the 1st violin part from string quartets of the Classical period. In addition to appropriate chord selection through the identification of harmonic and non-harmonic notes within the melody, candidates also need to learn how to:

- construct a mobile and directional 'cello line;
- continue idiomatic accompaniment patterns across a harmonic progression; and
- handle cadences and modulations idiomatically;

and to:

- develop their understanding of appropriate quartet textures for the period; and
- extend the range of their harmonic vocabulary.

It is expected that the main melodic line will be given throughout in most extracts provided for candidates to work as exercises.

## **Keyboard accompaniments in early Romantic style**

Candidates are expected to learn how to construct an idiomatic piano accompaniment to support a given vocal or instrumental part. In addition to understanding appropriate chord selection, and extending the range of their harmonic vocabulary, candidates are expected to learn how to:

- create idiomatic types of accompanimental figuration;
- maintain the consistency of figuration from a given incipit; and
- invent preludal/interludal/postludal passages to connect vocal phrases.

It is expected that the main melodic line will be given throughout in most extracts provided for candidates to work as exercises.

## **Popular song**

Candidates are expected to learn how to construct an accompaniment for keyboard/piano/organ and/or appropriate instrumental group (maximum four instruments) to support a given vocal part as seen in the work of, for example, Gershwin, The Beatles, Tamla Motown performers or Led Zeppelin. In addition to understanding appropriate chord selection, and extending the range of their harmonic vocabulary, candidates are expected to learn how to:

- create and maintain idiomatic types of accompaniment figuration;
- give appropriate rhythmic support to the phrasing of the vocal line; and
- invent introductory, linking or concluding passages to connect and frame vocal phrases.

## **Serial technique**

Candidates are expected to develop their understanding of serial techniques as seen in the work of the Second Viennese School, employing a minimum of two parts for any appropriate instrumentation. Candidates are expected to learn:

- the four basic versions of the row;
- melodic construction;
- treatment of vertical intervals and dissonance;
- the use of imitation; and
- rhythmic flow and variety.

## **Minimalism**

Candidates are expected to develop their understanding of minimalist techniques as seen in the early work of the New York minimalists Riley, Glass and Reich, employing a minimum of three parts for any appropriate instrumentation. Candidates are expected to learn:

- use of ostinati and transformation;
- textural variety;
- melodic variety; and
- rhythmic flow and variety.

## Section B: Composition

The principal focus of this section of the unit is the Area of Study **Interpretation**. In **Unit G354: Performing Music 2 (Interpretation)** candidates explore aspects of interpreting music in performance. **Section B** of **Unit G356: Historical and Analytical Studies in Music** offers opportunities for candidates to study how composers have interpreted texts, images and ideas at different times. Here, candidates are expected to express their own response to a stimulus, which may be text-based, visual (still or moving images), or simply a mood or character. They choose the stimulus and define their own brief for interpreting it in their composition.

An accompanying commentary should:

- define the brief clearly, setting out the candidate's intentions about interpreting the stimulus;
- document the compositional process (including explaining models that may have influenced it);
- appraise the effectiveness of the composition in carrying out the brief.

The choice of a musical language for the composition is at the discretion of the candidate but it should display a consistency appropriate to the style and/or genre. Candidates may choose, if they wish, to adopt a pastiche style, provided that it does **not** duplicate one offered in **Section A**, or to define their own stylistic language, drawing upon popular and non-Western styles where appropriate. The further study of **Tonality** in **Unit G356: Historical and Analytical Studies in Music** introduces candidates to an extensive range of 20<sup>th</sup> century approaches. This study may have some influence on their own choice of musical language for their composition.

Every opportunity should be given for candidates to develop their ability to hear what they compose. Whenever possible, they should hear their preparatory work performed, and learn to evaluate what they have composed, in discussion with other performers and/or audience.

### 1. Vocal composition

Candidates are expected to apply the understanding gained in their studies of vocal music in **Sections A and B** of **Unit G356: Historical and Analytical Studies in Music** to developing their own techniques for composing for voice. They need to understand the characteristic rhythms, sounds and intonation of the language of the chosen text (which need not be in English), the *rôle* of metre, stress and rhyme in word-setting, and to learn about techniques of vocal articulation and expression. In **Unit G356: Historical and Analytical Studies in Music**, candidates develop their understanding of how music can express the meaning of individual words, poetic ideas or dramatic situations. They are expected in this option to apply this understanding in interpreting a text. Candidates should be encouraged to explore a range of texts before deciding which one offers the best possibilities for them to demonstrate their command of compositional skills in interpreting it.

### 2. Programme music

Candidates who choose this option will find it helpful to study the Historical Topic: Programme Music in **Section B** of **Unit G356: Historical and Analytical Studies in Music**, where they may explore a range of techniques for interpreting extra-musical ideas in a piece of instrumental music without sung (or spoken) text. A stimulus may, in fact, be a text, and the instrumental composition closely tied to the interpretation of it; or the text may be treated more generally, characters and dramatic situations highlighted, a musical paraphrase; or a narrative may be no more than a legend. The expression of 'character' is, of course, possible without pre-existent text – there are

several well-known models (eg Schumann's *Carnaval*, Elgar's *Enigma Variations*). Visual stimuli also offer potential for interpretation. Candidates who wish to take simply a 'mood' as their stimulus will need to be explicit about its nature in their brief.

All candidates should be encouraged to develop their ideas about a possible stimulus in discussion before making a decision, and should be advised to explain the process of choosing in their brief.

### 3. Film/TV composition

Candidates are expected to develop their compositional imagination and technique in creating appropriate interpretative backgrounds, their imagination in the use of their chosen performance medium, their ability to meet the limitations of given timings and the ability to control the overall structure of their composition around those timings.

Candidates are required to compose music for a storyboard, DVD clip, TV title theme, cartoon or advertisement. The stimulus is to be chosen by the candidate from any suitable source and the total duration should not exceed **four** minutes.

Whichever option is chosen, the assignment may be composed for any medium:

- purely acoustic;
- amplified;
- a combination of purely acoustic and amplified; or
- electro-acoustic instruments.

Candidates **must not** duplicate the compositional style of their other option from **Section A, Unit G355: Composing 2**.

A copy of the text/stimulus in a form appropriate to it, together with a recording of the completed assignment, either in its intended instrumentation or reduced as a piano or synthesized/sequenced demonstration, must be submitted.

The recording must be accompanied by **either**:

a full score in a form appropriate to the style, which serves as the principal examination document;

**or:**

a full commentary on the methods of mixing and producing the master recording, which becomes the principal examination document to be assessed on production values. If this option is taken, the master is assessed on the use of appropriate sound levels, balance between parts, effective stereo image, appropriate equalisation, reverberation or other effect, and use of a full frequency spectrum.

## 3.6 A2 Unit G356: *Historical and Analytical Studies in Music*

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### Assessment

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Candidates are required to sit an externally-assessed timed examination paper of 1 hour 45 minutes (plus 15 minutes preparation time). The paper is in two sections. Candidates are provided with individual CD recordings containing **one** extract of music for Section A, which they may play as many times as they wish, together with a printed insert containing the score of the extract.

Questions in both sections of the paper draw on prescribed repertoire relevant to the two Areas of Study: **Tonality** and **Interpretation**.

#### **Section A: Aural Extract**

Candidates are required to answer all the questions on a recorded extract drawn from an example of accompanied vocal music composed between 1900 and 1945. A complete or almost complete score of the extract is provided. If the text of the extract is in a language other than English, a literal translation will be given.

Candidates are advised to spend not more than 40 minutes on this section of the question paper.

Using appropriate technical language, candidates should be able to:

- recognise aurally and explain techniques and effects used in the interpretation of the text;
- demonstrate an understanding of relevant tonal procedures;
- compare stylistic features with other examples from the repertoire; and
- comment on relevant features of interpretation in the performance.

This section of the question paper contributes to the assessment of synoptic understanding in the specification.

**40 marks**

## **Section B: Historical Topics**

Six topics are set: candidates are required to study **one**.

**1. Song**

**2. Programme Music**

**3. Music for Screen**

**4. Music and Belief**

**5. Music for the Stage**

**6. Popular Music**

**Three** questions will be set on each topic, of which candidates are required to answer **two**.

Candidates should be able to demonstrate:

- close familiarity with the prescribed repertoire of the chosen topic;
- an understanding of the characteristic techniques found in the topic and shown in the prescribed repertoire; and
- knowledge of the cultural and social context surrounding the prescribed repertoire through familiarity with related repertoire.

All questions will be marked out of 25.

Scores, recordings, films or other source material may not be taken into the examination.

The quality of written communication is assessed in this section of the question paper.

**50 marks**

## **Unit Content**

Through close study of music for both sections of the question paper, candidates should develop their knowledge and understanding of the two Areas of Study, **Tonality** and **Interpretation**.

They should become familiar with the expressive features found in music that interprets text or other stimulus, and with the ways in which this interpretation can create dramatic tension, characterisation, mood or feeling as appropriate to the genre.

Candidates should also study the expressive use of tonality in response to words or other stimuli.

### **Section A: Aural Extract**

From their study of a wide range of techniques, styles and genres in accompanied vocal music composed between 1900 and 1945, candidates will learn to identify and explain:

- the composer's interpretation of the text, through techniques of word setting;
- the expressive use of tonality in this interpretation;
- the contribution of the accompaniment to the interpretation; and
- features of interpretation in the performance.

They will also be expected to compare stylistic features of the extract with other music from the repertoire that they know.

The music chosen for this section will cover a wide range of genres and vocal forces. Candidates should become familiar with a range of musical language used in the period, including tonal and non-tonal styles.

### **Section B: Historical Topics**

The topics and their prescribed repertoire offer many opportunities to make links with **Unit G355: Composing 2**.

- Topics 1, 2 and 3 are directly relevant to each of the three composition options in **Section B**.
- Several pieces in the prescribed repertoire offer models for study in relation to specific Stylistic Techniques options in **Section A**.

Each topic explores a genre or theme through the study of three prescribed works and related repertoire. In each group the three prescribed works are listed chronologically, and the dates of their composition, publication, first performance or release given, to ensure correct identification.

A continuous, developmental 'history of the genre' is **not** required. Each prescribed work offers a snapshot of its own time and place. A sufficiently broad range of related repertoire should also be studied, although in less depth, to illustrate the musical context of each prescribed work, and candidates should be given the opportunity to develop a full understanding of the social and cultural context of each one.

## Prescribed Repertoire

Any scholarly edition of the prescribed repertoire may be used for study. In **Topic 3: Music for the Screen**, it is essential that the film itself is used for study rather than the score or recordings of 'concert' versions of the film scores.

Complete works are given. However, analysis of these entire works is not required. Candidates should undertake close study of individual numbers, movements or extended passages to gain insight into a range of techniques used in the interpretation of text, dialogue, action or other stimuli.

Candidates should become sufficiently familiar with the prescribed works to be able to locate from memory and refer to specific details in answer to questions in the examination. They should develop a secure sense of time and place, and an understanding of the significant factors that affected what music the composer produced and how (s)he worked.

Centres should select related repertoire to support and expand upon the three prescribed works in each genre.

The focus of enquiry into the music itself will be shaped by the two Areas of Study: **Tonality** and **Interpretation**.

### Tonality

Each of the topics presents different opportunities for the study of typical features found in the development of tonality and alternative compositional styles. Together these build on the foundation of understanding mainstream Western tonality that was laid down at AS Level. Candidates should become confident in identifying a much wider range of chords and key relationships and learn to recognise how composers use these, and non-tonal language, for expressive purposes. Understanding certain styles in this way requires the development of relevant analytical techniques: 'formal' analysis for its own sake, however, is not required.

### Interpretation

The topics and the prescribed repertoire illustrate ways in which composers have responded to a stimulus, most often a text or visual image. Relevant techniques should be understood, such as word-setting and the *rôle* of accompaniment, or the transformation of themes in orchestral music. Candidates should develop the ability to explain and illustrate in detail how they are used, and to evaluate their effectiveness.

Candidates are required to study **one** of the following topics:

|                                     |   |  |
|-------------------------------------|---|--|
| <b>Topic 1:<br/>Song</b>            | <i>Musical interpretation of the text through the interaction of voice and instrument(s), melodic, harmonic and rhythmic means, use of the voice and the rôle of the accompaniment</i>                |  |
|                                     | Prescribed repertoire   | Related repertoire   |
|                                     | John Dowland, <i>The Firste Booke of Songes or Ayres of Foure Parties with Tableture for the Lute</i> (1597)  | English madrigals; Italian madrigals; music for solo lute; English consort music                           |
|                                     | Robert Schumann, <i>Dichterliebe</i> , op.48 (1840)   | Lieder from the early 19 <sup>th</sup> century; Early Romantic character pieces for piano                  |
|                                     | Peter Maxwell Davies, <i>Eight Songs for a Mad King</i> (1969)  | Songs for solo voice and piano or instrumental combinations composed since 1950                            |
| <b>Topic 2:<br/>Programme music</b> | <i>Musical interpretation of a stimulus through melodic, harmonic, rhythmic and structural means, and instrumental timbres and textures (for both solo instruments and instrumental combinations)</i> |  |
|                                     | Prescribed repertoire   | Related repertoire   |
|                                     | Antonio Vivaldi, <i>Il cimento dell'armonia e dell'inventione concerti a 4 e 5 (The Four Seasons)</i> , op.8, nos. 1-4, RV 269, 315, 293 & 297 (c.1725)   | Early 18 <sup>th</sup> century programme music (e.g. French keyboard music and Italian instrumental music) |
|                                     | Hector Berlioz, <i>Symphonie fantastique</i> , op.14 (1830)   | 19 <sup>th</sup> century symphonic poems and programmatic overtures  |
|                                     | James MacMillan, <i>The Confession of Isobel Gowdie</i> (1990)  | Descriptive instrumental music composed since 1950   |

|  |  |   |
|--|--|---|
| <b>Topic 3:<br/>Music for the screen</b> | <i>Musical interpretation of dialogue and action (both specific and general) through melodic and harmonic, rhythmic and structural means, instrumental writing (including timbres and textures), and (where appropriate) use of technology</i> |   |
|  | Prescribed repertoire  | Related repertoire  |
|  | Erich Korngold, <i>The Adventures of Robin Hood</i> (1938)   | Early film scores by mainstream composers in the post-Mahlerian tradition   |
|  | Bernard Herrmann, <i>Vertigo</i> (1958)  | Film scores that explore increasing integration between music and the accompanying dramatic action  |
|  | Philip Glass, <i>The Hours</i> (2003)  | Works that demonstrate modern adaptations of composing techniques (e.g. leitmotif, minimalist procedures) to film scores                                |
| <b>Topic 4:<br/>Music and belief</b>     | <i>Musical interpretation of belief and/or conviction through melodic, harmonic and structural means, and use of the medium</i>  |   |
|  | Prescribed repertoire  | Related repertoire  |
|  | William Byrd, <i>Mass for Four Voices</i> (c.1592–3)   | English motets and anthems from the late 16 <sup>th</sup> and early 17 <sup>th</sup> centuries  |
|  | Johann Sebastian Bach, <i>Passio secundum Matthaeum (St Matthew Passion)</i> , BWV 244 (1727)  | Handel oratorio; smaller-scale Baroque works (e.g. cantata, ode) for voices and instrumental combinations   |
|  | Karlheinz Stockhausen, <i>Stimmung</i> (no.24) (1968)  | Works that demonstrate the influence(s) of beliefs and/or religious traditions (e.g. Eastern, orthodox, African, Buddhist) on music composed since 1950 |

|   |   |   |
|---|---|---|
| <b>Topic 5:<br/>Music for the stage</b> | <i>Musical interpretation of dramatic libretto (both sung and spoken) through melodic, harmonic and structural means, and the rôle of the accompaniment.</i>  |   |
|   | Prescribed repertoire   | Related repertoire  |
|   | Henry Purcell, <i>Dido and Aeneas</i> , Z 626 (1689)  | Court masque and theatre music in England   |
|   | Richard Wagner, <i>Die Walküre</i> (1870)   | An example of a contemporary Italian opera  |
|   | Leonard Bernstein, <i>West Side Story</i> (1957)  | Contrasting examples of stage musicals and/or operas composed since 1945                        |
| <b>Topic 6:<br/>Popular music</b>       | <i>Musical interpretation of lyrics through melodic, harmonic and structural means, use of technology, recording processes, performance and the interaction between voice(s) and accompaniment.</i> |   |
|   | Prescribed repertoire   | Related repertoire  |
|   | The Beatles, <i>Sergeant Pepper's Lonely Hearts Club Band</i> (1967)  | British pop music (by groups and solo artists) from the 1960s                                   |
|   | Queen, <i>A Night at the Opera</i> (1975)   | Examples of glam rock from the 1970s; music performed by 'super groups' with international fame |
|   | Norah Jones, <i>Not Too Late</i> (2007)   | Examples of music from contemporary singer/songwriters  |

# 4 Schemes of Assessment

## 4.1 AS GCE Scheme of Assessment

### AS GCE Music (H142)

#### AS Unit G351: *Performing Music 1*

40% of the total AS GCE marks This examined unit has **three** sections:

Visiting examiner

Approximately 17 minutes

**120 marks**

Section A: Recital 60 marks

Section B: *Viva voce* 20 marks

Section C: Recital 40 marks

#### AS Unit G352: *Composing 1*

30% of the total AS GCE marks This coursework unit has **two** sections:

Coursework

**90 marks**

Section A: The Language of Western Tonal Harmony  
45 marks

Section B: Instrumental Techniques in Composing / Arranging  
45 marks

**Assessment Criteria:** Please refer to Appendix B3 on p. 76.

#### AS Unit G353: *Introduction to Historical Study in Music*

30% of the total AS GCE marks This examined unit has **three** sections:

1 h 45 min (+15 minutes  
listening/preparation)

Written paper

**90 marks**

Section A: Aural Extracts 30 marks

Section B: Prescribed Works 40 marks

Section C: Contextual Awareness 20 marks

## 4.2 Advanced GCE Scheme of Assessment

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### A2 Unit G354: *Performing Music 2 (Interpretation)*

|                                     |   |
|-------------------------------------|---|
| 20% of the total Advanced GCE marks | This examined unit has <b>two</b> sections: |
| Visiting examiner                   | Section A: Recital 100 marks                |
| Approximately 20 minutes            | Section B: <i>Viva voce</i> 20 marks        |
| <b>120 marks</b>                    | This unit is synoptic                       |

### A2 Unit G355: *Composing 2*

|                                     |  |
|-------------------------------------|--|
| 15% of the total Advanced GCE marks | This coursework unit has <b>two</b> sections:                    |
| Coursework                          | Section A: Stylistic Techniques 45 marks                         |
| <b>90 marks</b>                     | Section B: Composition 45 marks                                  |
|                                     | <b>Assessment Criteria:</b> Please refer to Appendix B4 on p. 79 |
|                                     | This unit is synoptic  |

### A2 Unit G356: *Historical and Analytical Studies in Music*

|  |   |
|--|---|
| 15% of the total Advanced GCE marks            | This examined unit has <b>two</b> sections: |
| 1 h 45 min (+15 minutes listening/preparation) | Section A: Aural Extract 40 marks           |
| Written paper                                  | Section B: Historical Topics 50 marks       |
| <b>90 marks</b>                                | This unit is synoptic                       |

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## 4.3 Unit Order

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The normal order in which the unit assessments could be taken is AS Units G351, G352 and G353 in the first year of study, leading to an AS GCE award, then A2 Units G354, G355 and G356 leading to the Advanced GCE award. However, the unit assessments may be taken in any order.

Alternatively, candidates may take a valid combination of unit assessments at the end of their AS GCE or Advanced GCE course in a 'linear' fashion.

## 4.4 Unit Options (at AS/A2)

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There are no optional units in the AS GCE specification.

There are no optional units in the Advanced GCE specification.

## 4.5 Synoptic Assessment (A Level GCE)

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Synoptic assessment is included in all three A2 units:

Unit G354: *Performing Music 2 (Interpretation)* – Section A (the performance) and Section B (*Viva voce*);

Unit G355: *Composing 2* – Section B (composing to a brief);

Unit G356: *Historical and Analytical Studies in Music* – Section A (responding to unfamiliar music).

Synoptic assessment tests the candidates' understanding of the connections between different elements of the subject.

## 4.6 Assessment Availability

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There are two examination series each year, in January and June.

The availability of units is shown below.

| Level | Unit | January<br>2009 | June<br>2009 | January<br>2010 | June<br>2010 |
|-------|------|-----------------|--------------|-----------------|--------------|
| AS    | G351 |                 | ✓            |                 | ✓            |
| AS    | G352 |                 | ✓            |                 | ✓            |
| AS    | G353 |                 | ✓            | ✓               | ✓            |
| A2    | G354 |                 |              |                 | ✓            |
| A2    | G355 |                 |              |                 | ✓            |
| A2    | G356 |                 |              | ✓               | ✓            |

## 4.7 Assessment Objectives

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Candidates are expected to demonstrate the following in the context of the content described:

### AO1 Interpret musical ideas

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- Interpret musical ideas with technical and expressive control and a sense of style and awareness of occasion and/or ensemble (*performing/realising*);

### AO2 Create and develop musical ideas

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- Create and develop musical ideas with technical control and expressive understanding making creative use of musical devices, conventions and resources (*composing/arranging*);

### AO3 Demonstrate understanding

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- Demonstrate understanding of, and comment perceptively on, the structural, expressive and contextual aspects of music (*appraising*).

Assessment of the quality of written communication will be met through AO3. Aural perception skills are assessed within all three objectives.

### AO weightings in AS GCE

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| Unit   | % of AS GCE |     |        | Total |
|--|-------------|-----|--------|-------|
|  | AO1         | AO2 | AO3    |       |
| AS Unit G351: <i>Performing Music 1</i>                        | 33.33       | 0   | 6.67   | 40%   |
| AS Unit G352: <i>Composing 1</i>                               | 0           | 30  | 0      | 30%   |
| AS Unit G353: <i>Introduction to Historical Study in Music</i> | 0           | 0   | 30     | 30%   |
|  | 33.33%      | 30% | 36.67% | 100%  |

### AO weightings in Advanced GCE

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| Unit   | % of Advanced GCE |     |      | Total |
|--|-------------------|-----|------|-------|
|  | AO1               | AO2 | AO3  |       |
| AS Unit G351: <i>Performing Music 1</i>                        | 16.67             | 0   | 3.33 | 20%   |
| AS Unit G352: <i>Composing 1</i>                               | 0                 | 15  | 0    | 15%   |
| AS Unit G353: <i>Introduction to Historical Study in Music</i> | 0                 | 0   | 15   | 15%   |
| A2 Unit G354: <i>Performing Music 2 (Interpretation)</i>       | 16.67             | 0   | 3.33 | 20%   |
| A2 Unit G355: <i>Composing 2</i>                               | 0                 | 15  | 0    | 15%   |

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|   |        |     |        |      |
|---|--------|-----|--------|------|
| A2 Unit G356: <i>Historical and Analytical Studies in Music</i> | 0      | 0   | 15     | 15%  |
|   | 33.34% | 30% | 36.66% | 100% |

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## 4.8 Quality of Written Communication

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*Quality of written communication* is assessed in Unit G353: *Introduction to Historical Study in Music* (Section C) and Unit G356: *Historical and Analytical Studies in Music* (Sections B). Credit will be given for clear communication.

Candidates will:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
- select and use a form and style of writing appropriate to purpose and to complex subject matter;
- organise information clearly and coherently, using specialist vocabulary when appropriate.

# 5 Technical Information

## 5.1 Making Unit Entries

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Please note that centres must be registered with OCR in order to make any entries, including estimated entries. It is recommended that centres apply to OCR to become a registered centre well in advance of making their first entries. Centres must have made an entry for a unit in order for OCR to supply the appropriate forms or moderator details for coursework.

**It is essential** that unit entry codes are quoted in all correspondence with OCR. See Sections 4.1 and 4.2 for these unit entry codes.

## 5.2 Making Qualification Entries

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Candidates must enter for qualification certification separately from unit assessment(s). If a certification entry is **not** made, no overall grade can be awarded.

Candidates may enter for:

- AS GCE certification (entry code H142).
- Advanced GCE certification (entry code H542).

A candidate who has completed all the units required for the qualification may enter for certification either in the same examination series (within a specified period after publication of results) or at a later series.

AS GCE certification is available from June 2009.  
Advanced GCE certification is available from June 2010.

## 5.3 Grading

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All GCE units are awarded a–e. The Advanced Subsidiary GCE is awarded on the scale A–E. The Advanced GCE is awarded on the scale A–E with access to an A\*. To be awarded an A\*, candidates will need to achieve a grade A on their full A Level qualification and an A\* on the aggregate of their A2 units. Grades are reported on certificates. Results for candidates who fail to achieve the minimum grade (E or e) will be recorded as unclassified (U or u) and this is not certificated.

A Uniform Mark Scale (UMS) enables comparison of candidates' performance across units and across series and enables candidates' scores to be put on a common scale for aggregation purposes. The three-unit AS GCE has a total of 300 uniform marks and the six-unit Advanced GCE has a total of 600 uniform marks.

OCR converts each raw mark for each unit to a uniform mark. The maximum *uniform* mark for any unit depends on that unit's weighting in the specification. In these Music specifications the six units of the Advanced GCE specification have UMS weightings of 20%/15%/15%/20%/15%/15% (and the three units of the AS GCE specification have UMS weightings of 40%/30%/30%). The UMS totals are 120/90/90/120/90/90, respectively. Each unit's *raw* mark grade boundary equates to the *uniform* mark boundary at the same grade. Intermediate marks are converted on a pro-rata basis.

*Uniform* marks correspond to *unit* grades as follows:

| (Advanced GCE) Unit Weighting | Maximum Unit Uniform Mark | Unit Grade |       |       |       |       |      |
|-------------------------------|---------------------------|------------|-------|-------|-------|-------|------|
|                               |                           | a          | b     | c     | d     | e     | u    |
| 20%                           | 120                       | 120–96     | 95–84 | 83–72 | 71–60 | 59–48 | 47–0 |
| 15%                           | 90                        | 90–72      | 71–63 | 62–54 | 53–45 | 44–36 | 35–0 |

OCR adds together the unit uniform marks and compares these to pre-set boundaries (see the table below) to arrive at qualification grades.

Total uniform marks correspond to qualification grades.

| Qualification | Qualification Grade |         |         |         |         |       |
|---------------|---------------------|---------|---------|---------|---------|-------|
|               | A                   | B       | C       | D       | E       | U     |
| AS GCE        | 300–240             | 239–210 | 209–180 | 179–150 | 149–120 | 119–0 |
| Advanced GCE  | 600–480             | 479–420 | 419–360 | 359–300 | 299–240 | 239–0 |

Candidates achieving at least 480 UMS marks in their Advanced GCE, i.e. grade A, and who also gain at least 270 UMS in their three A2 units will receive an A\* grade.

## 5.4 Result Enquiries and Appeals

Under certain circumstances, a centre may wish to query the grade available to one or more candidates or to submit an appeal against an outcome of such an enquiry. Enquiries about unit results must be made immediately following the series in which the relevant unit was taken.

For procedures relating to enquires on results and appeals, centres should consult the OCR *Administration Guide for General Qualifications* and the document *Enquiries about Results and Appeals – Information and Guidance for Centres* produced by the Joint Council. Copies of the most recent editions of these papers can be obtained from OCR.

## 5.5 Shelf-life of Units

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Individual unit results, prior to certification of the qualification, have a shelf-life limited only by that of the qualification.

## 5.6 Unit and Qualification Re-sits

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There is no restriction on the number of times a candidate may re-sit each unit before entering for certification for an AS GCE or Advanced GCE.

Candidates may enter for the full qualifications an unlimited number of times.

## 5.7 Guided Learning Hours

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AS GCE Music requires **180** guided learning hours in total.

Advanced GCE Music requires **360** guided learning hours in total.

## 5.8 Code of Practice/Subject Criteria/Common Criteria Requirements

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These specifications comply in all respects with the revised *GCSE, GCE, GNVQ and AEA Code of Practice* as available on the QCA website, the subject criteria for GCE Music and *The Statutory Regulation of External Qualifications 2004*.

## 5.9 Arrangements for Candidates with Particular Requirements

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For candidates who are unable to complete the full assessment or whose performance may be adversely affected through no fault of their own, teachers should consult the *Access Arrangements and Special Consideration: Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations* produced by the Joint Council. In such cases, advice should be sought from OCR as early as possible during the course.

## 5.10 Prohibited Qualifications and Classification Code

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Candidates who enter for the OCR GCE specifications may not also enter for any other GCE specification with the certification title Music in the same examination series.

Every specification is assigned to a national classification code indicating the subject area to which it belongs.

Centres should be aware that candidates who enter for more than one GCE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Achievement and Attainment Tables.

The classification code for these specifications is 7010.

## 5.11 Coursework Administration/Regulations

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### Supervision and Authentication

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As with all coursework, teachers must be able to verify that the work submitted for assessment is the candidate's own work. Sufficient work must be carried out under direct supervision to allow the teacher to authenticate the coursework marks with confidence.

### Submitting marks to OCR

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Centres must have made an entry for a unit in order for OCR to supply the appropriate forms or moderator details for coursework. Coursework administration documents are sent to centres on the basis of estimated entries. Marks may be submitted to OCR either via Interchange, on the computer-printed Coursework Mark Sheets (MS1) provided by OCR (sending the top copy to OCR and the second copy to their allocated moderator) or by EDI (centres using EDI are asked to print a copy of their file and sign it before sending to their allocated moderator).

**The deadline for the receipt of coursework marks is:**

**15 May for the June series.**

The awarding body must require centres to obtain from each candidate a signed declaration that authenticates the coursework they produce as their own. For regulations governing coursework, centres should consult the *OCR Administration Guide for General Qualifications*. Further copies of the coursework administration documents are available on the OCR website ([www.ocr.org.uk](http://www.ocr.org.uk)).

### Standardisation and Moderation

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All internally-assessed coursework is marked by the teacher and internally standardised by the centre. Marks must be submitted to OCR by the agreed date, after which postal moderation takes place in accordance with OCR procedures.

The purpose of moderation is to ensure that the standard for the award of marks in internally-assessed coursework is the same for each centre, and that each teacher has applied the standards appropriately across the range of candidates within the centre.

The sample of work which is submitted to the moderator for moderation must show how the marks have been awarded in relation to the marking criteria.

### Minimum Coursework Required

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If a candidate submits no work for a unit, then the candidate should be indicated as being absent from that unit on the coursework mark sheets submitted to OCR. If a candidate completes any work at all for that unit then the work should be assessed according to the criteria and marking instructions and the appropriate mark awarded, which may be zero.

# 6 Other Specification Issues

## 6.1 Overlap with other Qualifications

There is some overlap with OCR Advanced GCE Performing Arts:

- Unit G382: Performance
- Unit G386: Producing Your Showcase

## 6.2 Progression from these Qualifications

The A Level specification provides a full foundation for study at higher education level, in both *conservatoires* and universities.

## 6.3 Key Skills Mapping

These specifications provide opportunities for the development of the Key Skills of *Communication, Application of Number, Information Technology, Working with Others, Improving Own Learning and Performance* and *Problem Solving* at Levels 2 and/or 3. However, the extent to which this evidence fulfils the Key Skills criteria at these levels will be totally dependent on the style of teaching and learning adopted for each unit.

The following table indicates where opportunities *may* exist for at least some coverage of the various Key Skills criteria at Levels 2 and/or 3 for each unit.

| Unit | C   |     |    | AoN |    |    | IT |    |    | WwO |    |    | IoLP |    |    | PS |    |    |    |   |
|------|-----|-----|----|-----|----|----|----|----|----|-----|----|----|------|----|----|----|----|----|----|---|
|      | .1a | .1b | .2 | .3  | .1 | .2 | .3 | .1 | .2 | .3  | .1 | .2 | .3   | .1 | .2 | .3 | .1 | .2 | .3 |   |
| G351 | ✓   |     | ✓  |     |    |    |    | ✓  |    |     | ✓  | ✓  | ✓    | ✓  | ✓  | ✓  | ✓  | ✓  | ✓  | ✓ |
| G352 | ✓   | ✓   | ✓  |     |    |    |    | ✓  |    |     | ✓  | ✓  | ✓    | ✓  | ✓  | ✓  | ✓  | ✓  | ✓  | ✓ |
| G353 |     | ✓   | ✓  |     |    |    |    | ✓  |    |     |    |    |      |    |    |    |    |    |    |   |
| G354 | ✓   |     | ✓  |     |    |    |    | ✓  |    |     | ✓  | ✓  | ✓    | ✓  | ✓  | ✓  | ✓  | ✓  | ✓  | ✓ |
| G355 |     |     |    |     |    |    |    | ✓  |    |     | ✓  | ✓  | ✓    | ✓  | ✓  | ✓  | ✓  | ✓  | ✓  | ✓ |
| G356 | ✓   |     | ✓  |     |    |    |    | ✓  |    |     |    |    |      |    |    |    |    |    |    |   |

## 6.4 Spiritual, Moral, Ethical, Social, Legislative, Economic and Cultural Issues

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These specifications offer opportunities which can contribute to an understanding of these issues in the following topics:

When candidates engage in any of the musical activities required in these specifications, whatever the nature of their individual skill or repertoire, they need to consider what the music is 'about' – what it sets out to communicate. Answering this question may lead to others involving moral or ethical issues and about social and cultural understanding. A composer's or performer's intentions in their music-making may spring from personal beliefs, mind-set, life-style or other cultural factors. Interpreting 'meaning' in music raises questions about its expressive power which may include consideration of its *rôle* in the expression of beliefs and as a moral force.

## 6.5 Sustainable Development, Health and Safety Considerations and European Developments

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These specifications support these Health and Safety considerations and European Developments, consistent with current EU agreements, in the following units:

Unit G351: Performing Music 1 and Unit G354: Performing Music 2 (Interpretation).

However, there are no sustainable development issues in these specifications.

## 6.6 Avoidance of Bias

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OCR has taken great care in preparation of these specifications and assessment materials to avoid bias of any kind.

## 6.7 Language

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These specifications and associated assessment materials are in English only.

## 6.8 Disability Discrimination Act Information Relating to these Specifications

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AS/A Levels often require assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised AS/A Level qualification and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Information on reasonable adjustments is found in Access Arrangements and Special Consideration Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations produced by the Joint Council (refer to Section 5.9 of this specification).

Candidates who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment they have taken and there would be an indication on their certificate that not all of the competences have been addressed. This will be kept under review and may be amended in the future.

Candidates with hearing impairments may be restricted when required to demonstrate aural perception skills.

Students with a hearing impairment may show aural perception by interpretation of a music score rather than actually listening to the music but would not be able to assess performance of the music.

Performing has been broadened to become performing/realising. This means that candidates with a physical impairment may do a 'performance' using computer-generated sounds.

# Appendix A: Performance Descriptions

Performance descriptions have been created for all GCE subjects. They describe the learning outcomes and levels of attainment likely to be demonstrated by a representative candidate performing at the A/B and E/U boundaries for AS and A2.

In practice, most candidates will show uneven profiles across the attainments listed, with strengths in some areas compensating in the award process for weaknesses or omissions elsewhere. Performance descriptions illustrate expectations at the A/B and E/U boundaries of the AS and A2 as a whole; they have not been written at unit level.

Grade A/B and E/U boundaries should be set using professional judgement. The judgement should reflect the quality of candidates' work, informed by the available technical and statistical evidence. Performance descriptions are designed to assist examiners in exercising their professional judgement. They should be interpreted and applied in the context of individual specifications and their associated units. However, performance descriptions are not designed to define the content of specifications and units.

The requirement for all AS and A Level specifications to assess candidates' quality of written communication will be met through one or more of the assessment objectives.

The performance descriptions have been produced by the regulatory authorities in collaboration with the awarding bodies.

## AS performance descriptions for Music

|  | Assessment Objective 1   | Assessment Objective 2   | Assessment Objective 3  |
|--|--|--|---|
| Assessment Objectives                    | <p>Candidates should be able to:</p> <ul style="list-style-type: none"> <li>- interpret musical ideas with technical and expressive control and a sense of style and awareness of occasion and/or ensemble.</li> </ul> | <p>Candidates should be able to:</p> <ul style="list-style-type: none"> <li>- develop musical ideas with technical and expressive control making creative use of musical devices and conventions.</li> </ul>   | <p>Candidates should be able to:</p> <ul style="list-style-type: none"> <li>- demonstrate understanding of, and comment perceptively on, the structural, expressive and contextual aspects of music.</li> </ul>             |
| AS A/B boundary Performance Descriptions | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) present musically convincing and generally fluent performances that show musical understanding.</li> </ul>                             | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) produce coherent compositions that show an ability to manipulate musical ideas, and make use of musical devices and conventions in relation to the chosen genre, style and tradition.</li> </ul> | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) make critical judgements about music heard and show a breadth of understanding across the genres, styles and traditions studied.</li> </ul> |
| AS E/U boundary Performance Descriptions | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) perform with a sense of continuity using appropriate tempi and showing some understanding of the music chosen.</li> </ul>              | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) produce compositions that make some use of musical ideas and show some understanding of musical devices and conventions in relation to the chosen genre, style and tradition.</li> </ul>         | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) comment on music heard showing some understanding across the genres, styles and traditions studied.</li> </ul>                              |

## A2 performance descriptions for Music

|  | Assessment Objective 1   | Assessment Objective 2   | Assessment Objective 3  |
|--|--|--|---|
| Assessment Objectives                    | <p>Candidates should be able to:</p> <ul style="list-style-type: none"> <li>- interpret musical ideas with technical and expressive control and a sense of style and awareness of occasion and/or ensemble.</li> </ul>     | <p>Candidates should be able to:</p> <ul style="list-style-type: none"> <li>- develop musical ideas with technical and expressive control making creative use of musical devices and conventions.</li> </ul>   | <p>Candidates should be able to:</p> <ul style="list-style-type: none"> <li>- demonstrate understanding of, and comment perceptively on, the structural, expressive and contextual aspects of music.</li> </ul>   |
| A2 A/B boundary Performance Descriptions | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) present musically convincing and fluent performances that show musical understanding and personal interpretation.</li> </ul>               | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) produce musically convincing compositions that show musical imagination, and make effective use of musical devices and conventions in relation to the chosen genre, style and tradition</li> </ul> | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) make and justify personal judgements on music heard and show some depth of understanding within the genres, styles and traditions studied making connections between the structural, expressive and contextual aspects of music.</li> </ul> |
| A2 E/U boundary Performance Descriptions | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) present generally fluent performances showing some understanding of the overall shape, direction and style of the music chosen.</li> </ul> | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) produce compositions that make creative use of musical ideas and show understanding of musical devices and conventions in relation to the chosen genre, style and tradition.</li> </ul>            | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) comment in some detail on music heard, showing some understanding across the genres, styles and traditions studied.</li> </ul>  |

# Appendix B1: Assessment Criteria for AS Unit G351: *Performing Music 1*

## Section A: Solo Recital

60 marks

### Level of Difficulty

To achieve marks in the higher bands, candidates need to demonstrate their skills and understanding in a performance of pieces which demand a level of complexity, technical challenge and musical understanding comparable to those typically found in the syllabuses of the *conservatoire* examining bodies at grades IV/V.

To achieve marks in the medium bands, candidates need to demonstrate their skills and understanding in a performance of pieces which demand a level of complexity, technical challenge and musical understanding comparable to those typically found in the syllabuses of the *conservatoire* examining bodies at grades III/IV.

The level of difficulty of the music presented will influence the marks under Assessment Criteria heading 2 – Technical control across a range of techniques and heading 4 – Aural and stylistic understanding.

A range of exemplar material, which shows how each of the marking criteria will take account of 'level of difficulty' across representative mark bands, is available within the Guidance for Teachers booklet (see OCR website for more detail).

### 1. Knowledge and fluency (of pitch and rhythm)

In this section, examiners assess candidates' knowledge of the music being performed. In improvisatory styles; knowledge refers to the decisions made by the candidate in terms of pitch and/or rhythm as appropriate to the instrument and style.

|                    |   |
|--------------------|---|
| <b>13–15 marks</b> | The candidate demonstrates a thorough knowledge of notes and rhythms and the performance is completely fluent.  |
| <b>10–12 marks</b> | The candidate demonstrates a mainly secure knowledge of notes and rhythms; some mistakes, but not enough to disturb the basic fluency of the performance. |
| <b>7–9 marks</b>   | The candidate demonstrates a moderate knowledge of the notes and rhythm; a number of mistakes disturb the fluency of some parts of the performance.       |
| <b>4–6 marks</b>   | The candidate demonstrates an erratic knowledge of the notes and rhythms; hesitancy sometimes seriously impairs the fluency of the performance.           |
| <b>1–3 marks</b>   | The candidate demonstrates poor knowledge of notes and rhythms, showing persistent hesitancy and little fluency throughout the performance.               |

|                |  |
|----------------|--|
| <b>0 marks</b> | The music is marred by inaccuracies and significant rhythmic hesitancy with no sense of the fluency required for a coherent performance. |
|----------------|--|

## 2. Technical control across a range of techniques

**Assessed under this heading:** quality, variety and evenness of tone; the range of technical skills displayed; specific factors as they apply to the candidate's instrument/voice (e.g. co-ordination of RH/LH, bow/fingers, tongue/fingers; intonation; breath control; diction; pedalling; registration).

|                    |   |
|--------------------|---|
| <b>13–15 marks</b> | The candidate demonstrates very secure technical control in every respect, across a wide range of advanced techniques.                                  |
| <b>10–12 marks</b> | The candidate demonstrates mainly secure technical control of the instrument in all significant respects, across a range of fairly advanced techniques. |
| <b>7–9 marks</b>   | The candidate demonstrates moderate technical control with problems in some areas, across a limited range of moderately advanced techniques.            |
| <b>4–6 marks</b>   | The candidate demonstrates erratic technical control, with significant problems in some areas, across a narrow range of techniques.                     |
| <b>1–3 marks</b>   | The candidate demonstrates poor technical control of the instrument, with significant problems in several areas, across a limited range of techniques.  |
| <b>0 marks</b>     | The candidate is not in technical control of the instrument.  |

## 3. Realisation of performance markings and/or performing conventions

**Assessed under this heading:** the realisation of markings written into the score by the composer and/or the observance of appropriate performing conventions (e.g. ornamentation, *notes inégales* and other Baroque rhythmical alterations, swung quavers and other jazz conventions).

|                    |  |
|--------------------|--|
| <b>13–15 marks</b> | Markings of tempo, expression, articulation and phrasing are convincingly realised throughout the performance and/or appropriate performing conventions are effectively applied.     |
| <b>10–12 marks</b> | Markings of tempo, expression, articulation and phrasing are realised throughout most of the performance and/or some appropriate performing conventions are applied.                 |
| <b>7–9 marks</b>   | Markings of tempo, expression, articulation and phrasing are realised in some passages in the performance and/or some appropriate performing conventions are inconsistently applied. |
| <b>4–6 marks</b>   | Markings of tempo, expression, articulation and phrasing are inconsistently realised in some passages in the performance and/or few performing conventions are applied.              |
| <b>1–3 marks</b>   | Markings of tempo, expression, articulation and phrasing are seldom realised throughout most of the performance and/or performing conventions are largely ignored.                   |
| <b>0 marks</b>     | Markings of tempo, expression, articulation and phrasing are ignored throughout the performance and/or no performing conventions are observed.                                       |

#### 4. Aural and stylistic understanding

Where candidates present their recitals with an accompanist, the ability to co-ordinate with the accompanist is taken into account when awarding marks in this category. In improvisatory styles, the candidates' ability to extend their part in ways appropriate to the chosen style is also considered here. Aural awareness also pertains to choices made by candidates in terms of amplification.

|                    |  |
|--------------------|--|
| <b>13–15 marks</b> | The candidate demonstrates acute aural awareness and a well-developed sense of a relevant range of styles throughout a performance which communicates a coherent understanding of the music.               |
| <b>10–12 marks</b> | The candidate demonstrates good aural awareness and a fairly well-developed sense of a relevant range of styles, throughout a performance which communicates a mainly coherent understanding of the music. |
| <b>7–9 marks</b>   | The candidate demonstrates fairly good aural awareness and a moderate sense of style through most of a performance which communicates a general understanding of most of the music.                        |
| <b>4–6 marks</b>   | The candidate demonstrates some aural awareness and some sense of style through parts of a performance which communicates a limited understanding of the music.  |
| <b>1–3 marks</b>   | The candidate demonstrates little aural awareness or sense of style throughout a performance which communicates very little understanding of the music.  |
| <b>0 marks</b>     | The candidate demonstrates no aural awareness, sense of style or understanding in any of the music.  |

#### Section B: *Viva voce* (Discussion)

**20 marks**

|                    |  |
|--------------------|--|
| <b>17–20 marks</b> | Detailed and informed answers, possibly illustrated with the instrument/voice, showing a full and clear awareness of expressive choices made in preparing the programme and of their effectiveness in performance. |
| <b>13–16 marks</b> | Informed answers, showing a clear awareness of expressive choices made in preparing the programme and of their effectiveness in performance.   |
| <b>9–12 marks</b>  | Some relevant understanding of performing choices made in the preparation of the programme and some awareness of their effect in performance.  |
| <b>5–8 marks</b>   | Some awareness of expressive techniques and performing choices, but not always relevant.   |
| <b>1–4 marks</b>   | Little relevant response to questions about expressive techniques used in the performance.   |
| <b>0 marks</b>     | No responses offered.  |

**(a) Performing on a second instrument**

Marks are to be given under each of the following headings, applied to the performance as a whole.

The **Level of Difficulty** should be equivalent to that of the Solo Recital in Section A.

**1. Knowledge and fluency (of pitch and rhythm)**

In this section, examiners assess candidates' knowledge of the music being performed. In improvisatory styles, knowledge refers to the decisions made by the candidate in terms of pitch and/or rhythm as appropriate to the instrument and style.

|                   |   |
|-------------------|---|
| <b>9–10 marks</b> | The candidate demonstrates a thorough knowledge of notes and rhythms and the performance is completely fluent.  |
| <b>7–8 marks</b>  | The candidate demonstrates a mainly secure knowledge of notes and rhythms; some mistakes, but not enough to disturb the basic fluency of the performance. |
| <b>5–6 marks</b>  | The candidate demonstrates a moderate knowledge of the notes and rhythm; a number of mistakes disturb the fluency of some parts of the performance.       |
| <b>3–4 marks</b>  | The candidate demonstrates an erratic knowledge of the notes and rhythms; hesitancy sometimes seriously impairs the fluency of the performance.           |
| <b>1–2 marks</b>  | The candidate demonstrates poor knowledge of notes and rhythms, showing persistent hesitancy and little fluency throughout the performance.               |
| <b>0 marks</b>    | The music is marred by inaccuracies and significant rhythmic hesitancy with no sense of the fluency required for a coherent performance.                  |

## 2. Technical control across a range of techniques

Assessed under this heading: quality, variety and evenness of tone; the range of technical skills displayed; specific factors as they apply to the candidate's instrument/voice (e.g. co-ordination of RH/LH, bow/fingers, tongue/fingers; intonation; breath control; diction; pedalling; registration).

|                   |   |
|-------------------|---|
| <b>9–10 marks</b> | The candidate demonstrates very secure technical control in every respect, across a range of advanced techniques.                                       |
| <b>7–8 marks</b>  | The candidate demonstrates mainly secure technical control of the instrument in all significant respects, across a range of fairly advanced techniques. |
| <b>5–6 marks</b>  | The candidate demonstrates moderate technical control, with problems in some areas, across a limited range of moderately advanced techniques.           |
| <b>3–4 marks</b>  | The candidate demonstrates erratic technical control, with significant problems in some areas, across a narrow range of techniques.                     |
| <b>1–2 marks</b>  | The candidate demonstrates poor technical control of the instrument, with significant problems in several areas, across a limited range of techniques.  |
| <b>0 marks</b>    | The candidate is not in technical control of the instrument.  |

## 3. Realisation of performance markings and/or performing conventions

**Assessed under this heading:** the realisation of markings written into the score by the composer and/or the observance of appropriate performing conventions (e.g. ornamentation, *notes inégales* and other Baroque rhythmical alterations, swung quavers and other jazz conventions).

|                   |  |
|-------------------|--|
| <b>9–10 marks</b> | Markings of tempo, expression, articulation and phrasing are convincingly realised throughout the performance and/or appropriate performing conventions are effectively applied.     |
| <b>7–8 marks</b>  | Markings of tempo, expression, articulation and phrasing are realised throughout most of the performance and/or some appropriate performing conventions are applied.                 |
| <b>5–6 marks</b>  | Markings of tempo, expression, articulation and phrasing are realised in some passages in the performance and/or some appropriate performing conventions are inconsistently applied. |
| <b>3–4 marks</b>  | Markings of tempo, expression, articulation and phrasing are inconsistently realised in some passages in the performance and/or few performing conventions are applied.              |
| <b>1–2 marks</b>  | Markings of tempo, expression, articulation and phrasing are seldom realised throughout most of the performance and/or performing conventions are largely ignored.                   |
| <b>0 marks</b>    | Markings of tempo, expression, articulation and phrasing are ignored throughout most of the performance and/or no performing conventions are observed.                               |

#### 4. Aural and stylistic understanding

Where candidates present their recitals with an accompanist, the ability to co-ordinate with the accompanist is taken into account when awarding marks in this category. In improvisatory styles, the candidates' ability to extend their part in ways appropriate to the chosen style is also considered here. Aural awareness also pertains to choices made by candidates in terms of amplification.

|                   |   |
|-------------------|---|
| <b>9–10 marks</b> | The candidate demonstrates acute aural awareness and a well-developed sense of style throughout a performance which communicates a coherent understanding of the music.               |
| <b>7–8 marks</b>  | The candidate demonstrates good aural awareness and a fairly well-developed sense of style, throughout a performance which communicates a mainly coherent understanding of the music. |
| <b>5–6 marks</b>  | The candidate demonstrates fairly good aural awareness and a moderate sense of style through most of a performance which communicates a general understanding of the music.           |
| <b>3–4 marks</b>  | The candidate demonstrates some aural awareness and some sense of style through parts of a performance which communicates a limited understanding of the music.                       |
| <b>1–2 marks</b>  | The candidate demonstrates little aural awareness or sense of style throughout a performance which communicates very little understanding of the music.                               |
| <b>0 marks</b>    | The candidate demonstrates no aural awareness, sense of style or understanding.   |

#### (b) Ensemble/duet/accompanying

(40 marks)

##### 1. Knowledge and fluency

In this section, examiners assess candidates' knowledge of the music being performed. In improvisatory styles, knowledge refers to the decisions made by the candidate in terms of pitch and/or rhythm as appropriate to the instrument and style.

|                   |   |
|-------------------|---|
| <b>9–10 marks</b> | The candidate demonstrates a thorough knowledge of notes and rhythms and the performance is completely fluent.  |
| <b>7–8 marks</b>  | The candidate demonstrates a mainly secure knowledge of notes and rhythms; some mistakes, but not enough to disturb the basic fluency of the performance. |
| <b>5–6 marks</b>  | The candidate demonstrates a moderate knowledge of the notes and rhythm; a number of mistakes disturb the fluency of some parts of the performance.       |
| <b>3–4 marks</b>  | The candidate demonstrates an erratic knowledge of the notes and rhythms; hesitancy sometimes seriously impairs the fluency of the performance.           |
| <b>1–2 marks</b>  | The candidate demonstrates poor knowledge of notes and rhythms, showing persistent hesitancy and little fluency throughout the performance.               |
| <b>0 marks</b>    | The music is marred by inaccuracies and significant rhythmic hesitancy with no sense of the fluency required for a coherent performance.                  |

## 2. Technical control across a range of techniques

**Assessed under this heading:** quality, variety and evenness of tone; the range of technical skills displayed; specific factors as they apply to the candidate's instrument/voice (e.g. co-ordination of RH/LH, bow/fingers, tongue/fingers; intonation; breath control; diction; pedalling; registration).

|                   |   |
|-------------------|---|
| <b>9–10 marks</b> | The candidate demonstrates very secure technical control in every respect, across a range of advanced techniques.                                       |
| <b>7–8 marks</b>  | The candidate demonstrates mainly secure technical control of the instrument in all significant respects, across a range of fairly advanced techniques. |
| <b>5–6 marks</b>  | The candidate demonstrates moderate technical control with problems in some areas, across a limited range of moderately advanced techniques.            |
| <b>3–4 marks</b>  | The candidate demonstrates erratic technical control, with significant problems in some areas, across a narrow range of techniques.                     |
| <b>1–2 marks</b>  | The candidate demonstrates poor technical control of the instrument, with significant problems in several areas, across a limited range of techniques.  |
| <b>0 marks</b>    | The candidate is not in technical control of the instrument and the range of techniques displayed is very limited.                                      |

## 3. Realisation of performance markings and/or performing conventions

Assessed under this heading: the realisation of markings written into the score by the composer and/or the observance of appropriate performing conventions (e.g. ornamentation, *notes inégales* and other Baroque rhythmical alterations, swung quavers and other jazz conventions).

|                   |  |
|-------------------|--|
| <b>9–10 marks</b> | Markings of tempo, expression, articulation and phrasing are convincingly realised throughout the performance and/or appropriate performing conventions are effectively applied.     |
| <b>7–8 marks</b>  | Markings of tempo, expression, articulation and phrasing are realised throughout most of the performance and/or some appropriate performing conventions are applied.                 |
| <b>5–6 marks</b>  | Markings of tempo, expression, articulation and phrasing are realised in some passages in the performance and/or some appropriate performing conventions are inconsistently applied. |
| <b>3–4 marks</b>  | Markings of tempo, expression, articulation and phrasing are inconsistently realised in some passages in the performance and/or few performing conventions are applied.              |
| <b>1–2 marks</b>  | Markings of tempo, expression, articulation and phrasing are seldom realised throughout most of the performance and/or performing conventions are largely ignored.                   |
| <b>0 marks</b>    | Markings of tempo, expression, articulation and phrasing are ignored throughout.   |

#### 4. Aural and stylistic understanding

Aural awareness in relation to the ensemble and the candidate's ability to blend and co-ordinate with the other members of the ensemble is taken into account when awarding marks in this category. In improvisatory styles the candidates' ability to extend their part in ways appropriate to the chosen style is also considered here. Aural awareness also pertains to choices made by candidates in terms of amplification.

|                   |   |
|-------------------|---|
| <b>9–10 marks</b> | The candidate demonstrates acute aural awareness and a well-developed sense of style, throughout a performance which communicates an alert response to the needs of the ensemble and a coherent understanding of the music.           |
| <b>7–8 marks</b>  | The candidate demonstrates good aural awareness and a fairly well-developed sense of style, throughout a performance which communicates an awareness of the needs of the ensemble and a mainly coherent understanding of the music.   |
| <b>5–6 marks</b>  | The candidate demonstrates fairly good aural awareness and a moderate sense of style, through most of a performance which communicates a sense of ensemble and a general understanding of the music.                                  |
| <b>3–4 marks</b>  | The candidate demonstrates some aural awareness and some sense of style, through parts of a performance which communicates some sense of co-ordination with the rest of the group and a limited understanding of the items presented. |
| <b>1–2 marks</b>  | The candidate demonstrates little aural awareness or sense of style, throughout a performance which communicates very little awareness of the others in the ensemble or understanding of either item.                                 |
| <b>0 marks</b>    | The candidate demonstrates no aural awareness, sense of style and ensemble or understanding.  |

#### (c) Performing own composition

(40 marks)

##### 1. Accuracy of notation and performance

A full score **must** be presented to the examiner. Improvisation is not acceptable.

|                   |  |
|-------------------|--|
| <b>9–10 marks</b> | Wholly accurate in notation and exactly realised in performance.                   |
| <b>7–8 marks</b>  | Almost entirely accurate in notation and mostly exact in performance.              |
| <b>5–6 marks</b>  | Mostly accurate in notation and fairly exact in performance.                       |
| <b>3–4 marks</b>  | Notated accurately in some respects and partly realised accurately in performance. |
| <b>1–2 marks</b>  | Only partly accurate in notation and haphazardly performed.                        |
| <b>0 marks</b>    | No score presented.  |

## 2. Technical and expressive understanding of the candidate's instrument or voice

|                   |   |
|-------------------|---|
| <b>9–10 marks</b> | The composition explores a wide range of technical and expressive possibilities of the instrument/voice, showing imagination and flair, carried off wholly successfully in performance. |
| <b>7–8 marks</b>  | The composition uses a wide range of technical and expressive possibilities of the instrument/voice with imagination and is presented mostly successfully in performance.               |
| <b>5–6 marks</b>  | The composition uses some of the technical and expressive potential of the instrument/voice and is partially successful in performance.   |
| <b>3–4 marks</b>  | The composition uses a limited range of technical and expressive possibilities with limited imagination, and is partly successful in performance.                                       |
| <b>1–2 marks</b>  | The composition uses few of the technical and expressive possibilities of the instrument or voice, and is carried off with little success in the performance.                           |
| <b>0 marks</b>    | No evidence presented.  |

## 3. Technical and expressive understanding of other instruments/voices

|                   |  |
|-------------------|--|
| <b>9–10 marks</b> | The composition explores a wide range of technical and expressive possibilities of the other instruments/voices, showing imagination and flair, which works well in performance. |
| <b>7–8 marks</b>  | The composition uses a wide range of technical and expressive possibilities of the other instruments/voices with imagination, which is mostly effective in performance.          |
| <b>5–6 marks</b>  | The composition uses some of the technical and expressive potential of the other instruments/voices, which is partially effective in performance.                                |
| <b>3–4 marks</b>  | The composition uses a limited range of the technical and expressive possibilities of the other instruments/voices.  |
| <b>1–2 marks</b>  | The composition uses few of the technical and expressive possibilities of the other instruments or voices.   |
| <b>0 marks</b>    | No other instruments/voices involved.  |

**4. Aural awareness and understanding of the relationship between the candidate's instrument/voice and the other parts**

|                   |  |
|-------------------|--|
| <b>9–10 marks</b> | The candidate demonstrates keen aural awareness of the relationship between the parts, which are effectively combined.                   |
| <b>7–8 marks</b>  | The candidate demonstrates secure aural awareness of the relationship between the parts, which are mostly effectively combined.          |
| <b>5–6 marks</b>  | The candidate demonstrates moderate aural awareness of the relationship between the parts, with some effective combinations.             |
| <b>3–4 marks</b>  | The candidate demonstrates some aural awareness of the relationship between the parts, which are only occasionally effectively combined. |
| <b>1–2 marks</b>  | The candidate demonstrates little understanding of the relationship between the parts, which are rarely effectively combined.            |
| <b>0 marks</b>    | No other instruments/voices involved   |

**(d) Improvising**

**(40 marks)**

**1. Fluency and form**

|                   |   |
|-------------------|---|
| <b>9–10 marks</b> | Fully fluent and very confident in delivery, with clear and convincing formal shaping.  |
| <b>7–8 marks</b>  | Mostly fluent and confident, with form largely evident and convincingly shaped structures.                                    |
| <b>5–6 marks</b>  | A continuous performance, perhaps relying on some repetition <b>or</b> with some moments of uncertainty of direction.         |
| <b>3–4 marks</b>  | Occasionally hesitant, not always focussed in direction/shape; the improvisation may be overlong and repetitive or too short. |
| <b>1–2 marks</b>  | Little planning, often repetitive or unconvincing <b>or</b> often hesitant and fragmented. Extremely short.                   |
| <b>0 marks</b>    | No evidence offered beyond the stimulus.  |

## 2. Technical control

Assessed here: quality and variety of tone; the range of technical skills displayed and control of technical areas appropriate to the candidate's instrument or voice: breathing, co-ordination, intonation, diction, pedalling, control of sound world, projection.

|                   |   |
|-------------------|---|
| <b>9–10 marks</b> | Very secure technical control in every respect, across a range of well-developed techniques, excellently projected. |
| <b>7–8 marks</b>  | Mainly secure technical control in all important respects, across a range of fairly well developed techniques.      |
| <b>5–6 marks</b>  | Moderate technical control with problems in some areas across a range of moderately developed techniques.           |
| <b>3–4 marks</b>  | Erratic technical control with some significant problems, across a narrow range of techniques.                      |
| <b>1–2 marks</b>  | Poor technical control, with many problem areas across a very limited range of techniques.                          |
| <b>0 marks</b>    | No evidence presented of technical skills.  |

## 3. Use of the stimulus

|                   |  |
|-------------------|--|
| <b>9–10 marks</b> | Imaginative and adventurous use of the stimulus, with evidence of addition and extension and contrast/a creative response to the given text. |
| <b>7–8 marks</b>  | Stimulus developed creatively and shaped with some contrasting material.   |
| <b>5–6 marks</b>  | Some attempt at melodic/rhythmic shaping and development of the stimulus.  |
| <b>3–4 marks</b>  | Little development of motifs, relying on repetition, or little reference to the stimulus.  |
| <b>1–2 marks</b>  | Stimulus ignored, little shaping of materials.   |
| <b>0 marks</b>    | No evidence presented.   |

#### 4. Aural and stylistic understanding

Assessed here: a coherent sense of style across the improvisation; features of style appropriate (if relevant) to the improvisation (ornaments, swung rhythms, sense of space, mood; engagement with the material).

|                   |  |
|-------------------|--|
| <b>9–10 marks</b> | Acute aural awareness and a well-developed, coherent sense of style. |
| <b>7–8 marks</b>  | Good aural awareness and a fairly well-developed sense of style.     |
| <b>5–6 marks</b>  | Fairly good aural awareness and a moderate sense of style.           |
| <b>3–4 marks</b>  | Some aural and stylistic awareness.                                  |
| <b>1–2 marks</b>  | Little aural awareness or sense of style.                            |
| <b>0 marks</b>    | No evidence of aural or stylistic understanding.                     |

# Appendix B2: Assessment Criteria for A2 Unit G354: *Performing Music 2 (Interpretation)*

## Section A: Solo Recital

100 marks

The candidate's performance in the recital as a whole is assessed and a mark given under each of the Assessment Criteria headings 1–4.

### Level of Difficulty

Candidates are expected to demonstrate their skills and understanding in a performance of pieces which exhibit a level of complexity, technical challenge and musical understanding comparable to those typically found in the syllabuses of the *conservatoire* examining bodies at grade VI.

The performance of music at a level of difficulty that exceeds grade VI will access the top mark band for 'technical control' (by demonstration of *advanced techniques*) and for 'interpretative understanding' (by demonstration of *mature insight* and *acute aural awareness*).

A range of exemplar material, which shows how each of the marking criteria will take account of 'level of difficulty' across representative mark bands, is available within the Guidance for Teachers booklet (see OCR website for more detail).

### 1. Knowledge and fluency (of pitch and rhythm)

In this section, examiners assess candidates' knowledge of the music being performed. In improvisatory styles; knowledge refers to the decisions made by the candidate in terms of pitch and/or rhythm as appropriate to the instrument and style.

|                    |   |
|--------------------|---|
| <b>21–25 marks</b> | The candidate demonstrates a thorough knowledge of notes and rhythms and the performance is completely fluent.  |
| <b>16–20 marks</b> | The candidate demonstrates a mainly secure knowledge of notes and rhythms; some mistakes, but not enough to disturb the basic fluency of the performance. |
| <b>11–15 marks</b> | The candidate demonstrates a moderate knowledge of the notes and rhythm; a number of mistakes disturb the fluency of some parts of the performance.       |
| <b>6–10 marks</b>  | The candidate demonstrates an erratic knowledge of the notes and rhythms; hesitancy sometimes seriously impairs the fluency of the performance.           |
| <b>1–5 marks</b>   | The candidate demonstrates poor knowledge of notes and rhythms, showing persistent hesitancy and little fluency throughout the performance.               |
| <b>0 marks</b>     | The music is marred by inaccuracies and significant rhythmic hesitancy with no sense of the fluency required for a coherent performance.                  |

## 2. Technical control

**Assessed under this heading:** quality, variety and evenness of tone; technical skills displayed; specific factors as they apply to the candidate's instrument/voice (e.g. co-ordination of RH/LH, bow/fingers, tongue/fingers; intonation; breath control; diction; pedalling; registration).

|                    |  |
|--------------------|--|
| <b>21–25 marks</b> | The candidate demonstrates very secure technical control in every respect, in music that demands advanced techniques.  |
| <b>16–20 marks</b> | The candidate demonstrates mainly secure technical control of the instrument or voice in all significant respects, in music that demands fairly advanced techniques. |
| <b>11–15 marks</b> | The candidate demonstrates moderate technical control, with problems in some areas, in music that demands moderately advanced techniques.                            |
| <b>6–10 marks</b>  | The candidate demonstrates erratic technical control, with significant problems in some areas, in music that demands modest techniques.                              |
| <b>1–5 marks</b>   | The candidate demonstrates poor technical control of the instrument or voice, with significant problems in most areas, in music that demands basic techniques.       |
| <b>0 marks</b>     | The candidate is not in technical control of the instrument.   |

## 3. Realisation of performance markings and/or performance conventions

**Assessed under this heading:** the realisation of markings written into the score by the composer and/or the observance of appropriate performing conventions (e.g. ornamentation, *notes inégales* and other Baroque rhythmic alterations, swung quavers and other conventions appropriate to jazz, popular music or other traditions).

|                    |  |
|--------------------|--|
| <b>21–25 marks</b> | All markings of tempo, expression, articulation and phrasing are convincingly realised throughout the performance and/or all appropriate performing conventions are effectively applied. |
| <b>16–20 marks</b> | Markings of tempo, expression, articulation and phrasing are realised throughout most of the performance and/or most appropriate performing conventions are applied.                     |
| <b>11–15 marks</b> | Markings of tempo, expression, articulation and phrasing are realised in some passages in the performance and/or some appropriate performing conventions are inconsistently applied.     |
| <b>6–10 marks</b>  | Markings of tempo, expression, articulation and phrasing are inconsistently realised in few passages in the performance and/or few performing conventions are applied.                   |
| <b>1–5 marks</b>   | Markings of tempo, expression, articulation and phrasing are seldom realised throughout most of the performance and/or performing conventions are largely ignored.                       |
| <b>0 marks</b>     | Markings of tempo, expression, articulation and phrasing are ignored throughout and/or no performing conventions are applied.  |

#### 4. Interpretative understanding and aural awareness

Where candidates present their recitals in an ensemble or as an accompanist, their aural awareness in relation to the ensemble and their ability to blend and co-ordinate with the other members of the ensemble, the soloist or accompanist is taken into account when awarding marks in this category. In improvisatory styles, the candidates' ability to extend their part in ways appropriate to the chosen style is also considered here. Aural awareness also pertains to choices made by candidates in terms of amplification.

|                    |   |
|--------------------|---|
| <b>21–25 marks</b> | The candidate demonstrates mature insight, a well-developed interpretative understanding of the style of the music and acute aural awareness. |
| <b>16–20 marks</b> | The candidate demonstrates an informed interpretative understanding of the style of the music and secure aural awareness.                     |
| <b>11–15 marks</b> | The candidate demonstrates a secure interpretative understanding of the style of the music and mostly secure aural awareness.                 |
| <b>6–10 marks</b>  | The candidate demonstrates a fitful interpretative understanding of the style of the music and some aural awareness.                          |
| <b>1–5 marks</b>   | The candidate demonstrates a limited interpretative understanding of the style of the music and little aural awareness.                       |
| <b>0 marks</b>     | The candidate demonstrates no interpretative understanding or aural awareness.  |

#### Section B: *Viva voce*

**20 marks**

|                    |   |
|--------------------|---|
| <b>17–20 marks</b> | Wholly significant and appropriate listening leads to informed decisions regarding interpretative choices in the candidate's performance. |
| <b>13–16 marks</b> | Appropriate listening leads to confident decisions regarding interpretative choices in the candidate's performance.                       |
| <b>9–12 marks</b>  | Mostly appropriate listening leads to fairly confident decisions regarding interpretative choices in the candidate's performance.         |
| <b>5–8 marks</b>   | Some appropriate listening informs some interpretative choices in performance.  |
| <b>1–4 marks</b>   | A little listening informs a few interpretative choices in performance.   |
| <b>0 marks</b>     | No evidence of listening informing interpretative choices in performance.   |

# Appendix B3: Coursework Assessment Criteria for AS Unit G352: *Composing 1*

## Section A: The Language of Western Tonal Harmony

45 marks

### 1. Harmonic Language

Assessed under this heading: harmonic recognition in relation to the given melody, awareness of harmonic rhythm, use of range of vocabulary, connecting chords in appropriate ways at and between the 'main markers' of a phrase.

|                    |  |
|--------------------|--|
| <b>17–20 marks</b> | Wholly appropriate use of the full range of the required harmonic language.          |
| <b>13–16 marks</b> | Almost entirely appropriate use of the full range of the required harmonic language. |
| <b>9–12 marks</b>  | Mainly appropriate use of most of the required range of harmonic language.           |
| <b>5–8 marks</b>   | Some appropriate use of a limited range of relevant harmonic language.               |
| <b>1–4 marks</b>   | Some use of relevant harmonic language.  |
| <b>0 marks</b>     | No use of relevant harmonic language.  |

### 2. Technique

Assessed under this heading are the techniques that connect the language: bass line shaping, understanding of voice-leading and modulation, continuity of texture from a given opening.

|                    |  |
|--------------------|--|
| <b>13–15 marks</b> | Very secure control of all necessary techniques.   |
| <b>10–12 marks</b> | Mainly secure control of all necessary techniques. |
| <b>7–9 marks</b>   | Moderate control of most necessary techniques.     |
| <b>4–6 marks</b>   | Limited control of some techniques.                |
| <b>1–3 marks</b>   | A little technical control.                        |
| <b>0 marks</b>     | No technical control.                              |

### 3. Notation

Assessed under this heading: communication by the accurate and legible use of staff notation.

|                   |  |
|-------------------|--|
| <b>9–10 marks</b> | Entirely accurate/clear.                       |
| <b>7–8 marks</b>  | Mostly accurate/clear.                         |
| <b>5–6 marks</b>  | Moderately accurate/clear.                     |
| <b>3–4 marks</b>  | Clear in parts/some inaccuracy.                |
| <b>1–2 marks</b>  | Unclear/many inaccuracies.                     |
| <b>0 marks</b>    | No attention given to accuracy and legibility. |

## Section B: Instrumental Techniques

**45 marks**

### 1. Materials

Assessed under this heading: the quality of ideas and musical language that candidates present in their compositions or arrangements; evidence of aural familiarity with a range of listening demonstrated in the composition itself and outlined in the commentary. In arrangement, credit should be given for additional ideas that go beyond the given materials of the lead sheet.

|                   |   |
|-------------------|---|
| <b>9–10 marks</b> | Strong, inventive and confidently shaped materials informed by a broad range of highly relevant language. |
| <b>7–8 marks</b>  | Effectively shaped materials informed by a range of relevant language.                                    |
| <b>5–6 marks</b>  | Competent shaping of materials with some reference to appropriate language.                               |
| <b>3–4 marks</b>  | Some awkwardness in the shaping of materials with reference to a limited range of language.               |
| <b>1–2 marks</b>  | Indistinctive, poorly shaped materials. Little evidence of aural familiarity with relevant models.        |
| <b>0 marks</b>    | Negligible materials. No evidence of aural familiarity with listening models.                             |

### 2. Use of Medium

Assessed under this heading: the effectiveness of the writing for the chosen instrumentation; idiomatic understanding of instruments in both technical and expressive terms.

|                    |  |
|--------------------|--|
| <b>13–15 marks</b> | Inventive and wholly idiomatic use of instruments. |
| <b>10–12 marks</b> | Mostly idiomatic use of instruments.               |
| <b>7–9 marks</b>   | Competent use of instruments.                      |
| <b>4–6 marks</b>   | Simple use of instruments.                         |
| <b>1–3 marks</b>   | A little understanding of the use of instruments.  |
| <b>0 marks</b>     | No understanding of the use of instruments.        |

### 3. Technique

Assessed under this heading: the candidates' ability to develop, combine and connect their ideas on the small scale, e.g. handling motifs, extending phrases, constructing rhythmic textures, exploring harmonic variation. The pacing of events, the use of contrast and repetition and the overall balance of the ideas within the larger structure will also be considered.

|                   |  |
|-------------------|--|
| <b>9–10 marks</b> | Very secure control of all appropriate techniques.   |
| <b>7–8 marks</b>  | Mainly secure control of all appropriate techniques. |
| <b>5–6 marks</b>  | Moderate control of most appropriate techniques.     |
| <b>3–4 marks</b>  | Limited control of some appropriate techniques.      |
| <b>1–2 marks</b>  | A little technical control.                          |
| <b>0 marks</b>    | No technical control.                                |

### 4. Communication

Assessed under this heading: the ability of candidates to communicate their work effectively in both written and recorded format. Accuracy of notation and the use of a range of performance/ expressive detail are to be considered in the score; the expressive aural communication of the composer's intentions is assessed in the recording.

|                   |   |
|-------------------|---|
| <b>9–10 marks</b> | Accurate, detailed score with vivid communication in recording.                           |
| <b>7–8 marks</b>  | Clearly presented score; an effective recording.  |
| <b>5–6 marks</b>  | Mostly accurate score; some effectiveness in recording.                                   |
| <b>3–4 marks</b>  | Inaccuracies in the score: limited effectiveness in recording.                            |
| <b>1–2 marks</b>  | Incomplete notation; a little effectiveness in recording.                                 |
| <b>0 marks</b>    | Notation and/or recording missing; inadequate communication of the composer's intentions. |

# Appendix B4: Coursework Assessment Criteria for A2 Unit G355: *Composing 2*

Further guidance on the application of the following Mark Schemes will be given at annual training events and also may be found within the Guidance for Teachers booklet (see OCR website for more detail).

## Section A: Stylistic Techniques

45 marks

### 1. Language

Aspects of relevant musical language assessed under this heading include: appropriate selection and extended range of chords and idiomatic progressions in string quartet/keyboard accompaniment/chorale writing, etc; the treatment of vertical intervals/dissonance in vocal counterpoint; harmonic implications in linear writing in two-part keyboard counterpoint; the addition of further motifs/ostinati in minimalism; the effective use of derived forms of a series.

|                    |  |
|--------------------|--|
| <b>13–15 marks</b> | Wholly appropriate use of a very wide range of relevant language.      |
| <b>10–12 marks</b> | Almost entirely appropriate use of a wide range of relevant language.  |
| <b>7–9 marks</b>   | Mainly appropriate use of a representative range of relevant language. |
| <b>4–6 marks</b>   | Some appropriate use of a limited range of relevant language.          |
| <b>1–3 marks</b>   | Some use of relevant language.   |
| <b>0 marks</b>     | No use of any relevant language.                                       |

### 2. Technique

Aspects of technique assessed under this heading include: awareness of voice leading; command of bass line/melodic construction; the derivation of a well-shaped bass line implicit in a more complex chord progression. The interaction between voices in serial exercises, the pacing of the development of motifs/pitches in minimalism and the construction and handling of appropriate accompanimental figurations and textures are all relevant.

|                    |  |
|--------------------|--|
| <b>13–15 marks</b> | Very secure control of all appropriate techniques.   |
| <b>10–12 marks</b> | Mainly secure control of all appropriate techniques. |
| <b>7–9 marks</b>   | Moderate control of most appropriate techniques.     |
| <b>4–6 marks</b>   | Limited control of some appropriate techniques.      |

|                  |                             |
|------------------|-----------------------------|
| <b>1-3 marks</b> | A little technical control. |
| <b>0 marks</b>   | No technical control.       |

### 3. Stylistic understanding

Aspects of stylistic understanding assessed under this heading include: awareness of appropriate textures; a sense of stylistic fluency within a popular song, for example, continuing an incipit; idiomatic use of harmony such as the appropriate treatment of dissonance in serialism. A sense of stylistic integrity overall should be demonstrated within the chosen genre.

|                    |  |
|--------------------|--|
| <b>13–15 marks</b> | Thorough understanding of a comprehensive range of wholly relevant stylistic features convincingly demonstrated. |
| <b>10–12 marks</b> | Detailed understanding of a wide range of mostly relevant stylistic features demonstrated.                       |
| <b>7–9 marks</b>   | Broad understanding of a representative range of relevant stylistic features demonstrated.                       |
| <b>4–6 marks</b>   | Some understanding of a limited range of stylistic features demonstrated.  |
| <b>1–3 marks</b>   | A little understanding of a few stylistic features evident.  |
| <b>0 marks</b>     | No awareness of style.   |

**1. Materials**

Assessed under this heading: the quality of ideas and choice of musical language that candidates present in their compositions in response to the stimulus; the ability to engage with the challenges of a specific type of composition and the disciplines required to formulate appropriate material; aural familiarity with a range of listening as demonstrated in the composition itself and outlined in the commentary.

|                    |   |
|--------------------|---|
| <b>13–15 marks</b> | Strong, inventive and confidently shaped materials showing aural familiarity with a broad range of relevant language.                       |
| <b>10–12 marks</b> | Effective shaping of materials, showing aural familiarity with a range of relevant language.  |
| <b>7–9 marks</b>   | Attention to detail in the shaping of materials, showing some aural familiarity with relevant language, but lacking invention or character. |
| <b>4–6 marks</b>   | Materials show a limited aural familiarity with similar models, but awkward in shape.   |
| <b>1–3 marks</b>   | Weak and uninventive materials showing little aural familiarity with any relevant models.   |
| <b>0 marks</b>     | Negligible materials and no knowledge or aural understanding of possible models.  |

**2. Technique**

Assessed under this heading: the ability to use techniques to assemble materials as appropriate to the chosen type of composition. This may include small scale issues, such as text setting, the use of techniques to develop ideas within an unfolding programmatic context or the placing and working of ideas at appropriate timings within a visual medium. The sound mapping of an electro-acoustic composition, the formal structure of a text setting or the overall coherence of a film score may be examples that demonstrate a candidate's grasp of the larger formal considerations of the composition.

|                   |  |
|-------------------|--|
| <b>9–10 marks</b> | Very secure control of all appropriate techniques.   |
| <b>7–8 marks</b>  | Mainly secure control of all appropriate techniques. |
| <b>5–6 marks</b>  | Moderate control of most appropriate techniques.     |
| <b>3–4 marks</b>  | Limited control of some appropriate techniques.      |

|                  |                             |
|------------------|-----------------------------|
| <b>1-2 marks</b> | A little technical control. |
| <b>0 marks</b>   | No technical control.       |

### 3. Use of Medium

Assessed under this heading: the effectiveness of the chosen sound sources in relation to the brief. The composition will demonstrate the extent of the candidate's understanding of both the technical and expressive potential of timbres or sound sources chosen. Assessment may focus on idiomatic vocal/instrumental writing and/or the appropriate manipulation of sound sources using technology, for example.

|                   |  |
|-------------------|--|
| <b>9–10 marks</b> | Inventive, wholly idiomatic use of the medium. |
| <b>7–8 marks</b>  | Mostly idiomatic use of the medium.            |
| <b>5–6 marks</b>  | Competent use of the medium.                   |
| <b>3–4 marks</b>  | Simple use of the medium.                      |
| <b>1–2 marks</b>  | A little understanding of the medium.          |
| <b>0 marks</b>    | No understanding of the medium.                |

**Either:**

#### **4(a) Notation and Recording**

Assessed under this heading: the ability of candidates to communicate their work effectively in both written and recorded format through accuracy of notation and the use of a range of performance/ expressive detail in the score; accurate and expressive aural communication of the composer's intentions in the recording.

|                   |   |
|-------------------|---|
| <b>9–10 marks</b> | Accurate, articulate score and recording; vivid communication of the composer's intentions.                               |
| <b>7–8 marks</b>  | Clearly presented score and effective recording communicating the composer's intentions unambiguously but missing detail. |
| <b>5–6 marks</b>  | Mostly accurate score and recording, but lacking some clarity and attention to detail.                                    |
| <b>3–4 marks</b>  | Inaccuracies in the score and limited effectiveness in recording.   |
| <b>1–2 marks</b>  | Incomplete notation with a little effectiveness in recording.   |
| <b>0 marks</b>    | Notation and/or recording missing.  |

**Or:**

#### **4(b) Recording and Commentary**

Assessed under this heading: the ability to communicate composing ideas effectively by the submission of a carefully produced recording. Balance, stereo imaging, application of a variety of technical processes to enhance or alter the recorded sound, may be some of the relevant assessment issues when candidates submit a film or vocal composition. Additional technical processes may be involved in the submission of electro-acoustic compositions. Detail in the commentary should include a comprehensive account of the composing process as well as a full explanation of the technical processes/equipment used in producing the recording.

|                   |  |
|-------------------|--|
| <b>9–10 marks</b> | Very secure control of all appropriate production techniques supported by a comprehensively detailed commentary. |
| <b>7–8 marks</b>  | Mainly secure control of all appropriate production techniques supported by a full and detailed commentary.      |
| <b>5–6 marks</b>  | Moderate control of most appropriate production techniques supported by a fairly detailed commentary.            |
| <b>3–4 marks</b>  | Limited control of some appropriate production techniques accompanied by an outline commentary.                  |
| <b>1–2 marks</b>  | A little technical control of production techniques with sketchy commentary.                                     |
| <b>0 marks</b>    | No technical control of production techniques.   |

# Appendix C: Example *Viva Voce* Preparation Form for Unit G354: *Performing Music 2 (Interpretation)*



**GCE**

## Music

OCR GCE Unit G354

Section B: *Viva voce* Preparation Form

|                  |                      |                |                      |
|------------------|----------------------|----------------|----------------------|
| Centre Number    | <input type="text"/> | Centre Name    | <input type="text"/> |
| Candidate Number | <input type="text"/> | Candidate Name | <input type="text"/> |

### Instructions to Candidates:

- This form should be used when preparing for Unit G353 *Performing Music 2 (Interpretation)* and *viva voce*. You should record details of your proposed recital, preparatory research and critical listening, the effects this listening may have had on your own performance and any relevant reading you may have undertaken.
- When completed, you should hand this form to your teacher/tutor before the day of your recital so that it may be given to the OCR Visiting Assessor on the day of your recital. After hearing your recital, the Assessor will ask questions about how your listening and reading have informed your interpretation.
- You may wish to make a photocopy of this form to use as an *aide mémoire* when engaged in the *viva voce* with the Assessor.

**Recital focus:**

|              |  |
|--------------|--|
| <b>Title</b> |  |
|--------------|--|

**Brief description/explanation:**

|  |
|--|
|  |
|--|

**Programme:** (list in order of performance, naming the composer and identifying each piece precisely. Indicate the approximate length of each).

|               | <b>Composer</b> | <b>Title</b> | <b>Length</b> |
|---------------|-----------------|--------------|---------------|
| <b>Item 1</b> |                 |              |               |
| <b>Item 2</b> |                 |              |               |
| <b>Item 3</b> |                 |              |               |
| <b>Item 4</b> |                 |              |               |

**Preparatory listening:**

**(a) Discography:** (identify each recording that you have listened to clearly, naming the composer, the title, the performer(s) and giving the publisher's/recording company's catalogue number).

In the box below each item you are advised to add brief notes to, record your observations about interpretative aspects of each recording studied.

**Item 1**

|  |
|--|
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|  |
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**Item 2**

|  |
|--|
|  |
|--|

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**(b) Other related listening, eg radio/TV, live concerts, other recordings:** (identify each occasion in a similar way to the discography)

**Item 1**

**Item 2**

**Item 3**

**(c) Summary of the influence your listening has had on your performance decisions in the recital:**

**Relevant reading:** (use correct bibliographical conventions to list all your reading, including books, magazine articles, CD liner notes and internet sites)

|  |
|--|
|  |
|--|

**Viva voce assessment criteria:**

|                    |   |
|--------------------|---|
| <b>17–20 marks</b> | Wholly significant and appropriate listening leads to informed decisions regarding interpretative choices in the candidate's performance. |
| <b>13–16 marks</b> | Appropriate listening leads to confident decisions regarding interpretative choices in the candidate's performance.                       |
| <b>9–12 marks</b>  | Mostly appropriate listening leads to fairly confident decisions regarding interpretative choices in the candidate's performance.         |
| <b>5–8 marks</b>   | Some appropriate listening informs some interpretative choices in performance.  |
| <b>1–4 marks</b>   | A little listening informs a few interpretative choices in performance.   |
| <b>0 marks</b>     | No evidence of listening informing interpretative choices in performance.   |

**Assessor's comments:**

|  |
|--|
|  |
|--|

**Signature:** ..... **Date:** .....



# Appendix D2: Example Forms – Commentary to accompany a score and recording for Unit G355: *Composing 2*

| <b>Unit G355: <i>Composing 2</i><br/>Commentary to accompany a score and recording</b>   |
|--|
| Type of composition:<br>Vocal composition <input type="checkbox"/> Programme Music <input type="checkbox"/> Film/TV composition <input type="checkbox"/>   |
| Self-determined brief:   |
| <p>The commentary should set out the candidate's intentions about interpreting the stimulus, document the compositional process (including explaining models that may have influenced it) and appraise the effectiveness of the composition in carrying out the brief.</p> |
| Candidates may use additional pages to provide further information if required.  |

**Unit G355: *Composing 2***  
**Commentary to accompany a recording assessed on production:**

Type of composition:

Vocal composition  Programme Music  Film/TV composition

Self-determined brief:

The commentary should set out the candidate's intentions about interpreting the stimulus, document **in detail** the compositional process (including explaining models that may have influenced it) and appraise the effectiveness of the composition in carrying out the brief.

It should include a comprehensive account of the technical procedures and musical decisions involved in mixing and producing the master recording and give full details of equipment used.

Candidates may use additional pages to provide further information if required.

# Appendix D3: Conditions for the Supervision of Test Exercises in Unit G352: *Composing 1* and Unit G355: *Composing 2*

These conditions are applicable to:

## **AS Unit G352: *Composing 1* – Section A**

## **A2 Unit G355: *Composing 2* – Section A**

1. Candidates will be expected to complete one exercise (from each unit) without assistance, under timed conditions, in a supervised environment towards the end of the course of study.
2. The exercise should be previously unseen material.
3. Candidates may have access to a keyboard, guitar or other musical instrument of their choice in order to complete the exercise.
4. For candidates whose normal mode of working is using the computer, centres **must ensure** that the candidate has no access to any other software, programs or plug-ins that may assist the candidate in any way.
5. Centres entering large numbers of candidates, may, for practical reasons, organise the completion of the text exercise at different times for different groups of students. Confidentiality should be ensured by providing an alternative test for each session.
6. The exercise provided should be representative of the style or type of exercise worked during the course. A minimum of eight bars of material should be completed by AS candidates and, normally, between sixteen and twenty-four bars by A2 candidates.
7. AS candidates will have one hour to complete the exercise; A2 candidates will have ninety minutes.
8. Completed exercises should be handed in. Candidates will have no further opportunity to correct or amend their work.
9. Teachers should include the evaluation of the test exercise in their overall assessment of candidates' work. The date of the test exercise, together with details of source material, must be clearly indicated.

10. Teachers will authenticate that the test exercise has been completed under supervised conditions on the Coursework Cover Sheets used for these units.